1991: MLA's 60th Anniversary Meeting

It's not too soon to begin planning for MLA's 1991 annual meeting, which will be held in Indianapolis 11-17 February. MOUG meetings will take place on Tuesday, February 12th and Wednesday, February 13th. Our hotel site is the Hilton-at-the-Circle, which is centrally located in downtown Indianapolis. Room rates are $80.00/single, $95.00/double, and include a full buffet breakfast.

The 60th anniversary meeting officially begins with an opening reception on Wednesday evening, 13 February. First-time conference participants are also invited to attend a special reception immediately preceding the opening.

The conference includes five plenary sessions, beginning with Thursday morning's on Music Printing: Past, Present, and Future, chaired by David Hunter. This session includes presentations on nineteenth-century American music type, engraving from metal plates, computerized music engraving, and future directions for music production.

On Thursday afternoon George Boziewick will chair a session on Ephemerata in the Music Library. Panelists include librarians who administer substantial collections of ephemeral material, a researcher who has utilized such a collection, and a publisher of a popular "zine." Friday morning's plenary session is on Collection Evaluation, chaired by John Roberts, and includes presentations from MLA members who have dealt with various types of collection evaluation plans.

Friday afternoon there will be a special Panel Discussion on Commissioning a Musical Work, moderated by MLA President Suki Sommer. Panelists include Geraldine Ostove, Chair of the Ad Hoc Committee on MLA's 60th Anniversary Commission, Eero Richmond of the American Music Center, commissioned composer Bruce Adolphe, and a member of the American Brass Quintet. That evening we will board buses to the Indianapolis Museum of Art for the concert. A post-concert reception will be held at the Indianapolis Marion County Public Library.

Saturday morning's plenary session will be on Videos in the Music Library, moderated by Jim Cassaro. Papers will be presented on acquisitions of video materials (including sources, selection, and reviews), interactive videos, bibliographic control, preservation and format, and copyright and performance issues.

In addition to the plenary sessions, various committees and round tables are also planning special presentations which will be of interest to many conference attendees. The Placement Service and Personnel Subcommittee are planning two special sessions on the job interview process; the Online Reference Service Subcommittee will present a session on new OCLC reference products; the Band Music Round Table will have a special presentation on wind ensemble repertoire; and, the Public Libraries Committee and the World Music Round Table are co-sponsoring a special World Music Panel on Saturday afternoon. As in past

(Continued on Page 3)
President's Report

Strategic Planning, the buzzword of the 1990s. Has this phrase surfaced recently in your library system, university, or whatever? If not, it probably will because this is the current term for that process of self-examination that every healthy organization should undergo at regular intervals. And MLA is no exception.

The spring 1988 MLA board meeting finished early to everyone's astonishment, and we spent the final time Sunday morning on a general free form discussion of where we are, where we want to be, and how to get there. Everyone felt very positive about this experience, but we realized it was a subject we were only beginning to explore. Since the board regularly has a lot of territory to cover at its three regular meetings, and since we all know work expands to fill the time allotted for its completion, it's hard to find space for such talk, but during the past year we have made a special effort to reserve a block of time to look at long term goals and objectives which may also shape some immediate decisions.

Internal governance and structure are on-going concerns. (Those of you who remember MLA's 1975 Goals and Objectives Committee will recall it was the major issue at that time.) Will we ever be of a size and strength to employ a professional Executive Director? Do we want to be? How important is size and growth?

We realize that there is probably a cap on the number of potential MLA supporters in the USA. Unlike, say, an environmental group which might envision almost limitless support for its mission, there are only just so many people in this country—or the world for that matter—who are—or ought to be—vitaly concerned with music in libraries. A corollary to this is the consequent importance of maintaining MLA membership as well as recruiting new people. Is the Association providing what you, the members, want? Could we do more? Could our member services provide more for more people?

Making members feel a part of MLA is a means to maintaining membership. Articulating this goal in the context of an overall set of priorities can help the board to make specific decisions, for example the decision to encourage the Placement Office's new mentoring program (see page 3) which intends to bring new conference attendees together with experienced MLA guides.

Another important element of our discussions focused on MLA activity in larger arenas. How can we bring an MLA voice to library decisions which have national implications? How can we promote our concerns regarding automation, bibliographic control, and the myriad issues we share with other librarians? Can we offer standards which will be accepted in evaluating music libraries? What projects of broad importance should we support and to what extent? How can we reach our academic colleagues in order to help them in their work?

One conclusion stands out in the answers to these questions: if we want to be seen, we have to be visible. MLA may be able to muster remarkable intellectual strength and unanimity of purpose, but we also need to raise our profile in such wider fields as the library and music communities so that our proposals and suggestions will have immediate credibility. This in turn has implications for our publications, our publicity, our encouragement of activities which reach beyond our own membership and parochial concerns.

As you see, the process so far has generated more questions than answers, but this is as it should be. The job of strategic planning is on-going, and this is an interim report. As we librarians know, the problem is usually not "What is the answer?" but "What is the question?" Watch this space for further developments.

Susan T. Sommer
MLA President

Music Library Association
Board of Directors

Officers
SUSAN SOMMER, President
New York Public Library
DON L. ROBERTS, Vice-President, President Elect
Northwestern University
NANCY NUZZO, Recording Secretary
SUNY at Buffalo
SHERRY L. VELLUCCI, Treasurer
Westminster Choir College
A. RALPH PAPAKHIAN, Executive Secretary
Indiana University
Members-at-Large 1989-1991
DALE HUDSON
Florida State University
NINA DAVIS-MILLIS
MIT
GORDON THEIL
UCLA
Members-at-Large 1990-1992
JOSEPH BOONIN
Jeron Music Corporation
JOAN SWANEKAMP
Eastman School of Music
ROSS WOOD
Wellesley College

Printed on recycled, acid-free paper.

MLA Newsletter
Jim Farringtom, Editor

The Newsletter is published four times a year: September-October, November-December, March-April, and May-June, by the Music Library Association, P.O. Box 487, Canton, MA 02021, and is issued to its members free.

The purpose of the Newsletter is to keep the membership of the association abreast of events, ideas, and trends related to music librarianship. All communications and articles are welcome.

Address correspondence to Jim Farringtom, Editor, MLA Newsletter, 58 Fountain Avenue, Middletown, CT 06457 (BITNET: JPARRINGTON@ EAGLE.WESLEYAN.EDU, ALANET: MLA.NEW5.ED). The deadline for submitting copy to the editor for the November-December issue is 2 November 1990.

Newsletter Deadlines for 1990/91

<table>
<thead>
<tr>
<th>Issue</th>
<th>Copy Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nov.-Dec.</td>
<td>2 November 1990</td>
</tr>
<tr>
<td>March-April</td>
<td>8 March 1991</td>
</tr>
<tr>
<td>May-June</td>
<td>11 May 1991</td>
</tr>
</tbody>
</table>
Honorary Members: A Revised List

Honorary membership in MLA is awarded at the discretion of the Board of Directors as a token of meritorious service to the music library profession. The list of honorary members that was printed in the 1990 Membership Directory contains some omissions and errors. Thanks to information supplied by Carol June Bradley, we are pleased to publish here a corrected list, thereby recognizing these outstanding colleagues once again.

MUSIC LIBRARY ASSOCIATION HONORARY MEMBERS

<table>
<thead>
<tr>
<th>Name</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Otto Albrecht</td>
<td>1979</td>
</tr>
<tr>
<td>Richard Angell</td>
<td>1984</td>
</tr>
<tr>
<td>Barry S. Brook</td>
<td>1987</td>
</tr>
<tr>
<td>Frank C. Campbell</td>
<td>1983</td>
</tr>
<tr>
<td>Edward E. Colby</td>
<td>1978</td>
</tr>
<tr>
<td>James B. Coover</td>
<td>1990</td>
</tr>
<tr>
<td>Virginia Cunningham</td>
<td>1971</td>
</tr>
<tr>
<td>George Sherman Dickinson</td>
<td>1965</td>
</tr>
<tr>
<td>Vincent H. Duckles</td>
<td>1980</td>
</tr>
<tr>
<td>Barbara Duncan</td>
<td>1965</td>
</tr>
<tr>
<td>Dena J. Epstein</td>
<td>1986</td>
</tr>
<tr>
<td>Walter Gerboth</td>
<td>1985</td>
</tr>
<tr>
<td>Anna Harriet Heyer</td>
<td>1980</td>
</tr>
<tr>
<td>Richard S. Hill</td>
<td>1966</td>
</tr>
<tr>
<td>Otto Kinkeldey</td>
<td>1965</td>
</tr>
<tr>
<td>Florence Kretzschmar</td>
<td>1982</td>
</tr>
<tr>
<td>D.W. Krummel</td>
<td>1988</td>
</tr>
<tr>
<td>William Lichtenwanger</td>
<td>1976</td>
</tr>
<tr>
<td>Mary Lou Little</td>
<td>1978</td>
</tr>
<tr>
<td>Irene Millen</td>
<td>1974</td>
</tr>
<tr>
<td>Catharine K. Miller</td>
<td>1966</td>
</tr>
<tr>
<td>Philip L. Miller</td>
<td>1966</td>
</tr>
<tr>
<td>Kurtz Myers</td>
<td>1970</td>
</tr>
<tr>
<td>Elizabeth Olmsted</td>
<td>1974</td>
</tr>
<tr>
<td>Eva Judd O'Meara</td>
<td>1965</td>
</tr>
<tr>
<td>Mary Rogers</td>
<td>1967</td>
</tr>
<tr>
<td>William Schwann</td>
<td>1983</td>
</tr>
<tr>
<td>Helen J. Sleeper</td>
<td>1986</td>
</tr>
<tr>
<td>Nicolas Slonimsky</td>
<td>1990</td>
</tr>
<tr>
<td>Harold Spivack</td>
<td>1971</td>
</tr>
<tr>
<td>Carleton Sprague Smith</td>
<td>1984</td>
</tr>
<tr>
<td>Ruth Watanabe</td>
<td>1986</td>
</tr>
<tr>
<td>Edward Waters</td>
<td>1971</td>
</tr>
<tr>
<td>William J. Weichlein</td>
<td>1978</td>
</tr>
<tr>
<td>Thor E. Wood</td>
<td>1989</td>
</tr>
</tbody>
</table>

Musical Queries

Query #18: Mark Palkovic (University of Cincinnati) is seeking full bibliographic citations for the following items that include the harp: 1) Dizi, François-Joseph, Sonatensätze, edited by Wilhelm Posse, published by Zimmermann in Leipzig. 2) Cramer, Johann Baptist, Études (selections) transcribed for harp by A. Ferrari, published by Ricordi in 1911. 3) Hasselmanns, Alphonse Jean, Lolita la danseuse 4) Kreutzer, Rodolphe, Trio de Psyché, for horn, harp, violin. 5) Meyerbeer, Giacomo, Duettini per l’arpa e violoncello 6) Sound recording: Music for Pleasure CFP 156: Ann Griffiths playing the Jan Ladislav Dussek C-minor sonata, plus another work by Dussek.

Query #19: In the June 1990 issue of Notes and Queries (v. 235, no. 2 [new series v. 37] p. 212) there is a query from Taum Santoski (2347 N. Booth St., Milwaukee, WI 53212) concerning pianos made by Henry Tolkien, London. Does anyone know of the existence of any of these pianos in North America, or of information about them or their maker?

Guidelines

All queries and replies should be mailed to the column editor at the address below. Responses should indicate a query number and date. Please provide full bibliographic citations for all sources used. Karl Van Ausdahl, Music Library, Appalachian State University, Boone, NC 28608; 704/262-2389; Bitnet: VANAUSDALK@APPSTATE.

Publicity Officer Sought

MLA is seeking an energetic self-starter with an enthusiastic commitment to the Association to serve as Publicity Officer beginning in February 1991. The ability to communicate effectively in writing is required, and the capacity to manage a mailing list would be valuable. An honorarium is attached to the position. Applicants should contact the chair of the search committee, Dale Hudson at the Allen Music Library, Florida State University, Tallahassee FL 32301.

1991: MLA’s 60th Anniversary Meeting (Continued from Page 1)

years, the Automation Subcommittee will sponsor system user groups meetings on Thursday evening.

The local arrangements committee is offering two pre-conference excursions for Wednesday afternoon. There will be a walking tour of historic downtown Indianapolis sites, and a bus tour of performing arts sites. The latter will culminate in a visit to Butler University’s Sibelius Collection, which is the largest repository of the composer’s music outside of Finland. Local ensembles will perform some of the music as part of this tour.

Finally, the Saturday evening banquet should be an especially festive event, with some surprise entertainment in celebration of the organization’s 60th anniversary. So, mark your calendars and get ready to visit Indianapolis in February 1991!

Jane Gottlieb,
Program Committee Chair, 1991 Meeting
PLACEMENT NEWS

MLA Mentoring Program

During the 1990 MLA meeting in Tucson, discussion arose as to how useful it might be to implement an informal and voluntary MLA mentoring program for first-time attendees at MLA meetings. In addition to the current First-Time Attendees Orientation and Reception, such a program might further help a new MLA member feel “at home” in the organization and in the profession, and might help MLA by involving new members with new ideas early on in their careers.

In May, Placement Officer Paula Matthews proposed to the MLA Board that a Mentoring Program be implemented for the 1991 MLA meeting in Indianapolis which the Board has approved. The program will be implemented by the Placement Office, Paula Matthews (Placement Officer) and Patricia Fisken (Acting Placement Officer), with the help of Vice-President/President-Elect Don Roberts.

The Placement Office is now seeking the names of persons who either are interested in becoming mentors for the 1991 MLA meeting in Indianapolis, or who will be first-time attendees of that meeting and would like to connect with a mentor. We will be keeping a file of all persons who express an interest in the program, and will randomly “match” people before the annual meeting. We also plan to seek evaluation of the program from participants.

The intent of the program is to be simple and informal. Some of the ways a mentor might assist a new MLA member are:

1. To be a friendly and supportive contact shortly before, throughout, and perhaps after a national MLA meeting.
2. To answer questions about the structure of MLA (including officers, committees, roundtables, etc.), the purposes of the conference, and how those purposes are carried out in the various forums.
3. To attend some of the sessions together (a plenary session, a committee meeting, and the business meeting, for example).
4. To visit the exhibits together at some point, establishing contact with and being introduced to vendors and exhibitors.
5. To attend a social event together (such as a reception, concert, or meal).

If participation in this program appeals to you, please contact the Placement Office and/or send in a photocopy of the following brief form:

I am interested in participating in the MLA Mentoring Program as a:

(check one) mentor new MLA member.

Name: Phone:

Address: 

Institutional Affiliation: 

Comments:

MLA's Placement Service assists music librarians who seek initial or new employment and informs members of developments in the job market. To these ends the Service publishes a monthly *Job List* of positions currently available.

Individual registrations are $10.00 per year.

Institutional registrations are $15.00 per year.

Employers may advertise in the *Job List* without charge.

To join the Placement Service: contact the MLA Business Office, P.O. Box 487, Canton, MA 02021; 617/828-8450.

To list a position or for any additional information: contact Patricia Fisken, Acting Placement Officer, Paddock Music Library, Hopkins Center, Dartmouth College, Hanover, NH 03755, 603/646-3120; Fax: 603/646-1219; E-mail: fisken@mac.dartmouth.edu.
Lasting Concerns

Question: Has the Preservation Committee [of MLA] considered drafting a statement encouraging the use of acid-free paper? I know this seems like such an obvious thing, but many music publishers out there have yet to hear the word. I recently had a conversation with one of the reprint presses . . . and the owner was genuinely surprised to learn that music librarians were concerned about paper life. We could stand to exert a little healthy consumer pressure here, as MLA has.

Response: MLA, if not the Preservation Committee, has made its position clear on the issue of acid-free paper, but the battle has not yet been won. MLA has expressed its concern about the durability of paper in music score editions through its delegate (Lenore Coral) to the National Information Standards Organization Z39 Committee and through its members on the Music Library Association/Music Publishers Association Joint Committee.

NISO Z39 is a Committee of the American National Standards Institute. In August 1984, ANSI published American National Standard Z39.48-1984, Permanence of Paper for Printed Library Materials (ISSN 8756-0860), advocating a minimum pH of 7.5, an alkaline reserve equivalent by weight to 2% calcium carbonate, and an absence of groundwood or unbleached pulp. The standard also urges that a statement of compliance with the minimum requirements, accompanied by the Infinity symbol set inside a circle [See sidebar on page 2 of each Newsletter—Ed.], be placed on the verso of the title page of any publication which meets the ANSI paper standard. This standard is available as part of an information packet which includes an open letter to publishers from the Chair of NISO, a list of known manufacturers of permanent paper, and a sheet of camera-ready copies of the compliance logo.

In the years since the publication of the ANSI paper standard, MLA members have stressed its importance in meetings with the publisher members of the MLA/MPA Joint Committee. In 1988, the NISO paper information packet was mailed to all members of the Music Publishers Association with a covering letter from then-MLA President Lenore Coral.

Despite these efforts, permanent/durable paper has not been universally adopted for music score editions, partly because publishers frequently are not aware of paper stock being used by their contractual music printers, and partly because many printers have on hand huge supplies of pulp-based paper which they insist on exhausting before changing to acid-free paper.

It is therefore still very much up to music librarians to press the issue, but at least now we have some tools to assist us in our arguments. For example, the bibliographic citations in music score reviews in Notes now include a notice of acid-free paper quality if an edition includes the infinity symbol logo or the publisher’s statement to that effect. This information helps music librarians use paper quality as one more criterion in the process of selecting scores for their collections. If music librarians take every opportunity to inform music publishers, either individually or collectively, of the continuing concern about the permanence and durability of paper, and if more publishers become aware that music librarians are using paper quality as a criterion in the selection process, we are more likely to see the ANSI paper standard adopted by all music publishers.

The ANSI Standard Permanence of Paper for Printed Library Materials is available from the National Information Standards Organization, P. O. Box 1056, Bethesda, MD 20817 (telephone: 301/975-2814).

Upcoming Preservation Events

October 22-24: "Restoration 90," Third International Trade Fair for Restoration and Conservation Techniques, featuring techniques, supplies, and equipment for book and archives restoration (Contact: RAI Gebouw by, Europaplein, 1078 CZ Amsterdam, Netherlands).


February 28-March 1, 1991: Course on environmental conditions for libraries and archives, designed not only for librarians and archivists but also for library building managers, in Washington, DC. Sponsored by the Commission on Preservation and Access and the Association of Physical Plant Administrators of Universities and Colleges [APPA] (Contact: Kathy Smith, Director of Educational Programs, APPA, 1446 Duke Street, Alexandria, VA 22314-3492).

Recent Literature


*available at no charge while supplies last, from Commission on Preservation and Access, 1785 Massachusetts Avenue NW, Suite 313, Washington, DC 20036.

Please address questions, announcements, citations for new literature, and/or responses to issues raised in this column to John Shepard, Chair, MLA Preservation Committee, Music Division, PARC, 111 Amsterdam Avenue, New York, NY 10023 (Fax: 212/787-3852).
Reader Karl Van Ausdal sent me a copy of a long and comprehensive "Bibliography of Jazz Fiction" by Richard N. Albert that appeared in Vol. 46, No. 2 of the Bulletin of Bibliography (April-June, 1989). I appreciated this doubly: not only do I always welcome any contributions to this column (my fiction reading time being severely curtailed these days as I pursue yet another college degree), but my library had to drop its subscription to this periodical in 1980 for budgetary reasons. If others of you know of music-fiction bibliographies published by this journal recently, send them along!

This one sent me scrambling to my own files of notes on jazz fiction. Albert's essay preceding his bibliography makes me want to share much of what he highlights, especially the Barthelme story "King of Jazz" that he says likens a jam session to a cowboy shootout. But the practice in this column is to discuss only material read and recommended by contributors, so I direct your attention to this bibliography, which includes anthologies of jazz writings, novels, short stories and articles of criticism, and move on to a few things Albert left out.

Two of these are survey articles which appeared in the New York Times. The first was in the Sunday "Arts and Leisure" section, 14 October 1984: "What Black Writers Owe to Music" by Samuel G. Freedman. It discusses several genres of music which those identifying themselves ethnically as Afro-American "use" in their writings, both for the theatre (e.g., August Wilson, Charles Fuller), and in novels (e.g., Alice Walker, Ralph Ellison). Blues and Gospel are featured as prominently as Jazz in this illuminating essay.

The second article was specifically about jazz fiction: Vance Bourjaily's "In and Out of Storyville: Jazz and Fiction" in the New York Times Book Review, 13 December 1987. Here the author describes thoughts on novels with jazz themes that came to him while he was attending a jazz funeral in New Orleans. Many tell what Bourjaily identifies as The Story (genius musician falls to reach his potential and self-destructs). Some use music to "move the plot." This supplements Albert's bibliography, commenting on some of his listed titles and adding others.

Two items Albert mentions that I read and enjoyed are Samuel Charters' "imaginary memoir," Jelly Roll Morton's Last Night at the Jungle Inn, which contains story after story narrated by the great man himself, true and false anecdotes which give the flavor of his life and times (1885-1941), and Rubout at the Onyx, a suspense novel by H. Paul Jeffers. It features La Guardia's New York, an ex-cop private eye who lives above the jazz club of the title, a gorgeous dame who suddenly becomes a widow (because of the rubout) and enough tough-talking snappy dialogue to make it an entertaining read-aloud.

Two he doesn't mention that are similar in genre to these are: Ragtime Tumpie, an exuberant picture book for children that dramatizes an incident in the childhood of Josephine Baker, written by Alan Schroeder with dashingly alive pictures by Bernie Fuchs and an entire ragtime piano piece by a woman composer on its end papers; and The Right to Sing the Blues by John Lutz, which puts another private-eye in another jazz club, this one in New Orleans. I found it a facile and entertaining diversion, written by a man with obvious affection for musicians and jazz, above average, despite the preposterous story line.

Albert's bibliography is especially strong in its short story list, but he failed to mention a notable recent work by Fatima Shaik, the title story from her The Mayor of New Orleans: Just Talking Jazz, in which a jazz musician becomes the mayor. All the incoherence that implies requires the "talking" of the title, explained in Louisiana accents under "a darkness of sky solid as a good gumbo pot."

The bibliographies and articles mentioned above are good, wideranging sources that can be far more useful to anyone looking for a survey of this subject than this one column could dream of being. Perhaps we can make "jazz fiction" an annual subject for "Musica Ficta": are there enough readers with contributions out there?

Items mentioned in this column:
Charters, Samuel. Jelly Roll Morton's Last Night at the Jungle Inn.

Contributions to this column in the form of short commentaries on recommended titles are welcome from all readers of fiction, old or new, that involves music in some way. Send them to Bonnie Jo Dopp, Biography Division, District of Columbia Public Library, 901 G St., N.W., Washington, DC 20001.
ARSC In Canada

From the opening reception on Sunday, May 6th through the Farewell Party on Thursday, May 10th, this year’s Association for Recorded Sound Collections meeting was notable for a broader than usual focus caused by its meeting jointly with the International Association of Sound Archives and the Canadian Association of Music Libraries in Ottawa/Hull [See last issue, pp. 5-6 for the CAML report.-Ed.]. Each association was almost equally represented by attendees. Many of the program sessions were organized jointly by two or three associations, and many of the working sessions were also open to all attendees. Most meetings were held at the beautiful Canadian Museum of Civilization in Hull, Quebec, with excursions across the river to Ottawa, Ontario, especially to the National Archives of Canada.

The sessions on Monday set the tone for the remainder of the meeting: the first session on sound archives in Canada was jointly organized, and was followed by an ARSC/CAML session on sound restoration. Monday afternoon’s sessions were joint ARSC/CAML discography presentations. Tim Brooks and Dick Spottwood discussed ethnic music, Steven Smolian talked about acetate restoration, and J.F. Weber, Dick Spottwood, and John Francis talked about their new or forthcoming discographies. The evening was devoted to a showing at the National Archives of Canada of short films ranging in subject matter from French-Canadian folk songs to R. Murray Schafer’s Music for Wilderness Lake. The conference’s sessions were well balanced between those on Canadian music or recordings, technical sessions, and discographic sessions. Often there was a special event in the evening. Occurring at the same time as the public sessions were meetings of assorted working groups and committees.

Tuesday morning was devoted to a presentation of the IASA/ARSC Technical Committee including a report on the previous week’s “Ottawa Joint Technical Symposium,” a discussion on cylinder re-recording, a report on the joint IASA/ARSC Technical Committee, and discussions on digital technology use for preservation of sound recordings. There appeared a definite conflict between sound engineers, who have embraced digital technology and R-DAT, and those responsible for sound preservation, who reject R-DAT as a preservation medium. Professional visits occupied Tuesday afternoon, with tours of the National Library of Canada’s Music Division, the Data and Audio Conservation Facilities of the National Archives of Canada, and an exhibition at the National Museum of Science and Technology entitled “Beyond the Printed Word.”

Wednesday began with a joint session on research in Canadian music with discussions of The Encyclopedia of Music in Canada (second edition) by Dr. Helmut Kallmann, and Jam Kidd’s report on two Canadian record company archives. The morning concluded with a joint session of the IASA Copyright and ARSC Fair Practices committees on “Fair Use of Sound Recordings;” it was notable for the clear, frank, and realistic discussions of the Canadian and American attorneys, Wanda Noel and Charlotte Roederer. The afternoon began with a joint meeting of the IASA Discography and ARSC Discographic Access Committees which featured an excellent paper tracing the sources used in Kurt Sach’s monumental collection of historical musical examples, and an open discussion between discographers and sound archivists on their respective needs from one another.

Wednesday afternoon’s session returned to the topic of ethnic recordings focusing on early Jewish music in America and on Scandinavian record labels; it also included a review of the several attempts at rerecording the Mapleson cylinders. The evening included a concert by the Canadian National Orchestra and a tour of the control booth in the National Arts Centre.

The final day continued the established pattern: the first session was devoted to a discussion of digital audio production at the CBC, followed by an ARSC session on acetates, drop-in records (i.e. recordings which tell a story using excerpts from other recordings), and radiophonograph rivalries in the 1920s. The afternoon ARSC business meeting, during which the dues were raised to $35 per year and the presidency changed from Don McCormick’s able hands to Barbara Sawka’s, was followed by a session featuring Steven Smolian and Joe Pengelli.

The conference concluded with a cruise on the Ottawa River provided by the CBC followed by dinner at “Le Restaurant” in the National Arts Centre. Next year’s conference in Atlanta, Georgia will have a lot to live up to!

Garrett H. Bowles
University of California, San Diego
CC:DA AND MULTIPLE VERSIONS UPDATE

ALA’s Committee on Cataloging: Description and Access (CC:DA) held two meetings during ALA in Chicago, 23 and 25 June 1990.

Task Force on Multiple Versions
Discussion at a meeting of CC:DA’s Task Force on Multiple Versions centered upon the implementation of the “two tiered hierarchical technique” for certain types of reproductions. The CC:DA Task Force favored using the LC Rule Interpretation for Chapter 11 as a starting point for developing a set of applications guidelines for the hierarchical technique. Members of the Task Force also reported on the feasibility of the use of the hierarchical technique for various special materials.

MLA’s position, based upon opinions expressed at the “Multiple Versions Working Session” held in Tucson, favors using the hierarchical technique for reproductions of scores and sound recordings, but not for scores and sound recordings issued in more than one format. Members of the CC:DA Task Force expressed varying reactions to MLA’s position, with some accepting the approach and other members urging MLA to be more broad-minded. Specifically, they urged MLA members to reconsider the use of the hierarchical technique for simultaneously-issued sound recordings. Discussion of this topic will continue at Midwinter.

CC:DA Meetings
CC:DA approved the following two MLA rule revision proposals at its second meeting:

1) A proposal to change the wording of Rule 25.30b1 from:
   a)...or one of a [series of sets of compositions] with the same title... to:
   b)...or one of a [series of works] with the same title...

   The proposal also suggests adding two new examples and deleting of the fourth existing example. This reinstates, with slightly altered wording, a previous rule revision which was erroneously omitted from the 1988 revision of AACR2.

2) A proposal requesting that the second half of the definition of [Part (Music)] be changed from:
   "...the written or printed copy of such a part for the use of a performer... to:
   "...the written or printed copy of [one or more (but not all) such parts for the use of one or more performers...]"

   This change would allow parts that include more than one musical line printed in score format to be described as “parts”, and would bring AACR2 in line with the ISBD/PM (for printed music) on this issue.

   Both of these MLA proposals, along with the three MLA proposals approved by CC:DA at Midwinter, will be considered by the Joint Steering Committee for Revision of AACR2 at its September meeting.

   On other topics of interest to music catalogers, CC:DA:
   • approved the final wording of a proposal to change the placement of the GMD for items which do not have a collective title to after the first title.
   • did not approve an Australian proposal to alter the wording of 1.8b, etc. to provide for the recording of product numbers such as Universal Product Codes (UPC) and European Article Numbers (EAN) in catalog records.
   • forwarded to the Joint Steering Committee a document listing many errors in the 1988 revision of AACR2 (including some relating to music)
   • approved the final report of its Task Force on Producers, which suggests changes to 6.1f1 (among others) to allow for the inclusion of “producers having artistic and/or intellectual responsibility” in the statement of responsibility, and altering the examples to illustrate this.

   Through CC:DA, members of MLA’s Subcommittee on Descriptive Cataloging will be reviewing an expansion of the IFLA document, Guidelines for Authority and Reference Entries (GARE), and submitting comments to IFLA in the next two months. In addition, the Subcommittee is continuing its work on rule revision proposals to correct errors in the 1988 revision of AACR2. A more complete version of this report will be published in the Music Cataloging Bulletin.

   Jennifer Bowen, Chair
   Subcommittee on Descriptive Cataloging
   MLA liaison to CC:DA

BCC Looking For Grass Roots

The Bibliographic Control Committee is initiating a review of its procedures including structure, charge, and subcommittees. These matters are the prerogative of the Music Library Association Board, but it is appropriate for the Committee to review them and propose changes. All members of the Music Library Association are encouraged to participate.

The charge of the Bibliographic Control Committee, since its establishment in 1983, has been to maintain formal channels of communication among music catalogers and other groups requiring carefully formulated positions on the bibliographic control of music materials. BCC functions by overseeing the work of its sub-units, endorsing positions on behalf of the Music Library Association, and facilitating communication among national agencies.

This work has focused on monitoring and responding to bibliographic control issues at the national level specifically within the Library of Congress and American Library Association. However, it may be overly focused on the formal, external, and national to the exclusion of informal communication, information sharing, continuing education, and forums for open discussion.

Review of its procedures will be included on the agenda for the 1991 meetings of the Bibliographic Control Committee in Indianapolis. Comments and suggestions are actively solicited and should be sent to the chair, J. Bradford Young, Van Pelt Library, University of Pennsylvania, Philadelphia, PA 19104-6206; bmpec@rlg.bitnet
The American Library Association Annual Conference was held in Chicago, 23-28 June 1990.

At the conference I contacted a number of committees to see whether projects currently underway would lend themselves to MLA involvement, and also began to search for a way to publicize our MLA reference workshop through ALA. I met with the Public Library Association (PLA), Education of Public Librarians Committee, which deals with continuing education. They suggested a number of avenues, including the ALA Chapter Relations Office which maintains contact with the state chapters around the country where the workshop might be publicized, and also the PLA Conference Program Coordinating Committee for a program at ALA.

PLA Audiovisual Committee chair, Jim Massey, seemed very interested in the Workshop and suggested the possibility of co-sponsoring it at an ALA conference program. He felt that many public librarians who attend ALA would be interested. Discussions towards these ends will continue.

I also contacted Christopher Coleman, chair of the Association for Library Collections and Technical Services, Preservation of Library Materials Section (ALCTS, PLMS), Education Committee. They will be sponsoring a program at the Atlanta Annual Conference in 1991, “Knowing the Score: Preserving Collections of Music.” Mark Roosa is chair of the subcommittee working on the program. MLA President Suki Sommer will give an introduction. They plan to include preservation in music conservatories, preservation of nonbook materials, grants for preservation assessment, and perhaps a panel discussion or exhibit showing the range of problems and solutions.

The PLA Audiovisual Committee is planning a program for the Atlanta Conference, “Yesterday’s Technology: Format Wars.” It will cover such formats as 16mm film vs. video and LPs vs. CDs. Discussions will include whether libraries should maintain the old format or jump exclusively to the new.

The Association of College and Research Libraries (ACRL) Audiovisual Committee has just completed a Spec Kit and Clip Note on collection development policies for AV collections. They are now planning a program for Atlanta, “Video Collections: Copyright and Public Performance,” which will include a distributor/manufacturer, a legal, and a library point of view.

The AV Producer/Distributor-Library Relations Subcommittee of the ALCTS Audio-Visual Committee will be working on contracts and licensing of film, video, and CD-ROM materials. The current project will be the development of a survey to be sent to libraries using CD-ROM and video products that covers such questions as whether contracts are routinely signed as distributors send them, whether attempts are made to negotiate, and, if the contract is not signed, does the distributor send the material anyway? MLA currently has a liaison to the overall ALCTS AV Committee.

ALA held a meeting of the Affiliate Organizations at which I represented MLA. About 25 people attended, including the President, President-Elect and Executive Director of ALA. The agenda centered around the Second White House Conference on Libraries and Information Science. The opening discussion involved the importance of the communications process and sharing information between the Affiliates, ALA, the WHCLIS staff, and the states. A “Common Agenda” of nine items was developed to support the conference using as a basis the original responses of the Affiliates to a questionnaire from ALA.

This questionnaire also formed the basis of the list of “Roles of the National Associations.” Three were noted as being very important, the first two also easy to do:

1) communicate activities to members through journals, newsletters, and meetings,
2) encourage members to participate and be observers at the conference, and
3) prepare delegates for participation, noted as something in which we all have a stake. The revisions made at the meeting will be distributed to the Affiliates by ALA so that we can respond.

“More With Less: Minimal-level Cataloging of AV Materials” was sponsored by the ALCTS, ACRL, and PLA Audiovisual Committees, and On-Line Audiovisual Catalogers, Inc. The solution of minimal cataloging has been used increasingly by small libraries with minimal resources and large libraries with large backlogs, usually for low priority items which would otherwise not be cataloged.

Speakers discussed MLC in their organizations. Glenn Patton of OCLC gave a history of less than full cataloging at OCLC and the standards for minimal level cataloging. He noted guidelines in the standards for when minimal cataloging would be done. Catherine Garland from the Library of Congress spoke about how LC is trying to bring under control its huge arrearage, about 88% of which is nonbook material. This includes 6 million pieces of printed music and nearly 1.7 million sound recordings.

Catalogers and reference librarians worked together to identify important elements to include in the various formats. The goal is that substantial and appropriate access be given to each type of material even if records are less than perfect. Guidelines for MLC of music and sound recordings at LC are printed in the most recent Cataloging Service Bulletin. Playing the role of devil’s advocate, Gary Handman from the University of California at Berkeley dubbed his talk “minimal in, minimal out.” He discussed problems in the use of MLC, and in particular the ways media users approach the catalog. The papers of the session are being considered for publication.

Vivacious Sue A. Hershkowitz, a communications consultant, led a

(Continued on Page 10)
session “Make Your Manual Communicate: Write It So They Read It,” sponsored by the Library Administration and Management Association (LAMA), Personnel Administration Section, Staff Development Committee. Sue gave a number of techniques to improve writing skills and make manuals more effective.

Plan the message: for each heading or sub-heading decide on the purpose of what you have to say and what action or reaction you want from the readers. Writing fluidly without stopping for the right word or detail will allow you to write faster. Later revise and fill in. Use simple conversational language. Focus on the reader’s needs, what the reader needs to know.

Present the ideas in positive terms. If you want someone to do something your way, give him the benefit to him, e.g. “Live longer: Drive at 55.” Be concise, omitting the obvious. For readability, be compact. Use short sentences and short paragraphs. Compel people to read by leaving white space, boxing or highlighting important points and making lists instead of using full-line paragraph form. State a recommendation or fact first, then the description that supports it. For negative news or when the reader might be hostile to the idea, prepare first with a buffer and sell the idea. Next give the bad news. End amicably and cooperatively.

The ACRL Arts Section sponsored the program “Hands On or Hands Off: Integrity Issues in the Preservation of Visual and Performing Arts Material.” The program included an overview of preservation for many types of materials and gave many specific preservation techniques.

General recommendations relating to books and scores given by Ted Kuzen, Preservation Librarian at the University of Virginia were 1) maintain the basic principle of respect for the physical integrity of the material you wish to protect, 2) preserve the openability of the item, and 3) work closely with your binder and learn as much as you can yourself. Madeleine Nichols, Curator of the Dance Collection at the New York Public Library, which has large video holdings, recommended video tapes be stored in a cool, dry, dust-free environment (60-70 Fahrenheit or lower, but not freezing; 25-35% humidity, 5% higher or lower still being adequate; for long-term storage, store in sealed containers, tape-pack wound end-to-end every 3 years).

Brenda Nelson-Strauss, Archivist at the Chicago Symphony Orchestra, identified and elaborated on six issues of integrity related to sound recordings: integrity of the collection, physical integrity, physical and sonic integrity of the master recording, and integrity during storage, playback, and restoration. She summarized that for all recorded sound formats a hands-off approach, if done carefully, can result in longer life.

For public libraries, the PLA Audiovisual Committee sponsored the program “Audio: Selection, Storage, Security.” A number of public librarians spoke, giving an overview of the many types of storage facilities, selection tools, and security devices used for cassettes and CDs. Slide illustrations added to the presentations. Particulars problems of AV materials relative to storage and security were noted: packaging in various sizes, lack of packaging durability, and the challenge of storing mixed media are issued together.

Display and security go hand-in-hand. Libraries with electronic security systems often choose open shelving. Locked display cabinets and split-handling (dummy on display and the actual item locked) are alternatives often used where there are no electronic security system.

Library consultant Nolan Lushington offered four shelving selection criteria: 1) flexibility—this must be your first concern; equipment should be easily expandable to allow for growth, and since formats change it is best if equipment can be easily modified; 2) public convenience—a minimum of waiting, stooping, and bending; 3) staff productivity—how difficult or time-consuming the arrangement is for staff; and 4) compact capacity—this works against the public convenience criterion since more circulation is encouraged with an attractive, easily accessible, less tightly shelved display.

Cassettes of all the programs mentioned here are available from ACTS, Inc., 14153 Clayton Rd., Ballwin, MO 63011.

News from the exhibits: I asked three major electronic security system vendors at the exhibits about a security device for CDs that can be painted on rather than pasted on discs. [See Newsletter no.81, p. 3, for the MLA Preservation Committee’s views on marking CDs.] 3-M is not currently offering or working on developing such a product. They are marketing a stick-on device which they claim will not change the tilt of the disc or affect sound quality and will not come off in the player. Jay Schweitz, Advanced Technical Service Engineer, said that he would bring the idea of a paint-on device back to a development committee he is on within the company.

The Checkpoint company is not working on a paint-on device either. They offer a locking plastic protector which holds the jewel box with the CD in it. The CD is removed from the protector with a key at the point of circulation. They also described a project on which they are working together with a few major U.S. manufacturers, including CBS, where a security device (which is not seen) would be included either in the center of the disc or, in the case, at the point of manufacture. Expanding this to foreign manufacturers would depend upon pressure from retailers and consumers. They also said they would take the paint-on idea back to the company.

The Knogo company sells magnetic strips which are compatible with the 3-M system. Their representatives described a project in the industry involving magnetic ink which would probably be sprayed on the disc as an ink jet printer. He said however that this product is at least 5 years down the road.

Brenda Chasen Goldman MLA Representative to ALA
Greater New York

The Greater New York Chapter held its summer meeting on 14 June at the Music Division of New York Public Library at Lincoln Center. This session was entitled "Looking a Gift Horse in the Mouth: Libraries and Gifts."

John Shepard, Head of Rare Books and Manuscripts at the Music Division of New York Public Library, spoke first about soliciting gifts. He noted that in accepting desirable gifts hidden costs must be considered, and also stressed educating prospective donors as to these costs. Finally, be honest with your donor: it is permissible to say no.

The decision process and logistics involved with accepting a large-scale gift was discussed by Christine Hoffman, Assistant Chief of the Rodgers and Hammerstein Archives at New York Public Library. Questions that librarians can keep in mind during this time include: What are you going to do with the collection? If you put it in storage, will you get back to it? Can you afford to search each item? Would you ordinarily have spent money on this material? Will accepting this gift add to the backlog and push back items of importance? Do you have bibliographic control over the storage area? And finally, what do you do not keep, can you afford to throw out?

Dan King, Director of Development for the Columbia University Libraries, discussed the tax and legal implications of accepting gift materials. He explained what constitutes the size of a gift and the proper IRS forms that must be completed under a given set of circumstances. He noted when tax advisors should be consulted by donors and when professional appraisals are required.

Susan Sommer, Coordinator of the General Library of the Performing Arts at New York Public Library, concluded the session in her own inimitable fashion by role-playing the "problem donor off the street" to Chris Hoffman's "librarian." It was informative and very funny.

The session ended with a short business meeting.

Deborah G. Davis
Mannes College of Music

Mountain/Plains

The Mountain/Plains Chapter met in Lincoln, NE 25 and 26 May 1990, for its annual conference. The meeting locations were divided between the Bennett Martin Public Library and the University of Nebraska Music Library.

Following opening remarks by Patricia Peterson, Assistant Director of Bennett Martin Library, Carolyn Smith (Kansas State University) presented the first paper of the morning, "Panorama of American Music." The Panorama was a series of concerts at KSU of American music, conceived as an event to follow the bicentennial (Bach, Handel, Scarlatti) celebration of 1985. Carolyn described the acquisition of the important Jerry Wedemeyer collection of sound recordings of popular music, and the program of 1986 which was a precursor of the Panorama series. She spoke of the following Panoramas (Ellen Taaffe Zwilich, Gunther Schuller, Tyler White and John Edward Hasse, and William Kraft) and stressed the cooperation between the library and the music department in preparation for these events.

Lois Kyper-Rushing (Kansas State University) discussed "Thematic Indexes and Reference Works from 20 Years of the Music Cataloging Bulletins." She has compiled a list of the thematic indexes and reference works used by Library of Congress catalogers in formulating uniform titles. From 17 years of MCB, she ended up with 24 pages comprising 228 citations. Lois described the methods she used in compiling and organizing the list, and the subsequent demand for it.

The development of specialized online indexes in the Arizona State University Music Library was Arlys McDonald's topic. The Popular Song Index was developed to provide bibliographic access to the many anthologies and collections which are not indexed in standard reference tools.

The Library is currently developing an index of ASU performance tapes. Arlys described the process of developing the indexes as separate databases in the online catalog (CARL) and she provided handouts which showed search techniques and access methods.

Carol Neighbor (Wichita Public Library) commented on "Filing Rules and the Music Catalog at Wichita Public." Carol first established that "a public library is not an academic library," a profundity which established the tone of her talk. She distributed copies of the rules which are taken from ALA Filing Rules but adapted for local practice, and answered questions.

Shelley McGehee (Arizona State University) utilized the time made available by a change in the program to report on her progress on the Chapter project concerning special music collections in Mountain/Plains. Hypercard is being used to store collected data. Shelley brought print examples of the entries, and asked for feedback, proofreading, correction of subject headings, and additional information. In response to the question of whether to have the data available in print form or diskette, the consensus was to keep on paper since too few people have access to Macintosh computers.

The afternoon session, held at the University of Nebraska, began with a tour of the Music Library conducted by Susan Messerli. Members were particularly impressed and delighted by a special exhibit of materials relating to Ruth Etting, singer and film star.

The first paper of the afternoon was read by Karl Kroeger (University of Colorado) under the title "The Musical Quarterly and American Music." After an overview of the publishing history and editorship of the journal he focused on its commitment to publishing research on American music. Karl presented a detailed examination of the

(Continued on Page 12)
occurrences of articles on American music under each editor, accompanied by several tables showing numbers, percentages, and subject breakdowns.

Norman Savig (University of Northern Colorado) spoke on a project he has developed for cross-referencing of uniform titles in a local database. This project grew out of his long interest in the concept of uniform titles, and the difficulty users experience with them. After tracing the history of this concept, he offered examples from his database.

A panel chaired by Carol Neighbor provided some of the lighter moments in the conference program. The topic, "The Performer/Music Librarian or the Art of Schedule Juggling," was taken up by Shelley McGehee (an organist/church musician), Suzanne Moulton (University of Denver, harpist), Lois Kuyper-Rushing (oboe) and the moderator (double bassist, singer, etc.). Issues examined included the amount of time spent on the other career, considerations of professional standards, and impact on library careers and effectiveness as librarians. A general polling of the conference attendees showed that the majority of those present engage in some level of musical performance in their communities.

Annette Voth (Arizona State University) reported on the progress of her two-part project on Louise Lincoln Kerr, a Phoenix patron of the arts, musician, and composer. The first part involved the processing of a collection of over 100 manuscripts or musical compositions. The second part is the pursuit of biographical information, primarily through oral history techniques. Annette outlined the methods she is using, and gave a sketch of Kerr’s life.

"Fitting the Music Library into the Institution’s Strategic Plan" was Carolyn Dow’s (Bennett Martin Library) account of the strategic planning exercises held by the Lincoln City Libraries.

Dorman Smith (University of Arizona) gave a personal and sometimes humorous account of "How to/How Not to Run a National Conference." Starting with a rare Tucson snowstorm on Monday, to the almost complete disappearance of conference attendees due to the temptations of a 90-degree Friday afternoon, Dorman managed to survive (with some help from his Mountain/Plains friends) the rigor of the occasion.

Officers of Mountain/Plains Chapter for the coming year are Carol Neighbor (Chair), Shelley McGehee (Chair-elect), Annette Voth (Secretary/Treasurer), and Janet Bischoff (member-at-large).

Annette Voth
Arizona State University

Pacific Northwest

The annual meeting of the Pacific Northwest Chapter was held on 4-5 May 1990 in Portland, OR, hosted by the Multnomah County Library.

Friday’s sessions, held at the Administration building, included a tour of the Title Wave Bookstore, MCL’s very successful, volunteer-run outlet for its discards, and sessions on two very important topics. Marcia Reed (Seattle Pacific University), Charles Coldwell (Seattle Public Library), and Marian Ritter (Western Washington University) spoke about “Resource Sharing Among Libraries”, outlining past and current successes and emphasizing its necessity in these days of escalating costs and tight budgets.

Leslie Greer Bennett (University of Oregon), Charles Coldwell, and Marcia Reed then addressed the subject of "Gifts and Exchanges: How do we get them? Once we have them, what do we do with them?" This sometimes hilarious session uncovered a frequent hang-up with these treasure troves: processing them for use. The panelists mentioned too the importance and difficulty of letting other libraries know of these special collections if they are not catalogued in computer networks. We hope to address this problem by including a subject index to special collections in our next Directory of Music Resources in the Pacific Northwest. To end the day, about 25 members and families gathered for a relaxed outdoor supper in perfect weather.

Saturday morning Anna Seaberg (King County Library System) entertained us with excerpts of lively ethnic music in between pointers on the best reviews and sources for obtaining world music recordings. Leslie Bennett gave a Tucson round-up. We took a break to tour the Central Library, a 1913 building undergoing major interior renovation of the knocking-down-walls variety, including a vastly improved the Art and Music Department.

The major business was a discussion of possible chapter projects. All three projects mentioned centered on the need to be aware of each others’ resources—serials, special collections, and music sets indexed in Heyer-Hill. We were pleased to welcome Don Roberts, MLA Vice-President/President Elect on his first chapter-visiting weekend, who encouraged us to involve ourselves in the national MLA.

Next year’s meeting will be in Seattle, hosted by the University of Washington.

Barbara Rhyne
Multnomah County Library

New England

Following coffee and brief welcoming remarks by John McGavern, University Library, University of Hartford, and Manuel Alvarez, Associate Dean, Hartford School of Music, a short business meeting was held. Treasurer Holly MocKovak reported on chapter finances—membership remains constant at 101 and our financial balance is healthy. Progress reports were heard from the Continuing Education, Publicity, and Publications Committees. The newly-formed Sound Recordings ILL Committee is working on a series of guidelines which it hopes to have it in place by Fall 1990.

As a result of recent elections, Tish Brennan (Rhode Island College) is the Chapter’s new Vice-chair/Chair-elect and Ken Pristash (New England Conservatory) is Member-at-Large.

(Continued on Page 13)
Ethel Bacon, Music Librarian at the Hartt School for many years and current University of Hartford Archivist, spoke on “The Hartt School of Music: a History.” Founded by Julius Hartt, organist, teacher, and music critic, in 1920, the school went through various stages of development before joining with Hillier College and Hartford Art School in the formation of the University of Hartford. Ethel’s involvement with many of the personalities and events she described gave her talk a special warmth.

The Hartt School Library has recently moved into new quarters which we toured with librarian Linda Blotner and her staff. The Allen Memorial Library is part of a larger complex that includes the Mortensen Library (general library for the University), the Museum of American Political Life, the Joseloff Library, the Conference Center, and the bookstore. The 6000-square-foot library has made good use of its space with listening areas for a variety of media around the perimeter and book and score stacks in the center of the primary library area.

The first half of the afternoon program focused on “Housing the Homeless: Making a Collection for Music Educators.” Scott Schuler, Music Consultant for the Connecticut Department of Education, and John Feieraband, professor at the Hartt School, talked about the complexities of providing a dynamic collection for music educators—both students and practitioners. There is a tendency for these items to be given low priority for purchase and housing because the materials come in awkward sizes and multi-formats and are often not available through standard library vendors.

Both speakers were persuasive advocates for the importance of music education and handed out useful bibliographies of books and related curricular materials.

Our final speaker was Sherry Vellucci, Director of Libraries at Westminster Choir College, who spoke on “Making Friends: a Practical Approach to Forming a Library Friends Group.” Friends groups are not new to public libraries, but many academic libraries do not have them for a variety of reasons. Sherry emphasized the benefits to an institution that has a Friends group in terms of a closer relationship between the Library and its clientele, as well as the tangible gains to be had in financial and political grass roots advocacy. She also gave us ten commandments for a successful Friends relationship which basically consisted of a clear understanding by concerned parties (academic administration, library, and Friends) of the group’s objectives, responsibilities, privileges, and obligations. As a conclusion to her talk, Sherry gave us an outline of procedures for organizing Friends groups.

The meeting concluded with a wine and cheese reception and the chance to savor an unseasonably warm and sunny New England day.

Susan R. Waddington
Providence Public Library

Small Academic Libraries Round Table

The Small Academic Libraries Round Table is developing a discussion topic for the next meeting to be held at the annual conference in Indianapolis. Proposed for discussion is the subject of music librarians who have divided job assignments, sometimes even answering to two distinct supervisors or departments. An example is a librarian who may be supervised by both the Library Director and the Director of the Music Department.

Some librarians have library positions which require a portion of their time to be devoted to professional work unrelated to music, such as general reference or non-music cataloging. Do these divided loyalties benefit the music librarian by providing job enrichment or do they produce conflict of interest? MLA members interested in participating in this discussion by sharing their own experiences are encouraged to contact Jean Purnell, University Libraries, University of the Pacific, Stockton, CA, 95211; 209/946-2939.

Jean Purnell, Coordinator
Small Academic Libraries Round Table
IN MEMORIAM: KATHERINE HOLUM

When Katharine Holum died July 30 at the age of 65, MLA lost a life-long member and a wonderful person who had devoted her entire life to music librarianship and support for the music profession. Katie, as she was known by friends and colleagues alike, began her professional career in 1949, working for six months at the Minneapolis Public Library, Art and Music Division. After earning her M.A. in Library Science from the University of Minnesota in 1950, there was an opening to become the first music librarian for the newly established Music Library in the Music Department. Thus the early months of 1950 found Katie beginning her 40-plus year tenure at Minnesota working out of a very small basement classroom in Scott Hall.

Katie spent her childhood in Westby, Wisconsin and graduated with a B.M., with piano as her instrument, from Luther College in Decorah, Iowa. Once at Minnesota, she enrolled in the Master's program in Music History, and was awarded the degree in 1957. She also was promoted to Assistant Professor shortly thereafter.

The tiny Scott Hall library burst its seams by the mid 1960s and the University Libraries was able to take advantage of vacated space in Walter Library, allowing the Music Library to occupy three large main floor rooms. The collection was moved in 1968 and when I came on the scene as a fledgling graduate student; a few years later I recall my wonderment at surveying a "whole library" devoted entirely to music. Katie had built up all the components of a proper music library, from extensive historical sets and complete works to dial-access listening stations, and of course, encompassing a comprehensive collection of books, periodicals, scores, and recordings. By then Katie was already a veteran at Minnesota, and had a reputation for being a "walking encyclopedia" of musical information among the graduate students.

She also taught the Music Bibliography course, a contribution she continued for twenty years, and held down a weekend organ church position. Serving as the local arrangements chair for the National Sigma Alpha Iota convention held in Minneapolis in 1965 proved to be good practice for her later stint as local arrangements chair for the MLA National Convention in 1988.

Little did I imagine that I would have the privilege of working so closely with Katie, but in 1972, needing a full-time position, I applied for the vacant Library Assistant position in the Music Library and was delighted to be hired. I was an eleventh-hour candidate, and later Katie told me she had already decided to hire someone else, but luckily my interview and references from my music professors changed her mind. Even then, I had no idea I would pursue music librarianship, but under Katie's guidance and example I began to see what a great career it might be; others too have chosen music librarianship after having worked under Katie.

Katie was a straight-forward, no-nonsense person with a quiet, consistent way of letting you know she thought you were "A-okay." She inspired confidence in people and was very generous with her time and help. Early in our relationship she began to treat me like a junior partner in everyday decisions. In fact, when the logistics of having my desk near the circulation area were proving too disruptive, she simply rearranged her office to accommodate me, sharing not only the space, but her vast wisdom about the collection and music library services. I will always be grateful to her for giving me the inside track and encouraging me early on, affording me a bird's-eye view of every-day music librarianship. Katie served as an equally excellent mentor for others over the years.

Katie's alma mater, Luther College, honored her in 1977 by bestowing on her the Distinguished Alumnae Award. She helped edit several church-related publications in the 1960s and served in a variety of major offices for her church. Her MLA involvement included serving as local arrangements chair, with the University of Minnesota as host institution, for several Midwest Chapter meetings, as well as serving on a variety of committees. She was elected Midwest Chapter Chair for 1985-87 and she worked on the first edition of the Basic Music Library guide. Her involvement with Sigma Alpha Iota remained strong throughout her life and she served several terms as President of the St. Paul/Minneapolis Alumnae Chapter, most recently in the mid-1980s. She also served as Province Vice President.

Her service to the University and the Libraries was extensive. She was instrumental in seeing the establishment of a participatory Library Faculty Organization at Minnesota in the early 1970s and served as the first Library Council President. She also served on the Faculty Personnel Committee and the Collection Development Planning Committee. Marian Kienholz, long time co-worker and music cataloger at Minnesota has written, "One of Katie's most admirable traits was her willingness to work on committees in any organization to which she belonged. She was committed to making things better for her library colleagues, and she had a real talent for such work." We also can recall that she was instrumental in the Rajander class action salary discrimination suit successfully argued by the University of Minnesota faculty, as reported previously.

Sometimes Katie talked about retiring. She had hopes of opening a small, quality book store. However, when the longsought funds were finally approved for the new Ferguson Hall Music School and Library, Katie decided she wanted to stay on to see the 20-year dream and uphill battle become a reality. The music library's extensive collection of around 60,000 books, 22,000 scores, 30,000 recordings, a rare book collection, and donated private collections was moved in the fall and winter of 1986, and Katie enjoyed four years running a music library in a state-of-the-art facility. Unfortunately the last three were marred by her illness.

As a post World War II music library "pioneer," and second generation to our MLA founders, I look to Katie as a role model and inspiration. Not everyone can have a stellar career, but having a solid career that embodies dedication, loyalty, perseverance, and above all, grace to weather all the changes that academia and the music library profession have undergone, is a legacy we can all strive to achieve and one that we can be proud to acknowledge in Katie Holum.

Kathleen Haefliger
Pennsylvania State University
CONGRESS FOR LIBRARIANS CALL FOR PAPERS

"Cataloging Heresy: Challenging the Standard Bibliographic Product" will be the theme of the Congress for Librarians scheduled to be held at St. John's University in Jamaica, New York, on Presidents' Day, Monday, 18 February 1991. With support from a grant by the H. W. Wilson Foundation, nationally known librarians, thesaurus designers, and representatives of bibliographic utilities have been invited to address the theme. The papers scheduled for presentation at the Congress are:

A Theory of Relativity for Catalogers
(Bella Hass Weinberg, St. John's University)

The Non-Neutrality of Descriptive Cataloging
(Norman Anderson, Gordon-Conwell Theological Seminary)

The Art & Architecture Thesaurus as an Alternative to LCSH
(Kathy Whitehead, AAT)

The Development of Classification and Subject Heading Systems for Medicine
(Sally Sinn, NLM)

Cataloging Tools and "Copy": The Myth of Acceptability—A Public Librarian's Point of View
(Sanford Berman, Hennepin County Library)

Standard Cataloging Data and the Academic Library: The Technical Services Manager's Point of View
(Mary Farr, St. John's University)

OCLC and the Master Record Concept
(Liz Bishoff, OCLC)

The Display and Indexing of Customized Catalog Records in RLIN
(Ed Glazier, RLG)

Standard Cataloging Data: The View from the Library of Congress
(Lucia Rather, LC)

Rejecting Standard Cataloging Copy: Implications for the Education of Catalogers
(Shelley Intner, Simmons College)

Because the acceptability of standard cataloging data concerns all types of libraries and all subject specialties, this call is for additional papers for inclusion in the volume to be published by Learned Information. Papers of varying length are acceptable. Manuscripts should be double spaced, with ample margins, and should use the author-date system of citation. The deadline for submission is 15 December 1990. All contributed papers will be refereed by a committee of experts in the theory and practice of cataloging. Contributors will be notified of the referees' decision by 15 January 1991.

Authors of accepted papers will receive complimentary registration for the full-day Congress (which includes lunch) and a copy of the book upon publication. A list of the authors and titles of accepted papers will be distributed to attendees at the Congress.

For further information, contact: Dr. Bella Hass Weinberg, Division of Library and Information Science, St. John's University, Jamaica, New York 11439; 718/990-6200, Fax: 718/380-0353.

Ruth Henderson to Chair Publications Committee

Ruth Henderson (City College of the City University of New York) has been appointed chair of MLAs Publications Committee, the advisory body made up of the editors of the Association's various publications. A former editor of the Music Cataloging Bulletin and recordings editor of American Music, Ruth has recently served MLA as recording secretary from 1985 to 1988.

IN MEMORIAM:
BROOKS SHEPARD, JR.

Brooks Shepard, Jr., died in a hospital in New Hampshire on 11 January 1990 after a brief illness. Born in Cleveland in 1922, Shepard attended a prep school in Hudson, Ohio and received his other formal education at Yale University. After graduation in 1944 (with a BA in music theory and composition) he entered the armed forces. In 1946 Shepard pursued graduate study at Yale with Leo Schrade where he specialized in English music of the 16th and 18th centuries, for which he spent a year in England as a Morse Fellow.

Eventually Shepard became an increasingly distinguished member of the staff and the faculty of Yale until his retirement in 1984. Shepard succeeded Eva O'Meara as music librarian and lectured in music history from 1966 to 1968. In 1968 he became Associate Director of Development at Yale (in charge of leadership in the arts and humanities) and in 1978 was appointed Recording Secretary of Yale.

Shepards Shepard was a valued and responsible participant in numerous organizations including the Music Library Association (President and Budget Officer), the International Association of Music Libraries (Vice President and Chairman of the U.S. branch), the American Musicological Society (Council), Society for the Publication of American Music (Treasurer), and the American Music Center (board member). At Yale, Shepard was a Fellow of Pierson College and Chairman of the Faculty Committee of the Collection of Musical Instruments. He was also a member of the Visiting Committee on Music at Harvard University. He was on the board of the New Haven Symphony Orchestra, a member of the New Haven Preservation Trust, President of the New Haven Colony Historical Society, a member of the Elizabethan Club of New Haven, the English Speaking Union, and the Grolier Club of New York.

As a human being Brooks Shepard was intensely loyal to his family, to Yale, and to his friends, who were legion. Shepard was a Renaissance man with broad and deep knowledge of music, the other fine arts, literature, and historical archeology. He was a widely travelled person whose last extensive trip was to Egypt in 1988. In a note on the occasion of a memorial concert, Elias N. Kulukundis recently wrote "Brooks Shepard was one of those extraordinary individuals who left his mark quietly but indelibly on all those who knew him and on all those organizations he served." He will always be missed and loved by his associates and colleagues, by his friends, as well as by his family.

Frank C. Campbell
AUTHORITY RECORDS WORKING GROUP REPORT

The Working Group on Authority Records for Music was appointed after the 1989 MLA meeting and had its first opportunity to meet together at the MLA meeting last February. The Preliminary Report (Music Cataloging Bulletin (MCB) vol. 20/12, p. 7-8) served as the basis for the discussion.

Early on it became evident that it would be particularly important to focus on those issues which were more significant for music than for other materials. Foremost is the problem of uniform titles attached to name headings and preserving that relationship (100/240 and 700 a/t). Closely related is the situation which results from the Library of Congress Rule Interpretation instructing one not to add a uniform title for a work with a distinctive title. This creates discrepancies when added entries (700 -t) require a uniform title and main entries (245) do not, and it certainly contributes to problems for global search and replace capabilities. The use of the GMD in 7xx fields also creates problems for music materials.

The better part of the discussion was devoted to authority records and raised a number of questions. Do we need all of the cross-references we have been making with Boolean capabilities? Can we suppress cross-references which are not needed? Can we receive automatic notification of changed LC headings so that incoming records do not overlay existing records that may include local modifications? Is it possible to add local cross-reference fields? Is there some way to deal with LC authority records which are often distributed two or more times?

A number of questions were raised regarding the possibility of shared authority records, the first of which was: should shared records contain all the possible cross-references or should the Ixx be the only shared portion? It was noted that the maintenance and human time involved should be considered as well as the need for consistency. Ed Glazier (RLG), Jay Weitz (OCLC), and Bob Richart (WLN) discussed briefly what their systems could and could not do.

The topic of “authority processing by vendors” resulted in some lively discussion and concluded with the following thought: “when headings are sent out to be ‘cleansed’ it is vital for both the Vendor and the Library to understand and agree upon the procedure and the finished product.”

The question of whether authority records should carry 045, 047 and 048 information was referred back to the Bibliographic Control Committee, and the issue of authority control for 028 subfield b was postponed.

During the next year the Working Group will be making recommendations to the Bibliographic Control Committee with regards to the issues of education, shared authority files, and the role of the bibliographic utilities. The Working Group may also recommend the establishment of a clearing house for authority control information.

Joan Swankemakp, Chair
Working Group on Authority Records for Music

ISMN Development

In 1989 the ISO/Technical Committee 46/Standing Committee 9 agreed to accept as a work item the proposal to develop an International Standard Music Number. An Ad hoc committee was formed which had among its members two U.S. delegates, myself representing MLA and Arnold Broido, President of Theodore Presser, and the author of one of the two proposals under consideration.

The group held two meetings, the first in Ottawa in January where the outlines of the proposal were agreed, and the second in Paris in May. At the January meeting I was appointed Project Editor (or drafter of the standard). At the conclusion of the May meeting we voted approval on a draft ISMN. The rapidity with which we achieved consensus on this is virtually unheard of in the Standards writing community. The draft was then moved forward as a Committee Draft for comment by all members of TC46. I have a copy of this draft and will supply copies to any interested member on request.

After the first comment period is concluded at the end of August suggestions will be studied and incorporated into the draft. A French translation must be prepared of the text. If there are no major problems raised during the comment period, the text can become a Draft International Standard.

It will then be sent for a vote by all members of ISO. With luck this draft will become an official ISO standard sometime in 1991.

We know that some publishers are very enthusiastic about using the standard. ISMNs will begin appearing on their new publications soon after the standard is adopted. These numbers will have 10 characters. An initial M followed by eight digits in two groups. The first group will identify the publisher and will vary in length according to the size of the publisher’s catalogue. The second group of numbers will identify the item. The last character will be a check digit. Publishers will assign separate ISMNs to each separately available item. This means that a band set for example could have a number for the entire set, another for the score and a separate number on each part if you can also buy them individually. The bibliographic control community will be faced with deciding how many of these numbers should be recorded in the bibliographic record.

I will keep you informed as this draft wends its way through the mandated reviews. Please feel free to address any questions you may have to me.

Lenore Coral
MLA NISO Representative
The Stefan and Wanda Wilk Prizes for Research in Polish Music are awarded annually to authors of the best unpublished papers reflecting original research on some aspect of the music of Poland or its composers. The prizes are sponsored by the Polish Music Reference Center and the School of Music at the University of Southern California, and are intended to stimulate research on Polish music in academic circles outside of Poland.

The winners of the Third Annual Competition are Dr. Jeffrey Kallberg from the University of Pennsylvania for his paper, "Hearing Poland: Chopin and Nationalism," and Tomasz Czepiel, a student at Hartford College, Oxford, England for "The Musical Establishment at the Court of Zygmunt August (1530-1572)."

The Directors of the American Handel Society invite applications for the 1991 American Handel Society Research Fellowship, an award of $1,500 to be granted to an advanced graduate student pursuing research on Handel or related fields. Appropriate areas of study in addition to Handel scholarship might include, for example, work on Handel's contemporaries in music or theater, or more general studies of operatic or theatrical traditions. The winner of the award is given the opportunity to speak at the annual meeting of The American Handel Society.

Applicants must be currently studying at a North American university and must submit a resume, a description of the project for which the Fellowship will be used (not to exceed 750 words), and a budget showing how and when the applicant plans to use the funds. In addition, applicants must have two letters of recommendation sent directly to the Society at the address below.

Applications for the 1991 Fellowship must be postmarked no later than 15 March 1991, and should be sent to AHS Fellowship Committee, c/o Ellen T. Harris, President, American Handel Society, 10-200, Massachusetts Institute of Technology, Cambridge, MA 02139. Applicants will be notified of the Committee's decision by 15 April.

**Sonneck Society news.**

1990 Lovens Award. At its annual meeting in Toronto, the Sonneck Society for American Music announced that the 1990 Irving Lovens Award for the best book, article, or recording concerning or of American music appearing in 1988, was awarded to American Popular Music and Its Business: The First Four Hundred Years (Oxford University Press, 1988) by the late Russell Sanjek. Sanjek was officer and editor for BMI from its founding in 1940 until his retirement in 1981.

Call for papers and proposals. The 17th national conference of the Sonneck Society for American Music will take place 3-7 April 1991, in Hampton, VA. Local arrangements are being handled by James Hines, Christopher Newport College, Newport News, VA. The deadline for receipt of proposals of papers, panels, sessions, and performances is 1 October 1990, to the program chair, Anne Dhu Shapiro, Music Department, Boston College, Chestnut Hill, MA 02167. All topics concerning American music are welcome, but especially those doing with Hampton University, African-American and Native American education, as well as music in Virginia. The summer issue of the Sonneck Society Bulletin has more details.

**ARSC news.**

New Awards. Movies have their Academy Awards, television shows their Emmies, and records their Grammies, but until now there has been no general award for excellence in research into the history of recorded sound. It is estimated that more than 5,000 pieces of research are published each year in this field (many by non-professionals) in the form of books, articles, monographs, pamphlets, and liner notes. After more than a year of deliberation, the Board of Directors of ARSC has established an annual program of awards designed to recognize the very best published research in the field.

The first awards will be presented in 1991, for work published during 1990. Works may be about artists or other subjects, and may be in any field of music—classical, rock, rhythm and blues, jazz, blues, country, folk, and ethnic music research—as well as in the fields of record label and manufacturer history, vintage phonographs, and modern preservation techniques for recordings. At the discretion of the judges, separate awards may be presented in a category for best history and best discography.

In addition a Lifetime Achievement Award will be presented each year to one individual who has contributed significantly to the field.

Candidates for the Awards may be proposed by anyone, and nominations are invited from individuals and publishers. Nominees do not have to be members of ARSC. Nominees for 1990 may be proposed up to 15 January 1991, in writing to: ARSC Awards Committee, P. O. Box 41, Glenville Station, Greenwich, CT 06831.

Two new research grants. The ARSC Board of Directors has approved two new grants of $500 each to individuals doing research in the field of recorded sound.

Jon M. Samuels, an audio engineer and freelance writer from New York,
has received a grant to further his research on Bruno Walter (1876-1962), one of the great conductors of the twentieth century. Mr. Samuels is compiling a comprehensive discography as well as a listing of all concerts in which Walter participated.

Dr. Gary Burns, Assistant Professor at Northern Illinois University and Associate Professor at the University of Missouri-St. Louis, has received a grant to allow on-location research into the music known as the "Bostown Sound," stemming from the Boston rock music scene in 1968. This music has been the subject of much critical derision, however preliminary research indicates that it was a much broader and more creative movement than generally believed. Dr. Burns will interview participants and review contemporary press reports in the Boston area and elsewhere. A preliminary paper on the subject by Dr. Burns was presented at the Conference of the American Culture Association in New Orleans in 1988.

Richard Burns has been named chairman of the Grants Committee, replacing Barbara Sawka, who was recently elected President of ARSC. Applications for the next round of grants should be submitted prior to 31 March 1991 to: Richard Warren, Historical Sound Recordings Archive, Yale University Library, Box 1603A Yale Station, New Haven, CT 06520.

Grants are available in amounts up to $500 to support scholarship in any field of sound recordings or audio preservation. Examples of projects eligible for support include discography, bibliography, historical studies of the sound recording industry and its products, oral history, and any other subject likely to increase the public's understanding and appreciation of the lasting importance of recorded sound. Applicants, who need not be members of ARSC, should submit: (1) a summary of the project (one page maximum) with samples of the work if possible, (2) a budget covering the entire project and highlighting the expenses the ARSC grant will cover, (3) a curriculum vitae, and (4) an indication of the prospects for publication or other public presentation of the project results.

Grants are awarded each Spring by the ARSC Board.

Tager Collection of Hebrew and Yiddish Recordings.

A significant collection of Hebrew and Yiddish 78-rpm disc recordings was recently donated to the Library of Congress by Alfred Tager in honor of his parents, Max and Sarah Tager, and his brother, George.

The discs are outstanding examples of Jewish ethnic recordings: sentimental songs, comedy monologues, comic songs, and sacred selections. They were collected by Max Tager, who hosted a Yiddish-language radio program in Hartford, CT, from the mid-1930s to 1955.

Recordings such as those in the Tager Collection provided the basis of Max Tager's radio show. Among the highlights of the collection are many comic songs and monologues which relay humorous stories about difficulties encountered by recent Jewish immigrants trying to assimilate into American life.

Alfred Tager learned of the Library's interest in sound recordings from a June 1989 Reader's Digest article on LC titled, "America's Amazing Treasure Chest." Mr. Tager created a finding aid to the collection, which he included with his donation. The finding aid lists each recording in the collection by title, artist, and manufacturer's label name and number.

The Tager Collection joins many other important collections of ethnic radio broadcasts and 78-rpm discs held by the LC Motion Picture, Broadcasting and Recorded Sound Division and the Archive of Folk Culture. Listening is restricted to those working on a research project leading toward a publicly available work.
Survey On The Index To CD and Record Reviews
("The column that ate NOTES")

The ad hoc committee charged with taking a long look at the "Index to CD and Record Reviews" (see "Notes for Notes" in the June 1990 issue of Notes) has received enthusiastic, but not exactly multitudinous, letters regarding the future of the column. To aid in our deliberations, we insert here a check-off type of survey to solicit a broader representation of views. We encourage you to take a moment and give us your thoughts.

1. How important do you consider the Index to be?
   ____ very important  ____ somewhat important
   ____ not very important  ____ not important at all

1a. If you think it is very or somewhat important, what makes it so? (check all that apply)
   ____ its role in current discography
   ____ its role in historical discography
   ____ its longevity as a discographical tool
   ____ its scope and detail
   ____ its accuracy
   ____ its appearance in a journal I have easy access to
   ____ other: ____________________________

2. For what do you currently use the Index?
   ____ selection/collection development
   ____ current awareness/new release information
   ____ reference
   ____ other: ____________________________
   ____ don't use

3. Which other review-index sources do you use?
   ____ Stevenson's CD Review Digest
   ____ CD Guide (optical edition)
   ____ other: ____________________________
   ____ use no other

3a. If you use others, which one(s) could take the place of the Index, for your purposes?
   ____ Stevenson's CD Review Digest
   ____ CD Guide (optical edition)
   ____ other: ____________________________
   ____ none could replace

3b. If "none could replace," why could these sources not replace the Index?
   ____________________________

If you don't use the index and don't feel it's important, skip to question 8.

4. If the Index were maintained in Notes, but necessarily altered in some way, which changes could you accept? (rank as many as are acceptable, using the number 1 to indicate the easiest change to accept)
   ____ column appears less frequently
   ____ listings less timely
   ____ fewer journals indexed
   ____ narrower scope
   ____ exclusion of all reissued material
   ____ fewer or no analytics for anthologies
   ____ no manufacturers-number index
   ____ other: ____________________________

5. If MLA were to continue to be responsible for indexing reviews, but not necessarily as a column in Notes, which alternatives could you accept? (rank as many as could work for you, using the number 1 to indicate your most preferred alternative)
   ____ separate print publication of MLA
   ____ separate print publication by other publisher
   ____ special database in on-line utility
   ____ CD-ROM product
   ____ no change from present, with possibility of higher membership/Notes subscription cost

6. Which changes would entirely prevent your continued use of the Index's information?
   ____ CD-ROM format
   ____ on-line utility format
   ____ separate publication requiring additional subscription or purchase
   ____ higher membership/Notes subscription price
   ____ lessening of scope or detail
   ____ other: ____________________________
   ____ none would prevent entirely

7. Would you cancel your membership/subscription to Notes if the Index were to disappear from its pages?
   ____ yes  ____ no  ____ I'd think about it

8. Which cumulations of the Index do you use?
   ____ to 1978  ____ 1978-1983
   ____ 1984-1987  ____ don't use

9. How important is it for the cumulations to continue to appear?
   ____ very important  ____ somewhat important
   ____ not very important  ____ not at all important

Additional comments:

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

Please return original or photocopy to:
David Knapp, Librarian for Technical Services
Conservatory Library, Oberlin College
Oberlin, OH 44074
CALANDAR

October 4-6: Southeast Chapter, Memphis, TN.
October 5-7: MLA Board meeting.
October 24: Chapter Annual Reports due.
October 25-28: College Music Society, annual meeting, Washington, DC.
October 25-27: Midwest Chapter, Fall Meeting, Milwaukee, WI.
November 2: Deadline for submitting copy for the November/December issue of the Newsletter.
November 2: Committee and Special Officer Annual Reports due.

Moving? MLA would like to be the first to know! Please send your change of address to the MLA Business Office, P.O. Box 487, Canton, MA 02021.

NEW FACES/NEW JOBS

Krista L. Armstrong. Assistant Librarian for Technical Services, Shenandoah College and Conservatory.
Calvin Eliker. Head of the Music Library, University of Michigan.
Ian Fairclough. Music Cataloger, Ball State University.
Michael Finkleman. Collection Development Librarian: Music, Sam Houston State University.
Elaine Halama. Music Information Center, Chicago Public Library.
Paul T. Orkiszewski. Music Cataloger, Louisiana State University.
Carl Rahkonen. Monographic Music Cataloger, Indiana University of Pennsylvania.
Sharon Saunders. Music Catalog Librarian, Bates College.
Margaret M. Sherry. Associate Archivist, Kurt Weill Foundation for Music.
Laura M. Snyder. Music Catalog Librarian, Eastman School of Music.
Lorelei Tanji. Fine Arts Librarian, University of California, Irvine.
Kathryn Taylor. Music Information Center, Chicago Public Library.
Gordon Theil. Head of the Music Library, University of California, Los Angeles.
Jean Toombs. Director of the Music Library, Cleveland Institute of Music.
Carol Van Eenen. Music/AV Catalog Librarian, University of Utah.