Goin' to Kansas City" for 1994 MLA Annual Meeting

Susan Hitchens, Chair, Local Arrangements Committee

A multitude of exciting and enticing attractions will be on hand for the 1994 Annual Meeting of MLA (2-6 March). The conference headquarters will be in the beautiful Ritz-Carlton hotel on the historic Country Club Plaza, the premiere shopping and dining district in Kansas City.

One of the nation's first shopping centers, the Plaza's architecture and ambiance is based on Kansas City's sister city, Seville, Spain. With its ornate towers, sparkling fountains, imported statuary and artwork, the Plaza is more than a shopping and entertainment district, it is an outdoor museum.

Just a step across the street from the hotel you'll find distinctive stores and restaurants in abundance. If shopping is your "bag," you won't want to miss a visit to Saks Fifth Avenue, the Nature Company, or the world's largest Eddie Bauer store (occupying one full city block). But if you'd rather be eating, some of the best restaurants in the city can be found on the Plaza.

The Nelson-Atkins Museum of Art, with the Henry Moore Sculpture Garden, is very near the Plaza. The Nelson is one of the most comprehensive art museums in the country and has achieved an international reputation for its oriental collection.

If the Plaza just doesn't offer you enough variety, catch the trolley continued on page three

MLA to Hold Silent Auction

Christine Hoffman (NYPL), for the Development Committee

MLA's Development Committee encourages you to invade your personal collections and donate a "treasure" to be sold at silent auction during the 1994 convention for the benefit of MLA's general operating budget. Define "treasure," you say? Well, anything you might buy yourself for a great price, assumed to be music-related and in salable condition, from an extra set of the New Grove Dictionary of Opera to a signed copy of Elton John's latest CD to a Duke El-lington memorial paperweight to your first edition sheet music of "God Bless America." Publishers and dealers are cordially invited to participate with goodies from stock!

Donations will be registered as you arrive at MLA Kansas City on Wednesday, March 2 (just bring 'em along). Donors may set a minimum bid if they wish; bidding on all other items will begin at $1.00 and will proceed in whole-dollar increments. Auction items will be displayed throughout the exhibit hall on Thursday and Friday; bidding will close Friday at 6 p.m. Winning bidders will be announced continued on page three
President’s Report

Michael Ochs, MLA President

If you’re like me—or rather, the way I used to be—you regard the annual reports section of the November–December Newsletter as being eminently skippable. I mean, it’s bad enough I have to write annual reports, don’t make me read them, too! That used to be my attitude, until one year I made a fascinating discovery: the ivory pages are not only interesting and informative, they’re useful too. Here are four questions that are answered in the reports:

1. Who carries out the work of MLA? Each report lists the committee members or the special officer, representative, roundtable coordinator, or chapter chair responsible for the work described.

2. What does MLA do? Nearly all the work of the Association is performed by the groups whose activities are summarized.

3. Which committees concern themselves with my particular interests? Each report includes the official charge, describing what the committee is supposed to do.

4. How can I find out what the committees really accomplish? Reading the reports provides a window on the previous year’s activities.

Here are some related questions and answers:

5. Can I watch committees at work and see whether I might want to contribute? Most committees, subcommittees, and roundtables hold sessions at the annual meeting of MLA.

6. Where and when is the next annual meeting? Kansas City, Missouri, 2–6 March 1994. (Smatter, you missed the front page of this Newsletter?)

7. How can I get involved? Get in touch with the chair or with any member of a group whose work interests you. Let people know what you can do, and when a vacancy appears or a job needs to be done, you’ll be considered.

8. How can I afford to attend the annual meeting? How can you afford not to meet others facing the same issues and problems that you do? If you can’t wheedle any travel funds out of your library, dip into your life savings, forgo that new winter coat, and live for a while on rice and beans.

9. What if I really can’t make it to the annual meeting? You can still be active in your local chapter and you can be a vigorous contributor to MLA-L, the Association’s electronic bulletin board.

10. Why bother? Because MLA provides you with a ready-made group of colleagues and friends who share your interests and concerns, and because interacting with your fellow music librarians will help you do (or get) a better job and earn more money so you can afford to travel to the MLA national meetings coming up in Atlanta (1995), Seattle (1996), New Orleans (1997), Boston (1998), Los Angeles (1999), ...

When you read this report, I will have left the Boston area, home for nearly three decades, to take up residence in New York City. I know that many MLA members have faced the trauma of relocating, and I understand even better than before why psychologists consider moving so stressful. But in the midst of major changes in career and surroundings, I find my MLA connections sustaining and comforting. Not only can I count at least a dozen New York music librarians as old and good friends, my bonds to hundreds of others around the country provide a feeling of community that accompanies me no matter where I actually live. You too can enjoy this exceptional sensation by reading the annual reports and then joining with your colleagues in the committee work and other activities of MLA.

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MLA NEWSLETTER
Michael John Rogan, 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 467, 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:

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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.
Goin’ to Kansas City

continued from page one (weather permitting) and visit nearby Westport (a unique district of shops and restaurants), the University of Missouri-Kansas City campus, Crown Center (offering specialty shopping and restaurants, live theater, outdoor ice-skating and the Hallmark Visitors Center), or downtown Kansas City with its theater district and more new shops and restaurants.

The Local Arrangements Committee has organized two local tours for conference participants. On Tuesday evening, a trolley tour of Kansas City jazz clubs will begin with a barbecue buffet dinner at the Mutual Musicians Foundation and conclude at the City Light Jazz Club, across the street from the Ritz-Carlton. There will be an Organ Crawl on Wednesday afternoon to visit some of Kansas City’s newest and most interesting organ installations.

On Friday night, the Chicken Band will provide entertainment before you sit down to a gourmet feast of chicken medallions with a grilled beef filet, or a delicious vegetarian dish. Afterwards, the debut of the MLA Big Band and jazz singers should get your toes tapping. A favorite Kansas City jazz band—Tim Whitmer and the Kansas City Express—will round out the evening. This performance is sure to be one of the highlights of the conference.

On Saturday night, when most everyone’s conference business is concluded, the Local Arrangements Committee invites you across the street to the City Light Jazz Club to relax with friends and colleagues and enjoy a reception with a hot and cold hors d’oeuvres buffet and cash bar. The Club will be open to MLA members and guests only, and MLA ensembles and soloists will provide entertainment. We hope you’ll join us at the City Light for a real Kansas City jam session.

In early March, the temperatures can range from below freezing to the low 70s, and the layered-look is recommended for the well-dressed Kansas City visitor. A raincoat (with liner) and umbrella will round out your wardrobe nicely, as March generally heralds the rainy season.

Kansas City is waiting for you—come and enjoy its great food, great music, and great hospitality!

Forum on Roundtables at MLA

The Ad Hoc Committee to Study Roundtables will offer an open forum at the MLA Annual Meeting on Friday 4 March from 1:30 to 2:30. The Committee will share the results of its work so far, including the surveys sent to a sample of the MLA membership and to all current and most recent past coordinators. All MLA members are encouraged to attend this meeting and to bring their opinions, views, suggestions, complaints, and advice. Your voice will be heard!

The charge of the Committee is as follows:

Look into all aspects of MLA Roundtables: how coordinators are appointed, the roundtables’ content and format, how roundtables are run, their relationship to MLA committees, their proliferation, and programming problems, costs, and benefits.

Committee Members are:
- Michelle Koth, Chair (bm.ymz@rlg.bitnet)
- Beth Christensen (christeb@stolaf.edu)
- Michael Colby (mdcolby@ucdavis.edu)

ALA Authority Control Issues of Interest

Joan Schubitema, Chair, Authorities Subcommittee

As the official MLA liaison to ALA’s LITA/ALCTS Authority Control in the Online Environment Interest Group (ACIG), I report on the work of MLA’s Authorities Subcommittee and request official support from ACIG for MLA proposals. One of ACIG’s goals is to raise the level of awareness on authority control issues, and it has been quite influential in effecting change in this area.

ACIG discussions at ALA’s midwinter meeting in Denver indicated a shift away from routine technical services concerns toward such larger issues as the need for authority control in reference products, the relationship between authority control and display of information to patrons, and the application of artificial intelligence to authority control problems. ACIG will hold a program session at its 1994 annual meeting in Miami to present potential new approaches for automated authority control which utilize artificial intelligence.

During ACIG’s annual meeting in New Orleans, Jennifer Younger, Technical Services Director at Ohio State University, described a joint Committee on Institutional Cooperation and OCLC project which will explore the potential of computer assistance in establishing personal name headings. The project will focus on what extent the computer can assist in determining whether a given name is new or already established, and if the computer can viably automatically generate basic authority records for new personal name headings.

Silent Auction

continued from page one Saturday morning so that they can pick up and pay for their booty before the last scheduled session.

Bidding will be easy—just sign the sheet with your name and a higher bid than the previous bidder. The challenge comes in checking back on your favorite items often enough to make sure yours is the last and highest bid on the sheet.

There should be something to interest everyone’s gaming spirit, and of course MLA is the net beneficiary of the event. Watch for further details on MLA-L and in your conference mailers. But for now, start thinking of your own participation in this fun fundraiser.
This issue marks the third anniversary of the E-Mail Digest column. Since electronic communication still seems so "new" to many of us, it is a little hard to believe that this technology has been available to so many for so long. Perhaps one reason is that not everyone is as yet "virtually" connected; another is that technology continues to change at a distressingly rapid rate. Just as we have figured our way around one system or set of protocols it is superseded by a better, faster, or just plain different one. Nevertheless, somehow we seem to adjust to these inconveniences and find ourselves more and more tied to our PCs for essential communication and exchange of information and ideas through such forums as MLA-L.

The strength of MLA-L is evident in recent statistics co-owner Ralph Papakhian (Indiana University) shared with readers. He reported in September that MLA-L was approaching 800 subscribers (785 to be exact). Ralph suspected that the actual number of MLA-L readers probably exceeded 800, since there are some who read the list via USENET rather than through a direct subscription. (Compare this figure to the 600 subscribers cited in this column a year ago)

One growing use of the Internet is to gain access to local bulletin boards, information systems, and databases via gopher systems. Increasing attention is being paid to such full-text retrieval applications as Project Gutenberg, which provides access to entire texts of the classics of literature, Tom Moore (Princeton University) polled MLA-L subscribers in September about digitally scanning scores and making them available as files on a gopher. Several respondents noted the copyright-infringement problems inherent in such a plan, but Tom replied that he was only interested in scanning public-domain materials. The issue of applying copyright laws to electronic formats is one that systematically needs to be addressed, however, if libraries are to move to a virtual environment.

Budgeting for new resources is a problem for most of us who can barely keep up with existing formats. It becomes particularly difficult with new technology our faculty might not be aware of or inclined to use. How can we justify major expenditures for hardware and software if there is not yet a demand for them, and how can we be assured that what we buy won't immediately become obsolete? With a variety of incompatible systems available, especially in interactive media, how best do we determine what to purchase? These were questions posed by several subscribers in various discussions this fall. Margaret Ericson (Ithaca College) wondered whether her institution should adopt a “wait-and-see” approach or go ahead and invest in some sort of interactive-media equipment and software. John Forbis (Carnegie Library, Pittsburgh) noted that while no one wants to be left out, a certain amount of prudence is wise in waiting to determine how the market forces will eventually drive these various systems. Tom Heck (Ohio State) urged that we expand our sights beyond the traditional “audio-equipment” and “listening-center” model, especially if there is money available to invest in interactive media. While some MLA-L readers reported that they hadn't had much interest from faculty members in the products they had purchased, a few cited favorable responses from professors and students who had used these materials, particularly Voyager and Warner New Media titles. Gregg Geary (University of Hawaii) and Bill Coscarelli (University of Georgia) both advised aggressive marketing of these products to faculty and other users. In the end, we must all decide whether this technology is just a fad or gimmick, or if it will form the basis of a fundamentally new approach to education.

Those of us who might still feel bewildered with all of these new technologies might take comfort in more traditional methods of information storage, such as the venerable vertical files many librarians have assiduously maintained. In August, Leslie Troutman (University of Illinois, Urbana-Champaign) asked whether music libraries were still keeping files of publishers catalogs, clippings, programs, or other ephemera. Leslie subsequently reported that all of the five who replied to her query still keep some sort of collection of miscellaneous information, including articles on the arts and local interest items, graduate students' research papers, facts on copyright, censorship, and festivals, as well as data on contemporary composers and performers. Finding someone to maintain these files is a problem—this activity is a good student-assistant project, as Steve Fry (UCLA) pointed out.

MLA-L subscribers helped Leslie with two other queries this fall, both in regard to libraries' circulation and collection policies. Since Leslie's library was rapidly running out of closed-stack space for its large collection of microfilms, she was pondering whether to move Illinois's microfilm dissertations to a public area. All of the eight respondents indicated that their microfilm collections are available to the public on a self-service system.

Although circulation policies varied, most reported no problems with theft or destruction of materials, probably because, as one person noted, "everybody hates microfilm!" The other library policy about which Leslie polled subscribers was what constituted on the next page
E-Mail Digest

continued from the previous page

tutes a "reference" book. Specifically, she wanted to know what guidelines libraries use to determine whether a book should be placed on the reference shelf, and if anyone had written reference policy statements, including weeding reference collections. Although a couple of contributors had written statements, most simply used such standard reference categories as indexes, bibliographies, discographies, dictionaries, encyclopedias, thematic catalogs, and directories.

A few libraries also include monuments and collected editions of printed music. Several librarians reported that their reference sections are limited by lack of space, a factor which necessitates frequent weeding. One general conclusion Leslie reached from the variety of responses she received was that any sort of reference policy should be consistent with the mission of the music library and consistent with the rest of the library's collections.

Amid all of the discussions pertaining to "high-tech" library services this fall was one lively exchange on diversity in the music library. This discussion was prompted by a request from Karl van Ausdal (Appalachian State University) for sources that would list materials available by women and ethnic minority composers. Karl's query was inspired by a workshop on diversity he had recently attended, and he had subsequently resolved to set aside a portion of his materials budget each year to build up his library's collection of works by minorities. He also plans to include an "affirmative-action" statement in his collection-development policy. Karl received a number of helpful suggestions for finding pertinent periodicals as well as published music, including advice from Suzanne Flandreau of the Center for Black Music Research, as well as Renée McBride and Margaret Ericson, who are both involved in women's music studies. As Renée noted, finding sources on these topics isn't as difficult as it once was, but there are still challenges.

The Music Library Association is seeking candidates for the position of Treasurer.

The MLA Treasurer maintains the financial accounts of the Music Library Association; pays all bills, makes deposits, and keeps accurate records of the Association's financial transactions; prepares quarterly and annual financial reports of income and expenditures for the Board of Directors and presents annual financial reports to the membership at the annual business meeting and for publication in Notes; reports to the Board of Directors; consults with the accountant and submits all required reports to the Internal Revenue Service. The Treasurer works closely with the Fiscal Officer in compiling the Association's annual operating budget.

The Treasurer is a non-voting member of the Board, which meets three times a year, a voting member of the Finance Committee and the Publications Committee, and an ex-officio member of the Development Committee and the Investments Subcommittee.

The position requires a dynamic individual with substantial experience as a music librarian or commensurate knowledge of music librarianship, membership in the Music Library Association, and experience in budget management. The ability to analyze budgetary data and articulate clearly the Association's fiscal situation is crucial to this position. Knowledge of bookkeeping methods and computer spreadsheets is highly desirable. Access to an IBM or compatible computer is essential.

The Treasurer receives an honorarium (current amount is $4,620) and support for expenses necessary to carry out the responsibilities of the position (travel, telephone, postage, supplies, etc.).

The duration of appointment is one year, with reappointment possible to a total of four years. The Board reviews the performance of the Treasurer annually. The President reappoints upon successful review and the desire of the incumbent to continue. This appointment begins 1 October 1994.

Application deadline is 1 February 1994. Interviews will be held at the MLA/Kansas City meeting by the search committee (Victor Cardell, chair; James Cassaro, Elizabeth Davis). Send nominations or letters of application accompanied by a resume and a list of three professional references to:

Victor Cardell, Chair
MLA Treasurer Search Committee
6320 Green Valley Circle, #200
Culver City, CA 90230
(310) 357-1846 (home)
(310) 206-8895 (work)
ecc5vtc@mvs.oac.ucla.edu

Also at MLA, the Placement Officer is responsible for setting up and staffing the placement desk, and offering placement orientation.

QUALIFICATIONS: Membership in MLA; concern for individuals' career needs and the needs of the profession. Interest in desk-top publishing and access to word-processing. Familiarity with the literature on qualifications for music librarianship. Ability to answer inquiries from individuals and institutions about employment in the profession.

COMPENSATION: The Placement Officer receives support for expenses necessary to carry out the responsibilities of the position, and an honorarium (currently $751/year).

TO APPLY: The Search Committee members are Paula Elliot, Chair, Pat Fisken, outgoing Placement Officer, and Don Roberts, Past President. Applications should include a letter of interest, a current vita, and the names (addresses and phone numbers) of three colleagues familiar with your abilities. Send applications or inquiries to:

Paula Elliot, Chair
MLA Placement Officer Search
Holland Library
Washington State University
Pullman, WA 99164-5610
Pacific Northwest

Leslie Bennett, Past Chair, University of Oregon

The Pacific Northwest Chapter of the Music Library Association met for their annual conference in conjunction with the Northwest American Musicalological Society at Western Washington University in Bellingham, Washington on 16-17 April 1993.

The meeting included sessions on the Internet, presented by Peter Smith of the Science Library at the University, a tour of the Washington State Archives' new facilities on the campus of WWU, a session on the preservation of archival materials, presented by Kitty Friesen (Washington State Archives), and various papers given by the PNW/AMS group.

As the conference occurred on the weekend of the local tulip festival, one of the highlights of the meeting included an elegant tulip-strewed dinner given at the Lairmont Mansion, followed by a concert performed by WWU faculty member Eugene Zoro, clarinetist, accompanied by Jeffrey Gilliam, pianist.

The PNW/MLA business meeting included discussion about the progress made on the Chapter's directory of music resources in the Pacific Northwest, as well as salutations to member Marcia Reed (Seattle Pacific University), who retired in May 1992. The chapter members will be donating to the Vincent H. Duckles Endowment Fund in her honor. Other topics included the hosting of the upcoming national meeting in Seattle in 1996, as well as the genesis of a PNW/MLA chapter e-mail list.

Along with welcoming a number of new members to the Chapter, the Chapter voted to amend their constitution to limit the time served by the Chair/Vice Chair position to three years: one as Vice Chair, one as Chair, and one as Past Chair. The newly-elected chapter officers were then announced. They include: Cindy Richardson (King County Library System), Chair; Anna Seaberg (King County Library System), Vice Chair/Chair elect; and Christine Grandy (University of Oregon), Secretary-Treasurer. Bob Richart (Western Library Network), will continue as editor of the Newsletter, and Past Chair Leslie Bennett (University of Oregon) fills the remaining executive position.

Southern California

Darwin Scott, Chapter Newsletter Editor, UCLA

Play it Again (and Again), Sam, a day-long conference on the preservation of music, convened on 10 May 1993 at the University of California, Los Angeles (UCLA) under the joint sponsorship of the Los Angeles Preservation Network (LAPNet) and the Music Library Association (MLA/SCC). The 63 participants—from academic, public, and special libraries, museums, organizations, and corporations—created a diverse forum for addressing preservation questions particularly germane to the musical heritage of Southern California. The Program Planning Committee, co-chaired by Kaye Salz (Manager, Animation Research Library, Walt Disney Studios) and Louise Spear (Director, UCLA Ethnomusicology Archive), assembled a stimulating assortment of presentations on the wide variety of musical formats and the manifold problems they present to librarians and archivists charged with their preservation.

The morning session of four papers opened with a multimedia presentation by Stephen Fry (UCLA), "Scores and Recordings and Papers, Oh My! Managing the CBS Film and Television Music Collection at UCLA." Documenting the three-year drama (1988-91) that accompanied the hasty transfer of two mammoth collections to UCLA from CBS and its subsequent owner Sony, Fry revealed some of the striking contents of the ca. 1,400 boxes of material that span a who's who of film and television composers working between 1950 and 1990. The fact that this archive was almost transferred to the studio dumpsters rather than the UCLA Library underscores the narrow line that separates such important legacies between oblivion and preservation.

In "Preservation at the Schoenberg Institute," R. Wayne Shoaf (Archivist, Arnold Schoenberg Institute, USC) highlighted the unique conservation challenges and problems that have arisen in preserving a vast collection comprised of multiple formats—music and text manuscripts, scores, books, photographs, sound recordings, and realia. Shoaf made particular note of the requisite expertise in handling such a variety of materials; the astronomical rise in the fees charged by outside conservators; the exchange program with the Library of Congress for dubbing acetate recordings held by the Institute; and the extensive treatment required in preserving Schoenberg's books and scores—many rebound by the composer himself—as well as Schoenberg's handmade games.

In his presentation "Cylinders, Disks, and Tapes: Preserving 20th-Century Antiques," Mark Roosa (Chief Preservation Officer, Huntington Library) explained how the deterioration of the transfer medium impacts the preservation of early recorded sound. Roosa provided basic guidelines for conserving this legacy, focusing on the deterioration that befalls poorly preserved cylinders, disks, and tapes due to fungus, mold, crystallization, interaction of dissimilar components, breakage, swelling and shrinking cores, and damage from playback hardware. While alluding to the future promise of digital recording, Roosa concluded that analog recording remains the preservation standard. He distributed a select bibliography on the preservation of sound recordings and magnetic media, together with a list of companies that offer a variety of preservation supplies for sound recordings.

Margaret Cribbs (Information Systems Engineer, Jet Propulsion Laboratory, Pasadena) shifted the direction of continued on the next page
Chapter Reports

continued from the previous page

the conference to new digital technologies in a dynamic presentation entitled “Something’s Comin’. New Technologies in Music Archives.” In comparing analog and digital recording for conservation purposes, Cobb highlighted some of the current shortcomings of CDs, and demonstrated how hardware and software dependence, the proliferation of new equipment, the vulnerability of storage media, and the question of reformating for future preservation present major concerns and a complicated job for today’s sound recording archivists.

The afternoon session opened with “Preserving the Venetian Libretti: A Drama in One Part,” by Gordon Theil (UCLA), who traced the history and ongoing problems of producing a high-quality, preservation microfilm for Research Publications of the Venetian opera libretto held by the UCLA Music Library. What started as a seemingly simple filming project mushroomed into a wide mecum of the unexpected pitfalls that can accompany a carefully monitored preservation project centered around a large collection of primary source materials.

Shifting to a 20th-century collection, Garrett H. Bowles (UC San Diego) spoke on “Preserving the Ernst Krenek Collection” and provided an overview of the Krenek Archive held by UCSD since 1977. At the core of this collection are the materials assembled since 1938 by the composer that complement the collections held by the Vienna Staatsbibliothek. Goals of the Archive have included producing a finding aid, repackaging the 100 linear feet of material, recording salient details of Krenek’s life as recounted by his students and UCSD faculty, obtaining Krenek’s letters (or copies) still held by others, and collecting recordings of Krenek works (particularly live performances). Bowles also reflected on the problems faced by a music librarian whose special collections are housed in a department outside of the librarian’s direct control.

Phil Murphy (Paramount Pictures) followed with the exceptionally enter-
taining presentation “Sound Recording Restoration: From Talkies to Top Gun,” which examined current trends in preserving motion picture soundtracks. Paramount Pictures preserves sound (including soundtracks) on black-and-white film stock and does not rely on just video copies or digital reformating, with its current limitations.

Concluding the conference was a dual presentation on the Fantasia restoration by John Carnochan (Walt Disney Feature Animation) and Alex Rennie. The speakers recounted in great detail the story of the original project, the revolutionary recording of the soundtrack in Fantasound, how the musical and visual elements were altered in subsequent versions, and the enormity of the project to restore Fantasia as close as possible to its original concept. Because this presentation ran overtime, the panel discussion to wrap up the conference was canceled. Despite the loss of these concluding comments, all of the participants left the conference much more keenly aware of the manifold complexities and challenges involved in preserving both printed and recorded music.

Post-Conference: Oral History Workshop

Marjorie Hassen,
University of Pennsylvania

The Oral History Subcommittee of the Joint Committee for the MLA Archives and the Education Committee are sponsoring a half-day post-conference workshop on oral history interviewing skills, Sunday 6 March, at the conclusion of the Kansas City MLA Annual Meeting. Led by the oral historian Joel Gardner, the program will run from 8:30-12:00 noon. Mr. Gardner, president of Gardner Associates, a firm specializing in corporate and institutional oral history research, has taught and lectured widely on oral history both in the United States and Europe.

Divided into two portions, the program will open with a presentation by Mr. Gardner in which he will discuss pre-interview preparations, specific interviewing skills, and follow-up procedures. A coffee break will be followed by two twenty minute interviews, by novice MLA interviewers, with subjects Suki Sommer and Don Krummel. Mr. Gardner will critique each of the interviews, focusing on interview technique. A wrap-up, with time for questions from the audience, will conclude the program.

The aim of the workshop is to offer some practical skills that will assist individuals currently coping with the results of oral histories in their collections, as well as those who are embarking on projects of their own. Complete information will be included in the MLA registration mailing sent to all members in December.
MLA Welcomes New Corporate Members: Garland, Harrassowitz, and Norton

Jane Gottlieb, The Juilliard School

MLA is pleased to welcome our first three corporate members: Garland Publishers, Otto Harrassowitz, and W.W. Norton & Co., Inc. All three companies have been institutional members of MLA for many years, and were the first to respond to our invitation to become corporate supporters of the organization.

Garland’s important music facsimile series and reference books are found on the shelves of most music library collections. Their facsimile publications in series such as *The London Pianoforte School, 1766-1860, The Symphony, 1720-1840, Librettos of Mozart Operas, and Piano Music of Parision Virtuosos, 1810-1850*, have brought a wealth of neglected or lost repertoire to our collections. Among their reference book publications are over 35 “Composer Resource Manuals,” numerous “Guides to Research” on all subjects, and Guy Marco’s recently published *Encyclopedia of Recorded Sound in the United States.*

Otto Harrassowitz has been a major supplier of European music scores and books to libraries for generations. Their “European Music Catalogs” (sent nine times per year) are important collection development tools. Harrassowitz always has an exhibit table at our Annual Meetings, with Knut Dorn, Jane Maddox, Lorne Kenyon, or other representatives of the firm there to greet MLA members.

The W.W. Norton Company’s music books are staples of every musician’s library. Donald Jay Grout and Claude Palisca’s *A History of Western Music* (first published in 1960 and now in its fourth edition) and the *Norton Anthology of Western Music* score and recording sets are still the standard texts for music history courses in many institutions. Norton has also brought us the “New Grove Composer Biography” and “New Grove Musical Instruments” series. Among their recently published titles are *Eibnomusiology: An Introduction and Eibnomusiology: Historical and Regional Studies* (both edited by Helen Myers), and Nicholas Till’s *Mozart and the Enlightenment.* With MLA President Michael Ochs as Norton’s music editor, we look forward to seeing many other essential titles from the company in years to come.

The new Corporate Membership category was established by the MLA Board of Directors in 1993. Corporate members are full institutional members, and receive subscriptions to *Notes* and the *MLA Newsletter.* They also receive discounts on the price of MLA mailing lists, advertising fees in *Notes* and the *MLA Membership Handbook,* as well as reductions on fees to exhibit at the Annual Meeting. Current institutional members who are interested in upgrading their membership status to the Corporate category should contact MLA’s Executive Secretary, Richard Griscom.

Workshop on Copyright

Robert A. Chodacki,
East Carolina University

The MLA Education and Legislation Committees are pleased to sponsor a workshop, “Copyright Law and the Music Library in the Age of Technology,” on 2 March 1994, 9 AM – 4:30 PM at the Kansas City Ritz Carlton Hotel. Laura N. Gasaway, Director of the Law Library and Professor of Law at the University of North Carolina at Chapel Hill, will conduct the workshop, covering 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 maximum number of participants is limited to forty-five and the registration fee will be $65.

In order to provide members equal opportunity to register, a lottery will be held. Registration forms, detailing the lottery procedures, will be distributed with MLA’s conference registration packets in December. The deadline to return the workshop registration forms will be early to allow time for the drawing and the follow-up notifications. All workshop registration forms must be received by 6 January, 5 PM, to insure lottery participation. If successful, this workshop may be offered again.
In Memoriam

Kevin A. Freeman (1953-1993)

Mimi Tashiro, Stanford University

The usual excitement that accompanied the start of fall quarter at Stanford was significantly muted this year for the staff of the Music Library. Our dear colleague and friend, Kevin Freeman, died early in the morning on Saturday 18 September, of AIDS-related complications. Kevin had just turned 40 in June and had recently been promoted to Head of Music Technical Services. He had also become Chair of the Subject Access Subcommittee of BCC and was to attend his first ALA conference in that capacity in June. Kevin died at home in San Francisco, in peace, with his favorite music playing in the background.

Kevin began working at Stanford six years ago as an entry-level music cataloger. He previously had worked at the U.C. Berkeley Music Library. He was active in MLA both on the local and national level serving as Secretary-Treasurer, Vice Chair, and Chair of the Northern California Chapter, and was responsible for soliciting compositions from composers in this half of the state for a musical festival to celebrate the fiftieth anniversary of the founding of the California Chapter. Since 1991 Kevin had been a member of the Subject Access Subcommittee of BCC and was very involved with the local arrangements for the MLA 1993 annual meeting in San Francisco. As in everything he did, Kevin met his work and professional responsibilities with energy and enthusiasm and set high standards for himself. Those that worked with him valued and respected him as a colleague and no matter what the task or circumstance, found him wonderful to work with.

A San Francisco native, Kevin graduated magna cum laude from the University of Utah with a B.A. in Music in 1977. He earned an M.A. in French Linguistics from Georgetown University in 1985, and an M.A. in Library and Information Science from U.C. Berkeley in 1987. Kevin became well known in the San Francisco area as a singer in the Symphony Chorus and Choral Artists of San Francisco. In the early 1980s he was a member of the male vocal ensemble, Chanticleer.

Kevin was remembered at two memorial gatherings, one held at Stanford on 27 September, and another in San Francisco on 23 October. Many of his friends came to sing and play at the San Francisco gathering, making music that was glorious, coming straight from the soul. His friends each seem to have wonderful “Kevin stories” that resonate with an uncanny sameness. They reveal his love of life and the good things it has to offer—friends, good food, fun, and of course, music.

Kevin is survived by his life-partner Hank Dutt, his mother Irma Freeman, and other family in the San Francisco area. At its meeting in November, the Northern California Chapter will discuss ideas for a memorial tribute to Kevin.

The deadline for completed applications for NEH 1994 Summer Seminars for College Teachers in Music is 1 March 1994. Topics and Directors are:

- Music and German Modernism, Walter Frisch.
- Literature and Music, Steven Scher.
- American Song and Culture in the Nineteenth Century, John Spitzer and Ronald Walters.
- Richard Wagner’s Festival Dramas, Robert Baily and David Pituch.

For further information, dates and locations, contact:

Walter Frisch
Chair, Music Dept.
Columbia University
New York, NY 10027

Transitions

Karl M. Baranoff, Librarian I, New York Public Library for the Performing Arts.

Marsha Berman, retired after 29 years at UCLA, for the last 27 years in various positions in the Music Library, most recently as Music Librarian for Reference Services.

Bruce Carr, Community Services Librarian, Public Library of Des Moines, Iowa.

Jeff Earnest, Assistant Director for Technical Services, National University.

Richard Jones, Music Librarian, University of Notre Dame.


Jill Shires, Music Cataloguer, University of North Carolina, Chapel Hill.

Monica Słomski, Head of Music Library Cataloguing Services, Hartt School of Music.

Sue Welland, Catalog Librarian (Music Emphasis), Ball State University.
Members' Publications

compiled by Alan Green, Ohio State University

Please send citations for items published in the past calendar year, via e-mail or postal mail, to this address:

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

The deadline for issue 96 is 1 April 1994; those received after that date will be considered for issue 97. Please follow the citation style employed below.

BOOKS

Donna K. Anderson (State University of New York College at Cortland).

Pauline S. Bayne (University of Tennessee, Knoxville), with H. Stuart Garrett, Rebecca C. Smeltzer, and Marsha Michie.
The David Van Vactor Collection: A Catalog. Knoxville, Tenn.: University of Tennessee, Knoxville Libraries, April 1993. [vi, 344 p.]

ARTICLES

Pauline S. Bayne (University of Tennessee, Knoxville).

Stephen M. Fry (University of California, Los Angeles).


Jerry McBride (Middlebury College).

Keith E. Mixter (Ohio State University).

Marian Ritter (Western Washington University).


Shelley L. Rogers (Massillon, Ohio).


H. Stephen Wright (Northern Illinois University).

H. Stephen Wright (Northern Illinois University), with William E. Studwell.

Report on the Annual IAML Conference,
8-13 August 1993

Tinsley Silcox, Southern Methodist University

This year's meeting in Helsinki, Finland, a joint meeting with IASA (International Association of Sound Archives) and IAMAIC (International Association of Music Information Centres) was the first IAML annual conference I have ever attended. I must say that the effort put forth to be an attendee was certainly worthwhile. It was gratifying to see a group with such diversity, and at the same time, all striving towards common goals.

Many informative and thought-provoking sessions were offered during the conference, and I will share information from three of those sessions.

The session held by the IAML Cataloging Commission focused on "Music Cataloging and the Future," and began the dialogue among various types of libraries concerning music cataloging and future user information needs. A position paper was offered highlighting various issues: Do users assimilate the information we give them? Is it too much, too little? How do we control cataloging arraeges? Where do costs fit in? Discussion ensued as to whether or not music was a discipline to which minimal level cataloging techniques could be applied, and whether or not the MARC format is best for music. We also discussed the need for an international union catalog.

continued on the next page
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, fax, and/or e-mail address of the researcher, followed by a summary of the project in the range of 25-100 words. Deadline for submissions for issue 96 is 1 April 1994. Send submissions to Alan Green, whose contact information appears on page 10.

Garrett Bowles (University of California, San Diego): ghb@carla.ucsd.edu
Thematic Catalog of the Works of Marin Marais, to be published by Fallen Leaf Press.

Virginia S. Gifford (Library of Congress):
 gifford@mail.loc.gov

Peter Higham (Mount Allison University):
Fax (506) 364-2617; phigham@mta.ca
Work is being done on two distinct projects. The first is the preparation of an annotated bibliography of compositions for guitar by Canadian composers. The second is a continuation of study of the music of Mario Castelnuovo-Tedesco. Facets of this will be: (1) a written critical analysis of the song cycle Vogelweide, and (2) a transcription for cello and guitar of one or more of his compositions.

Thomas Quigley (Vancouver Public Library):
(604) 731-9607
A supplement to the publication Johannes Brahms: An Annotated Bibliography of the Literature through 1982 (Metuchen, N.J.: Scarecrow Press, 1990). The supplement will cover 1983-95 and will follow the format of the first edition, as well as its emphasis on bibliographical-historical context. Retrospective coverage will be included as appropriate.

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continued from the previous page

A strategy which some libraries are using to help with cataloging backlogs (now referred to as "pre-cataloging areas") is to do only minimal cataloging to get an item on the shelf, then check OCLC until copy can be retrieved. Several institutions in both the United States and Europe are training paraprofessionals to do this minimal level cataloging with great success.

— The IAML Research Libraries Branch & Commission on Archives presented a session on conservation and preservation. Two interesting comments: (1) The book inhibits folk memory. (2) For music materials, pleasant usage threatens survival. Conservation and preservation (in this session defined as either repair, restoration, or replacement) seems to be a political issue for many music libraries, as is the question of what to conserve first. It was estimated that 20% of most music collections are in poor condition! Concluding the session was a long discussion of the merits and economics of new digital image processing vs. microfilming.

The IAML Commission on Service and Training offered "Teaching CD-ROMs for Music Libraries" and "Designs for OPAC Brochures." Proven strategies for both CD-ROM and OPAC user education were presented.

Strategies to increase success with CD-ROM products:
• Minor interventions can assist users.
• 50-minute open sessions at the beginning of the school year are best.
• Don't store manuals away from workstations! Make sure every staff member and student assistant know where manuals are kept.
• A one page guide (with an example) really helps.
• Users don't want to learn more than one command language.

• Make sure users can correctly interpret search results.
• Communicate display screens, print and download functions clearly to users.
• Get software updates into the user's manual.

Suggested strategies for designing OPAC Brochures include:
• Be clear, concise, brief.
• Keep topics separate.
• Use different colors for each type of handout.
• Keep language consistent across all types of brochures.
• Never say "Follow instructions on the screen." Explain.
• Include hints on common mistakes.
• If space permits, include sample screens.
• Have a music specific brochure, referring back to a general brochure for using the OPAC.
• Make sure examples you use are absolutely correct.
• Include summary of search commands.

There were many other session of great value, and many sessions I would have attended had time permitted (such as the sessions on RILM, RIPM, and RilBM). There was something of interest for everyone who attended, for every type and size of music library and information center.

It was gratifying to see so many attendees from new countries and from former Soviet Bloc countries. In every session I attended, speakers asked questions of and solicited comments from these librarians. Their concerns and problems are enormous, and include damaged or destroyed collections, brittle materials, antiquated playback equipment, and a lack of even basic sound recordings. Discussions as to how we can be of assistance are now ongoing.

There is a real enthusiasm for music librarianship around the world, and new ideas and relationships are being forged to help us all succeed on a truly global scale.
Lisa Redpath,  
College of the Holy Cross

The Education Committee is pleased to present two new Ask MLA sessions at the 1994 Annual Meeting in Kansas City. They will be held concurrently on Saturday, 6 March 1994, from 1:00 to 2:30. As in previous years, these sessions will be informal forums for the exchange of information and ideas. MLA members may pose their questions or topics of discussion from the floor, or they may submit them in advance. We will make every effort to address all submissions, both written and in person.

The first session, "Creative Solutions to the Realities of the 90's," will provide members with strategic and diplomatic ways to demonstrate that music librarians possess unique but necessary skills. Members would offer practical advice to those who may be forced to justify their position to administrators or to adjust to reassignments, such as having non-musicians taking on music library responsibilities.

"Realities of the 90's" will be moderated by Mary Wallace Davidson (Eastman School of Music). Other participants will include Dorothy Bogner (University of Connecticut), Sarah Dorsey (SUNY at Fredonia), Brad Short (Brandeis University), and Suky Sommer (New York Public Library). All MLA members are encouraged to come with questions or to submit questions/topics in advance (anonymously if desired).

Session two, "Streamlining Your Acquisitions Work Flow," will allow all MLA members to offer nuts-and-bolts suggestions for facilitating acquisitions procedures. We may exchange work flow charts, offer tips for expediting ordering, discuss vendors, and make

Lisa Redpath, Music Librarian  
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Worcester, MA 01610  
redpath@hccad.holycross.edu  
(508) 793-2925  
FAX (508) 793-3030

WANTED:  
A Few Good Men, and Women, Who Play Jazz

Would you believe that the MLA Jazz Big Band still needs some horn players to play at the Kansas City MLA Annual Meeting? If you seek the glamour, thrill, and excitement of playing straight-ahead jazz in the Count Basie tradition, if you want to soar to new musical heights in a 32-bar solo backed by a sensational rhythm section, if screaming thongs of your fellow MLAers cheering you on will bring new meaning to your dull life, join the MLA Jazz Big Band for a couple of sets at the conference. Trumpet and trombone players are especially welcome, but we still could use another sax player. Zip an e-note or call me.

Steve Fry, UCLA Music Library  
e25msc@mvacs.oac.ucla.edu  
(310) 825-2317

Committees

continued from page thirteen  
the MARC Formats Subcommittee,  
Jerry McBride (Middlebury College)  
mcbride@myriad.middlebury.edu), for additional information.

The Authorities Subcommittee also prepared a document entitled: "Recommendations from the Music Library Community for Changes in the Shared Authority File and in Authority and Bibliographic Records." This document was prepared in response to the work undertaken by the Cooperative Cataloging Council [CCC] and its Task Group on Authorities. (The CCC was formed by the Library of Congress in February 1993 and is charged with the task of developing a useful strategic plan for increasing the effectiveness of cooperative cataloging.) The subcommittee based the content of this document on several sources: recommendations initially made in the "Final Report" of the Working Group on Authority Records for Music (1991), discussion at our annual meeting in San Francisco, input from the NACO Music Project, and comments received prior to 1 June 1993. Copies of this document will be made available via MLA-L. Questions and comments may be addressed to the Chair of the Authorities Subcommittee, Joan Schuitema (Northwestern University) (schuitem@nuavcm.acns.nwu.edu).

Lastly, at the request of an MLA member, the Authorities Subcommittee has begun to review the issue of inconsistency in assigning name headings for popular music performers in LC's Name Authority File. For further information on this or any of the work of the Authorities Subcommittee, or to express any authorities-related concerns you may have, please contact the Chair. And don't forget to join us in Kansas City for further updates and discussion.

Before arriving in Kansas City, be sure to read the Annual Reports (supplement included in this Newsletter). You'll find out who's doing what and how or where you might become more involved in MLA!  
— Editor
Committee News

Education Committee

Laura Dankner, Chair, Loyola University

Throughout this Newsletter you'll find information on the many exciting programs that the Education Committee is sponsoring or co-sponsoring before, during, and after the Kansas City Annual Meeting. These include a pre-conference continuing education workshop on copyright [p. 8], two Ask MLA sessions [p. 12], an open meeting of the Education Committee (in which the state of library education for music librarianship will be discussed) [p. 15], and a post-conference workshop on oral history [p. 7].

At the Kansas City meeting I'll be concluding my tenure as Chair of the Education Committee. I'd like to thank all the members of the committee and the many other MLAers who have contributed so much to our programs and projects for their invaluable assistance over the past four years.

Membership Subcommittee

Suzanne Risley, Chair, Trinity College

An important component of the work of the Membership Subcommittee will be to strengthen liaisons with chapters; indeed, the groundwork for this effort has already been laid. The May-June issue of the MLA Newsletter [No. 93, p. 12] reported the findings of an inquiry aimed at determining chapter activities to promote membership at the regional level.

A consolidation of chapter membership enhancement endeavors shows particular concern for outreach to students, to other regional professional organizations, and to those libraries (both public and institutional) that support more modest music collections and programs. This reflects an interest both in bolstering the profession and in serving the region in a professional resource capacity. It clearly points out the key role to be played by chapters within the framework of the national Association.

The Membership Subcommittee is eager to strengthen the ties between MLA national and its regional affiliates. Establishing formal liaisons is the first step. In the meantime, the Subcommittee encourages chapters to continue their membership activities, which are so vital, and to perhaps take a page or two from each others' books in launching new or augmenting established membership initiatives. The work can be accomplished either through a committee structure or by an individual who serves as coordinator. We are aware of the following strategies to date, and will welcome ongoing feedback:

- Contacts with library school faculty, who might inform students of the chapter and encourage membership
- Visits to area library schools
- Librarian recommendations to music students
- Offering free chapter membership for students
- Sending chapter meeting announcements to area library schools
- Creation/distribution of informational chapter membership brochures (made available to: regionally-situated library schools; state library organizations; regional chapters of professional/scholarly organizations such as ARLIS, SEM, CMS, and AMS; music departments of academic institutions)
- Correspondence to libraries in the immediate regional area announcing upcoming chapter meetings
- Programming aimed at addressing a full range of issues
- Publication efforts aimed at promoting awareness of collections and highlighting individuals' areas of expertise
- Liaison with local public library networks
- Joint programming efforts and membership list exchanges (e.g., with ARLIS, SEM, regional/state library organizations)
- Systematic follow-up with non-chapter MLA members who relocate to the chapter area
- Liaison with MLA's Publicity Officer

The Membership Subcommittee will be looking at other ways chapters might strengthen their efforts, not only on behalf of their regional organizations, but on behalf of MLA as a whole. For example, chapter membership brochures could also include information on joining the national Association. Our goal is to create and maintain a strong and mutually supportive relationship with the MLA chapters, whose important work is, after all, the backbone of the Association.

 Authorities Subcommittee

Joan Schuitema, Chair, Northwestern University

BCC's Authorities Subcommittee has had a hectic work schedule since our annual meeting in San Francisco. Our first project consisted of preparing a formal proposal advocating that the inconsistent USMARC tagging of name/uniform titles in bibliographic and authority records be made consistent. The desired result would be the elimination of field 240 in bibliographic records in favor of placing that information in the subfield "t" of the 1xx field. This proposal was then delivered to BCC's MARC Formats Subcommittee and was used as the basis in their preparation of a formal discussion paper to be presented to MARBI at ALA's Midwinter meeting in February. Contact the Chair of the continued on page twelve
The following interview took place over the phone recently with Robert Curtis, chair of the Investments Subcommittee of the Finance Committee.

**Investments? MLA has investments?**

"Yes, MLA had the wisdom to set up an organized approach to mutual fund investments back in 1986. More recently, a Permanent Fund has been established, a fund of long term investments whose principal cannot be touched and whose earnings are reinvested. This works something like an endowment. And twice since I have been Chair, the Association’s Board has found a way to add monies to the Permanent Fund."

**But why is MLA saving money in this way when we have such a tight budget?**

"It’s always hard to save money. It takes discipline and foresight. The purpose of MLA’s investments is to allow MLA to build a solid financial foundation; this is accomplished by the fund’s generating money for the Association to use. It has to be allowed to grow. The Permanent Fund, I believe, is a critical key to MLA’s future. One cannot see the benefits yet, but that time will most certainly come."

"Well, I admit I certainly have enough trouble trying to save for the holidays (let alone retirement)..."

"It’s not easy, and it’s important that MLA continue to pay special attention to its investments. We are always looking for new members to serve on the subcommittee, and we don’t expect people to be professional money managers. We do want people who care about MLA and are seriously interested in it having a strong future. A basic understanding of investments is needed to serve on the subcommittee, but let me emphasize that we are not wheeling and dealing! Good financial common sense is what’s in order."

**Is that how you came to be involved with the Investments Subcommittee?**

"I became involved because of my belief in the importance of MLA and my steadfast interest in its future. It is so important that people get involved in MLA for the benefit of our own collective future, and the future of music in our culture."

"Those who know me know that in addition to my family I have two overriding interests, the outdoors and music, and they both deal with beauty and preservation. I love the beauty of nature and its animals and want to preserve them. I have been a vegetarian for over twenty years, and my wife and I love to camp and climb in the Rocky Mountains. And I think music libraries are extremely important both in preserving music and in promoting it by making it accessible for people to use and enjoy."

**You obviously care a great deal for music and for MLA. So how does the Investment Subcommittee work to preserve a strong future for the Association?**

"The subcommittee is constantly monitoring the investments. All MLA long term investments are placed in socially responsible mutual funds. These are funds that carefully screen how they invest our money: they do not invest in weapons, tobacco products, companies with poor pollution records, and so forth. Conversely, they look for good investments with companies with positive qualities—companies that promote women and minorities, for example.

"The investments are diversified into four mutual funds at present, with varying approaches and degrees of aggressiveness. They range from a conservative, balanced mutual fund to one that invests overseas. This approach blends prudence and growth, and if MLA will have the patience to stay with its long term investments, it will insure a strong MLA future."

"Doesn’t that take a lot of time? I can barely get the Boston Globe read. If I had to read the Wall Street Journal, Morningstar, and such things, I’d be missing my bus all the time!"

"Let me emphasize again, we are not wheeling and dealing. We don’t move money frequently. The decisions regarding specific stocks or bonds in which to invest the monies are made by the mutual fund managers. We do monitor their performance, because we are concerned with protecting our investments while achieving good growth, trying to acquire that ideal balance of maximum earnings with minimum risk. It requires that the members of the subcommittee be in regular communication with each other throughout the year. We share our ideas and thoughts via e-mail. That is perhaps a difference between us and some other MLA groups. We can’t focus on the Annual Meeting as a special time to program; we discuss immediately whenever something comes up. We do then meet with the officers of the Finance Committee at the Annual Meeting. We need to work hand in hand with the Finance Committee because investments affect the operating costs of MLA, and there is the ongoing ques..."
MLA Mentoring Program

Are you a new member of MLA, or will the Annual Meeting in Kansas City this coming March be your first national MLA meeting?

Or perhaps you’ve been coming to MLA for awhile, and are interested in meeting music librarians who are new to the field?

In either case, you might be interested in participating in the MLA Mentoring Program. The program is informal and it is easy to participate. 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 a 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 Officer, and/or send in a photocopy of the form below.

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**MLA Placement Service Mentoring Program**

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

*(check one)*

☐ mentor ☐ new/relatively new MLA member

Name: ____________________________________________

Institutional Affiliation: ______________________________

Address: __________________________________________

___________________________________________________________________________

Phone: Home: __________ Work: __________

Comments: __________________________________________

___________________________________________________________________________

Mail this form to:

Patricia Fisken, MLA Placement Officer

Paddock Music Library

6187 Hopkins Center

Dartmouth College

Hanover, NH 03755

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Profile

continued from the previous page

tion of balancing MLA's present and future needs."

Don't you have enough to do without all this volunteer effort for what some librarians see as “just” another professional association?

“I handle this sometimes at work and sometimes at home—just like all music librarians everywhere. Being Head of the Maxwell Music Library at Tulane is a pretty busy slate, but it’s a good job. What is good for me is working with people; that’s what I like best about it. I enjoy getting out there with the patrons as much as possible. I also have a terrific staff to work with.

“I really believe we all need to continue to work together toward our common cause: music in our culture. I am continually impressed by the quality of people in our MLA chapter and in MLA nationally. I came to Tulane seven years ago and immediately got involved with the SEMLA chapter, and I have just begun serving as its Chair. And we’re already working to improve our chapter communication by establishing use of a chapter e-mail listserv, making some changes to the chapter newsletter, and working toward publication of a directory of Southeastern music collections.”

It’s obvious that you are very oriented on making the future an improvement on the present.

“Well, our future is to a large extent in our own hands. We all know that music librarianship will continue to be challenging, and we need to work together and support each other.”

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**Education Committee to Hold Open Meeting**

The Education Committee is holding an open meeting on Thursday 3 March 1993 from 3 to 5 PM in Kansas City reviewing the state of education for music librarians through statistics and personal experiences. This open meeting is the first stage of a process intended to define MLA’s role in training music librarians.
Calendar

4-10 February 1994
ALA Midwinter, Los Angeles, CA, including a presentation on the Music Thesaurus Project on 5 February

11-16 February 1994
ARLIS/NA 22nd Annual Conference, Providence, RI

2 March 1994
Workshop: Copyright Law and the Music Library in the Age of Technology, MLA Annual Meeting Pre-conference, Kansas City, KS

2-6 March 1994
MLA Annual Meeting, Kansas City, KS

6 March 1994
Workshop: Oral History Interviewing Skills, MLA Annual Meeting Post-conference, Kansas City, KS

11-12 March 1994
With a Song in Her Heart: A Celebration of Canadian Women Composers, University of Windsor, Windsor, Ontario, Canada

1 April 1994
copy due for issue No. 96 to MLA Newsletter editor

14 May 1994
NEMLA Spring Meeting, Providence Public Library, Providence, RI

New Members

The Music Library Association welcomes the following new members:

Patty Bellus, Waco, TX
Patricia S. Black, Evanston, IL
William R. Blohm, Rolling Meadows, IL
Elaine Bowen, Tucson, AZ
Richard Breil, Parma, OH
Donald Brown, Torrance, CA
Joseph Cashman, Santa Rosa, CA
Timothy S. Chase, Lexington, KY
William Paul Davis, Nashville, TN
Kathy H. Dunnigan, Tallahassee, FL
Jean Finks, Farmville, VA
Robert B. Freeborn, Emporia, KS
Robin A. Hamilton, Yarmouth, ME
Lesley Jorbin, Lyndhurst, OH
Barbara Lukes, Albuquerque, NM
Stephen L. Mantz, Chapel Hill, NC
Daniel E. Mathers, Tallahassee, FL
Frank McGarry, Brooklyn, NY
Nancy McKenne, Lexington, KY
G. Almaed Meshejian, Philadelphia, PA
James R. Morris, King of Prussia, PA
Ronit Seter, Ithaca, NY
Sydnae Steinbart, Brunswick, ME
Jessica L. Steinhice, Washington, DC
Sheila Torres-Blank, Wichita, KS
HW Wilson Co., Humanities Abstracts, Bronx, NY