

# MISSISSIPPI LIBRARIES

Volume 65, No. 1

Spring 2001





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## PRESIDENT'S PAGE

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It is a great honor and greater challenge to serve as president of the Mississippi Library Association as we begin the twenty-first century. So many wonderful changes have come for libraries and librarians since I joined the profession. Thanks to MAGNOLIA, even the smallest Mississippi library branch has resources that almost rival the best university library of twenty years ago. With our expanding collection philosophies, all libraries have a variety of material formats that fit the presentation to the information (remember – or imagine – what it was like twenty years ago, trying to understand the effect Charlie Parker had on music by just reading about it). We have automated interlibrary loan networks that provide library users with materials quickly and efficiently (remember how long you had to wait for ILLs twenty years ago). Electronic mailing lists, like stumpers and fiction-l, connect librarians around the world, bringing an unbelievable wealth of knowledge that was simply not available twenty years ago to every library. And we even still see each other face-to-face occasionally.

Libraries have come a long way during the twentieth century, growing from a luxury retreat for those who could afford them into essential services for everyone in every community. But what is even more exciting for me is the potential libraries hold for the future. Libraries can lead the way in the information age.



*Henry Ledet*

Libraries will not only provide access to the wealth of electronic resources, they will help bewildered users make sense of the chaos. As access to information becomes more and more universal – pocket sized, voice recognition machines for Internet access are not far away – users need more than simple access, they need a librarian. Librarians can help users find authoritative and up-to-date sources and avoid irrelevant and incorrect information. Libraries as a brick-and-mortar retreat filled with paper will continue, but we must become much more in order to provide essential library services for the next century. We must embrace our role as information and knowledge providers in whatever form is appropriate. And we can't just keep up – we have to be ready to lead the way.

I want to ask all librarians in the state of Mississippi to become more active in the Mississippi Library Association. We can bring wonderful services to Mississippi that will enrich the lives of citizens in many ways. By participation in your organization, you can be an important part of bringing cutting edge library service to our state. It is not too late to serve on a committee or contribute in other ways. Contact committee chairs, Executive Secretary Mary Julia Anderson or me ([hledet@llf.lib.ms.us](mailto:hledet@llf.lib.ms.us)) and let us know you want to help make MLA an important part of the twenty-first century.

A Quarterly Publication of the  
Mississippi Library Association  
©2001

ISSN 0194-388X

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On the Cover: Scooter Mouse, mascot of the Pike-Amite-Walthall Library System, McComb, MS for over 25 years, from the library mural painted by local artist Kaye Kaberlein; photographer, Connie Rawlins of McComb, MS; used with permission from Toni James, Library Director.

## MISSISSIPPI LIBRARIES

*Mississippi Libraries* is a publication of the Mississippi Library Association, and is indexed in Library Literature. The articles, reports and features herein represent the viewpoints of their respective authors and are not necessarily the official opinions of the Association. Printed with soy ink on recycled paper.

Subscription Rate: \$16.00 per year (\$4.00 per issue), \$24.00 per year outside the U.S., free to MLA members. Back issues available from University Microfilms International. Advertising rates on request to Advertising Editor. Deadline for advertising copy is the tenth of the month preceding month of publication.

Manuscripts must be typescripts produced as a computer file document, Times New Roman font, 12 pt., in MSWord 95 or greater, WordPerfect or ASCII text. Supply a paper printout as well. Manuscripts must be received by the editor by the following deadlines: Spring, February 2nd; Summer, May 2nd; Fall, August 2nd; and Winter, November 2nd. Photographs must be black and white, glossy finish.

**NOTICE:** Dues must be paid by March 1 in order to vote in election of officers and to receive the Spring issue of *Mississippi Libraries*.



# Murals in Mississippi Libraries: Bringing Communities and Art Together

By Kathy Davis

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Seven libraries responded to *ML*'s call to participate in an article on murals in Mississippi public libraries. Each library has a unique story of how its mural came to be, how it approached funding, and how the artwork has impacted the building and its local community. Using information from recent interviews, this article summarizes the stories, insights, and lessons learned by the librarians, and one of the artists, who undertook these mural projects.

## SPRING COVER

### The Pike-Amite-Walthall Library System

When planning began for the new Pike-Amite-Walthall Library in McComb, the staff knew they wanted a mural for the children's area, painted by a Mississippi artist. What remained unknown was who the artist should be. The library applied for and received a \$3,000 grant from the Mississippi Arts Commission. After a newspaper article appeared about the grant, the Junior Auxiliary of McComb donated an additional \$3,000 in matching funds, and the search began to find the right artist.

One immediate concern was to find someone who could be impartial while providing the expertise needed to guide the mural committee through the selection process. Project and library director Toni James approached René Barilleaux, chief curator of the Mississippi Museum of Art, who agreed to chair the committee.

More than one hundred "Requests for Submissions" were mailed to art departments, community art organizations, local newspapers, and *The Clarion-Ledger*. The request outlined terms and responsibilities for the project – including the



*Pike-Amite-Walthall Library System: Mural painting by artist Kaye Kaberlein. Photography by Connie Rawlins of McComb.*

requirement that the artist provide six educational programs for children as well as coloring sheets that could be reproduced and used with school and story hour groups. After careful review, local artist Kaye Kaberlein was enthusiastically selected from five submitting artists. The library then sought and received approval from the regional library board.

At nearly 20 feet long and more than 5 feet high, Kaberlein's creation dominates the children's area. Characters from "Mother Goose," "Jack and the Beanstalk," and other children's tales play across its surface, along with images from a popular African folktale, "The Moon Tower." All are painted in rich, jewel-toned acrylic over a sponged, parchment-like background.

To mark its bond with the library, the mural also features Scooter Mouse, an imaginary friend created more than 25 years ago to assist the children's librarian with story hour. At the very top of the mural, built into the wall itself, is a little "house" for Scooter, complete with an open door and interior lighting.

Scooter Mouse, in fact, played a key role in the decision to put the mural in the children's area. Scooter and the chil-

dren's program have long been a vital part of the library. The children's space is also used for community outreach in a weekly story and craft program for physically and mentally handicapped adults. So it is fitting that the mural, while placed in the children's area, was also a focal point for the entire library.

Because the mural was part of the building project from the beginning, architect Bruce Wood, of JH&H Architects in Jackson, was able to incorporate a wonderful storytelling space into the building design. The mural is painted on the convex side of a long, curving wall, which serves as the back wall for the children's collection.

One measure of the mural's success can be seen in attendance figures. More than 28,962 people, including 94 school groups, viewed the mural between the grand opening on March 12 and June 30, 2000 – nearly triple the library's stated attendance goal. These figures attest to Pike-Amite-Walthall Library System's commitment to reaching its greater goals – to increase access to the arts in southwest Mississippi and to promote appreciation of painting and art among young children.

## ENHANCING CHILDREN'S SERVICES

### Union County Public Library

Union County Public Library also made effective use of its mural wall to solve several problems with its children's area. Built in 1984, the library did not have a separate space for children and used 5-foot-tall stacks throughout the children's collection. In 1996, the local Junior Auxiliary painted a colorful mural on the back wall as a service project, using a public park as its theme. Unfortunately, the mural of a large tree with spreading branches remained hidden behind the 5-foot stacks.

When members of the Mississippi Library Commission visited with Director Tonja Johnson in 1999, they launched a brainstorming session that led to a three-part solution. First, set off the children's area with two long, low walls. Second, replace the too-tall shelving with 3-foot stacks. And third, continue the park theme of the original mural in a second mural on the outside of the two new walls, so that others in the library could enjoy it also.

With encouragement from the commission, Johnson applied for a grant under the 1999 Public Libraries Capital Improvements Program. Because the grant required 40% local matching funds, Johnson took the proposal before the library's board of trustees and the county board of supervisors who gave their enthusiastic support. An architectural firm from Tupelo donated the drawings required for the grant, and by early 2000, the Union library was ready to proceed with the renovation.

The library hired local artist Dottie Armstrong, a high school art teacher, as part of the 2000 summer reading program so that the children could watch her work. Throughout the summer, children watched as the low walls filled with rabbits, ducks, dragonflies, and flowers in the same bright pastels used in the first mural. Animals in the mural were inspired by characters from Jane Simmons's *Come Along Daisy* and Anita Jeram's *Bunny, My Honey*.

Today, children walk under a white garden trellis to enter "their room," fur-



*Union County Public Library: Mural painting by Dottie Armstrong.*

nished with books and child-size furniture donated by two local families in memory of their grandsons. Once inside, they crawl into the carousel filled with books to curl up and read. The simple addition of the two half-walls and mural has altered the character of the library: it is now "kid-friendly." In fact, said Johnson, the murals have been such a hit with adults, as well as children, that the library is already talking about commissioning more murals.

### Pontotoc County Library

Mural walls have also been used to enhance children's services in neighboring Pontotoc County Library. The main part of the library occupies one large open space with 16-foot ceilings and cheerful yellow walls. Using a Reading Readiness Grant from the Mississippi Library Commission, Director Regina Graham was looking for a mural with a homey feel to rejuvenate the children's area.

Graham contacted a local high school art teacher about having her students paint the mural. The teacher liked the idea, even suggesting "the front porch" as its theme, but student class schedules would not allow them to do the work. However, she recommended a former student, Beth Williams, who had done similar work for friends. Because the grant did not allow for payment for artists,



*Pontotoc County Library: Mural painting by artist Beth Williams.*

Williams generously donated her time for the project.

Painted in a corner of the children's area at the front of the library, the front porch scene actually serves as a backdrop for a set. A real rocking chair sits in front of the mural; beside the chair is a basket of books that are all recommended for read-aloud reading. Graham hopes the welcoming front porch scene encourages parents to take a moment to read to their children when they visit the library.

## MANY HANDS AND THE PUBLIC MURAL

### Starkville Public Library

Starkville Public Library shares the same tall ceilings and large open spaces found at Pontotoc County Library. When Starkville Public underwent a major reno-



vation in 1994, it was able to move its children's section from a crowded alcove on the second floor, down to a large spacious room off the main entrance. A Library Friends couple, Wendell and Alice Franks, came up with the idea of a mural for the new children's room and donated money to the Friends group for the project. The Franks also spoke with Mississippi State University art professor Brent Funderburke, who recommended two recent graduates for the job.

Artists Bill Andrews and Todd Eldridge chose the theme of a journey. Like a book, the murals would tell a story from beginning to end. Once the Friends board approved their preliminary watercolors, the

artists were pretty much given a free hand.

One of the first things you notice about the mural is that it is really two murals with the same theme. Andrews explains that he and Eldridge had never worked on a project of this size and so were faced with a lot of decisions in the planning phase. Because their painting styles were so different – Eldridge used a palette knife that creates a very textured effect while Andrews preferred painting with a brush for a smooth appearance – they decided early on that they would work on different sections of the mural rather than adapt to one or the other's painting style. Their hope was that different styles would also appeal to more children.



Starkville Public Library: Mural painting by artist Bill Andrews.



Starkville Public Library: Mural painting by artist Todd Eldridge.

Once they selected the theme, they began to study animals in *National Geographic* and in books of pre-20th-century lithographs. A traveler appears in each of Eldridge's woodland scenes, accompanied on his journey by animals, many partially hidden in the background. Andrews' panels are of a fanciful, foreign place where hippos, exotic birds, and monkeys read books while roaming along rivers, through forests, and across plains.

The artists tied the two murals together by using the same brightly colored acrylic paints and edging the tops and bottoms of all the panels with bold geometric borders. Problematic windows that broke up the mural space were turned into an asset by local stained-glass

artist Katherine Sanford. Sanford continued the theme of a journey by fitting each window with hot air balloons in clear, textured glass, floating across an opaque, rose-toned sky. The artists worked at night, often finishing at four in the morning. For three months, library staff would rush in each morning to see what the two artists had painted during the night.

Andrews said he would like to see other artists climb the scaffolding to add their own style to the room. Library director Virginia Holtcamp can only agree. "Children's literature is so tied to beautiful art. We wanted this to be like that as well."

### Ocean Springs Municipal Library

Vivid colors and a nature scene alive with animals can also describe the mural at the Ocean Springs Municipal Library. In the fall of 1999, the Ocean Springs High School Art Club was searching for a senior project. Two club members – who also happened to work as pages in the library – recommended painting a mural on the 20-foot by 7-foot wall in the library's children collection. When the club approached branch manager Jill Tempest, she was enthusiastic about the idea. Tempest was familiar with the work of their club sponsor and teacher, coast artist Rhonda Iris Richmond, and she had also seen some of the students' artwork, so she had no doubts about the quality of the finished mural.

Originally, Tempest and club members had discussed a melange of storybook characters for the mural, so when the students came back with the idea of a marsh scene, she was surprised but delighted. The enthusiasm for the project was contagious. Before long, the mural had the strong support of both the Jackson-George Regional Library System's director and the Ocean Springs library board. Patrons, too, enjoyed watching the mural come together.

Art Club members Alison Brosseau, Kathleen Brosseau, Allison Delacruz, Seth Embry, and Chris Morrison began by drawing the figures on the wall, while teacher Richmond did the sky and background. For three months the students worked regularly after school, filling the





*Ocean Springs Municipal Library: Mural painting by the Ocean Springs High School Art Club members with artist and club sponsor Rhonda Iris Richmond.*

drawings of turtles and crabs, insects and birds with color. The result is a mural whose spirit is fun and lively.

For libraries worried that the cost of adding a mural may be prohibitive, consider this: the Ocean Springs mural used \$25 worth of acrylic paint – and that was donated by Wal-Mart of Ocean Springs! The mural can be viewed on the library's Web site at URL:<http://www.jgri.lib.ms.us/OS.Mural.html>.

### **MURAL AS COMMUNITY MEMORY Bay St. Louis- Hancock County Library**

When the Bay St. Louis-Hancock County Library underwent a major renovation in 1996, library staff knew that they wanted a tile mosaic mural for the exterior wall of the building. They also knew just who they wanted for the project: local resident Elizabeth Veglia. Artist Veglia is a library supporter who is also known internationally for creating mosaic murals built as community projects. They knew that a Veglia-designed mural – a 6-foot by 20-foot artwork called "Renaissance – The Revival of a Community" – would capture the spirit of Bay St. Louis and its people far better than mere words.

Articles announcing the project ran in the local papers, and people responded in droves. In the end, more than 250 peo-

ple, young and old, participated in the construction of the mural. Even children took part, working after school and on weekends. Clearly, the chief appeal for all participants was the chance to build a memorial to the charm, spirit and history of their community.

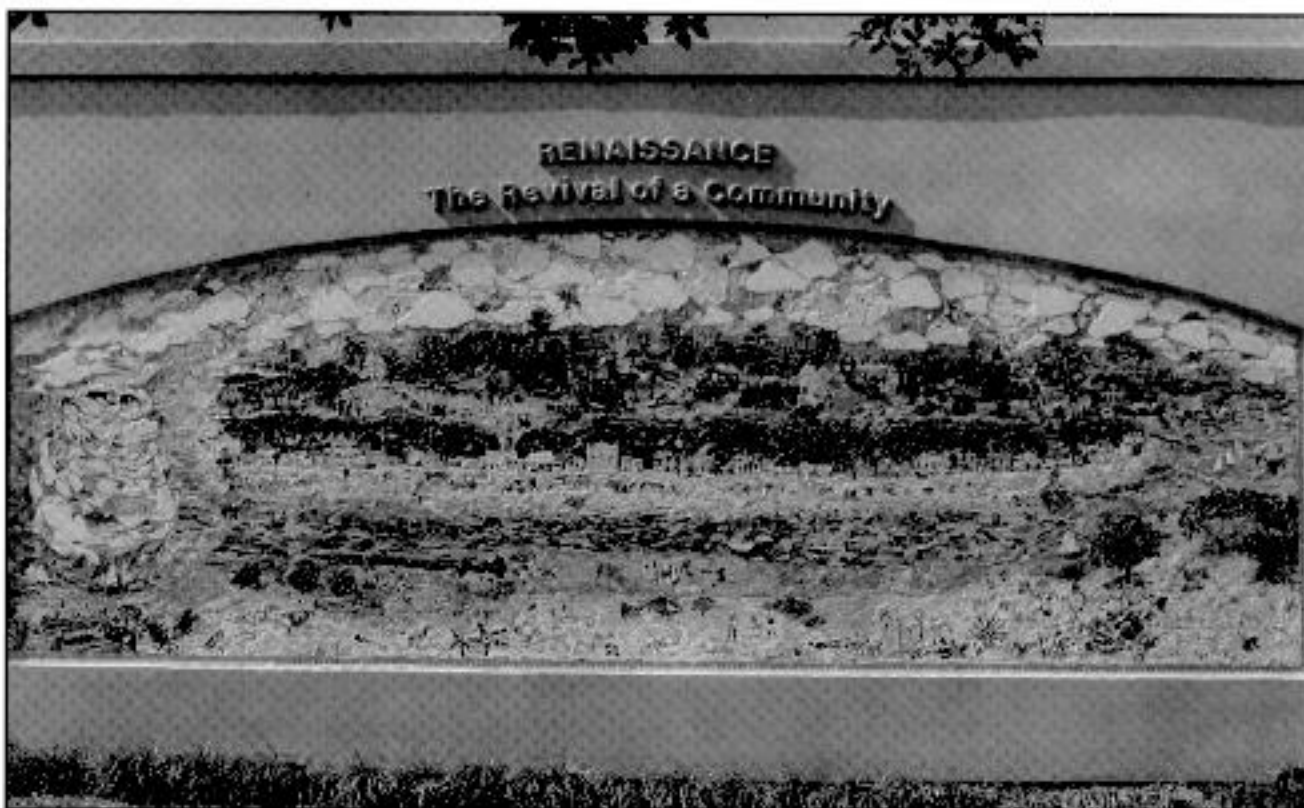
One of the landmarks of the seaside community of Bay St. Louis is its beach drive lined with cottages, stately summer homes, and picturesque storefronts. Veglia used the beach drive as the starting point and anchor for the mural. Using bits of ceramic tile and photographs taken by Veglia, residents were able to select which waterfront property they wanted to recreate. As the project developed, participants added all kinds of favorite images to capture the spirit of life in Bay St. Louis: sailboats skimming across the water, a traditional Mardi Gras parade, historic St. Rose de Lima Catholic Church, even a fleur-de-lis representing the Saints football team.

Anyone who moves to the coast quickly realizes the lingering impact of 1969's Hurricane Camille. It is etched in the collective memory of all the coastal communities, and is now brought to life in a particularly striking section of the mural. Buildings lost in Camille – Christ Episcopal Church, St. Joseph's Academy, and Jean Lafitte's Pirate House among them – float in the swirling,

stormy, blue-and-gray tiles.

As in Pike County/McComb, educational programs were an important part of the mural project. In addition to the on-the-job training offered by artist Veglia, residents learned about local history and culture from architect Fred Wagner and historian Charles Gray, president of the Hancock County Historical Society.

Libraries considering adding a mural will want to take note of the excellent job done by Hancock County Library in promoting and documenting the project. In



*Bay St. Louis-Hancock County Library: "Renaissance – The Revival of a Community" designed by artist Elizabeth Veglia.*



January 1997, the Mississippi Library Association presented Hancock County Library with an award for Outstanding Public Relations Efforts, recognizing the best effort by an individual library to publicize library services around a single event or theme.

### **The Library of Hattiesburg, Petal, and Forrest County**

Winner of the 1997 Governor's Award for Excellence in the Arts, "The Spirit that Builds" at The Library of Hattiesburg, Petal, and Forrest County is without doubt the most dramatic mural created as part of new library construction in Mississippi's history.

When artist William Baggett first approached library director Pamela Pridgen and architect Larry Albert, the preliminary building designs were already complete. But that didn't stop Baggett, an internationally known artist who teaches at The University of Southern Mississippi. For Baggett, the opportunity to create a monumental mural in a public building like The Library was the fulfillment of a dream. Though not well-known in southern Mississippi at the time, he came prepared with a proposal that demonstrated his understanding of the mural process – both what it means to work with a public body and what it takes to complete such an immense project.

Much credit goes to architect Larry Albert for the mural's success. The ink was barely dry on his awe-inspiring preliminary designs, yet Albert supported the inclusion of this monumental mural that would, when accomplished, become the new focus of the building.

Timing became critical, if incorporating the mural was to become a reality. The building process, already underway, needed to continue moving forward. With only one month until they had to have the private funds committed and give the architect a "yes" or "no," the library director began meeting with a committee of six civic-minded local citizens and art patrons. Armed with a three-year fund-raising plan, the committee began personally contacting members of the community whom they felt would be interested in the project. The community responded generously: the funding was

committed, and the monumental mural would be part of the new building. As Pridgen stated, "It was as if the mural and the building were meant to be together."

Baggett steeped himself in the history of southern Mississippi for the first year, selecting which events and settings he would include. The community supported this phase by meeting with Baggett to share stories, news clippings and photographs. The artist spent the second year in his studio in downtown Hattiesburg, creating full-scale sketches in sepia crayon. Once again, students and the public alike were welcome to visit and monitor his progress. The final thirteen months were spent on site at the library, preparing the surface, painting, and sealing the mural. Although graduate students assisted with preparation, set-up, and cleanup, William Baggett painted every inch of the more than 1,500-square-foot mural. It is unusual for artists to let people see their work at all stages, as Baggett did; Pridgen attributes his openness to his role as a professor and teacher.

If the mural makes a profound statement, it does so on an appropriately grand scale. Suspended 30 feet above the library floor, the circular mural is 10 feet tall and 167 feet in circumference. It begins with images of Native Americans and proceeds through the settling of south Mississippi. The mural shows the floods and fires that plagued south Mississippi in the days before flood control and fire towers; the coming of the ice-truck and telephone as lifelines to rural families; the timber stands and barbershops of the men and the schoolrooms, kitchens and canning jars of the women and children. The 1930s library is included, as well as scenes from the 1940s war years. The mural ends with present-day students studying together while a librarian and a young person look to the future.

Is the mural accomplishing what its organizers had hoped? Pridgen quickly answers, "Yes." Not a day has gone by in the five years since The Library opened its doors that she hasn't observed people standing quietly, singly or in small groups, looking up. People from the



*The Library of Hattiesburg, Petal, and Forrest County: Artist William Baggett working on "The Spirit That Builds." Photograph by D. C. Young.*



community bring their friends, families, and out-of-town company. Visitors to the area take time to stop in. The building and mural have become a source of community pride.

### "IF YOU BUILD IT, THEY WILL COME..."

The stories told by these libraries illustrate just some of the countless steps in the mural-planning process: finding the artist, obtaining funding, choosing a theme, handling logistics, arranging publicity, planning programs and throughout it all, involving the community. As several of these stories demonstrate, the mural can also serve as an opportunity to enhance library services or solve existing problems.

Above all, the libraries profiled here

show that there is no one approach for success. Though accomplished in seven different ways, each of the seven murals is achieving its purpose. Some provide a backdrop for a quiet place to read. Others were designed to foster community spirit and esprit de corps. Still others give children a sense of the joy and adventure to be found in books. But they all, as Pamela Pridgen puts it, "provide inspiration." And that, after all, is what libraries do best.

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*Mississippi Libraries* covers for Volume 65, 2001 will be selected from the murals of Mississippi public libraries.

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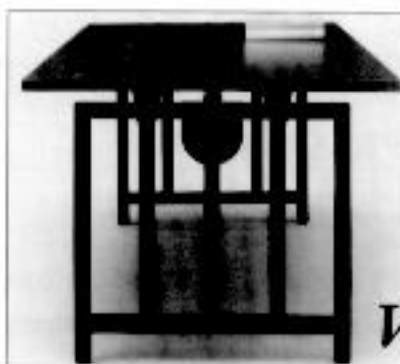
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Worden's Diametron furniture shown here at Baton Rouge Community College in Baton Rouge, Louisiana.



# Creating a Library Exhibit: Richmond Barthé, Artist and Sculptor

By Sheila A. Cork  
Hancock County Library System  
sheila.cork@gte.net

## INTRODUCTION

Public libraries are often the recipients of special collections. Sometimes these collections are of little or no practical value to the library or its community, but have great sentimental value to the donors who are reluctant to discard them. Occasionally, a library will have a collection that is of interest only to the local community. But even more infrequently, a library will have a special collection that has greater value – the documents in the collection may be of interest to a larger community of scholars and researchers.

A special collection of ephemera, housed in the Hancock County Library System, relates to the life and works of Richmond Barthé and fits this last category of collections, as it has great significance both to the population of Hancock County and to scholars and researchers. Barthé (as he preferred to be known), an internationally acclaimed African American sculptor and artist, was born in Bay St. Louis, Mississippi. The city of Bay St. Louis today has a thriving art community, and information about one of the most famous artists to come from this area is of considerable local interest. Scholars interested in the life and works of Barthé, one of the most significant artists of the Harlem Renaissance, have found him to be largely undocumented; consequently, information about him is sometimes difficult to locate.

## GETTING STARTED

By the end of 1997, the library's collection included biographies, photographs of his work, handwritten postcards by Barthé, original newspaper clippings from the 1960s to the 1980s, memorial service notifications, and obituaries from various sources. Located in the Mississippi/Louisiana vertical file, some of the documents had, over the years, started to



*Richmond Barthé*

deteriorate. It was decided to organize and preserve the collection to make it more accessible to our library users. Local interest in Barthé made expansion of the collection a worthwhile task.

## ORGANIZING MATERIAL

Materials were organized into two collections. One would be composed of copies of the original material and be freely accessible to the public, and the second one, consisting of the original documents, would be available for examination only by request. The material was photocopied, and the duplicates were placed in binders to be cataloged into our Mississippi/Louisiana collection.

Documents were then divided into several clearly defined sections: Biography, Displays and Exhibits, Correspondence, Memorial Service, and Bibliographies. Another category was added relating to communications with other institutions that held Barthé's work or additional information about Barthé.

Each section was assigned a letter of the alphabet, e.g. A, Biography. Numbering the pages of each section independently, e.g. A: 1, A: 2, allowed for further

growth of the collection, either within category headings or by adding sections. For example, when copies of the Labat Family Papers are added, they will start with L: 1. The organization of the original documents mirrors this arrangement, as it was felt that this would help people using the duplicate copies to identify the documents they might wish to request for closer examination.

Identifying the source of material was, in many instances, impossible. Many old newspaper clippings had no date or name of the newspaper; old photographs were not labeled or credited; and some biographies were photocopied from books, or handwritten with no citation given. As the work progressed, however, it became possible to identify some of these items by finding references to them in items received through interlibrary loans.

Photocopied material being incorporated into the public collection was placed in letter size page protectors and placed in 4½-inch binders. A detailed description of each of the items was added on the table of contents page.

## PRESERVING ORIGINAL MATERIAL

Archival quality packaging, such as rigid print protectors, Mylar envelopes, archival safe labels, and Mylar newspaper envelopes, was used to preserve the original documents. Cost was an important consideration in this process, due to the wide range of prices for these products in the specialist archive supply catalogs from standard library supply companies such as Highsmith, Brodart, Gaylord, and Demco.

To protect the original documents from theft, a security policy was established, and original materials were made available by appointment only. To preserve the documents from unintentional damage, users must keep material in their protective coverings during use.

## LOCATING MORE MATERIAL



Efforts were made to find additional materials for the collection. After checking reference sources within the library, a search on Loanet, the Mississippi State Interlibrary Loan database service, provided borrowing opportunities for several titles found in bibliographies. With additional items found using FirstSearch, material was borrowed via ILL whenever possible.

The Internet also played a part in this search process as additional material was located through EbscoHost for journal articles, and through Web search engines such as Google, Yahoo, and AltaVista. In this way, many interesting sites providing biographical information about Barthé and photographs of his work were found.

Whenever new information became available, the locations of galleries, museums, and collections were noted. Contact information was found in the *American Library Directory* (1998), telephone books, and via the Internet. A form letter requesting free information in exchange for free copies of the information and documentation the library held was mailed. As a result, the library's collection has been greatly enriched by the generous help of many librarians, art directors, and researchers from collections throughout the United States and Jamaica.

An equally important local source of

material for this project is The Hancock County Historical Society, home based in Bay St. Louis. The Society has a collection of material about Barthé, which historian Charles Gray kindly made available to the library. All material new to the collection was preserved and incorporated into the binders.

### THE BARTHÉ CONNECTION

Barthé retained close ties with his family and friends in Bay St. Louis through correspondence and as a welcome guest when he returned on visits to the area. His unique relationship with the library began with a wish to make a gift to the city by the Bay, which he held in great affection. A friend and neighbor of his in Jamaica, Thelma Landry, was a Bay St. Louis native whose mother, Katherine Wilson, was the librarian in Bay St. Louis. Barthé chose Ms. Landry to model for the head bust that would become his gift to the city; these close ties would make the gift more personal and meaningful for the people of Bay St. Louis.

In a reception held at St. Augustine Seminary in Bay St. Louis, August 11th, 1964, Barthé presented the bust and was in turn presented with the keys to the city. Newspaper reports and photographs of this celebration have been preserved in the collection of the Hancock County Library System. During the month of



*Plaster bust of Thelma Heller Landry presented to Katherine Wilson, Librarian, Bay St. Louis, in 1964 by artist Richmond Barthé.*

February this year, the bust was displayed at the library headquarters in Bay St. Louis for public view, along with material and documents preserved in binders.

The 1964 ceremony in Bay St. Louis, and celebrations Barthé attended at The University of Southern Mississippi that were held to recognize the purchase of two of his sculptures (*The Negro Looks Ahead* and *The Awakening of Africa*),

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were extremely meaningful events in his life. He told friends and family that they meant more to him than many of the other awards, honorary degrees, and ceremonies given in his honor.

Richmond Barthé died in 1989, but the library's relationship with him continues through Ms. Clementine Williams, a member of the Library Board and Barthé's niece. With her assistance, interviews of friends and family members of Barthé have been recorded. These recollections, currently being processed at the library under a working title of *Friends and Family Discuss Richmond Barthé*, add a wealth of information about Barthé and their perceptions of him.

### MLA POSTER SESSION

The development of the Barthé ephemera collection was the subject of a poster session at the MLA Conference in Jackson in October 2000. The exhibit centered on quotations from friends and family of Barthé who had consented to be interviewed for this purpose. The main elements consisted of photographs of Barthé and his work held in public and private collections in Mississippi. Photographs of some of his family and friends from Bay St. Louis and Hancock County were also included. The display received great attention; many people were impressed by the quality of Barthé's work, and were interested to know that The University of Southern Mississippi held two of his works, *The Awakening of Africa* and *The Negro Looks Ahead*, in its permanent collection. (See bibliography and Webliography of his works.)

### POSTSCRIPT

During this process, a further source of excitement was the discovery of several Barthé pieces in the private collections of his family and friends. These included *The Boxer* (Bronze), *Inner Music* (Bronze), *Torso* (Bronze), and *Girl Putting Flower in Her Hair* (Bronze). Other pieces included a portrait of Portia Labat, a bust of Inez Labat, and another copy of the bust of Thelma Landry.

When it became known that so many



Poster session presented at the 2000 MLA Conference, (l-r) Dr. Thomas Walker, Director, SLIS, The University of Southern Mississippi with LIS graduate student, Sheila Cork of Hancock County Library System.

pieces were available locally, the idea of putting together an exhibition of Barthé's work during Black History Month, February 2001, was organized. The owners of all the pieces mentioned above agreed to contribute their pieces to the exhibit for a significant display of his work. It is hoped that the biographical and photographic elements of the exhibit may become the basis of a Black History Month resource that will be made available for loan to schools and other local organizations.

### BUILDING GOOD WILL

Libraries must continually seek ways to make themselves indispensable to their local communities in order to survive and grow in a time when too few local agencies see funding public libraries as a priority. One way that this can be achieved is by developing resources and collections that have special local value. By involving local individuals and communities in library-sponsored activities and programs, and by promoting collections of particular local and national interest, public libraries will increase in value to their communities and build good will that will translate into support of general library services.

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# Experience the Canton Music Series

By Jennifer A. Smith

Branch Coordinator/

Genealogy Librarian

Madison County-Canton Public Library

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On a Sunday afternoon in Canton, Mississippi, a small crowd of people slowly fills the auditorium of the Madison County-Canton Public Library. Settling into their chairs, they focus their attention on the musicians spotlighted at the front of the room. Hands poised on their instruments, the musicians wait for a signal from their leader. The conductor nods his head and as the musicians play, the audience relaxes into an afternoon of music...

## A SUCCESSFUL SERIES

Welcome to the Canton Music Series! This annual series of musical concerts was begun in 1983, when the Canton Friends of the Library decided to experiment with hosting musical programs on several Sunday afternoons. The Canton Friends felt that although the city of Canton was located only twenty-five miles from Jackson, local citizens often did not take part in the opportunities offered in the capital city to see and hear classical music. Since a large part of Canton's population is impoverished, the Canton Friends also felt that offering a variety of inexpensive concerts in the series would give Canton citizens, who would not ordinarily attend concerts, the chance to hear quality musicians in their hometown.

The President of the Canton Friends of the Library in 1983 was Bobbye Dillard, the wife of a local Methodist preacher and treasurer of the Mississippi Federation of Music Clubs. Teaming up with the Madison County Library System Director, Beverly Herring, the two selected a variety of artists and applied for matching funds from the Mississippi Arts Commission. Programs from the first year included Kenneth Klaus, a baritone and voice teacher at CoLin Community College in Wesson, Mississippi; the Millsaps Troubadours; John DeChiaro, classical guitarist from The University of South-

ern Mississippi; and Elizabeth Moak, a promising young pianist from Oxford, Mississippi. Tickets were reasonably priced at \$8 for the entire series of four programs. As a further lagniappe, the Friends sponsored a reception after each performance, which gave audience members and the performers a chance to mingle and discuss aspects of the concert.

From the first program, the series was a big hit! The audiences numbered approximately fifty people, and their small size encouraged the artists to discuss selections and often give a little history of their instrument or the piece's composer.

Even with close to 50% of the costs covered by the Mississippi Arts Commission, and local donations from businesses and individuals, ticket sales barely covered expenses incurred to sponsor the series. After several years of renting a piano for the programs in need of one, the Friends decided to purchase a baby grand Kawai in 1986 with generous terms from a local piano company. Within a couple of years, the Friends paid off the piano, raising funds with a few bake sales, two white elephant sales, and local donations from businesses and individuals.

## SEVENTEEN YEARS OF SUNDAYS

Seventeen years later, the Canton Music Series continues. Beginning each year in October and running through February or March, four to five programs are scheduled on Sunday afternoons at 2:30 pm, each one followed by a reception. Through the years, a great variety of musicians have performed. While the large majority have been classical performers, a little bluegrass and jazz have been in the lineup, as well; and a few vocal ensembles from several community and local colleges have been included, too. Performers from The University of Mississippi, Delta State University, Mississippi State University, The University of Southern Mississippi and the Jackson metropolitan area have participated in our series. Other artists and performers have come from Nashville, Memphis, New Orleans, Baton Rouge and Arkansas.



Vocalist James Martin performs in the Canton Music Series.

## DEBT OF GRATITUDE

The series owes a debt of gratitude to the Mississippi Arts Commission for supporting the series through the years. Outside funding made it possible to offer local citizens quality music at a nominal price. The Canton Music Study Club has provided local support for the series through donations, attendance and volunteer assistance with the receptions throughout the years. Two years ago, a former Canton resident, Hunter Henry, made a generous donation of \$10,000 to the series, which has allowed us to add an additional concert and one "expensive" program each year.

## A TASTE OF MUSIC

Through its Canton Music Series, the Canton Library and the Friends of the Library have brought in musicians from one end of Mississippi to the other. In the small intimate setting of the library auditorium, both artists and audiences are reminded of the musical soirees of the 16th and 17th centuries. So, if you are in the city of Canton one Sunday afternoon, come join us for a taste of music!



A Sunday afternoon audience enjoys one of the performances of the annual Canton Music Series.



# MLA 2001 Officer Nominees



Catherine A. Nathan

## Vice-President/ President-Elect

### CATHERINE A. NATHAN

**Education:** M.L.S., University of Tennessee in Knoxville; B.A., Birmingham-Southern College, Alabama.

**Experience:** Assistant Director for Public Services, First Regional Library, 1994 to present; Librarian, Memphis/Shelby County Public Library and Information Center, 1982-1994; Head Librarian, Bartlett/Arlington Branch Libraries, 1988-1993; Head Librarian, Cossitt Branch Library, 1986-1988; Assistant Director, Library Resource Center, Shelby State Community College (at that time, a branch of the Memphis Public system), 1984-1986; Assistant Department Head, Literature, Philosophy, Religion Reference Department, Main Library, 1982-1984; Reference and Interlibrary Loan Librarian, North Alabama Cooperative Library System, Huntsville, Alabama, 1980-1981; Reference and Government Documents Librarian, University of Alabama in

Huntsville Library, 1979; Reference Librarian, Chatham-Effingham-Liberty Regional Library, Savannah, Georgia, 1977-1979; Bibliographic Searcher, Monographs Order Department, Main Library, University of Tennessee in Knoxville, 1976-1977.

**Professional Activities:** **ALA:** Member, 1976 to present. Member, PLA Intellectual Freedom Committee, 1993-1995. Attended the ALA Intellectual Freedom Institute, Chicago, 1988. Member, Multitype Library Committee, ASCLA, 1980-1982. **MLA:** Member, 1994 to present. Chair, Public Library Section, 1997. Chair, National Library Week, 1998. **MAGNOLIA Steering Committee,** 1997 to present. Secretary, 1997-2000. Chair, Training Committee, 2000 to present. **Alabama Library Association:** Member, 1979-1981. Member, Multitype Library Committee, 1980-1981. Chair, Public Libraries Section, 1980.

**Publications and Presentations:** Includes, "The MAGNOLIA Project: A Model for Tennessee?" speech delivered before TennShare, October 1999. "Caught in the Web: The World Wide Web, the Internet, and the First Amendment," *Mississippi Libraries*, Summer 1997. *The Further Adventures of Reggie the Reading Raccoon*, First Regional Library, 1997. "My Cat Alex is Sick," *Cherubic Children's New Classic Storybook*, volume 1, Johnstown, PA: Cherubic Press, 1997. Analysis, "How Do You Manage," *Library Journal*, April 1, 1991.

**Honors:** Certificate of Appreciation, Bartlett Rotary Club, 1983. Leadership Bartlett Graduate, 1991. President, Staff Organization, Memphis/Shelby County Public Library and Information Center, 1986.



Prima Plauché

## Vice-President/ President-Elect

### PRIMA PLAUCHÉ

**Education:** M.L.S., The University of Southern Mississippi, 1981; B.A.E., With Special Honors, University of Mississippi, 1973

**Experience:** 1975 to present, Director, Hancock County Library System; 1973-1975, Head Librarian, Coast Episcopal Schools.

**Professional Activities:** **ALA:** Member, 1973 to present. **MLA:** Member, 1973 to present. Various committees 1975 to present including SELA/MLA Joint Conference Committee, 1984; MLA Conference Committees: Chair, Hospitality 1983; Chair, Local Arrangements 1996; Co-chair, Legislative Committee 1995, 1996; National Library Week, 1997; Legislative Committee 2001; Member, Friends of Mississippi Libraries. **Other:** Library Services & Construction Act Advisory Council 1984-



87; Mississippi Public Library Standards Committee, 1992/93; Mississippi Libraries Statewide Information Network Task Force 1994-95; Mississippi Telecommunications Task Force 1994; Mississippi Trustee Handbook Revision Committee, 1998; Library Foundation of Hancock County, Board of Directors 1995 to present; *Coast Magazine*, Editorial Advisory Board 1995-96; Hancock County Chamber of Commerce Education Committee 1994 to present; Hancock 2000 Committee; Hancock County Hazard Mitigation Council 1999 to present; Hancock School District ABE/GED Advisory Council 1989-1995; School to Careers Partnership Council 1999 to present; Project Director, TRAC: Training Consortium for Bay St. Louis, Waveland and Hancock County Governments 2000 to present.

**Presentations/Publications:** "Hancock County Library System's Compass (Computer Assisted Skills) Project" SELA Conference 1983; "Retrospective Conversion" MLC Automation Program, 1993; "The Library Foundation, Providing a Margin of Excellence" MLA Conference 2000; "Pearlington Public Library: A Joint Use School/Library Facility," *Mississippi Libraries*, Fall, 2000.

**Honors:** University of Mississippi Taylor Medal in Library Science; Kappa Delta Pi, Educational Honor Society; Beta Phi Mu, International Library Science Honor Society; Outstanding Young Women of America, 1979; Who's Who of American Women, 1984; *Coast Business Journal* Who's Who in Coast Business, 1994; *Coast Business Journal* "Up and Comer" 1995; Who's Who in the South and Southwest 1997/98; City of Bay St. Louis "Proclamation of Contributions & Achievement" 2000; Mississippi Library Association Outstanding Achievement Award 2000.



*Deborah Lundy*

## Secretary

### DEBORAH LUNDY

**Education:** A.A. in Travel and Tourism; B.A. and M.B.A. from William Carey College. Currently working on M.L.I.S., The University of Southern Mississippi.

**Experience:** Head, West Biloxi Branch Library, October 1998 to present; Harrison County Library System, 1981 to present.

**Memberships:** **MLA:** Member, 1981 to present. MLA Black Caucus, Vice President, 2000. MLA National Library Week Committee, Member, 2001. Board of the Ohr-O'Keefe Art Museums, Member. **NAACP:** Lifetime member. **Phi Delta Kappa:** Member.

**Honors and Awards:** MLA Black Caucus, Virgia Brocks-Shedd Heritage Award, 1997. Louisiana Bureau of Education & Research, Kenner, La., Diversity in Children's Literature, Special participation, 1994. MLA, Commendation for Outstanding Service, Officers and mem-



*Kathleen L. Wells*

berships, 1994. NAACP, Biloxi Mother of the Year, 1988.

## Secretary

### KATHLEEN L. WELLS

**Education:** B.A., Louisiana State University; M.S.L.S., Louisiana State University.

**Experience:** Senior Catalog Librarian, The University of Southern Mississippi, 1998-present; Cataloging Services Coordinator, Mississippi Library Commission, 1995-1998; Head of Cataloging, Southeastern Louisiana University, 1994-1995; Head of Database Maintenance; Head of Serials Cataloging, Louisiana State University, 1984-1994; Technical Services Librarian, Agnes Scott College, 1981-1984; Catalog Librarian, Georgia State University, 1978-1981.

**Professional Activities:** **ALA:** Member, 1979 to present. **MLA:** Member, 1995 to present. TSRT, Chair, 2001; Vice-Chair, 2000; Secretary, 1998-1999; Constitution, By-Laws and



Organizational Review Committee, 1999; Membership Committee, 2000-2001; Assistant Editor, *Mississippi Libraries*, 2000 to present. **SELA:** Constitution and By-Laws Committee, 2001-2002; **Louisiana Library Association:** Various committee assignments, 1987-1995.

**Publications:** "Authority Control in Mississippi Public and Academic Libraries," *Technical Services Quarterly* v. 18, no. 2 (2000); "At Our Fingertips: Online Cataloging Tools," *Mississippi Libraries* v. 64, no. 4 (2000); "Bridging the Gap: Metadata, the OPAC, and OCLC's CORC Project," *Mississippi*

*Libraries* v. 63, no. 4 (1999); "Issues in Cataloging State Government Documents," *Mississippi Libraries* v. 63, no. 1 (1999); "Editing the On-line Catalog," *LLA Bulletin* v. 58, no. 2 (1995); "Getting Ready for MARC Format Integration," *The Southeastern Librarian* v. 44, no. 1 (1994); "Cataloging Standards in the '90s," *LLA Bulletin* v. 56, no. 4 (1994); "Retrospective Conversion: Through the Looking Glass," *RTSD Newsletter* v. 12, no. 1 (1987).

**Presentations:** Panel discussion on technical services issues, SELA biennial conference, 2000; "Bridging the Gap: Metadata, the OPAC, and OCLC's

CORC Project," MLA Annual Conference, 1999; "Authority Control in Mississippi Public and Academic Libraries," poster session at MLA 1998 Annual Conference and ALA 1999 Annual Conference; "Quality Control in Online Catalogs," MLA TSRT spring meeting, 1998; "Issues in Cataloging State Documents," MLA TSRT/GODORT spring meeting, 1997; "Format Integration: the Impact on Serials Cataloging," panel discussion, LLA Technical Services Interest Group, 1993; "Successive vs. Latest Entry Cataloging: an Overview," panel discussion, LLA Serials/Technical Services Interest Groups, 1990.



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## People in the News

### MLA CONFERENCE COMMITTEE ANNOUNCED

The MLA conference chairs/co-chairs in place as of this point in time are:

#### Exhibits:

Carol Green, USM,  
601-266-4476,  
carol.green@usm.edu  
Mary Hamilton, USM,  
601-266-6170,  
mary.hamilton@usm.edu

#### Local Arrangements:

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sadcock@rowland.umsmed.edu  
Diane Willard,  
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#### Poster Sessions:

Sheila Cork,  
Hancock Cty. Library System,  
228-467-5299,  
scork@hancock.lib.ms.us  
Deborah Lee, MSU,  
662-325-7682,  
dlee@library.msstate.edu

#### Registration:

Lynn Shurden, M.L.C.,  
800-647-7542,  
lynnsh@mlc.lib.ms.us

### KEMPER-NEWTON REGIONAL LIBRARY

**Rita Dube** joined the library staff at

Kemper-Newton Regional Library as librarian at the Decatur branch in Newton County. Also, Library Director Barbara Gough announces the relocation of the Scooba branch. Formerly located in the same building as the Town Hall, the branch moved earlier this year to the duplex building housing the community clinic located on Kemper Street.

### NORTHEAST REGIONAL LIBRARY

Cathy Kanady, Assistant Director for Public Services, announces that the Northeast Regional Library has three new employees: **Amy Counce**, new branch head at George E. Allen Library, Booneville; **Simone Chandler**, new branch head at Anne Spencer Cox Library, in Baldwin; and **Julie Andrew** is the new branch head at Belmont Library.

### MILLSAPS COLLEGE LIBRARY

Millsaps College Library recently hired **Molly Signs** as Systems Librarian. Molly comes to us from the Bill and Melinda Gates Foundation and had worked in Mississippi three years ago installing computers in libraries as part of the Gates Foundation public library program.

### PIKE-AMITE-WALTHALL LIBRARY SYSTEM

**Stewart T. Carpenter** joined the staff of the Pike-Amite-Walthall Library System in January 2001 as Technical Services Librarian. Stewart holds an MLS from The University of Southern Mississippi.

### WAYNESBORO MEMORIAL LIBRARY

New employee and regular library patron **Rachel Evans** started on Febru-

ary 1, 2001 as a part-time circulation clerk.

### THE UNIVERSITY OF SOUTHERN MISSISSIPPI

USM Libraries welcomes **Steven Turner**, a recent graduate of the University of Alabama, to the library faculty. Steven has assumed the responsibilities of Curriculum Librarian, replacing **Eleanor Robin** who resigned last fall.

### MISSISSIPPI STATE UNIVERSITY

**Beth Ashmore**, originally from Illinois and a graduate of the University of Illinois, has accepted a position as Instruction Librarian at MSU Libraries, and will perform duties as Distance Education Librarian as well as work at the Reference Desk.

### DELTA STATE UNIVERSITY

**David Salinero** has been promoted to the position of Reference/Government Documents/Instructional Services Librarian.

### HANCOCK COUNTY LIBRARY SYSTEM

The Hancock County Library System announced two promotions, two transfers and one new employee. **Sue Prendergast** assumed the position of Reference Desk Manager at the Bay St. Louis-Hancock County Library. Also, **Sandi Stone** was promoted to Customer Service Desk Manager. **Patricia Rigney** and **Joel Bullock** assumed positions as Information Services assistants in the Reference Department at the Bay St. Louis-Hancock County Library. **Kathy Martinolich** has transferred to the Information Services Department at the Kiln Public Library. **Michael McCarthy** recently retired.



# Highlights from the Annual NLW/ Legislative Day, January 29th

## FOCUS ON PUBLICITY

National Library Week 2001 has been scheduled for April 1 - 7, 2001. This year's theme is "Celebrate National Library Week @ Your Library" and incorporates the new "Campaign for America's Libraries" that will be kicked off by the American Library Association during National Library Week 2001. The "Campaign for America's Libraries" is a five-year commitment that has been made by the American Library Association to speak loudly and clearly about the value of libraries and librarians to our communities, schools, academic institutions and businesses, as well as to our society, democracy and the new digital age. Informing the public of the uniqueness and importance of America's libraries will take place through targeted publicity information developed by ALA and other partner organizations.

Recognizing ALA's commitment, as well as the importance of publicity and the media to Mississippi's libraries, the Mississippi Library Association's National Library Week Committee, chaired by Jennifer Smith, met on January 29, 2001 at the ETV auditorium in Jackson to plan its 2001 National Library Week Activities with a focus on publicity. The activities included two workshops presented by two different groups of panelists. All Mississippi librarians and library supporters were invited to attend this exciting event.

The first workshop, "Libraries and the Media: Partners for Progress," included representatives from four types of media organizations: Melanie Christopher (Channel 12 television); Frank Brown (The Clarion-Ledger-newspaper); Jerry Lousteau (WMGO talk radio); and the President of MSEDNET (a division of Mississippi Educational Television). Each panelist presented tips and techniques that will help librarians establish relationships with their local media organizations. The second workshop, "Successful Publicity Ideas from the Library Field," featured several Mississippi librarians: Pamela Pridgen



Mississippi Governor Ronnie Musgrove (left) and Jim Anderson, Director of the First Regional Library System, enjoyed themselves at the 2001 Legislative Day reception. This annual event gives elected officials and library personnel from around the state a chance to meet and discuss the development and support of Mississippi libraries.

(Director, The Library of Hattiesburg, Petal and Forrest County); Marion Francis (Director, Jackson/Hinds Library System); and Robert Lipscomb (Director, Harrison County Library System). The panelists shared unique publicity ideas they have used in their libraries. Both workshops ended with a question and answer session with audience members and were followed with the annual recognition of libraries by the MLA Public Relations and Golden Book Awards for 2000.

## LEGISLATIVE RECEPTION

The Mississippi Library Association sponsored a Legislative Reception on the second floor of the Eudora Welty Library, 300 North State Street, on the evening of January 29.



## AWARD WINNERS

### PUBLIC RELATIONS AWARDS

#### Attala County Library

"Best Year-Round Coordinated Effort by a Group of Libraries to Publicize Library Services in General."

#### Pearl Public Library

##### Honorable Mention:

#### St. Martin Public Library and Waynesboro Memorial Library

"Best Effort by an Individual Library to Publicize Library Services Around a Single Theme or Event."

#### First Regional Library System

##### Honorable Mention:

#### Jackson-George Regional Library System

"Best Coordinated Effort of Several Libraries to Publicize Library Services Around a Single Theme or Event."

#### Friends of the Gulfport Library 2000 Golden Book Award

"Most Outstanding Volunteer Effort by a Group Deemed to Have Contributed Most to Library Awareness in the Past or Present."

Mississippi Governor Ronnie Musgrove (seated) signing document proclaiming National Library Week 2001. Left to right: Dr. Russell Burns, Henry Ledet, Jo Anne A. Reid, Frances Coleman, Governor Ronnie Musgrove, Dr. Glenda Segars, Emma Ainsworth.





*Harrison County Library System Director Robert Lipscomb proudly displays the Golden Book Award won by the Friends of the Gulfport Library.*



*Kaileen Thieling, Branch Manager of the Pearl Public Library accepts the "Best effort by an individual library to publicize library services around a single theme or event" award from Jennifer Smith and Gail Bracey, Chair of the Public Relations Awards Committee.*



*Linda Milner accepts the "Best year-round coordinated effort by a group of libraries to publicize library services in general" award won by the Attala County Library, from Jennifer Smith.*



*David Brown, Public Relations Specialist is all smiles as he accepts the "Best coordinated effort of several libraries to publicize library services around a single theme or event" Public Relations Award for First Regional Library.*



*Pike County McComb Public Library  
2000 AVID Gold Award*

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## In the Public Eye

Column Editor: Paulette D. Entekin, Laurel-Jones County Library

# Celebrating Art: A Tradition at Jackson-George Regional Library System

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The Jackson-George Regional Library System incorporates art in a multitude of ways. The enthusiastic use of art extends beyond just one library branch or one community; it is system-wide, and has involved groups as different as a Boy Scout troop and an art museum. Art has come to the libraries through private and community donations, Friends fund-raisers, art contests, even a high school art club. These projects illustrate just some of the possibilities for incorporating both professional and amateur art into today's public library.

### JOINT VENTURES

Look out the west windows of the Ocean Springs Municipal Library and you see the roofline of the nearby Walter Anderson Museum of Art. The connection between the two buildings is more than just geographical, however: the Ocean Springs Library is home to a series of large linoleum block prints by famous coast artist Walter Anderson. The prints, which feature fairy tale characters, were used by author Ellen Douglas to illustrate her book *The Magic Carpet and Other Tales*.<sup>1</sup> So an event for the 1999 National Library Week bringing together the museum, the library, and the author was a perfect fit.

The event had three components: a book sale in the museum's gift shop, an afternoon "Meet the Author" children's event held at the museum, and an evening book signing and reception for Ellen Douglas in the library. The book sale was planned well ahead of the event to replenish the art books in the library's collection. A special display in the museum's gift shop gave visitors a chance to purchase a book to be donated to the library. These gift books were then given a special bookplate denoting them as part of the Walter Anderson Collection, and arranged in an attractive display at the library's book signing and reception. With all of the support from the Friends group, museum and patrons, the library secured over \$365 worth of books related to Anderson's work. The event generated the added bonus of creating community involvement and great publicity for both the library and the museum. This event was made possible by a large donation from the family of Walter Anderson.

As a footnote to this event, in September 1999, the library received permission from Ellen Douglas to display her stories on the walls next to the prints. With the help of a local frame shop, library clerk Michelle Hase prepared the framed story panels reproduced from *The Magic Carpet and Other Tales*. Now library visitors are able to read Douglas's stories as they view the original Walter Anderson prints.

### AND A MURAL TOO

In addition to this colorful piece of community art, the walls of the Ocean Springs Municipal Library have been further enlivened by a vibrant coastal mural created by members of the Ocean

Springs High School Art Club. These students thought of the library when it came time to do their senior project. (See *Murals in Mississippi Libraries: Bringing Communities and Art Together*, p. 3.)



Mural at Ocean Springs Municipal Library.

### RIGHT PLACE TO DISPLAY

Once a library gains a reputation for supporting art, opportunities seem to come out of the woodwork, or – in the case of the Ocean Springs Centennial Quilt – out of the closet.

More than 10 years ago, a community leader named Eilsen Za organized the Ocean Springs Centennial Quilt project as part of that city's 100-year anniversary in 1992. People throughout the community worked on the quilt, using bits of fabric, needlepoint and other materials to reflect their view of what it means to live in Ocean Springs. The finished quilt features 100 squares with such diverse



themes as the Ocean Springs sculpture "Crooked Feather," live oaks, and sea creatures.

The quilt was truly a work of art, but once the centennial celebration ended, it was taken off display and stored in a closet in city hall. However, after four years of conversations, the Centennial Quilt was finally placed on permanent display in the Ocean Springs Municipal Library, much to the delight of all involved.

Moss Point City Library also benefited from an unexpected opportunity when the library, city hall, and the police station all were renovated at the same time. Two large panels that had hung in the city council chamber were offered to the library during the renovation. Now on permanent display at the library, the panels show a view of Moss Point from the river and a scene from Indian life.

### HELP FROM FRIENDS

Public libraries know that Friends groups play a vital role in promoting and developing the library's collection. Friends groups are also frequently the major funding source for purchasing art for their local libraries. Where support for art in libraries is enthusiastic (as in the Jackson-George system), you will often find members of Friends groups and library foundations serving on local and state-level arts councils and commissions.



The Ocean Springs Centennial Quilt project celebrated the city's 100-year anniversary.

Pascagoula Public Library has been developing its permanent art collection through Friends donations for a number of years. For instance, Pascagoula artist Dena McKee recently gave the library her original watercolor painting "Old Pascagoula Post Office & Library" with permission to sell 500 signed and numbered prints. Proceeds from the print sale will go to the Pascagoula Public Library Special Art Fund. The library began its fine art collection with a \$10,000 grant from the National Endowment for the Arts and matching local funds. The library originally purchased twelve works of art by six national and international artists: James Drake, Dub Brock, Hans Peter Kaindl, Paula Roland, Vernon Fisher, and Tina Freeman.

Purchases by Friends groups include unusual as well as more traditional works. The Moss Point City Library features a six-foot-long cypress alligator bench by well-known coast artist Alexander Brown. The St. Martin Public Library Friends has local artist Melinda Gandy's oil paintings displayed throughout the library. Her multi-panel, multi-compositional work usually consists of four interchangeable panels featuring images of nature, people or animals. Each time the panels are displayed in a different order, the painting tells a new story.

### SUPPORTING NEW ARTISTS

Art and photography contests have also played a role in the Jackson-George system. In the past, the Pascagoula Public Library invited area high school art students to submit large paintings to decorate the walls of the Pascagoula CLIC (computer) Lab. Nine winners were selected and received awards. The Vancleave Public Library sponsors an annual photography contest and prizes and ribbons are awarded.

### SUPPORT WITHIN

The libraries in the Jackson-George Regional Library System find strong support for art in their communities in large part because the citizens of Jackson and George counties view art as an important part of the area's identity. The librarians and staff members are themselves strong supporters of the arts: three members cur-

rently serve on the Jackson County Arts Council, whose offices often showcase their personal art collections.

Yet it also helps that the library system is open to a variety of styles and levels of artistic expression. The Ocean Springs Library is a case in point. Where else will you see, in one institution, a dinosaur sculpture crafted by Boy Scouts, a mural painted by high school art students, a quilt created by dozens of townspeople, young and old, and finally, a display of block prints by a world-famous artist? The variety of art is engaging; the result fun and inspiring.

For more information on these and other activities of the Jackson-George Regional Library System see <http://www.jgri.lib.ms.us>.

### BEGINNING AN ART COLLECTION

- Get to know the artists and gallery owners in your community.
- Recruit area art council members for your library board.
- Hire librarians and staff who love art as well as people.
- Develop working relationships with area museums and attractions. Consider joint projects to plan events and build the library's collection.
- Be open to art contests and projects with area art students.
- Be on the lookout for public art that needs a new home.
- Contact the Mississippi Arts Commission for information on hosting a traveling exhibit.
- Begin soliciting Friends group and/or board support to buy one great piece by a local or regional artist.

<sup>1</sup> Douglas, Ellen. *The Magic Carpet and Other Tales*. Oxford, MS: The University of Mississippi Press, 1988. (ISBN 0878053271).



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# Academic Focus

Column Editor: Jessie Arnold, Alcorn State University

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## OPAC Requirements for Successful Retrieval of Musical Works

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### INTRODUCTION

Because variant titles and multiple manifestations are typical of musical works, they present particular challenges for library users and librarians. Cataloging data for musical works might include such elements as composer/performer, form, title and collective title, medium of performance, instrumentation, opus or thematic index numbers, as well as the key signature. While these data elements form the basic search constructs for musical works, cataloging practices and automation system management, integration and specifications significantly influence the potential quality of searches.

The catalog is the tool with which libraries organize and manage access to library collections. Catalogs provide unique bibliographic descriptions and they provide access to the objective features and contents of each bibliographic unit. (Hill and Intner, 1999) Information and knowledge seekers rely on the catalog as the connection for their queries to the contents of library materials. The cataloger/librarian and the user must have some understanding of the interrelation of the data elements that make up the bibliographic control matrix in order to make that connection. The cataloger/librarian must have an appreciation of how these elements function for the internal purposes of the library, as well as how they function for the public. The user needs to

understand how to construct searches using terminology that will effectively query the data in a catalog record.

Users should be able to make use of bibliographic records to find, identify and access musical works for a variety of purposes related to the composition, performance and study of music.

"For example, an opera might be published as a full score, as a vocal score (with instrumental parts reduced for piano), as a voice score (with no indication of instrumental parts), or as a libretto (with no music at all). An orchestral score, published in a large size intended for use in performance by a conductor, might also be published as a miniature score for study. It might be issued as a scholarly or performing edition, as urtext (unedited) or as a facsimile. A musical work can be arranged for different instruments or voices, or used as the basis for a new composition. The different editions, forms of presentation, versions, and arrangements of a work must be noted in the catalog so the user can find the type desired." (Rebman, 1993 p. 147)

### WHAT IS A MUSICAL WORK?

The IFLA document *Functional Requirements for Bibliographic Records* (IFLA, 1998 pp. 16-20) defines a **work** as a distinct intellectual or artistic creation; an abstract entity...recognizable through various expressions of the work. The addition of parts or an accompaniment to

a musical composition is considered to be a different **expression** of the same work. Translations from one language to another, musical transcriptions and arrangements are different expressions of the same original work. On the other hand, a **manifestation** is described as the physical embodiment of an expression of a work, representing all the physical objects that bear the same characteristics, in respect to intellectual content.

The range of materials through which musical works are manifested include printed music, manuscript music, and sound recordings, as well as video and other multimedia recordings. Printed music might be a score in miniature, a piano score, a full score or individual parts of a score. A sound recording might be a CD, cassette, LP, 45 or 78 vinyl or shellac disc. Video recordings and multimedia formats such as laser discs, DVDs and CD-ROMs add to the mix of manifestations, as well.

"Sound and video recordings share the same problems of intellectual access as written music. Hence, their different physical characteristics must be described so that the user can determine the format and the kind of equipment needed to use it. Since sound recordings often contain numerous compositions requiring analytical composer-uniform title added entries, their bibliographic records are typically longer than those for scores or books. These bibliographic records are expensive to create because of their length and because of the authority work involved. As with scores, publish-



ers' numbers for sound recordings are important access points, since recorded 'editions' (performances) are identified more precisely and efficiently by means of the publisher's label name and number than by place of publication, publisher, and publication date." (Rebman, 1993 p. 147)

### THE CATALOG RECORD

In the OPAC, the finding, identifying and accessing functions operate through various search interfaces: author (composer), title, author/title, keyword, subject and call number. The automation software reads and displays the catalog record, which has been coded into the data fields contained in **MA**chine **R**eadable **C**ataloging records (MARC). The *MARC21 Formats* are standards for the representation and communication of bibliographic and related information in machine-readable form driven by a set of codes and content designators defined for encoding machine-readable records. *MARC Formats* are defined for five types of data: bibliographic, holdings, authority, classification, and community information. It is an integrated format defined for the identification and description of books, serials, computer files, maps, music, visual materials, and mixed material. (<http://lcweb.loc.gov/marc/>)

- *The Format for Bibliographic Data* encodes data elements

needed to describe, retrieve, and control various forms of bibliographic material.

- *The Format for Authority Data* encodes data elements that identify or control the standard forms of names and subjects to be used as access points on bibliographic records and the interrelationships among these forms.
- *The Format for Holdings Data* codes elements pertinent to holdings and location data for all forms of material.
- *The Format for Classification Data* contains format specifications for encoding data elements related to classification numbers and the captions associated with them.
- *The Format for Community Information* provides format specifications for records containing information about events, programs, services, etc. so that this information can be integrated into the same public access catalogs as data in other record types.

MARC tags are divided into nine groups. The first digit in the tag indicates an information category of the record. Example: 1XX for the category of main entry headings (100, 110 and 111) [See chart below.]

### AUTOMATION SYSTEM REQUIREMENTS

The Automation Subcommittee of the Music Library Association has produced a report that "identifies requirements for automated library systems that are of special importance or are of unique concern to music materials." In addition to indexing and searching, the report addresses bibliographic display, cataloging and authority control, acquisitions and circulation of music materials. An excerpt from the report spells out those access points, index attributes and circulation stipulations that are particularly relevant to music materials.

### ACCESS POINTS

- Combined name/title searching will be possible for all main entry (1XX fields), all title (2XX, 6XX and 7XX fields) and title-related fields (6XX and 7XX fields and applicable subfields (\$t)).
- Linkage between any title field and its parent name field will be retained in searching.
- Headings and cross-references from name/title authority records, transcribed titles, and uniform titles (including their associated names, if any) will be searchable together by the public.
- Name of title part will be retrievable as title data, both separately and in combination with other access points.
- It should be possible to search any number of combinations of characters in any indexed field.

Tag	Bibliographic Data	Authority Data	Holdings Data	Classification Data
0XX	Control, Number and Code Fields	Control, Number and Code Fields	Control, Number and Code Fields	Control, Number and Code Fields
1XX	Main Entry	Headings		Classification Number and Term Fields
2XX	Titles, edition, imprint	Complex See References (Subject)		Complex See References
3XX	Physical Description	Complex See Also References (Subject)		Complex See Also References
4XX	Series Statement	See References from tracings		Invalid Number Tracings
5XX	Notes (Contents, Performer, Creation/production credit)	See Also References from tracings	Notes (Acquisition, Ownership, Version)	Valid Number Tracings
6XX	Added Entries (Subject Access)	Complex See/See Also References (Name)		Note Fields
7XX	Added Entries (name, title)	Heading Linking Entry		Index Term and Number Buildings Fields
8XX	Added Entries (Series) Holdings, Location, Etc. Control Subfields	Electronic Location and Access Fields Control Subfields	Notes (Location and Access, Reproduction) Captions and Pattern	Electronic Location and Access Fields



## INDEX ATTRIBUTES

An index to bibliographic records is a set of data extracted from specific fields, subfields, and bytes within the bibliographic record. In most on-line systems, search strings are actually matched against index entries, rather than against the bibliographic records themselves. Links from index entries to the bibliographic records in which the indexed data appears allow the searcher to move from the index entries to the records themselves. The two major purposes for which data elements are indexed are retrieval and sorting. The retrievable data elements are those which a searcher is likely to include in the query. Elements to be sorted are those which a searcher is unlikely to include in a query, but which are needed for intelligible and useful sorting of index entries for display. (MINITEX/LDS Standards Review Task Force, 1998, September)

- ▶ Indexes will include, at a minimum,
  - Names (1XX, 6XX, 7XX, 8XX [in all cases, all subfields except \$t and successive subfields]).
  - Titles (all applicable fields that contain title: 2XX, 5XX, 7XX).
  - Name/title (all applicable fields and subfields including title parts in \$t).
  - Subjects (6XX).
  - Keyword (in both bibliographic and authority records; as applicable, author, title, contents notes and subjects).
  - Music numbers (028 and 024 fields) and all other 02X fields.
- ▶ The system will allow a separate Table of Contents index (505 field).
- ▶ The system should allow construction of a separate index for form and genre terminology (650 \$v and 655 fields).
- ▶ The system should allow natural language searching of the coded fields 047 and 048 and the fixed field naming composition type.
- ▶ It will be possible to include a field or subfield in more than one index.
- ▶ All subfields that contain spelled-out information, rather than codes, will be part of the indexed entry, except \$h (GMD/medium qualifier) and \$e (relator term/code representing the function performed).
- ▶ Uniform titles attached to name headings will be indexed so that the depen-

dent title is always retrieved with the appropriate name heading. (Harden, Jean, et al. (2000, February 29).

A name search should retrieve all written, recorded and/or performed works associated with a composer/performer in every manifestation. A name/title search should allow input of the composer or performer along with title, form, genre, medium of performance, instrument, instrumentation, etc., and should display all related entities including variants that are in the catalog.

## CIRCULATION OF MUSIC MATERIALS

When the items are entered and properly linked to the catalog record, complying with the following system requirements, each score part and multimedia component can be enumerated with each transaction, minimizing the chance for loss of parts or components.

- ▶ Upon scanning the barcode, the system should display the item's author, title and call number, and number of pieces comprising the item.
- ▶ The system should prompt a check for number of pieces attached to the title before accepting the charge-out (or check-in) and before discharging and eliminating patron information, allowing for blackout if the number of pieces does not match. (Hardin, et al., 2000)

## CONSTRUCTING OPAC SEARCHES

Before beginning a search, users should verify name and title information using work lists from *Groves Dictionary*, *Baker's Dictionary* or similar sources. Print and online sources are available to verify form, key and instrument names with cognates in various languages. Each search interface will retrieve a unique set of records based on the nature and intent of each query and its construction.

- **Author** (composer/performer) searches should retrieve every work in the catalog by that composer in every manifestation. Use the LIMIT function to refine the search
- **Title** searches are for exact titles (original language) and uniform titles. Title and tempo names like fugue or prelude and allegro or vivace will theoretically

retrieve works by any composer that contain these words, depending on the searchable data within each record.

- **Author-title** searches require users to enter the name of the composer/performer, then the exact title or the form name as a plural.
- **Keywords** are useful for form, genre, tempo or instrument names. Opus number and key signatures can also be used to access musical works. Key signature symbols for sharp or flat may or may not be searchable characters and might need to be spelled out as words. It is a good idea to try to limit or narrow the search.

Multiple access points based on the names of musical forms, genre, instruments or instrumentation, opus number, key signature, and movement headings in addition to or in conjunction with composer/performer and title or uniform title can be searched at the user's discretion.

Fully encoded catalog records ensure multiple access points and are essential to finding, identifying and accessing musical works. With a properly managed, fully integrated system, the OPAC becomes a virtual browser to musical works in the bibliographic universe.

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## News Briefs

### MS FRIENDS DEDICATE BEAUVOIR

Friends of Mississippi Libraries announce that the Friends of USA Libraries has designated Beauvoir, home of Confederate President Jefferson Davis, and the Jefferson Davis Presidential Library a national literary landmark. Dedication ceremonies were on the grounds of Beauvoir in Biloxi, Mississippi on Saturday, March 31st.

### SPRING WORKSHOPS

**The MLA Conservation Committee** and the University of Southern Mississippi, School of Library and Information Science, will host a hands-on preservation workshop on Friday, May 4, 2001 from 9:00 a.m. - 4:00 p.m. on the campus of USM. Librarian and renowned preservationist Irmgard Wolfe will conduct the workshop. A workshop fee of \$15.00 will be charged each participant and covers the costs of materials and refreshments but not lunch. Registration is limited to the first 20 applicants, and all registrations must be received by April 20, 2001. Additional information and registration forms are available from Irmgard Wolfe. Please call 601-266-6394, or e-mail [Irmgard.Wolfe@USM.edu](mailto:Irmgard.Wolfe@USM.edu) or see <http://www.lib.usm.edu/~mla/activities/conservation.html> for more information.

**The MLA Technical Services Round Table (TSRT)** will hold its spring meeting and workshop on Friday, May 18, at the Elsie E. Jurgens Memorial Library in Ridgeland (in the metro Jackson area). The workshop topic is "Cataloging Electronic Resources," to include Web pages and e-journals. Details and directions will be sent out in April to TSRT members. Contact TSRT Chair Kathy Wells at [kathleen.wells@usm.edu](mailto:kathleen.wells@usm.edu) if you want to be sure you are on the mailing list of TSRT members.

### LIS COURSES OFFERED

**LIS 428/528, Advanced Storytelling**, will be offered as a one-week course during the intersession, May 21 -

25, 2001. Three hours of undergraduate or graduate credit may be earned. Credit will be awarded for the summer 2001 semester. Carol Phares, M.L.I.S., and Melissa Wright, M.A., M.L.I.S., instructors.

The Advanced Storytelling Course is offered to those students who have taken Storytelling before or have some experience in storytelling. It will promote a broad understanding of storytelling traditions and provide a wide range of storytelling activities and experiences that may be used in a variety of settings. Upon completion of this course, students will be able to: tell stories, select and discover appropriate stories, discuss and utilize folk literature, select appropriate multimedia, develop storytelling activities, use the Internet to enhance knowledge of storytelling sources, and demonstrate storytelling and read-aloud techniques by performing before a live audience. Phares and Wright are experienced educators and storytellers and co-taught this course to rave reviews in May of 2000. Phares is Public Services Librarian at the Crosby Memorial Library in Picayune (Pearl River County Library System) and Wright is the Children's Services Consultant of the Mississippi Library Commission.

**LIS 492/592, Special Problems in Library and Information Science: Library Grant Writing and Fund Development** will be offered as a one-week course during the intersession, May 14 - 18, 2001. Three hours of undergraduate or graduate credit may be earned. Credit will be awarded for the summer 2001 semester. Pamela Pridgen, M.L.S., instructor.

Library Grant Writing and Fund Development is a practical, hands-on course that will prepare students for grant writing and fundraising activities. Students will have opportunities through individual and group assignments to work on major components of a grant proposal and a fundraising plan. A grant proposal and a fundraising plan will be due approximately one month after the class meets. Pamela Pridgen holds a B.A. in American Studies and an M.L.S. from USM.

She has served as director of The Library of Hattiesburg, Petal and Forrest County since 1988. She is a past president of the Mississippi Library Association and is currently serving as chair of the Library Services 2000 Committee for the MLC. She has extensive grant and fundraising experience, including federal and state library grants, MHC and NEH grants, arts grants, and private donations.

For either course, please contact:  
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University Housing is available for \$18.00 per night. Please make reservations by calling the Department of Residence Life, (601) 266-4783.

### BCMLA ANNOUNCES NEW OFFICERS

The Black Caucus of the Mississippi Library Association announces its new executive board of officers for 2001/2002. President, Theresa B. Ellison, Hinds Community College; Vice President, Pamela Reed, Jackson Hinds Library System; Secretary, Alma Fisher, Tougaloo College Library; Treasurer, Jacqueline Quinn, Hinds Community College.

### NEW MLA CHAIRS ANNOUNCED

Several MLA committees and roundtables have had changes in their leadership positions for 2001. **Kathleen Wells** will chair the Membership committee for this year and **Lynn Shurden** will chair the Awards committee. **Shirlene Stogner** volunteered to chair the LIRT roundtable after several years of program inactivity, and **Brooke Lippy** has been appointed chair of the New Members Round Table (NMRT). **Phoebe Terry** will chair GODORT due to the resignation of Liam Kennedy who has accepted a new position in West Virginia. **Joe Tynes** has accepted leadership of the Public Library section for 2001.



# What's So Special About...

Column Editor: P. Toby Graham, The University of Southern Mississippi

## The Charles H. Templeton Digital Sheet Music Collection

Maridith Geuder  
University Relations  
Mississippi State University

Against a vivid blue background, a decidedly turn-of-the-century young woman laughs into her hand, catching the spirit of an era known for its exuberance and sense of fun. "Giggle Rag" reads the heading on this amazingly colorful illustration, inside which one finds the sheet music for Howard M. Guthen's 1912 ragtime melody.



It is one of more than 22,000 pieces in the Charles H. Templeton Sheet Music Collection, now being digitized by Mississippi State University's Mitchell Memorial Library. The fragile paper works, many a century old, will be preserved electronically in a collection available to scholars worldwide at <http://library.msstate.edu/ragtime/main.html>. The sights, the sounds, and the history of the collection are being consolidated in one of the most extensive on-line sheet music archives in the nation.

### TEMPLETON MUSIC ARCHIVE

The sheet music is part of a wide range of musical memorabilia amassed by Starkville businessman Charles H. Templeton, who died last year. His interests led him to focus especially on the commercial aspects of music at a time when the widespread availability of sheet music and pianos made music sales soar.

His entire collection, donated to Mississippi State in 1987, includes more than 200 musical instruments, 15,000 records, and the sheet music representing a time from the turn-of-the-century Gay Nineties to the Depression-era 1930s. The library currently is configuring space to house the collection of musical artifacts.

For scholars, the collection will have broad appeal beyond just its musical interests, MSU library dean Frances N. Coleman explained. "With composers such as W.C. Handy, Charles L. Johnson, Arthur Pryor, and Irving Berlin represented, the history of a nation is reflected in the Templeton music," said Coleman. "The often-elaborate illustrations of the songs also provide a window into the ideas and politics of the times."

### DIGITIZING THE COLLECTION

Digitizing the sheet music collection is a significant undertaking. "At this point, the digital collection contains only a sampling of the sheet music," said Coleman. "We launched the Web site in August, 2000, but digitizing a collection of this magnitude will take several more months."

Though time-consuming, providing access to the Templeton Collection in electronic format will expand its availability to students of early 20th-century Amer-

ican culture and ensure the protection of often fragile paper documents.

*"Though time consuming, providing access to the Templeton Collection in electronic format will expand its availability to students of early 20th century American culture and ensure the protection of often fragile paper documents."*

Project participants include MSU library systems administrator Stephen Cunetto, university archivist Michael Ballard, and the library's Instructional Media Center, which is under the direction of Paula Lehman. Together, they work to ensure appropriate conservation and preservation of the unique collection.

Before he donated the collection, Charles Templeton arranged the music into categories that included Rags, Blues, Movie Tunes, Foxtrots, Popular, Show Tunes, Irving Berlin, War Songs, and Specialty. The digital version maintains these categories, with illustrations and historical background that introduce each section. Each section is a distinctive cultural snapshot of a country embarking on a new century and a new identity.

### RAGS

Dating from the 1890s, ragtime developed from a blend of African American syncopated rhythms superimposed on



Western dance. Among the most popular composers were Scott Joplin, Hubert "Eubie" Blake, James Scott, and Sophie Tucker. The first published instrumental music to use the word "rag" was "The Mississippi Rag," published in 1897.

### BLUES

"Beale Street Blues," "Alabama Moon," "The Yellow Dog Blues," and a galaxy of other 1920s melodies represent the blues, which were born and nurtured in the South. Like ragtime, the blues had their genesis in the African American experience.

### MOVIE TUNES

Dating from the early days of talking pictures, tunes such as "Evangeline," "Joan of Arc," and "Don't Break My Heart With Goodbye" signal the shift to a groundbreaking arena for musical composition. Many songs for the new movie medium were composed to showcase a particular star of the period.

### FOX TROTS

"The Gaby Glide," "Everybody Two-Step," and "Do the Funny Fox-Trot" illustrate a 1920s dance craze set off by two Americans who gained fame in the cafes of Paris. Vernon and Irene Castle

introduced one of the most popular ballroom dance steps of all time.

### SHOW TUNES

Music met machine in the early 20th century, as Thomas Edison's "talking machine" cylinders gained popularity. Show tunes such as "Can't You See I'm Lonely," "A Little Bit of Everything" from the Ziegfield Follies, and "Who'll Be Your Sweetheart Then?" often originated in American musical theater. Edison's recording system allowed broad audiences to enjoy the new music.

### IRVING BERLIN

Although he barely read music, Irving Berlin – whose life spanned much of the 20th century – was among the most prolific American songwriters. In 1911, the then-23-year-old launched a spectacular career with the popularity of his major hit, "Alexander's Rag Time Band." Over more than five decades, he would compose such all-American favorites as "White Christmas," "There's No Business Like Show Business," and "God Bless America."

### WAR SONGS

As the United States approached World War I, music helped galvanize the

nation. President Woodrow Wilson drew on the talents of Tin Pan Alley for tunes that would rally Americans. "Military Waltz," "My Dream of the Big Parade," and others written by composers such as Irving Berlin roused a patriotic resolve.

### OPPORTUNITIES

Commenting on the significance of the project, Dean Coleman stated: "Thanks to the vision and generosity of Mr. Templeton, a rare look into American life now will be available to a wide audience."

For MSU President Malcolm Portera, the archive is important to the library's research status. "The Templeton Archives is enhancing research opportunities available at Mississippi State's libraries and will contribute to a university goal of achieving membership in the Association of Research Libraries," Portera said.

The Templeton Sheet Music Archive is housed in the library's special collections department, where the original collection will continue to be available to scholars by appointment.

Special Collections may be reached by email: [sp\\_coll@library.msstate.edu](mailto:sp_coll@library.msstate.edu) or telephone: (662) 325-7679.

## Mark Your Calendar

April 2001 .....	National Poetry Month
April 2001 .....	School Library Media Month
April 2, 2001 .....	International Children's Book Day
April 1-7, 2001 .....	National Library Week
April 30-May 1, 2001 .....	National Library Legislative Day, Washington, D.C.
May 2001 .....	National Book Month
June 14-20, 2001 .....	ALA Annual Conference, San Francisco, CA



# Library Education Update

Column Editor: Thomas D. Walker, SLIS, The University of Southern Mississippi

## Library Association Membership: Professional Activity Before Graduation

What makes a librarian or other information specialist a professional? Education and experience are not the only defining factors. There is more to it: one must be oriented in the field, one must be acculturated into the relevant professional environments, and one must contribute to the profession as a whole. Perhaps the best way to do this is to participate in one or more of our professional associations. They allow individuals and organizations to share experiences, communicate research results, and – of high interest to students – network for jobs. They help bring together like-minded practitioners, administrators, and researchers at local, state, regional, national, and international levels and in various specialties.

### BEGINNINGS: 1876

For librarians, 1876 was important for more reasons than the centennial of the founding of the United States. It was the birth year of the modern library profession. Dewey's decimal classification appeared that year, as did Cutter's *Rules for a Printed Dictionary Catalogue* and our first professional journal, the *American Library Journal*. It was also the mid-point in the last half of the nineteenth century, which saw the establishment of scores of professional and trade associations, including the establishment of the American Library Association in – yes – 1876. Those involved in ALA at that time were mostly concerned with setting standards for cataloging and classification, with arranging cooperative agreements among libraries, and with defining the role of libraries in the education of all citizens and immigrants. By the turn of the century, it was obvious that one organization could not handle the

vast library landscape. Several new or splinter organizations formed in the first three decades of the twentieth century: the Medical Library Association (1898), the Special Libraries Association (1909), several regional associations (including the Pacific Northwest Library Association in 1909 and the Southeastern Library Association in 1920), many state and city library associations, several international library associations (including the International Federation of Library Associations in 1927), the Society for American Archivists (1936), and the American Documentation Institute (1937), which later became the American Society for Information Science. Just before the end of the first half of the twentieth century (1948), a library honor society was formed that promotes scholarship, service, and research: Beta Phi Mu, which now has more than 50 chapters in schools of library and information studies nationwide. This impressive combination of international, national, regional, state, local, and specialized library associations has provided a thorough infrastructure for our profession.

### PROFESSIONAL CLIMATE

All these groups are concerned with maintaining a vibrant climate for professional growth. A glance at the programs of the various association conferences will show the range of interests and activities. Many offer pragmatic approaches to problem solving (the state associations, ALA, and many specialized associations, such as the Music Library Association or the American Theological Library Association); others are committed to basic research that contributes to the foundations of our fields and subfields (the International Society for

Knowledge Organization and the American Society for Information Science and Technology, for example).

### GET AN EARLY START

There are hundreds of opportunities to take part in professional associations. Indeed, a librarian or other information specialist becomes a real professional when he or she benefits from – or especially, contributes to – the field as a whole. This should start while in school, if possible. Most schools have active professional association chapters and encourage attendance at professional meetings. At our school, for example, each faculty member belongs to certain organizations and promotes them. Dr. Jay Norton, who acquired a federal grant for funding, was able to take students to the national meeting of the American Society for Information Science. Through the same grant, several students have been able to attend national ALA meetings or those of the educators' organization, the Association of Library and Information Science Educators. When I interviewed initially in Philadelphia for the position I now hold, I was extremely impressed that several students attended the conference and participated in the interviews. Students have been encouraged to attend other conferences as well, notably those of the Mississippi Library Association this fall in Jackson, and the Louisiana and Southern Mississippi chapter of the Special Libraries Association which will meet this May at the Lauren Rogers Museum of Art in Laurel.

### GET INVOLVED!

There are several ways to get involved in professional associations as students, as



new professionals, or as seasoned professionals. This list is not exhaustive, but provides some idea of the range of possibilities:

- Attend a state or local association conference and focus on areas of direct interest to you as a practitioner;
- Join a 'new members' group, which can be useful for orienting oneself in an organization that may seem large and intimidating, but is in reality merely large and invigorating;
- Share your expertise in a poster session by summarizing your activities or research in a clear format, designed to reach others in similar situations. A poster session allows one to present one's experiences or research results to individuals or small groups over the course of a few hours or a day and is a good way to become comfortable in a professional conference environment.
- Share your expertise in a round table, panel session, or a more formal presentation.
- Participate in a committee that is focused on your areas of practice. It is an excellent way to network and solve problems at the same time. By taking a leadership role in a committee, you can upgrade your involvement and increase your personal and professional rewards.
- Communicate your experiences or research with the profession by contributing to a professional journal, such as *Mississippi Libraries* or a national or specialized journal, according to your own areas of interest.

### STUDENT MEMBERSHIP INFO

Below are summaries of a few notable associations of interest to information professionals. Most encourage newcomers to the profession by providing steep discounts to students. The membership rates quoted below are for students. It is perhaps the best time to explore the range of associations while one is a student.

**Mississippi Library Association (MLA):** \$15 (includes a subscription to *Mississippi Libraries*, itself a value of \$16): <http://www.lib.usm.edu/~mla/home.html> Many professionals believe that if one can only belong to one library association, it should be at the state level. The overall size is moderate compared to the mammoth

meetings of ALA, and the networking and problem solving are more localized. Such groups tend to be very easy to work within, and the issues covered tend to be very practical.

#### The mission statement of MLA

*The mission of the Mississippi Library Association is to provide professional leadership for the development, promotion, and improvement of library and information services and the profession of librarianship in order to enhance learning and ensure access to information for all.*

**Southeastern Library Association (SELA):** \$10 (includes a subscription to *The Southeastern Librarian*: [www.seflin.org/sela](http://www.seflin.org/sela)

**American Library Association**

**(ALA)**, almost 60,000 members; \$25 plus reduced student rates for memberships in the various divisions (includes a subscription to *American Libraries*, itself a \$30 value): [www.ala.org](http://www.ala.org)

**American Society for Information Science and Technology (ASIST)**, about 4000 members; \$30 (for two years; includes a subscription to the *Bulletin*, the *Journal of the American Society for Information Science*, and *Jobline* [a normal subscription to JASIS without membership is \$1,259.00 annually!]): [www.asis.org](http://www.asis.org)

**Special Libraries Association (SLA)**, over 14,000 information professionals in 60 countries; \$35: [www.sla.org](http://www.sla.org)

**Society of American Archivists (SAA)**, about 3500 members; \$40 (includes several publications): <http://www.archivists.org>

### The Beta Phi Mu (Beta Psi Chapter) Student Research Award and Presentation

In an effort to promote research and the advancement of knowledge in library and information science and encourage student participation in the activities of the Mississippi Library Association, the Beta Psi Chapter of Beta Phi Mu would like to inaugurate an annual MLA session devoted to presentations of student research, including work done for courses, master's projects, and specialist's theses or projects (but not including doctoral dissertations). Open to graduate and undergraduate library and information science students from any institution with an ALA-accredited master's program in Mississippi, Alabama, or Louisiana, this competitive event will allow up to two students to present results of their research in a professional conference setting. The papers will be chosen by the Admissions and Awards Committee of The University of Southern Mississippi, School of Information Science according to the following criteria:

- Relevance of the topic to the profession;
- Quality of research; and
- Suitability for public presentation

Winners will each receive a cash prize and the basic MLA conference fee. Nominations, including self-nominations, should reach the Committee by July 1, 2001 and include a letter summarizing the research and a statement about the project's contribution to the field and a copy of the research paper itself. The winners (and one alternate/honorable mention) will be notified by August 1. Winners, or the alternate (who will be declared a winner if either of the winners cannot be present), will be required to present their findings in person at the Beta Phi Mu session at the MLA conference in Jackson on October 18, 2001 (1:30 p.m.). Additionally, winners will have the opportunity of having their work, or a version of it, published in a future issue of *Mississippi Libraries*. If you have questions, please contact Tom Walker (601-266-4228 or [thomas.walker@usm.edu](mailto:thomas.walker@usm.edu)). Mail or deliver nominations and papers to Dr. Walker at the above e-mail address or the following address:

The University of Southern Mississippi  
School of Library and Information Science  
Box 5146 • Hattiesburg, MS 39406-5146



## About Books

**Fleming, Julie.** *Moving Lila*. New York: St. Martin's Press, 2000. 212 pp. \$22.95 hardcover.

*Moving Lila*, the first novel of University of Southern Mississippi graduate Julie Fleming, is far more complex than it first appears. Mira DeLand, now teaching city planning at a university in Little Rock, is left to deal with more than just grief after her father's death from cancer. Although the family has resided in Mims, Arkansas for seventeen years, the dying wish of Wesley, Mira's father, is that Lila, the family's former home in Ona Island, North Carolina, be moved to family-owned land in Mims. Mira finds herself in charge of overseeing the move of Lila halfway across the continent.

Lila holds the history and the secrets of the DeLands. While Mira and her brother, Kearney, know that past, younger sister Kat does not. In addition to the logistics involved in moving Lila, Mira must deal with Kat's teen-age curiosity about the secrecy surrounding the house. Wesley's explicit wish that Kat not accompany Mira to North Carolina is in conflict with Kat's insistence that she be allowed to go.

There is an added dilemma for Mira caused by confusion about the men in her life. Before she left Little Rock to care for her father in his last days, she had put on hold her somewhat unsatisfying relationship with a fellow faculty member. And during the journey to move Lila, Mira develops a new relationship with Ray, one of the house movers.

Kat does make the trip to North Carolina with Mira. Their arrival in Ona Island, and Kat's discovery of the woman for whom the house was named, bring matters to a head; and Mira is forced to make a decision about revealing the family's past to her sister. By the time the sisters arrive back in Arkansas, and Lila is placed on the family property, the DeLands have begun to recover from the wounds initially inflicted within the house.

*Moving Lila* is an interesting and insightful slice of life. The unique story is thought-provoking and is ultimately hopeful. Libraries with an interest in contemporary regional fiction will want this book.

**Louise Plodinec**

*Assistant Collection Development Officer  
Mississippi State University*

**Gould, Virginia Meacham, ed.** *Chained to the Rock of Adversity: To be Free, Black and Female in the Old South*. Athens: University of Georgia Press, 1998. 96 pp. \$35 hardcover. \$17.50 paperback.

Personal thoughts, reflections, ideas, and experiences told in books provide immeasurable insights to the reader. Virginia Gould, historian of the Sisters of the Holy Family in New Orleans and editor of *Chained to the Rock of Adversity*, presents a collection of papers that are significant to southern women's history, to southern African-American history, and to the history of the South. The collection consists of letters and journal entries that give historians and the general public insight into a world about which little is known – that of free women of color.

*Chained to the Rock of Adversity* is the story of the Johnson-Miller families of Natchez and New Orleans. Ann Battles Johnson and the women in her family explain, through their letters, the tragedies, triumphs, and everyday aspects of their lives. In 1835, twenty-year-old Ann, a former slave, married another freed slave, William T. Johnson, a prosperous Natchez barber and landholder. The majority of the personal letters are between Ann and her sister-in-law, Adelia Johnson Miller of New Orleans. Also included in this work is the diary of Ann Johnson's daughter, Catharine Geraldine Johnson. Catharine began keeping a record of her life in 1864 and made entries sporadically for the next

ten years. Her thoughts on the horrors of war, her confusion over why it was being fought, and the isolation it brought are vividly painted.

The lives of southern free blacks seemed to be divided between two worlds. While the Johnson-Miller families were among the wealthiest free blacks in Mississippi, their social standing was high only in the world of other free black people. Though they were free, whites would not associate with them because of their skin color. As freed blacks and slaveholders, the Johnsons would not associate with southern blacks who remained in servitude. Their struggles, both before and during the aftermath of the Civil War, are reflected here in the words of the women who lived them.

The documents printed in this volume are part of the Johnson Papers held at Louisiana State University. In 1951, Louisiana State University Press published William Johnson's diary as *William Johnson's Natchez*. Fifty years after its first imprint, there are no other documents as revealing about the life of free men of color. While the writings of the female members of William Johnson's family remained unexamined and unpublished for many years, Gould's editorial work gives life to the papers, and they are finally receiving the attention they deserve. This book is recommended for Mississippiana collections and libraries supporting any type of Mississippi history.

**Sara E. Morris**

*Reference Services Librarian  
Mississippi State University*

**Hegwood, Martin.** *Big Easy Backroad*. New York: St. Martin's Press, 1999. 247 pp. \$22.95 hardcover.

Flowing along with its easy pace, Martin Hegwood's first novel, *Big Easy Backroad*, proves to be a well-written work of



fiction, blending the events within the lives of his characters with his locales, Bay St. Louis, Mississippi, and New Orleans, Louisiana.

*Big Easy Backroad* introduces Jack Delmas, a freelance investigator from Bay St. Louis, who receives more than he bargains for when he stops by a New Orleans dockworker's bar. Having finished his latest case, Jack agrees to help Barb, the barmaid with the beautiful green eyes, in locating her missing boyfriend. He realizes that he has placed himself on a case that is way over his head when he learns that the boyfriend is an associate of a local crime figure, Rickey Deg McCoy. Matters quickly go from bad to worse when the boyfriend is found dead. A few days later, Barb is also found dead in her apartment where Jack had left her, alive, hours before. In the eyes of the New Orleans police, he becomes the prime suspect. But with the aid of his brother Neal, a Bay St. Louis attorney, and New Orleans attorney Josh Hallman, they manage to get him released on bail. Upon his release, Jack learns that he has made his way onto someone's hit list. Now he really must prove his innocence in Barb's murder and stay alive to tell about it.

Jack Delmas is a likable character with laid-back ways. His need to have faith in others allows him to sustain hope where no hope seems possible. He is not blindsided, however, by those who mean him harm. He fights when he must, and his characteristic loyalty to friends often gets him into deeper trouble.

*Big Easy Backroad* is entertaining and holds your attention. Martin Hegwood writes with an easy flow, making both the storyline and the characters believable. This book will appeal to detective/mystery lovers who desire a main character to return for possible future adventures. Recommended for collections in every Mississippi library.

**Donna Phelps Fite**

*Branch Librarian*

*Purvis Public Library*

*Lamar County Library System*

**Ownby, Ted.** *American Dreams in Mississippi: Consumers, Poverty, & Culture, 1830-1998.* Chapel Hill: University of North Carolina Press, 1999. 228 pp. \$45 hardcover.

I was not sure what to expect as I opened the cover of Ted Ownby's book, *American Dreams in Mississippi*. I was concerned I would find yet another volume about Mississippi's poor rankings in various categories, as implied by the subtitle. However, I by the time I had read the first few pages of the first chapter, I was enthralled with both the topic and its presentation. Ted Ownby, associate professor of history at the University of Mississippi, has obviously done extensive research in order to show how different groups of people in the South viewed consumerism, both before and after the Civil War. Throughout its eight chapters, the book examines a wide variety of issues, from the very beginnings of consumerism in the South. Read what happened during the civil rights boycotts of stores, what accumulation of material goods represents in the modern South, and what role the chains, such as Wal-Mart, have played.

Ted Ownby discusses the development of several common "American Dreams" in Mississippi. In the introduction, he lists these dreams as *the dream of abundance, the dream of a democracy of goods, the dream of freedom of choice, and the dream of novelty*. He examines how different populations in the state – farmers, plantation owners, slaves, freedmen, storeowners, and women – struggled to achieve these dreams. Often the struggles for certain groups to achieve any of the common "American Dreams" were hampered by limitations placed on them by other groups of people.

Ownby also examines different groups within the population, analyzing them in their roles as potential consumers as well as explaining how each group viewed the others as potential consumers. In addition, he looks at, among other things, their purchasing habits and

their views on debt. He culls his information from manuscript collections: account books and ledgers from early general stores, plantation stores, and company stores; personal papers; county, state and federal documents; and other published and unpublished materials. Included in the sources are some of the many Mississippi Extension Service documents written by Dorothy Dixon, who was, as Ownby writes, "Mississippi's leading extension service worker and writer on issues involving the home." By examining her writings, readers can see how ideas about consumerism in Mississippi evolved, especially where women were concerned.

Following the epilogue, there is a very thorough section of notes. The book concludes with an extensive bibliography and a very good index. Ted Ownby has also included numerous high-quality illustrations and tables, which provide excellent examples of such data as purchases made, methods of payment used, and who patronized shopping establishments. One table used in the chapter titled "Goods, Migration, and the Blues, 1920s-1950s," illustrates nonmusical work performed by blues musicians, 1910-1949. It is this attention to detail that helps make *American Dreams in Mississippi* such a wonderful, fascinating, and informative book.

I would strongly recommend Ted Ownby's book for academic libraries, especially ones with strong history, southern studies or economics programs at their institutions. Ownby has done an excellent job of presenting complex issues thoroughly and fairly, illustrating the struggles of all consumers and potential consumers in Mississippi, from the early nineteenth century to the end of the twentieth. By the time I reached the end of the epilogue, I had gained a new understanding of the history of consumers, poverty, and culture in Mississippi.

**Lynda Aldana**

*Catalog Librarian*

*University of Mississippi*



## About Children's Books

### CALDECOTT AND NEWBERY WINNERS, 2001

#### CALDECOTT MEDAL

**St. George, Judith.** *So You Want to Be President?* Illustrated by David Small. New York: Philomel Books, 2000. 52 p. \$17.99.

Small's lively, humorous illustrations of American presidents help explain what it takes to be president. For instance, some presidents brought children and pets to the White House; some presidents were musical, such as Thomas Jefferson and Bill Clinton. All the presidents are drawn in political cartoon style and described according to groups of characteristics they have in common. This light-hearted look at presidents is mildly amusing while still being informative.

#### CALDECOTT HONOR BOOKS (3)

**Cronin, Doreen.** *Click Clack Moo: Cows That Type.* Illustrated by Betsy Lewin. [32 p.] \$15.00.

Farmer Brown's cows like to type and they demand blankets for themselves and the chickens. When Farmer Brown refuses to provide the blankets, the cows and the chickens refuse to provide milk and eggs. A duck helps settle the dispute and gets the typewriter. Finally, the ducks demand a diving board because the pond is boring. Betsy Lewin's illustrations rendered in watercolor washes highlight the gentle humor of this brief farm dispute.

**Falconer, Ian.** *Olivia.* New York: Atheneum Books for Young Readers, 2000. [32 p.] \$16.00.

*Olivia* will delight readers (and non-readers) with spare illustrations and understated humor that capture one little pig's day of fun. Crisp black and white

drawings with just the right splash of red showcase Olivia's personality as she tries on clothes, goes to the beach, visits an art museum, and dreams of being an opera singer.

**Thayer, Ernest Lawrence.** *Casey at the Bat: A Ballad of the Republic Sung in the Year 1888.* Illustrated by Christopher Bing. New York: Handprint Books, 2000. [32 p.] \$17.95.

This remarkable picture-book rendition of the familiar poem, "Casey at the Bat," comes in a creatively designed package resembling a worn scrapbook. Inside, Bing's black and white pen, ink, and brush on scratchboard illustrations dominate full pages against a backdrop of a facsimile of *The Mudville Sunday Monitor*, June 3, 1888. Carefully scattered throughout the book are tickets to the game, advertisements, and other evidence of the period. Such a rich combination of faux memorabilia invites readers to experience the shocking moment when Casey struck out.

#### NEWBERY MEDAL

**Peck, Richard.** *A Year Down Yonder.* New York: Dial Books for Young Readers, 2000. 130 p. \$16.99.

*A Year Down Yonder* is the sequel to last year's Newbery Honor and National Book Award Finalist for Young People's Literature, *A Long Way from Chicago*. In the first book, siblings Mary Alice and Joey spend their summers with their eccentric and inventive Grandma Dowdel. The children never know what to expect from her. For the children, Grandma's misadventures are bewildering; for readers, Grandma's misadventures are surprising and often hilarious. Peck continues to entertain readers in *A Year Down*

*Yonder* as a protesting and indignant Mary Alice, now fifteen years old, must spend the year with Grandma Dowdel in a hick town in Illinois. These two books are a rare combination of laugh-out-loud humor, appealing characters, and worthwhile themes.

#### NEWBERY HONOR BOOKS (4)

**Bauer, Joan.** *Hope Was Here.* New York: G. P. Putnam's Sons, 2000. 186 p. \$16.99.

Sixteen-year-old Hope moves with her aunt from Brooklyn, New York to Mulhoney, Wisconsin, where her aunt works as a cook in a popular diner. Hope is a strong female character with a practical view of life. Bauer's knack for developing likable characters and heart-warming, satisfying endings makes this novel delicious reading for the middle school and early high school crowd.

**Creech, Sharon.** *The Wanderer.* Drawings by David Diaz. New York: Joanna Cotler Books/HarperCollins Publishers, 2000. 303 p. \$15.95.

Sophie, only thirteen years old, joins three uncles and two cousins to crew a forty-five-foot sailboat across the Atlantic to England, the home of Sophie's grandfather. Sophie and her cousin, Cody, tell of their routine challenges, survival at sea, and their lives at home through daily travel logs. Adventures of the sea and memories of Sophie's past splash and swirl together as she struggles to understand who she is.

**DiCamillo, Kate.** *Because of Winn-Dixie.* Cambridge, Massachusetts: Candlewick Press, 2000. 182 p. \$15.99.

Ten-year-old India Opal Buloni and her ugly but perceptive dog, Winn-Dixie,



make friends with a librarian, a five-year-old girl, a guitar player, an elderly woman, and a pinch-faced girl named Amanda. This is a charming, beautifully written story of a lonely girl who touches and enriches the lives of an assortment of people in the small town of Naomi, Florida, as she comes to terms with her preacher father and her life without a mother.

**Gantos, Jack.** *Joey Pigza Loses Control.* New York: Farrar, Straus and Giroux, 2000. 196 p. \$16.00.

Readers first meet Joey Pigza, a boy with attention-deficit hyperactivity disorder, in *Joey Pigza Swallowed the Key*, a National Book Award Finalist for Young People's Literature. Joey is too "wired" to behave like a "normal" child unless he regularly uses medicine patches. In the sequel, *Joey Pigza Loses Control*, Joey's mom takes him to visit his dad, whom he hasn't seen in years. His dad is like a bigger version of himself including the "wired" part. At first, things go pretty well. His dad coaches a baseball team and encourages Joey as a pitcher, but then his father starts drinking again and flushes Joey's patches down the toilet. Joey's behavior spirals downward until his mom has to rescue him. Joey's cigarette-smoking, emphysema-afflicted grandma and his funny chihuahua, Pablo, provide comic relief from the intensity of the relationship between Joey and his dad. Readers will quickly be drawn into Joey's roller-coaster existence through his candid first person narrative.

**Rosemary Chance**

Assistant Professor, SLIS

The University of Southern Mississippi

Rosemary.Chance@usm.edu

## Let's Read: A Letter from the Center

Thurman Boykin, Coordinator  
The Mississippi Center for the Book  
tboykin@mlc.lib.ms.us

What a pulpit to preach literacy from! The Mississippi Center for the Book, the ultimate result of former Librarian of Congress Daniel Boorstin's genius, is only several months old and it is overwhelmed with opportunities already. Its advisory Board of Directors, chaired in year one by former U.S. Representative David Bowen, has met for the third time. This time it was to "bless" the Center's two most prominent literary projects for 2001, "All Mississippi Reading the Same Book," an annual project, and Mississippi's first annual statewide book festival. Though it is winter, a multitude of ideas and facets swarmed as we firmed the projects' menus of activities, at least for the first "go-round."

Do stand by for the impressive "Mississippi Literary Landmarks" and another, our precedent-setting partnership with the Lance Armstrong Foundation. These activities, which have not only literary, but economic and health import, should take the stage early in 2002.

All Mississippi is "under a literary warning," a proclamation from the Governor, no less. We're encouraged to enjoy reading and discussing *The Ponder Heart*, by our Eudora Welty, during 2001 from the time of the Natchez Literary and Cinema Celebration in February, to The Eudora Welty Symposium, annually held on the MUW campus, in October. Do locate your Mississippi Educational Television (ETV) schedule to discover those documentaries and dramatizations being

broadcast which additionally uplift Ms. Welty's work and talent. The Eudora Welty Reading Circles project is obviously a hit on the local level. We do like to gather at the library, don't we?

English teachers and professors all over Mississippi are enjoying their own "field day" for a change as their students enjoy a laugh at "Uncle Daniel" or "Bonnie Dee's" expense. Look for a bit more "Welty" fun and adventure at the book festival in downtown Jackson on a Saturday, not too long from now.

The Mississippi Book Festival will draw families from the reaches of our state. Book festivals are the hallmarks of the nation's Centers for the Book. Our first annual festival occurs on Saturday, May 19. It will be one of Mississippi's most relevant and engaging occasions. Have you ever met Anna Pigeon in person, or actually felt The Black Stallion's silky coat? Has your soul been stirred by the Father of Water Pipes & Drums? Have you talked one-on-one with Stephen Kirkpatrick, Mississippi's own "Survivor?" You can! You will! You must!

The Center's Web site is up at [www.book.lib.ms.us](http://www.book.lib.ms.us); you will find it a treasure. It boasts a Statewide Calendar of Literary Events, a bulletin board (for announcements and alerts), adventurous browser sites from around the nation, "Knightly Roundtables," and among other valuable inclusions, "the special spot" for posting each elementary and secondary school's "Summer Reading List," and a collection of links to entice each site visitor.

So...let's read!



# Minutes

## Mississippi Library Association Board Meeting

18 OCTOBER 2000

### ATTENDING

Billy Beal, *ALA Councilor* ♦  
Ann Branton, *Mississippi Libraries Editor*  
Cecelia Delbridge, *Special Libraries*  
Ruth Ann Gibson, *Secretary*  
Jolee Hussey, *School Libraries*  
Terry Latour, *Vice-President-elect*  
Henry Ledet, *Vice-President*  
Robert Lipscomb, *Public Libraries*  
Glenda Segars, *SELA Representative*  
Shirlene Stogner, *Treasurer*  
Suzy Turner, *Past President*  
Rhonda Tynes, *President*

The Mississippi Library Association Executive Board met Wednesday, 18 October 2000, in the Canterbury Room at the Crowne Plaza, Jackson. President Rhonda Tynes called the meeting to order at 8:00 a.m. (Agenda attached.)

### MINUTES

On a motion from Cecelia Delbridge, with a second from Glenda Segars, the minutes were approved as distributed.

### VICE-PRESIDENT'S CONFERENCE REPORT

Registration – On behalf of committee chairman Deb Mitchell, Ruth Ann Gibson reported that there were 363 pre-registrations with 190 of those being MLA members attending the full conference (See detailed report attached.).

### TREASURER'S REPORT

Shirlene Stogner reviewed the balance sheets as of 30 September 2000 (See report attached.). She noted that the new balance as of 13 October showed total liabilities and equity of \$100,242.67, reflecting deposits for membership dues and conference registrations. Suzy Turner moved to accept the report. The motion was seconded by Jolee Hussey and passed.

### ALA REPORT

Billy Beal said he had Spectrum Scholarship

information available at the ALA membership table. He announced that his name has been placed in nomination for the ALA Board.

### SELA REPORT

Segars reported that SELA has new brochures and membership forms available.

### SECTION/ROUND TABLE REPORTS

School Libraries – Hussey reported on the LAMP tour. There was a lengthy discussion on concerns regarding the tour. Tynes appointed Hussey, Terry Latour, and herself to a committee to address the concerns and report at the next meeting.

### ANNOUNCEMENTS

Tynes announced there would be a joint 2000 and 2001 board meeting on Friday, 8 December, at 10:00 a.m. at the Mississippi Library Commission.

### ADJOURNMENT

The meeting was adjourned at 8:43 a.m.

*Respectfully submitted,*  
Ruth Ann G. Gibson  
*Secretary*

## ◆ REMINDER ◆

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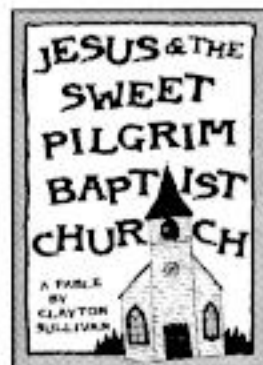


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