Online Catalogs Available on the Internet

An annotated list of libraries selected from CARL, Dynix, DRA, Geac, Illinet, Innopac, Notis, and VTLS systems.

David Lesniaski, for the Automation Subcommittee

For the past few years the Music Library Association's Automation Subcommittee has sponsored meetings of the Carl, Carlyle, CLSI, Dynix, DRA, Geac, Illinet, Innopac, LS/2000, Notis, and VTLS user groups at the annual MLA conventions. These user group meetings have been followed by a general meeting in which MLA representatives from each group gave a brief summary of the group's concerns, and at which individuals could ask questions about the capabilities of different online systems.

Many online catalogs now can be searched over the Internet relatively easily. The Automation Subcommittee thought that publishing a short list of such libraries arranged by system would help those who would like to investigate the differences between systems or the differences between different implementations of the same system.

The following compilation contains lists of several online library catalogs under each of the major systems having an active MLA user group. (Some systems—notably Carlyle, CLSI, and LS/2000—are in transition or no longer have an active MLA user group.) These catalogs were selected randomly from a much larger list and from information supplied by individual institutions or by the user groups. This is not a comprehensive list, nor is it a list of the "10 best" or "10 worst" examples of each system. A variety of libraries is represented: some have substantial music collections; others do not; though most are academic libraries, some are undergraduate institutions, while others have substantial music graduate programs. Most, but not all, are United States libraries. Not all libraries listed under any given system have the same version of the system or the same implementation of the system.

Each system listing contains a list of several libraries using the system and a procedure for logging into the catalogs through the Internet. All these login procedures have been tried online and are current as of 25 April 1993. However, it is possible that login procedures may change, or line noise may interfere with certain connections.

It is important to note that accessing catalogs over the Internet may not (and usually is not) the same experience as accessing them over a dedicated line at the home institution. Often certain commands or displays are available locally which are not available online. While this compilation may help in viewing and testing certain aspects of these systems, it helps to be aware that the image one has of a certain catalog's capabilities may be distorted by the Internet connection. In particular, connect/response time, display format, and available keystrokes or commands may differ significantly between the Internet and the local connection, or between the public and "staff" modes. Nevertheless, it is possible to see certain basic features of each system, as well as differences between different libraries' implementation of a system. The experiences gained from searching different systems over the Internet may be a springboard for making further inquiries to vendors, or may serve as an inspiration for modifying one's own system.

Most, but not all, of the directions for accessing the libraries listed below continued on page three

Plan on Atlanta in 1995!

Jean Purnell, Program Chair

Atlanta's great southern hospitality and fascinating history will guarantee us a great time at the 1995 MLA Annual Meeting. Jean Purnell, Program Chair, is soliciting your proposals for plenary sessions and your ideas for other aspects of the program. Please contact Jean at:

University Library
University of the Pacific
Stockton, CA 95211
jpurnell@uop.edu
(209) 946-2434
FAX (209) 946-2805
President's Report

Michael Ochs, MLA President

It's the budget, stupid! The fateful four-word phrase mysteriously scrawled on the blackboard hovered over Chief Fiscal Officer Vic Cardell and his intrepid band of budget tammers as they squared off in Buffalo, N.Y. against MLA's estimated income and requested expenditures for 1993-94. But one look at the omnious page and a frightened Finance Committee member rose to insert the dreaded word "deficit" before the comma. Indeed, the preliminary budget showed a Jurassic-sized shortage of $35,000, even though membership dues were expected to bring in a whopping $21,600 more than they did in 1992-93. Something was definitely rotten, and the FinComm and Board of Directors had just three short days to set it right.

We'll return to our drama in a moment, but first, a question: Given that dues income should rise by 24 percent this year, how could there be any deficit at all, let alone one that large? Have expense requests grown so much in one year, or is there some mysterious mathematical law at work that plagues an organization into deficit right after it raises its dues? Well, here's the story. On the income side, you have to know that dues account for little more than a quarter of MLA's income, so a 24 percent increase yields only 6.6 percent more income to the total budget. On the expenditure side, the proposed increase amounted to only $11,750, or a modest, inflation-matching 3.3 percent (about half the additional dues income). You're probably reckoning, then, that we should have the other 3.3 percent as a surplus. But, two additional factors come into play: (1) income from the sale of publications was estimated to drop sharply, by some $18,000, thereby wiping out most of the new revenue from dues; and, even more important, (2) last year's budget had a long-planned deficit of $27,000 to begin with. So, our budget for 1993-94 would have to show almost $40,000 in revenue increases combined with expenditure cuts just to keep pace with inflation. And now, back to our story.

Armed with little more than their pencils and guided by Treasurer Diane Parr Walker, whose nimble fingers danced across her computer keyboard, Chief Vic and the FinCommies first slashed the monster deficit down to $10G size. This was accomplished in part by adjusting some proposed management and program expenses downward and projecting an entirely new source of income—revenue from advertising in the Membership Handbook. Responsibility for soliciting such ads will fall to superwoman Susan C. Dearborn, who already handles $30,000 in income from Notes advertising and who will henceforth be dubbed a Special Officer of MLA with the title Advertising Manager.

Now it was time to call in the cavalry, that is, the full Board of Directors. In a furious day-and-a-half of battle, nourished only by Recording Secretary Nancy Nuzzo's delicious home-made cookies and muffins and Professor James Coover's sumptuous reception in the library, the board relentlessly pressed the enemy. Finally, the wounded but still thrashing budgetmorons succumbed to a series of clever board maneuvers—finding some more income here, cutting some expense there—until the deficit gave way to a modest surplus of $193, or 1/18 of 1 percent (I said it was modest). Exhausted but satisfied board members broke bread and then dispersed, some to wonder at the beauties of Niagara Falls, others to wonder how to catch up on missed work or sleep, and one to wonder how to write a column on the budget without putting his audience to sleep.

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MLA NEWSLETTER
Michael John Ragan, 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:

Michael Ragan, Editor
MLA Newsletter
17 Hemenway Street #3
Boston, MA 02115
ROGAN@BRANDEIS.BITNET
roagan@binah.cc.brandeis.edu

The deadline for submitting copy to the editor for issue number 95 (November/December 1995) is 29 October 1995.

Submissions will be accepted via e-mail or in paper copy (double spaced) via USPS. Please include 3.5" disks for text files in any major word processing software.

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Online Catalogs

going from page one
have been taken from UNT’s Accessing On-Line Bibliographic Databases by Billy Barron [October 1992 edition]. The information is used with permission. For those wishing the complete list, it is available via anonymous FTP on the node FTP.UNT.EDU (or 129.120.1.1). (The entire list is ca. 400K). It is arranged alphabetically by library, not by system.

For those of you with access to Gopher, it is possible to access these libraries (and many others) without keying in the telnet commands. Similarly, if you would like to look at more libraries under each system, a comprehensive list is maintained by Hytelnet. If you do not have direct access to Hytelnet on your system, telnet to Hytelnet at the University of Saskatchewan (telnet access.usask.ca; login: hytelnet). One of the menu selections provides a list of libraries by system, including the systems described below and others.

Since there are comprehensive lists maintained, and since Gopher access avoids keying in the telnet addresses, why use the present list? I have found that access through Gopher can be excruciatingly slow (particularly if you have to telnet into a remote Gopher) and the connections can be uncertain. Also, the Hytelnet directions may be either incomplete or incorrect. Generally, telnetting directly to each system offers the most reliable connection. I have telnetted into each of the libraries listed below, so following the directions under each library should get you into each catalog, barring changes made since this list was compiled, barring line noise, and barring system timeouts or crashes. If you would like to explore other catalogs, Gopher or Hytelnet are quite useful for further investigation both into the systems listed below and other online systems.

A few remarks on procedure and notation. Each local system is slightly different in its configuration. If you are not sure how to access the Internet or how to telnet to remote locations, ask your system administrator or guru. The precise command you need to type to telnet into a remote system from your basic prompt is listed in capital letters, e.g. TELNET LIBRARY.OPAC.EDU, or, in the case of some NOTIS sites, TN3270 LIBRARY... Generally it makes no difference whether you type the address in capital or small letters. In many cases, after you telnet to a remote catalog, there is another sequence of steps needed to gain access to the catalog. Follow the directions under each system. In cases where you need to enter a login or password, type it exactly as shown.

Some systems will ask you for your terminal emulation; in most instances that should be VT100. It may help to set your terminal emulation to VT100 before telnetting (to do this on Unix systems: type setenv TERM vt100 at your home prompt), since some systems don’t ask you about your terminal until they’ve hopelessly garbled the screen. Different systems have different response times; it helps to wait a moment or two if you have received a “connected” message but the screen is otherwise blank. If nothing happens for some time, you may either have to hit return once or twice, or you may have to break out of the connection (see below) and try again some other time. In instances where it is necessary to hold down one key while hitting another, the keystroke sequence is enclosed in angle brackets. For example, <CTRL Z> means: hold down the CTRL key and hit the Z key.

Exiting many systems is harder than logging in. While most systems give instructions for exiting, many do not, and many do not have a convenient way to exit or logout. In those cases, you may have to hit <CTRL BREAK>, or, worse, <CTRL I> (hold down CTRL and hit the right bracket ] key). This may log you out of your local system as well.

These lists of commands appear in boxes throughout this issue of the newsletter, beginning with VTLS (right). We hope this discussion and these lists help you explore other music collections and gain a better perspective on both your system’s design and that of other libraries.

VTLS

Idaho State University
To access:
1. Type TELNET CSC.ISU.EDU
2. At the login prompt : type
hello user:clas01 (clas-zero-one) followed by <return>
To exit:
1. Type /QUIT

New Mexico State University
To access:
1. Type TELNET LIBRARY.NMSU.EDU
2. At the login prompt : type
hello user:libr01 (libr-zero-one) followed by <return>
To exit:
1. Type /QUIT

University of North Texas
(Denton, TX)
To access:
1. Type TELNET LIBRARY.UNT.EDU
2. At the login prompt : type
hello user:libr followed by <return>
To exit:
1. Type /QUIT

Virginia Tech (Blacksburg, Virginia)
To access:
1. Type TELNET VTLS.VT.EDU
2. Hit RETURN once or twice.
To exit:
1. Hit <CTRL BREAK>

Youngstown State University
(Youngstown, Ohio)
To access:
1. Type TELNET LIBRARY.YSU.EDU
2. At the login prompt, enter
hello user:clas01 (clas-zero-one) followed by <return>
To exit:
1. Hit <CTRL BREAK>

Where to find a specific system’s commands:

CARL..................page 12
DRA..................page 11
DYNIK..................page 14
GEAC..................page 4
ILLINET..................page 4
INNOPAC..................page 12
NOTIS..................page 13
VTLS..................page 3
As the number of libraries completing retrospective conversion of their catalogs increases, the question of what to do with the card catalog often arises. Donald Mintz (Montclair State University, New Jersey) posed such a query in August. His institution had recently decided, on becoming fully automated, to dismantle its card catalog, much to the alarm of several faculty members. Prof. Mintz felt that perhaps students still needed practice in searching card catalogs and worried that the library administration acted too hastily in "annihilating" Montclair's catalog. Dick Griscom (University of Louisville) noted that keeping card files for this purpose was analogous to requiring students to learn how to use the slide rule, in case their calculators ever broke. Several other respondents shared their own experiences with closing their catalogs. Many of them reported that their card catalogs are not missed at all, while others stated that until their online systems improve search capabilities for music materials, they were maintaining their manual catalogs. As more than one librarian noted, card catalog drawers work well to house audio cassettes. Cards can be recycled into scratch or note paper, or perhaps even mulch, as one replier wittily suggested.

The inadequacies of online systems in searching music materials is indeed a dilemma shared by many institutions. Following my e-mail request in August for a list of requirements and sample music searches that systems should perform successfully, I was informed that the MLA Automation Subcommittee had produced such a list for distribution to User Group chairs. Perhaps readers could consult these individuals for copies of this report. Also, see "Automation Requirements for Music Information" by Lenore Coral, et al., in Notes 43, no. 1 (Sept. 1986): 14-18.

**• • •**

Electronic access to information in music libraries is no longer limited to the online catalog. More and more institutions are acquiring such electronic resources as **Music Index on CD-ROM**, *Muse* (the CD-ROM version of *RILM*, which also includes the Library of Congress Music, *Books on Music, and Sound Recordings*), and *OCLC Music Library*. Last spring Paul Orkiszewski (Rice University) polled readers for a source listing other such CD-ROM products. Marty Jenkins (Wright State University) suggested *CD-ROMs in Print*, published annually by Meckler. Many libraries migrating to electronic sources are being forced to cancel print versions of these tools. Judy Marley (University of Alabama) asked subscribers whether she should maintain the *Music Index* in print and keep the monthly as well as cumulated volumes if her library obtained the CD-ROM version. Because this particular publication's print edition is more up-to-date, it is still important to keep at least the monthly issues. Since many libraries also have the capability of providing access to these electronic products via a local area network, Ruthann McTye (Baylor University) inquired about the pros and cons of this type of access. While server systems like InfoShare and MDAS have dial-up capabilities through NOTIS and other online systems, such access is often expensive.

A request in July from Ann Basart (Fallen Leaf Press) concerning the availability on CD-ROM of the *All-Music Guide* prompted a response continued on the next page.

### GEAC & ILLINET

<table>
<thead>
<tr>
<th>Libraries with the GEAC system</th>
<th>San Francisco State University (California)</th>
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<tbody>
<tr>
<td><strong>Lehigh</strong> (Bethlehem, Pennsylvania)</td>
<td>To access:</td>
</tr>
<tr>
<td>To access:</td>
<td>1. Type TELNET OPAC.SFSU.EDU</td>
</tr>
<tr>
<td>1. Type TELNET ASA.LIB.LEHIGH.EDU</td>
<td>2. At the login prompt, type sfu</td>
</tr>
<tr>
<td>It may be necessary to hit &lt;return&gt; a few times.</td>
<td>3. At the password prompt, hit &lt;return&gt;; wait.</td>
</tr>
<tr>
<td>To exit:</td>
<td>4. Select search from the main menu.</td>
</tr>
<tr>
<td>1. Type END</td>
<td>To exit: type e followed by 4 (logoff)</td>
</tr>
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<tr>
<th>Massachusetts Institute of Technology (Boston, Massachusetts)</th>
<th>University of Houston (Houston, Texas)</th>
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<tr>
<td>To access:</td>
<td>To access:</td>
</tr>
<tr>
<td>1. Type TELNET LIBRARY.MIT.EDU</td>
<td>1. Type TELNET UHOPAC.LIB.UH.EDU</td>
</tr>
<tr>
<td>2. Press RETURN; follow instructions.</td>
<td>2. Hit &lt;return&gt; to get to first screen</td>
</tr>
<tr>
<td>To exit:</td>
<td>3. Hit &lt;return&gt; a few times to get to selection screen.</td>
</tr>
<tr>
<td>1. Hit the TELNET escape key</td>
<td>To exit:</td>
</tr>
<tr>
<td>&lt;CTRL BREAK&gt;</td>
<td>1. Type END</td>
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<tr>
<th>Oberlin College (Oberlin, Ohio)</th>
<th>ILLINET</th>
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<tr>
<td>To access:</td>
<td>Ilinet Gateway:</td>
</tr>
<tr>
<td>1. Type TELNET OBI.SLIB.OBERLIN.EDU</td>
<td>To access:</td>
</tr>
<tr>
<td>To exit:</td>
<td>1. Type TELNET ILLINET.AISSLU.EDU</td>
</tr>
<tr>
<td>1. Hit CTRL-D at any prompt.</td>
<td>2. Press b followed by &lt;return&gt;</td>
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<tr>
<th>Rutgers University (New Jersey)</th>
<th>3. Select 1 (ILLINET)</th>
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</thead>
<tbody>
<tr>
<td>To access:</td>
<td>4. Select B (library services)</td>
</tr>
<tr>
<td>1. Type TELNET LIBRARY.RUTGERS.EDU</td>
<td>5. Select 3 (OMENU)</td>
</tr>
<tr>
<td>2. Type C followed by &lt;RETURN&gt;</td>
<td>To exit:</td>
</tr>
<tr>
<td>3. Press &lt;RETURN&gt;</td>
<td>1. Type x from main library menu</td>
</tr>
<tr>
<td>4. Type CAT &lt;RETURN&gt;</td>
<td>2. Type x from main selection menu</td>
</tr>
<tr>
<td>To exit:</td>
<td>3. Type e from selection menu</td>
</tr>
<tr>
<td>1. Type END</td>
<td></td>
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E-Mail Digest

continued from the previous page

from Dave Lampson, who reported that this product is currently ‘‘in the works’’ and should be released in the ‘‘next few months’’ by Compton’s New Media. For more information about this bibliographical/discographical work in either its print or electronic format, readers may contact:

The All-Music Guide
315 Marion Avenue
Big Rapids, MI 49307

The Internet is becoming an increasingly important means of finding all kinds of information. Through the Gopher system or via anonymous ftp, for example, one can access the popular song lyrics archives at the University of Wisconsin, Parkside. Leslie Troutman (University of Illinois, Urbana-Champaign) suggested this source in July for several MLA-I song lyric queries and shared the results of her search for the Andrews Sisters’ ‘‘In the Mood’’ lyrics which had been requested by Nyal Williams (Ball State). This data base should prove extremely helpful in answering those ‘‘I-can’t-remember-the-title-but-some-of-the-words-are...’’ questions of which music reference librarians are so fond.

While there may yet be no one reference source, print or electronic, that can replace the collective memory of music librarians, Ned Quist (Peabody Conservatory) reminded contributors to include citations in their answers to queries or to give the source of their information, and indicate whether it is just their own (occasionally fallacious) recollection. As Ned noted, sometimes respondents ‘‘shoot from the hip’’ and provide inaccurate or false answers from faulty memory.

Music librarians frequently are asked for help in identifying works that share some common element or trait. Ursula McLean (Peabody Conservatory) turned to MLA-I in July for a patron’s search in identifying recordings of classical works that are blues-influenced. Among the many responses were works by such ‘‘standard’’ composers as Ravel, Barber, Copland, and William Schuman, as well as pieces by lesser known composers, including Francis Thorne, Jan Kudyk, and Harry Macourek, and the Kronos Quartet’s renditions of songs by Willie Dixon, Bo Diddley, and Jimi Hendrix.

A request for recorded works related to the ocean, fish, whales, etc., by Brian Cockburn (Southwest Texas State University) elicited a great number of replies from enthusiastic contributors, who took advantage of their own ‘‘internal data banks’’ as well their local online systems’ keyword search capacities. Suggestions included a number of whale-inspired contemporary works. The lack of topical access to most musical works is at least partially remedied by Jennifer Goodenburger’s reference work, Subject Guide to Classical Instrumental Music (Scarcecrow Press, 1989).

Popular songs based on themes by Chopin was the subject of a query by Bob Acker (DePaul University) in August. Bob had already identified several standards from Lax and Smith’s The Great Song Thesaurus (Oxford University Press, 1989) and wondered what other sources might have similar lists. A number of contributors offered other Chopin-derived songs and Dean Corwin (University of Nebraska-Lincoln) suggested James L. Limbacher’s The Song List: a Guide to Contemporary Music from Classical Sources (Pierian Press, 1973).

In July, Carol Van Eenam (University of Utah) polled subscribers on cataloging and binding procedures of scores. Carol was primarily interested in the order in which cataloging and binding occur as well as at what point items are entered into local systems. As Carol noted, several library departments or units are usually involved in these procedures, and advantages/disadvantages should be weighed in the light of maximum efficiency for each of these groups as well as for the library’s users. Nine of the sixteen respondents who replied to this query catalog scores before sending them to be bound. Among reasons given for this order was the fact that sometimes important sources of information may be lost in the binding process. The capability of local automated systems to provide users with location information for uncataloged items is also a factor in the establishment of workflow policies, as are procedures for handling rush requests.

In response to a poll from Catherine Smith (University of Nevada, Reno) regarding whether to catalog gifts of sheet music, Paul Emmons (West Chester University) and Philip Vandermeer (University of Maryland) both advised sending these types of materials to libraries that already have established sheet music collections, since it is there that they will probably find the most use. Institutions with large or specialized collections of sheet music may be identified in Resources of American Music History, edited by D.W. Krummel, et al., (University of Illinois Press, 1981). Finally, MLA-I readers should thank Grace Fitzgerald and Joan Falconer (University of Iowa) for keeping us informed with updates on flooding conditions in Iowa City in July. These postings proved useful for those who might have had needed to contact the library for business reasons as well as for the remainder of us who were sympathetically concerned about a direful situation.

CMS Report No. 9

The latest College Music Society Report, The Music Information Explosion and its Implications for College Teachers and Students, has just been published. This is a Society publication, without ISBN or ISSN, and is available only from The College Music Society for $8.50:

202 West Spruce St.
Missoula, MT 59802
FAX (406) 721-9419

MLA members Michael Keller, Mary Kay Duggan, Don Hixon, Tom Heck, Tim Cherubini, and Sean Ferguson contributed.
New Orleans was the site of the 1993 Summer American Library Association Meeting. Over 18,000 librarians were registered; the weather was a you might imagine New Orleans in July would be. Good music and good food surrounded the conference, if one had either the time or energy to take advantage of them. It gives us all something to which we can look forward when MLA meets in this wonderful city in 1997!

This is a brief rundown of some of the sessions that I attended that might be of interest to the MLA membership:

2. There was a report from the World Dance Alliance meeting in New York in early June. The WDA is affiliated with UNESCO, and intends to monitor dance activities all over the world. Of special interest to librarians is the Documentation and Archival Development Committee, which is co-chaired by Mary Bopp (Indiana University).

3. Planning for the ALA midwinter meeting in Los Angeles, with a field trip to a local dance collection.

4. Extensive discussion of the Dance Heritage Coalition and its listserv, DANCE-HC. The Dance Heritage Coalition Clearinghouse will distribute information on projects in oral history, dance notation, video, and dance reconstruction. Additionally, it will maintain a calendar of events relating to dance documentation, preservation, history, research, conferences, workshops, seminars, and exhibitions. Catherine Johnson also reported on video documentation and preservation work in progress. The Coalition is developing a brochure (with Dance USA) about archiving dance documentation materials.

5. ACRL has been asked to approve the change in the status of the Dance Librarian's Discussion Group to that of a Committee. A formal charge will be written, and there will be further discussion at midwinter ALA.

6. The five-year strategic plan's goals and objectives were updated.

The Theatre Library Association met for an entire day. The afternoon program featured a panel discussion, "Exploring the Performing Arts in New Orleans," at Le Petit Theatre in the French Quarter. One of the speakers, Bruce Raeburn (Tulane University), gave a wonderful talk on "New Orleans Theatre and Jazz: Insights from the Oral History Collection of the Hogan Jazz Archives."

I would encourage all of you with interest in the theater (or music and the theater or music theater) to become members of the Theatre Library Association, which at $20.00 is a bargain. For their brochure, Theatre Library Association: You and the Performing Arts, please write to:

Richard Jones
MLA Publicity Officer
1904 Sandalwood Drive
Greenacres, IN 46135
rjones@depauw.edu
(317) 653-9379

The ALCTS AV Committee meeting reviewed the MLA Working Group on Bibliographic Control of Music Video Materials' "Guide" written by members Lowell Ashley, David Brown, Charles Croissant, Grace Fitzgerald, and David Thomas. There was also discussion of the "Interactive Media Guidelines Review Task Force" proposal. Looking ahead to ALA in Miami in 1994, the group finalized plans for their program, "Collection Development and Acquisitions of Video Materials."

Last, but not least was a new feature for an ALA conference: the Internet Room, where librarians could be given instruction on how to navigate and gopher around if they had no access to Internet technology in their own institutions. It was a great way to be at work while not being at work.
Profile: Diane Parr Walker

Interview by Michael Rogan,
Newsletter Editor

M LA Treasurer Diane Parr Walker keeps one thing in mind about her job: like the Executive Secretary, she is appointed by the Board and not elected by the membership. It is an important distinction, because it means she can be fired! Not that there is any doubt about her ability, her integrity, or her commitment. Diane has served MLA well for a number of years now in a variety of capacities. She has served on various committees, and was elected as a Member-at-Large to the Board for 1988-1990.

Her term on the Board introduced her to more of the details of MLA’s finances. While Diane was responsible for the budget of the Music Library at the University of Virginia where she is Music Librarian, she felt she wanted and was able to learn more about budgeting and fiscal administration. And after her term on the Board was up, she found she still desired to continue to serve MLA. So it seemed like a logical step to apply for the position of Treasurer.

“Well! Despite my background, I still had a steep learning curve! There are all these details about non-profit status for educational and professional associations, requirements for reporting to the IRS, and there is a sizable amount of bookkeeping. It’s not just a checking account, you know. There are money market accounts, mutual funds, treasury bills ... But this is a very concrete service. I feel good about taking on something where I can make a definite and specific contribution.”

Diane’s activities as Treasurer are significant contribution to MLA. The Fiscal Officer, who is elected by the membership, oversees the process of putting the budget together and submits it to the Board. The Treasurer is responsible for administering that budget in all of its minutiae: paying all the bills and approved expense lines, making quarterly and annual financial reports to the Board and the Association, keeping the official record of the operating budget, monitoring the short and long term investments (the interest of which funds MLA’s awards). It’s a job that does not ebb and flow with the yearly cycle of conference meetings, like most committee work. It requires constant attention. But that attention has its rewards. “People love you,” Diane admits. “They read your name tag and say ‘you’re my favorite person,’ all because you sign the checks.”

Diane handles all her Treasurer’s duties like a separate part-time job, rather than integrating them into her workday at the Music Library at the University of Virginia. “But UVa has been very supportive with all my involvements in MLA. Professional activity is part of the environment here; it’s encouraged, even. I believe that supervisors recognize the value of continued on page ten

Placement News

During 1992-93 (July-June) the MLA Placement Service advertised 103 positions: 62 new listings and 41 repostings, representing an increase of 11 new listings compared with the previous year. Of the new positions posted, geographically 5 were located in the West, 10 in the Midwest, 15 in the South, 30 in the Northeast, and 1 outside the U.S. Twenty-eight positions were for catalogers, 7 for reference librarians, 27 for administrative and/or mixed positions, and 1 was an MLA administrative position.

The year ended with 334 members of the Placement Service, an increase of 27 over last year’s membership.

The Placement Service assists librarians who seek employment, and informs members of developments in the job market. To these ends the Service publishes a monthly Joblist of positions currently available.

To advertise an available position or to request information about the Placement Service, contact the Placement Officer:

Patricia Fisk
MLA Placement Officer
Paddock Music Library
Dartmouth College
6187 Hopkins Center
Hanover, NH 03755-3599
fisk@dartmouth.edu
(603) 646-3120
FAX (603) 646-1219

To join the Placement Service and subscribe to the monthly Joblist, send a check for $15.00 (individual) or $20.00 (institution), payable to the Music Library Association, to the MLA Business Office. The Business Office handles all remittances, correspondence about subscriptions to the Joblist, and change-of-address requests.

Music Library Association
Business Office
P.O. Box 487
Canton, MA 02021
(617) 828-8450

MLA Newsletter • No. 94
Our first international meeting, with a record sixteen papers...

Mountain/Plains

Annette Voth, Arizona State University, Secretary/Treasurer, and Shelly Wolfe, Member-at-Large

The 1993 annual meeting of the Mountain/Plains Chapter of the MLA (21-23 May) was perhaps the most eagerly anticipated in the history of the Chapter. It was to be our first international meeting, and the planes arrived in Calgary, Alberta, Canada loaded with Mountain/Plainers.

On Friday morning, at the Mackinnon Library Tower at the University of Calgary, we received a warm and cordial welcome from Yvonne Hinks, Head of Humanities/Arts/Social Services Area, University of Calgary. There followed a record 16 papers and presentations during the next two days!

Brock Silversides (Chief Archivist, Audio-Visual Collection, Alberta Provincial Archives) described the collections and policies of the Provincial Archives, as well as some of the problems they faced as they begin music collecting, in "Canadian Archival Collections." The Archives holdings include 672 tapes of Blackfoot and Cree Indian music; 84 audio tapes of the Oblates of Mary Magdalene (including masses, songs, and concerts from Indian reservation schools); 9000 reels of film from the CBC in Alberta; 2500 tapes from CBC radio in Alberta; 78 rmps of cowboy and country music; business records, contracts, inventories, and demo tapes from Stony Plain Recording Company; and more than 600 master tapes from Century II studio in Edmonton.

"Why the Canadian Music Centre? The Role and History of the CMC" was addressed by John Reid (Director, Prairie Region Branch, Calgary). The mission of the CMC is the distribution and promotion of Canadian classical music, and is one of 27 national music centers worldwide. The national office is located in Toronto with other regional branches throughout Canada. Composers submit their scores to the Centre, and duplicates are made for each of the branches, from which they are loaned at no charge. The Centre also has several thousand tapes available from CBC broadcasts and recitals. The CMC has its own record label, Centrediscs, which has released nearly 50 titles.

John P. L. Roberts (Dean, Faculty of Fine Arts, University of Calgary) paper, "Glenn Gould and the Future of Music and Communications," addressed Gould's intellectual and philosophical approaches to music.

Allen Bell (Professor of Theory and Composition, University of Calgary) spoke on "The Northern Soundscape in Canadian Music." He played musical examples from the works of Harry Somers, Violet Archer, Barbara Pentland, R. Murray Schafer, and his own work, to illustrate some of the elements in Canadian composition which he identified as significant.

Ed Cahall (Northern Arizona University) delivered a presentation entitled "What's all this Noise? A History of Computer Music," in which he gave an overview of developments in computers and technology in music recording and composition, illustrated with recorded examples.

Rick AmRhein (University of Nevada, Las Vegas) presented "Legitimizing Popular Music: the Work of Arnold Shaw." Shaw, although not educated as a musician, chose popular music as his focus for research and teaching. The success of his efforts is evidenced in the establishment in 1985 of the Arnold Shaw Research Center of Popular Music at UNLV.

Monique Durham (University of New Mexico) reviewed the history and development of Mariachi in a slide-illustrated talk, "Mariachi Musical Performance: 1900 to the Present." A highlight of Monique's presentation was her "mariachi yell," which jolted a number of listeners from a somnambulistic state!

Pamela Bowden Dahlhouser (Albuquerque Public Library) presented "The United States District Court Copyright Records: Problems in Transcription and Indexing." This project, for which Pam was awarded the 1992 Walter Gerboth Award, involved the documentation of music publishing in the United States from 1860 to 1866. She gave an overview of copyright in the U.S., and then described how each district court kept its own ledger book which was then sent to the Library of Congress. Pam described the specific problems she was faced with in deciphering, transcribing and indexing.

Bob Follet (University of Arizona) presented "Bibliographic Control of Late 18th Century String Quartets: Issues and Concerns," in which he outlined some problems in the bibliographic control of chamber music and delivered a clarion call to action for someone to compile a union list of quartets.

Karl Kroeger (University of Colorado, Boulder) spoke on "The American Music Research Center at the University of Colorado." He explained how the Center was first established in the late 1960's at Dominican College, and how it came to CU in 1989 as a joint venture of the College of Music and the University Library. The collection is particularly strong in 18th and 19th century religious music (tunabooks) and English language ballad operas of roughly the same period. There are also several sheet music collections, 19th century piano music, and the beginnings of a collection of Colorado composers manuscripts. The Center also sponsors an outreach program to promote use of the Center and research in American music.

Marie Kroeger (University of Denver) presented "The Federal Music Project in Colorado—the Search for Sources." Marie described research she recently completed in preparing a finding list of materials on the Federal continued on the next page
Greater New York

Kristen Shuman, NYPL, Chapter Newsletter Editor

The 1993 Winter Meeting of the Greater New York Chapter was held on 10 March at the Avery Fisher Center for Music and Media, Bobst Library, New York University. The meeting was hosted by Kent Underwood and Matthew Wise, and was devoted to "Downtown" music, with presentations by Kyle Gann, C. Bryan Rulon, and Larry Polansky and Jody Diamond.

Mr. Gann is a critic of new music who writes for The Village Voice. In "Opening Communication Lines Between Downtown Composers and the University," he asserted "Like Mozart 200 years earlier, today's Downtown composers are performance-oriented, and rarely note their music beyond what is necessary to achieve a performance, [putting them] at a disadvantage in aspects of music distribution ... the best-documented composers are not necessarily the most interesting ones."

Mr. Rulon is a composer-synthesist now in the doctoral program at Princeton University, and has performed with First Avenue, a NY-based new music ensemble, for 10 years. "Inside the Underground" advised us to go to live performances, rather than listen to recordings, in order to experience firsthand what musicians are doing, and to talk to them, since Downtown music performances have an improvisatory, "disposable" quality which is less goal-oriented than Uptown music.

Larry Polansky is a composer, theorist, performer and Assistant Professor of Music at Dartmouth College. Jody Diamond is a composer, educator, and scholar specializing in Indonesian performing arts, and is the Director and primary editor for the American Gamelan Institute. She and Mr. Polansky co-founded Frog Peak Music (A Composers' Collective), a composer-run organization which investigates new ways of publishing, recording, and distributing experimental work. In "If We Can Write It We Can Print It, and If We Can Print It, We Can Give It Away: Guerilla Music Publishing and Recording in the United States," they gave a brief historical and current survey of underground and independent music publishing and recording in the U.S., focussing on recent activities in experimental music. They discussed issues of credibility, quality control, distribution, and economics.

After an informative question/answer session, there was a short business meeting.

The Spring Meeting took place on 8 June 1993 at Sarah Lawrence College, hosted by Barbara Walzer. The focus was on historically-informed performance, with presentations by Music for a While performers L'Anoue (Davenport, Judith Davidoff, Sheila Schonbrun, and Peter Becker), Ann Briggs, Roland Hutchinson (baryton performer), and Daniel Nimetz (former Executive Director, Early Music America).

In addition to playing, the members of Music for a While discussed their performance philosophy of medieval music, emphasizing style rather than using perfectly "authentic" instruments of the period.

Ann Briggs brought three Baroque flutes, with which she demonstrated rhythmic variations and ornamentation.

Roland Hutchinson, just back from the first international baryton conference in London, spoke about and demonstrated the baryton.

Daniel Nimetz discussed Early Music America and its role as advocate for historically-informed performance of early music in the U.S.

During the business meeting, the members voted to raise the annual chapter dues to $10, and elected new officers for 1993-1995: Tom Moore (Princeton University), Chair; Taras Pavlovsky (The Juilliard School), Vice-Chair; Jane Nowakowski (Westminster Choir College), Secretary-Treasurer.

After the meeting, chapter members were invited to a reception at the President's House.
Transitions

Virginia Danielson, Keeper of the Isham Memorial Library, Harvard University.

William Davis, Deputy Director for Collections and Research, Country Music Foundation, Nashville, TN.


Charles Ebert, Head of Audio Visual Services, Muskingum County Library System, Zanesville, OH.

R. Cecilia Knight, Catalog Librarian, Grinnell College.

Amy S. Kreitzer, Librarian/Music Specialist, East Carolina University.

Violet Lee, Cataloger, Audio-Visual Materials, Howard University, Washington, DC.

Jerri Lynch, Head of Audiovisual Services, Westport Public Library, Westport, CT.

Donald Manilli, Curator, International Piano Archives, University of Maryland at College Park.

Judy Marley, Music Librarian, formerly Reference/Music Librarian, University of Alabama at Tuscaloosa.

Priscilla McCarty, retired from the Bowdoin College Library Cataloging Department.


Charles Reynolds, Assistant Librarian, University of Michigan, Ann Arbor.

Lorna Young, Original Cataloger (Music), University of Tennessee, Knoxville.

Library School Directory Editor Seeks Contacts

The Directory of Library School Offerings in Music Librarianship, 5th edition, is scheduled for publication in the Spring of 1994. Editor Raymond White is currently preparing the questionnaires which will be sent to ALA-accredited library schools in order to compile information for the Directory. If you are associated with a library school and can supply the name of a contact person there, please contact Ray as soon as possible. Also, please feel free to pass along comments or suggestions for the next edition of the Directory. Preparation of the questionnaires will be completed in the Fall and they will be distributed in January 1994.

Ray White
Music Division
Library of Congress
Washington, DC 20540-4821
(202) 707-1842

Call for Band Music Presentations

The Band Music Roundtable is an open forum for the sharing of information and ideas about the history and bibliographic control of band music in its many forms; and as such, its membership always welcomes new speakers who are willing to share their experiences and/or research in this area. If you would be interested in making a brief presentation to the Roundtable at the 1994 Annual Meeting in Kansas City, contact the coordinator:

Matthew Wise
Bobst Library
Cataloging Dept.
New York University
New York, NY 10012
wise@elmer1.bobst.nyu.edu
WISE@NYUACF.BITNET
(212) 998-2485

Profile

continued from page seven professional involvement. In my particular case, the fund raising experience I got when MLA set up the endowment campaign applied locally when UVa launched its capital fund campaign.

The skills and knowledge Diane has developed by actively participating in MLA more than pay back for the time she has spent on the Association. Diane feels that "MLA is a wonderful way to help develop a career. It's much more intimate than, say, ALA. MLA is a very nurturing organization, and is always looking for good talent.

"Starting out in anything is hard, but it is important to attend the Annual Meetings and to meet others. MLA is small enough to get to know others well. And communication links like e-mail and MLA-L have made it even easier. You can get all kinds of help or support from everywhere."

Diane can't recommend getting involved strongly enough. "Being Treasurer might not be a job for everyone, but anyone with an interest in any aspect of the organization can find a way to get involved—and be rewarded."

Gaining Electronic Access to the World's Largest Library

The Library of Congress is making many of its online files, including its card catalog and other information sources, available online.

Various files are available through Internet (LC Online Search at locs.loc.gov and LC Machine-Assisted Realization of the Virtual Electronic Library at marvel.loc.gov), the LC News Service, and America Online, a commercial service. For an introduction and further information, see LC's Information Bulletin, Vol. 52, no. 16 (6 September 1993): 319-321.
Members' Publications

compiled by Alan Green,
Ohio State University

Please send citations for items published in the past calendar year to the column editor, Alan Green, via email or postal mail at the address below. The deadline for issue 95 is 28 October 1993; those received after that date will be considered for issue 96. Please follow the citation style employed below.

Alan Green
Music & Dance Library
Ohio State University
Sullivant Hall
1813 N. High St.
Columbus, OH 43210
GREEN+@OHSTMAIL.BITNET
green.200@osu.edu

Call for Submissions

In the Pipeline: Research in Music Librarianship

The purpose of this column is to provide a vehicle for announcing research in progress in the field of music librarianship and bibliography. Submissions should begin with the name, institution, telephone and/or email address of the researcher, followed by a summary of the project in the range of 25-100 words. Deadline for submissions for issue 95 is 28 October 1993. Send submissions to Alan Green, whose contact information appears at left.

Books


Articles


Douglas Leedy (Oceanside, OR). "A Venerable Temperament Rediscovered." Perspectives of New Music 29 (Summer 1991): 202-211.


Facsimile Collection


DRA

Beloit College (Beloit, Wisconsin)
To access:
1. Type TELNET LIB.BELOIT.EDU
2. At the Username prompt, enter BELCAT
To exit:
1. Move to options
2. Select quit
3. Type Y at next menu.

Drew University (Madison, N.J.)
To access:
1. Type TELNET DREW.DREW.EDU
2. At the Username prompt, type LIBRARY
To exit:
1. Type <CTRL Z>

Franklin and Marshall College (Pennsylvania)
To access:
1. Type TELNET LIBRARY.FANDM.EDU
2. At the Username prompt, enter LIBCAT
To exit:
1. Type <CTRL Z>

Kenyon College (Ohio)
To access:
1. Type TELNET KCVAX2.KENYON.EDU
2. At the Username prompt, type NISO
3. Select A from the main menu.
To exit:
1. <CTRL Z>
2. Hit the TELNET escape key
   <CTRL BREAK> or <CTRL >

Lawrence University (Appleton, Wisconsin)
To access:
1. Type TELNET LUCIA.LIB.LAWRENCE.EDU
2. At the username prompt, enter LUNET
To exit:
1. Type exit or hit <CTRL Z>

Middlebury College (Vermont)
To access:
1. Type TELNET LIB.MIDDLEBURY.EDU
2. At the Username prompt, enter LIB
3. Type 1 for the main catalog.
To exit:
1. Type EXIT
2. Enter 0 (zero) on main menu.

Ottawa Public Library (Ottawa, Canada)
To access:
1. Type TELNET OTTLIB.CARLETON.CA
2. Follow the menus.
To exit:
1. Select quit from the search menu
2. Type 4 (exit) from the main menu.

Tufts University (Boston, Massachusetts)
To access:
1. Type TELNET LIBRARY.TUFTS.EDU
2. At the Username prompt, enter TULIPS
To exit:
1. Hit <CTRL Z>
2. Type QUIT

University of Toronto (Toronto, Canada)
To access:
1. Type TELNET VAX.LIBRARY.UTORONTO.CA
2. At the Username prompt, type UTLINK
3. Select DRA system from the main menu.
To exit:
1. <CTRL Z>
2. Type 9 (logoff) on the main menu.
Call for Papers
1994 ARSC Conference

The 28th Annual Conference of the Association for Recorded Sound Collections will take place 8-11 June 1994, at the Bruno Walter Auditorium of the New York Public Library and Museum for the Performing Arts in New York City.

Your proposals are now being welcomed. They must be outlined in writing, and should describe both the scope of the topic and one or more possible methods of presentation (e.g., lecture with slides, audio; panel discussion; demonstration; interview).

If you have ideas which you would hope to see others take up and develop for the program, please suggest these, too.

Contact:

Holly Mockovak
ARSC Program Chair
Mugar Memorial Library
771 Commonwealth Avenue
Boston University
Boston, MA 02215
mockovak@acs.bu.edu
(617) 353-3705
FAX (617) 353-2084

Charles Mingus Collection
Acquired by LC

The Library of Congress has acquired the papers of American composer Charles Mingus, the most important acquisition of a manuscript collection relating to jazz in the Library's history.

The Mingus Collection consists of original music manuscripts, arranger's scores, instrumental parts, tape recordings, photographs, literary manuscripts and other memorabilia documenting the career of bassist Charles Mingus as performer, composer, and writer.

The collection was purchased from Sue Graham Mingus, who has taken an active role in perpetuating performance of, and interest in, her late husband's music. Her choice of the Library of Congress as the repository for the collection is part of that effort. See LC's Information Bulletin, Vol. 52, no. 13 (28 June 1993).

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CARL

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<th>University of Hawaii</th>
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<td>(Honolulu, HI)</td>
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<td>1. Type TELNET STARMASTER.UHCC.HAWAII.EDU</td>
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<td>2. Enter PAC</td>
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<td>3. Enter terminal type (choose 5 for VT100)</td>
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<td>4. Hit &lt;return&gt;</td>
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<tr>
<td>To exit:</td>
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<td>1. From any prompt, type //exit</td>
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Arizona State University
(Tempe, AZ)
To access:
1. Type TELNET CARL.LIB.ASU.EDU
2. At destination prompt, type CARL
3. Enter terminal type (choose 5 for VT100)
4. Press <return> twice.
To exit:
1. From any prompt, type //exit

University of Maryland
(College Park, MD)
To access:
1. Type TELNET VICTOR.umd.EDU
2. Select PAC
3. Enter terminal type (choose 5 for VT100)
4. Press <return> twice.
To exit:
1. From any prompt, type //exit

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INNOPAC

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<th>Bates College (Lewiston, Maine)</th>
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<td>To access:</td>
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<td>1. Type TELNET LADD.BATES.EDU</td>
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<td>2. Enter v for VT100</td>
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<td>3. Enter y to confirm</td>
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<td>To exit:</td>
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<tr>
<td>1. Type D (Disconnect)</td>
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Colgate University
(Hamilton, New York)
To access:
1. Type TELNET LIBRARY.COLGATE.EDU
2. At the login prompt, type library
To exit:
1. Type B (Disconnect) on the main menu.

Miami University (Ohio)
To access:
1. Type TELNET WATSON.LIB.MUOHIO.EDU
2. At the login prompt, type library
To exit:
1. Type X (Disconnect) on the main menu.

New York Public Library
(New York, NY)
To access:
1. Type TELNET NYPLGATE.NYPL.ORG
2. At the login prompt, enter npl
3. At the following menu select the library to search; follow instructions.
To exit:
1. Enter Q from the library's menu.
2. Enter 5 (exit) from introductory menu.

University of California at San Diego
(San Diego, California)
To access:
1. Type TELNET LIBRARY.UCSD.EDU
2. At the login prompt, type library
3. Select V for VT100
4. Select Library from menu.
5. Select library catalog from menu.
To exit:
1. Type Q on Library menu followed by Q on next menu.

University of Miami (Miami, Florida)
To access:
1. Type TELNET STACKS.LIBRARY.MIAM.EDU
2. Enter library at login prompt.
To exit:
1. Select QUIT from main menu.

Williams College (Massachusetts)
To access:
1. Type TELNET LIBRARY.WILLIAMS.EDU
2. At the login prompt, enter library.
To exit:
1. Type D (disconnect) at main menu.

Wright State University (Ohio)
To access:
1. Type TELNET WSUOL2.WRIGHT.EDU (that's WSU letter O L2 ...)
2. At the login prompt, enter library
To exit:
1. Type H (hangup) from the main menu.
Workshop on Copyright

The MLA Education and Legislation Committees are planning to sponsor a copyright law workshop on 2 March 1994, 9:00 am – 4:30 pm, at the Kansas City Ritz Carlton Hotel. Laura N. Gassaway, Directory and Professor of Law at the University of North Carolina Law Library, Chapel Hill, will conduct the workshop which will cover: basics of copyright law; copyright status of print, audiovisual, and electronic media; evaluation of potential uses of copyrighted materials in libraries; considerations for formulating institutional policies; Congressional and ALA guidelines; recent court decisions on copyright infringement and libraries and educational institutions. Music materials and the concerns of music librarians will be emphasized.

The registration fee, which will include a copyright booklet, is tentatively set at $65.00. The maximum number of registrants will be limited to forty-five (45). Watch for your registration information in the mail!

Sheet Music at Duke on WAIS

The Sheet Music Index to collections at Duke is now public through the Wide Area Information System protocol and is now available worldwide to anyone with access to a WAIS server on the Internet.

Information in the database varies somewhat because, of the over 6500 records, most do not have extensive access — giving only one composer, one lyricist, one publisher, one title, and the call number.

I have seen many queries lately on MLA-L about sheet music, and hope this new way of accessing information will prove helpful. Please send questions and comments to:

Lois Schultz
(Duke University)
lois@acpub.duke.edu
or
lois@iliad.lib.duke.edu

NOTIS

Certain NOTIS libraries are accessed through the TN3270 protocol. For such libraries, type TN3270 followed by the Internet address. Do NOT type TELNET.

Cornell University (ITHACA, New York)
To access:
1. Type TN3270 CORNELL.CIT.CORNELL.EDU then hit <return>.
2. On the next screen, type library
To exit:
1. Type stop <return>.

Indiana University (Bloomington, Indiana)
To access:
1. Type TN3270 IU1S3270.UCS.INDIANA.EDU
2. At the userid prompt, enter GUEST <return>.
3. Pick 3 (Information Online) on the menu.
4. Type IO (Information Online) on the next menu.
5. Select library you wish to search.
To exit:
1. Type STOP on the main menu. It may be necessary to hit <CTRL BREAK>.

Northwestern University (Evanston, Illinois)
To access:
1. Type TELNET NUACVM.ACNS.NWU.EDU
2. Enter 56 for VT100 when asked for terminal type.
3. TAB down to the COMMAND prompt.
4. Type DIAL VTAM
5. When prompted for Application ID: enter LIBRARY
6. At the Database Selection Menu, enter NCAT
To exit:
1. Type STOP on the LUIS command line.
2. When the Database Selection Menu appears, type LOGOFF
3. On the University Computer Center menu, type EXIT

SUNY-Stony Brook (Stony Brook, New York)
To access:
1. Type TN3270 CCVM.SUNYSB.EDU
2. Press TAB twice.
3. At the COMMAND prompt, enter STARS
4. At the CICS screen, hit <return>
To exit:
1. Type hangup at the main menu.

University of Iowa (Iowa City, Iowa)
To access:
1. Type TELNET OASIS.UOWIA.EDU
2. Choose option 1 (OASIS) on the menu, then select LCAT on the next menu.
To exit:
1. Type STOP on the main menu.

University of Michigan (Ann Arbor, Michigan)
To access:
1. Type TELNET HERMES.MICHIGAN.EDU
2. At the WHICH HOST? prompt, enter MIRLYN
3. At the terminal type prompt, type VT100
5. Select MCAT on the database selection screen.
To exit:
1. Type STOP from the main menu screen.

Vanderbilt University (Nashville, Tennessee)
To access:
1. Type TELNET CVRAX.VANDERBILT.EDU
2. At the username prompt, enter ACORN
3. Answer Y to the "are you ready to proceed?" question.
4. Type ACORN on the database selection screen.
To exit:
1. Type STOP at the main menu.

University of Vermont
To access:
1. Type TELNET LUIS.UVM.EDU
2. Enter VT100 as terminal type followed by <return>
3. Hit <return> again.
To exit:
1. Type stop.

Wesleyan University, Connecticut College and Trinity College (Connecticut)
(CTW 3-college system)
To access:
1. Type TELNET LIBRARY.WESLEYAN.EDU
2. It may be necessary to hit <return> after the "connected..." message.
3. Type VT100 for terminal type.
4. Select A for online catalog.
5. Select LUCT for catalog.
To exit:
1. Type STOP
2. Select B (disconnect) on the menu.

Perlins Donates Interview

Vivian Perlis, Director of the Oral History Office at Yale University School of Music, has donated a cassette tape of her interview with composer Lou Harrison to the MLA Archives. The interview took place last February in San Francisco at the MLA Annual Meeting, during a plenary session and demonstration on oral history.
Sonneck Society Interests Look South

Approved by the membership of the Sonneck Society for American Music at its most recent conference, a new interest group — Music of Latin America and the Caribbean — was formed to promote the concept that American Music is the music of the entire continent, with the statement, “We have already welcomed our neighbors to the North; it time to accept our neighbors to the South.” To disseminate knowledge of the area’s many varieties of music (tribal, folk, pop, classical, etc.), the group proposes to present papers about and performances of this music, both live and recorded, at the annual meetings of the Society. The new interest group also urges the Society to open its periodicals to articles on the broad aspects of Latin-American and Caribbean music. — from The Sonneck Society for American Music Bulletin, Vol. 19, no.2 (Summer 1993): 15.

Chicken Band in Kansas City

Plans are again underway for another performance of the Chicken Band at the 1994 Annual Meeting in Kansas City. Original members of the ensemble, who had their debut in San Francisco last February, are being contacted and again coerced into dusting off their horns and limbering up their fingers for a concert of light, 19th-century favorites. Music for traditional wind/string instruments and piano is now available for early practice. So if you are planning to attend the Kansas City meeting and would be interested in playing in the Chicken Band, let the conductor know what instrument(s) you play. Contact:

Matthew Wise
Bobst Library — Cataloging Dept.
New York University
New York, NY 10012
wise@elmer1.bobst.nyu.edu
WISE@NYUACF.BITNET
(212) 998-2485

Koussevitzky Commissions Announced

The Serge Koussevitzky Music Foundation in the Library of Congress and the Koussevitzky Music Foundation, Inc. have awarded commissions for new musical works to six composers. The commissions are being granted jointly by the Foundations and the performing organizations that will present the newly-composed works.

Award winners and the groups co-sponsoring their commissions:
- Louis Andriessen and the California EAR Unit
- Karel Husa and the Quintet of the Americas
- David Sheinfeld and the San Francisco Contemporary Music Players
- Toru Takemitsu and the St. Paul Chamber Orchestra
- Chinary Ung and Quintessence
- Zhou Long and the New Music Consort, with Music From China.
Vincent H. Duckske Award Campaign

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The Vincent H. Duckske Award fund is still ca. $5000 short of our goal of $19000 needed to endow the award, which is given annually for the best book-length bibliography or reference work published in the previous year. Contributions may be sent to the MLA Treasurer using a copy of the form below. Contributors of $40 or more will receive a beautifully engraved MLA letter opener.

Recent winners of the Duckske award are:

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Texas Chapter, MLA, Fall Meeting, Baylor University, Waco, TX

7-9 October 1993
"Tchaikovsky and his Contemporaries: An Interdisciplinary Conference," Hofstra University, Hempstead, NY

9 October 1993
Chesapeake Chapter, MLA, Fall Meeting, University of Virginia, Charlottesville, VA

21-23 October 1993
Midwest Chapter, MLA, Annual Meeting, University of Kentucky, Lexington, KY

21-23 October 1993
Southeast Chapter, MLA, Fall Meeting, University of Alabama, Tuscaloosa, AL

22 October 1993
New England Chapter, MLA, Fall Meeting, University of Massachusetts, Lowell, MA

29 October 1993
Copy due for issue No. 95 to MLA Newsletter editor

28 February-6 March 1994
MLA Annual Meeting, Kansas City, KS

26-27 March 1994
Fourth Annual Gounod Symposium, Carnegie Mellon University, Pittsburgh, PA

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The Music Library Association welcomes the following new members:

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