Ask MLA: Coping with Difficult People and Situations—or—Scum-sucking Pigs and Smirking Nincompoops

Lois Kuyper-Rusby
Louisiana State University

The first Ask MLA session at the Seattle conference, "Coping with Difficult People and Situations" was held Thursday afternoon and moderated by Stephen Fry of UCLA, who opened the session by introducing the panelists, their qualifications, and the topic. Jeanette Casey works in the Chicago Public Library and has been involved in many difficult situations. Fry noted that Beth Christensen (St. Olaf College), an oboe player, Lynn Gullickson (University of Northern Iowa), a horn player and Vincent Pelote (Rutgers University), a jazz musician, have all faced difficult situations in these roles! Fry's qualification for moderating was a wonderful letter he received, which is transcribed later in the discussion. Steve Wright (Northern Illinois University) of the MLA Education Committee arranged the session and was the roving reporter, handing the microphone to those who had questions, comments, or suggestions.

Fry quickly returned to the floor for questions. Most of the comments from the floor dealt with specific episodes in the lives of librarians and reactions to these episodes, with questions or comments. The situations that were described fell into several broad categories, including various difficulties with a patron, including difficulty with a patron and not being supported by the library administration, the abusive patron, and the delusional patron; difficult staff members (including supervisors, peers and supervisories); penalties for patrons; and the effect of a union in the life of a librarian.

Comments concerning difficulty with patrons dominated the discussion. How does one handle the verbally abusive patron, especially when the abuse becomes a personal attack? Several suggestions were given. If it is a problem with a policy, ask the patron to take his question to the policy maker. If there is another librarian in the area, ask the patron to speak to him or her, perhaps it is a personality difficulty. Another response was to refuse to continue the conversation until the patron has calmed down, and then, if the situation is serious, refer the situation to a peer advisory board. One member described having difficulties with long-time patrons. His previous director granted favors to certain individuals, the current director does not, so he is responsible for bearing that news to returning patrons asking for favors. Steve Fry described two essential tactics for dealing with the difficult patrons: 1. Get them out of the library to an unpopulated area. 2. Document the incident for the sake of information and for your protection.

Ask MLA: Managing Technological Change

Robert Chodacki
East Carolina University

Over one hundred people assembled "in-the-round" to participate in an informal open discussion Friday afternoon on issues and concerns related to library technology. H. Stephen Wright (Northern Illinois University) opened the program by providing a light-hearted introduction for the moderator, Laura Gayle Green (University of Missouri-Kansas City), who then introduced the panelists: Laura Dankner (Loyola University), Allie Goudy (Western Illinois University), Rebecca Littman (East Carolina University), and Deborah Pierce (University of Washington).

Wright led the discussion by asking the participants how they cope with the multiplicity of electronic resources, interfaces, and platforms that exist. In response, panelists familiar with the University of Washington Libraries noted that, while that institution does support a universal mount with a single interface for accessing databases, the system is not without its...
The Development Committee, chaired by Linda Solow Blotner, was especially active at this meeting. Over $3,000 was donated to the Kevin Freeman Fund, which helps to complete the campaign to endow the Freeman Travel Grant program. We can now look forward to awarding the first Kevin Freeman Travel Grant within the next year. This and other fundraising activities in Seattle were greatly enhanced by our wonderful and wise benefactors Dena and Morton Epstein, who this year generously offered to match up to $5,000 in donations to any MLA fund given from the start of the 1996 meeting until one week after the 1997 meeting in New Orleans. The Epsteins’ extraordinary generosity also enabled us to award the first Dena Epstein Award for Archival and Library Research in American Music to recipient Norm Cohen at the Business Meeting. (See article on pg. 12 — Ed.)

MLA’s third annual “Silent Auction,” coordinated by our energetic “auction lady” Bonnie Jo Dopp, brought in over $1,400 for the operating budget, along with an odd assortment of goodies for the winning bidders to take home — and room in storage closets for donors of the auctioned items! We look forward to holding this event again next year.

As usual, a number of key organizational changes take place around the time of the annual meeting. Jennifer Bowen has completed an enormously successful term as chair of the Bibliographic Control Committee; she is succeeded by Linda Barnhart. Leslie Troutman is stepping down as chair of the Reference and Public Services Committee in order to devote her full attention to the position of Program Chair for the 1997 meeting. She is succeeded by a new chair on the next page
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President’s Report

Search Committees for the Executive Secretary, Index and Bibliography Series Editor, and MCB Editor positions completed their work in Seattle. We are pleased to announce the appointment of Bonita Boettcher as Executive Secretary, David Farneth as Index and Bibliography Series Editor, and Phil Schreur as the Music Cataloging Bulletin Editor (beginning with the September 1996 issue). Thanks are due to all of the Search Committees for their fine work.

On the Board of Directors, we are pleased to welcome 3 new Members-at-Large: Calvin Elliker, who will assume the role of Assistant Fiscal Officer; Marjorie Hassen, who will be the Assistant Parliamentarian; and, Mimi Tashiro, Assistant Reports Gatherer. Laura Snyder has been re-elected to the position of Recording Secretary, and Diane Parr Walker is the new Vice-President/President-Elect. I look forward to working with all of you in the years ahead.

We also bid fond and sad farewells to the outgoing Board members, each of whom made significant and long-lasting contributions to the work of our association: Fiscal Officer Jerry McBride, Parliamentarian John Shepard, Reports Gatherer Judy Tsou, and Past-President Michael Ochs. It was an honor for me to work closely with you during the past few years. Finally, we all owe an enormous debt of gratitude to Richard Griscom, who has served with utmost distinction as MLA’s Executive Secretary for the past four years. The Executive Secretary deals with more aspects of our association’s administration that virtually anyone else (including the President). Thank you, Dick, for giving so generously of your time and energies to MLA.

Among the highlights of the Seattle meeting was the Self-Study Steering Committee’s “Town Meeting,” which provided the opportunity for conference attendees to comment on the draft “Plan 2001” document which was sent to the entire membership earlier this year. Coordinated by Steering Committee Chair Mary Davidson and expertly led by our facilitator George Soete, the Town Meeting proved to be a lively forum in which members generously shared their perceptions of the plan and ideas on future directions for MLA. The draft plan is presently undergoing final revision based on the comments received at the Town Meeting as well as comments from members who were unable to attend. It will be presented to the Board in June, after which an implementation plan will be developed. Special thanks are due to Mary Davidson for shepherding us through this very important process, and to all who have generously shared their ideas and helped to contribute to the plan’s development. I look forward to keeping you all informed of the next steps.

How to Subscribe to MLA-L

Indiana University hosts MLA-L, a mail distribution service for the Music Library Association. Subscription to the list is at no charge beyond your usual e-mail costs. There are several ways to subscribe:

1. Send a mail message to listenerv@tiubvm.ucs.indiana.edu consisting of one line:
   subscribe MLA-L [your name].
2. Write to the listowners (owner-mla1@tiubvm.ucs.indiana.edu) with a request to be added.
3. If your host is on the BITNET network, you may subscribe through an interactive message. For IBM (via/cms) systems, type the command TELL LISTSERV AT TIUBVM SUBSCRIBE MLA-L [your name]. For VAX (vms) systems type SEND LISTSERV@TIUBVM SUBSCRIBE [your name]. Interactive messaging may not be available on your host computer.

Plenary Session:
Multimedia in the Music Library

Ian Fairclough, LSU in Shreveport

This session was conceived thanks to the agency of Dr. Fritz Dolak, Head of Educational Resources Public Services at Ball State University, who in 1991 founded MLA's Video Roundtable which sponsored the session. Through his development of multimedia at Ball State, Dolak provided the resources whereby the session's first presenter, Prof. Tim Smith, now Associate Professor of Music Theory at Northern Arizona University, developed his work with Bach's Goldberg Variations that constituted the first segment of Friday morning's session. This visit was Smith's second appearance as a guest presenter; in Kansas City in 1994 he had demonstrated his work in progress at the Video Roundtable session. Focusing on the canons, and including the fifteen based on the Goldberg ground discovered by Christoph Wolff, Smith's work uses multimedia technology to display the score, transpose it into inverse and retrograde forms, and elucidate some of the enigmas Bach wrote into his notation. In his "Canon Game," Smith has developed an educational tool which both instructs and entertains in this rigorously scholastic aspect of contrapuntal technique. He invited those present to access his home page, in which his ideas are developed further:

(No Web access? E-mail him at tas3@nauvax.unc.nau.edu)

The second half of the session featured multimedia works by faculty at the University of Washington. Richard Karpen, Associate Professor of Composition and Director of the Center for Advanced Research Technology in the Arts and Humanities (CARTAH) and of the School of Music Computer Center, gave a brief description of the centers' activities. William Overton Smith, Professor Emeritus in Composition, University of Washington, introduced and performed his Five canons for two clarinets and synthesizer, assisted by

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tered difficult patrons with a discomfiting complication, the lack of support from the administration. One librarian described having several instances of vandalism in her library, the patron denied it and the administration refused to support her. Another described a situation in which a patron demanded special privileges, and after being denied, called the librarian’s supervisor who promised the patron a letter of apology from the librarian!

Many offered supportive comments, but it was acknowledged that without the support of our supervisors, almost nothing can be done. Lynn Gullickson suggested that these problems would decrease if those administrators in charge of branch libraries came on site more frequently. Steve Fry instructed librarians to communicate with your supervisor “mediately” (using e-mail) when problems arise. This way your supervisor will have the facts from your perspective before the complaint gets to his or her desk.

In terms of being an effective supervisor, Steve Fry recommends the following three-point plan: 1. train those you supervise; 2. back them up when they are in a difficult situation; 3. don’t make exceptions.

Steve Fry asked the audience if anyone had ever called the police when dealing with abusive patrons. Caroline Dow of Lincoln City Libraries (Lincoln, NE) reported that after only an initial interview with an abusive patron, librarians call the guard. Steve Fry told of the patron who handed a student worker a note telling her to take off her clothes, he had a gun. The patron was incarcerated on the basis of the note. Suki Sommer of New York Public Library reported numerous physical attacks, and although the police are summoned, there is little that can be done legally.

Another type of difficult patron is the delusional patron. Ned Quist suggested that these patrons need to be treated politely, but that the librarian must be able to move on. Jeanette Casey instructs her staff to listen, to be polite, but also not to be sucked in.

Several questions arose concerning patrons with unmanageable body odor. Jeanette Casey suggested the solution used at Chicago Public Library, a sign which tells the patron that people who have neglected their personal hygiene to the point of being offensive may be asked to leave. The question was raised concerning whether or not this was supported in the courts, with differing opinions being offered.

Lynn Gullickson commented that working with staff who are delusional or mentally ill is worse because they never go away, which opened the door to a lively discussion concerning working with difficult staff members. A librarian reported on supervising a long-time librarian who talks and rambles, meetings are filled with her chatter. She doesn’t respond to indirect attempts to quiet her, a direct approach hasn’t been tried.

Suggestions included sending her to a staff development program, using her yearly evaluations to suggest specific changes, being direct and providing feedback, and asking her to write instead of talk. Beth Christensen suggested having departmental discussions on effective meetings and providing a time keeper. Another MLA member reported that she supervised a difficult person in a two-person library, and although she was determined to make it work, she didn’t succeed. She suggests that others in this situation do two things: 1. follow university policy for difficulties, and 2. don’t internalize or blame or yourself. Another told a similar story of trying to be generous, giving a co-worker the benefit of the doubt, and having his co-worker steal and vandalize library materials!

According to Mark Tolleson, sometimes situations with difficult co-workers can be solved. He worked with a chronically late employee, suggesting that the employee would feel better about himself if he came to work on time and helped him find ways to accomplish this. And it worked!

One member then raised the question, “What about the incompetent supervisor?” The panelists shook their heads collectively and sighed. Jeanette Casey noted that although there are books written on the topic, it is dangerous and tricky ground. She stated that hopefully there is organizational policy to deal with the situation. Lynn Gullickson believes it is one of the most difficult situations. She suggested gaining peer support, and also going to sources outside the library such as employee assistance programs or personnel offices to ask for viable alternatives. It was noted that documentation is important but even that cannot guarantee a happy ending. Jeanette Casey suggested getting to know the people in personnel before you need them, they can be wonderful allies.

Dorothy Bognar stated that she works in a union shop. The Labor Relations Board gave a management workshop on “progressive discipline” which emphasized using documentation. Vincent Pelote noted that workshops given by a union are one positive aspect of working in a union environment. It was acknowledged that the “down-side” of the union is seen when one has to try to fire a staff person in a union shop.

Another question concerned disciplining patrons for various offenses. Can we discipline if we know of the offense? And wouldn’t it be more effective to call outside police rather than campus police? Vincent Pelote noted that in most places, university regulations dictate that campus police are called first. Beth Christensen stated continued on the next page
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problems, the most significant ones being (a) that users can’t keep track of what databases they are using, (b) it is difficult for staff to assist patrons when staff regularly use a different platform from the public, and (c) though the library supports a single user interface, the databases are often very different from each other in structure, so search results will not be uniform across databases, though patron expectations are for the same results. Everyone agreed that instruction and user aids are key to addressing these issues. Mentioned later in the session was the related issue of the importance of teaching evaluation and critical thinking skills when assisting patrons with electronic resources, especially items found on the Web.

A panelist then changed the direction of the session by asking the question: “Should music branch libraries continue to exist if parent institutions cannot support their networking needs?” Most respondents indicated that their branch libraries were fully “hooked-in” to the main library network and that this has improved branch library service, providing wider access and therefore more use of its collection and services. We can now help music students with non-music resources instead of sending them to non-music specialists for assistance. It was noted that the integration of technology has coincided with the growth of interdisciplinary studies. This situation demands that music librarians must not only cope with technology and networked resources, but that they become familiar with the many non-music materials now available on site to serve this new clientele. We truly do now have “one stop shopping.”

The next issue which generated a lot of response was that of patrons and staff being able to access “the network” from anywhere. Questions and comments included: (a) What are the implications of being able to access resources from home, the office, the dormitory, and the library? What kinds of considerations come into play when we can work anywhere? Where or how does one draw the line when one can access work-related materials from home electronically? (b) How does one find time to keep up with new sources and software, revise and expand the instruction required by these constant changes, and continue to carry out administrative duties, collection development responsibilities, and other more traditional functions, especially when there is no support from colleagues to assist in these activities when one is working in a small branch library? (c) Staff and patrons are exhausted from constant change. Do patrons really want to be trained to use all these different electronic resources or do they “just want the score?” (d) Administration is seduced by technology and is using it to control staff by expecting more productivity while cutting budgets. Patrons expect more (the computer must have “everything”) in the form of instant gratification—and so we keep doing more, which is creating a very stressful environment. (e) Everyone agreed that they are receiving no training on new software or upgrades. (f) Given the amount of material available out there, one can easily become addicted to

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that it is best for a variety of reasons to use the university’s policies concerning discipline and not any that you have determined alone. Steve Fry told of catching a student mutilating a journal. He took it all the way to the University Librarian and the Dean of Students, setting a powerful example.

Undoubtedly, the most entertaining moment of the session came when Steve Fry asked if anyone would care to participate in a worst-name-calling competition. He observed that he just might win the competition, and proceeded by reading the letter from a disgruntled patron:

Steve Fry
UCLA

April 19, 1990

You scum-sucking pig.
You’re an evil man, Fry. You’ll rot
in hell for the wrong you’ve done me.
But what does a smirking nincompoop
like yourself care about such threats?
The back of my hand to you is what
you deserve.

Kiss my ass,
C. M—

Steve Fry wrapped up the session by stating nine themes which seemed clear from the discussion. Clip these and have them on hand with your bottle of aspirin:

1. Work with your supervisor and have support mechanisms in place before incidents occur.
3. Call security if appropriate.
4. Don’t take it personally.
5. There can be difficult staff as well as patrons.
6. Administration must support its staff.
7. Have policies in place.
9. Remain calm.

A comment that permeated the entire discussion was that many of these problems are, unfortunately, unsolvable. Difficult patrons will always be with us, incompetent supervisors must simply be dealt with, co-workers and those we supervise will have personalities that clash with our own and will make our professional lives difficult. It is a hazard of our profession. Perhaps some of us learned coping techniques from the session, certainly we all left feeling as if we are not alone in our situations. A sense of humor is a must, and if we can all aspire to the height of Steve Fry and know we are seen by some of those we deal with as scumsucking pigs and smirking nincompoops, our troubles may seem easier to bear. •

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cruising the Web, which could lead to information overload as well as take a physical toll on hands, a significant consideration for instrumental performers.

A few solutions were offered to the preceding set of problems: Staff must find a balance, make choices, and set limits. It was suggested that perhaps librarians need to lobby to control the pace of change in their libraries. A systematic training schedule for faculty and staff should be established and talented staff members encouraged to develop expertise in areas that may technically be outside of their job descriptions. Also, staff could push to standardize software on desktops and lobby for standardization throughout the industry.

Someone then asked the group how one should deal with administrators emnored with technology. This question prompted participants to voice a number of related concerns and opinions: (1) How does one cope with the movement to cut paper versions of journals and indexes, when the electronic equivalent is not always better, and which moves the burden of providing paper copy to the library. (2) Technology has been a positive influence on our profession in that it has raised our visibility because of our expertise in using and training others on a variety of popular sources (e.g. e-mail, the Web and online searching—you can’t find everything using keyword!) (3) Deborah Pierce noted that though the University of Washington has a great library catalog, it is still difficult to retrieve some types of music materials. Music’s unique needs are getting bypassed as library technology develops. (4) Libraries are experiencing new roles on campus, for instance, some library directors are now also heads of campus computing units. In the past, we were expected to learn new equipment and software via a “mind-meld” with the machine. Now that libraries and computing departments are combining to form new units, libraries may have a better chance of emphasizing training programs.

Ironically, a follow-up question describes the opposite problem, that is, what steps can one take when there is no funding from administration for technology? It was recommended that one may be able to create interest in this area by urging administration to try something like “First Search” or support the development of a hypercard stack for local collections. One could also compare the library to similar institutions that are farther along in using technology as a way of getting started. However, it was also observed that providing service without access to an OPAC or CD-ROM is not necessarily a bad thing. One should always ask “What’s the reason for automating?” and we should not purchase technology for its own sake.

Many observations were made concerning CD-ROM music reference products, followed by a question asking how MLA could influence vendors in order to address product weaknesses. Specifically, it was noted that at several institutions currently subscribing to the Music Index on CD-ROM, patrons refuse to use the print version, even when it is pointed out that the CD-ROM does not offer the same chronological coverage as the paper version and is in some ways a weaker or flawed index. Some institutions have chosen not to purchase the CD-ROM version because of these weaknesses. It was suggested that librarians should be vocal about their needs and expectations for these types of products when dealing with vendors and that it would be equally helpful if vendors would monitor professional listservs for comments.

Attendees’ closing remarks summarized the issues covered throughout the session: Technology is seductive with the result that one ends up working more because one can work anywhere at anytime. Staff need to realize that we each ultimately retain control over the quality of our lives. Librarians have always struggled with the moral imperative to try to be all things to all people, but in today’s technological environment, we can’t continue to meet this noble goal. We have to come to terms with the fact that there are going to be things we aren’t going to know. Something is going to have to give” as there will never be enough staff to cope with the ever increasing demands technology is creating. We must be prepared to regularly reevaluate and ask ourselves, “What can we stop doing?” And finally, it must be recognized that although trying to keep up in this new world is a struggle, it is also an imperative.

Fundraising in Seattle

Linda Solow Blotner, Chair

The Development Committee is very pleased to report on two successful fundraising efforts in Seattle. The Kevin Freeman Fund Endowment was enriched by $3,245 from 68 donors and 18 pledges. This brings this endowment to an amount sufficient to fund an award next year. We would like to thank all of the volunteers who served at the Freeman Table in Seattle: Joe Boonin, Garrett Bowles, Judy Clarence, Sarah Dorsey, Paula Elliot, David Gilbert, Mark McKnight, Beth Rebman, Suzanne Risley, Deborah Smith, Laura Snyder, Mimi Tashiro, Judy Tsou, and Diane Parr Walker. In addition, $25 was donated to the Epstein Fund.

We would also like to thank Bonnie Jo Dopp and all of her volunteers for their hard work on this year’s Silent Auction. Fun was had by all and $1,423 was raised for the MLA operating budget. [Please see her report in this Newsletter, p. 9.]
MLA Announces Publications Awards

Leslie Bennett, Publicity Officer

The Music Library Association, at its 65th annual meeting held in Seattle, Washington from 7-11 February 1996, announced the winners of a number of awards given by the organization for excellence in publication. Recipients of the awards included Donald Burrows, Cranfield, England; Martha J. Ronish, Albuquerque, NM; Barry Kernfeld, State College, PA; Howard Rye, London, England; and Stephen Miles, Sarasota, FL.

The Vincent H. Duckles Award, established to recognize the best book-length bibliography or research tool in music published during 1994, was given to A Catalogue of Handel's Musical Autographs, compiled by Professor Donald Burrows and Dr. Martha J. Ronish, and published by Oxford University Press. In recommending this award, the MLA Publication Awards Committee wrote: "The authors' painstaking and expert analysis of the paper types, staving patterns, and folio structures of all of Handel's original manuscripts furnish scholars with a wealth of new evidence about the chronology and compositional histories of his works. More broadly, this richly detailed study serves as a powerful demonstration of what can be learned from watermarks and rastra measurements when considered in the context of a large and coherent repertory of sources."

The Eva Judd O'Meara Award, which recognizes the best review published in Notes: the Quarterly Journal of the Music Library Association during 1994, was given to Stephen Miles for his review of Wireless Imagination: Sound, Radio, and the Avant-Garde, edited by Douglas Kahn and Richard Whitehead, and published in Notes 51/1 (September 1994), pp. 65-68. In its report, the Publication Awards Committee wrote, "Critiquing a collection he describes as 'brilliantly excessive and flawed,' Miles skillfully weaves commentary on a variety of essays into a unified discussion of musical modernism in the throes of its struggle with early sound technology. In language both crisp and elegant he succeeds not only in addressing the contents of the volume at hand, but also in making his own contribution to the dialogue concerning the modernist epoch.'"

The Richard S. Hill Award, recognizing the best article on music librarianship or article of a music-bibliographic nature published during 1994, was awarded to Barry Kernfeld and Howard Rye for their two-part article, "Comprehensive Discographies of Jazz, Blues, and Gospel" which was published in Notes 51/2 (December 1994) and 51/3 (March 1995). In recommending Mr. Kernfeld and Mr. Rye's article for award, the MLA Publication Awards Committee noted: "In this masterfully double article two eminent authorities have provided non-specialists with a thorough and lucid guide to an important but very confusing area of music bibliography. Scholars and librarians alike will benefit greatly from their probing and outspoken account of these often arcane, idiosyncratic, and overlapping compilations."

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his student Connie Chen. It was a coincidence that canonical works formed a link between the two part of the session; however, in both the exposition of Bach and the performance of today's works multimedia has proven especially apt for canonical techniques. In Smith's work, the score and the synthetic component are realized electronically, with the score projected onto a screen for live performance. The clarinetists play at different tempi, according to two visual prompts which traverse the notation, and sometimes follow the score in different directions. This performance was followed by a demonstration of the multimedia version (in progress) of The Modern Trombone by Stuart Dempster, Professor of Trombone. Chad Kirby, doctoral student in trombone and Graduate Staff Assistant for the School of Music Computer Center, presented the work, which featured video performances of two works commissioned for the book: Robert Erickson's General Speech and Luciano Berio's Sequenza V.‡

Preparation for a session of this nature is the result of cooperation among many individuals without whom the session could not have taken place. Space does not permit mention of all of them; however, special credit is due to Jim Farrington, Program Chair, and Deborah Pierce, Local Arrangements Chair, for their unstinting efforts over the course of more than a year, as well as to Dr. Charles Hiestand of CARTAH and Chad Kirby who assisted with equipment set-up and testing starting at 6:30 AM Friday.

‡William Overton Smith and Stuart Dempster also featured elsewhere in the conference program: as guests of the Contemporary Music Roundtable; and as co-directors of the Contemporary Group, hosts of Saturday night's concert.

Chapter Grants
Deadline Approaches

The deadline for chapter grant applications is 22 April 1996. Submit your application to:
Diane Parr Walker
MLA Vice President/President Elect
1437 Rugby Avenue
Charlottesville, VA 22903

Questions may be addressed to Diane at dpw@virginia.edu, or telephone her at the University of Virginia Music Library at (804) 924-7041. Please submit applications in hard copy by USPS mail.
To introduce this installment of E-Mail Digest, I was tempted to paraphrase Garrison Keillor’s line, “It’s been a quiet week in Lake Wobegone.” The past months (November – February) have been quiet inasmuch as MLA-L has seen a minimum of lengthy philosophical discussions or sharply divided exchanges of opinion on flashpoint issues. This is not to suggest that the amount of communication over the list diminished. There was plenty of traffic. But it consisted mainly of people making announcements, asking specific questions, and getting results.

On a preservation-related issue, Alan Green (Ohio State) posed the question, “Which brand of reel audio tape do you use for preservation activities at your institution?” Out of nine respondents, three used 3M 908, two used 3M 996, and one each of the remainder used 3M 966, AGFA 468, Ampex 456, and Maxell XL 1. In summarizing these responses, Alan noted that, ironically, 3M had just announced plans to get out of the audio tape business.

Jon Liechty (Indiana University) turned to MLA-L for advice on managing the shelving of sound recordings in a closed-stack area. Student workers were unhappy with the procedure at IU, which required them to flag each reshelved item. Later, a supervisor would come by to check their work. Several postings to the list saw nothing wrong with this process, providing it is limited to a student’s training period. Once shelves have proven their competence, it becomes a duplication of labor to recheck their work so thoroughly. As an alternative, others recommended systematic shelf-reading projects, with individual students assigned the responsibility for specific sections of the collection.

On the cataloging front, Sheila Torres-Blank called for opinions regarding the usefulness of including durations in sound recording contents notes. Is it worth the trouble of adding timings for individual tracks to copy cataloging records when this information is lacking? Among the MLA-L readers who addressed this question, there were two schools of thought. One group felt that durations should be added, as a matter of course, in order to better serve library users. Examples were given of how durations might be important to radio programmers or to professors planning to play a recording in class. The other group doubted that there is much use for durations in catalog records. To their thinking, the amount of cataloger time required to add the durations—especially for popular music recordings consisting of a large number of short songs—would be better spent attending to more critical parts of the record, such as access points. However, there was agreement across the board that it is a good idea to include durations in the contents notes of original records contributed to one of the bibliographic utilities. That way, only one person—instead of hundreds—has to go to the trouble of keying in the timings.

There were many questions submitted by librarians on behalf of their users. For instance: Is there a published listing of European music festivals? ... of summer music camps?

A similar query was for an up-to-date listing of summer music camps. Janet B. Winzenburger (Cleveland Institute of Music) recommended the latest edition of The Annual Directory of Summer Music Programs, available from Music Resources.

And where can ads for orchestral jobs in France be found? The monthly periodicals The Overseas Musician and Le Monde de la Musique were both suggested.

MLA-L readers came to the assistance of Allison Rubia (University of Cape Town) in tracking down published reproductions of the paintings by Victor Hartmann that inspired Mussorgsky’s Pictures at an Exhibition. Among the sources identified were three editions of the score: the 1983 Breitkopf & Hartel edition (Edition Breitkopf Nr. 8112), the 1952 International Music Co. edition (publisher’s no. 1250), and the 1981 (c1975) Muzyka facsimile edition. Michael Russ’ book Mussorgsky: Pictures at an Exhibition (Cambridge University Press, 1992) also includes reproductions of the Hartmann paintings, as does an article by Alfred Frankenstei entitled “Victor Hartmann and Modest Mussorgsky” appearing in Musical Quarterly 25/3 (1939).

Tess Kasling (Saint John’s University) asked for ideas on locating music dedicated to AIDS victims or composed on the theme of AIDS itself. One suggestion for locating appropriate titles was to perform a catalog search using the Library of Congress subject heading “AIDS (Disease)—Songs and music.” The Ladieslipper Catalog was recommended as a helpful source. A large number of specific titles were mentioned, scores and recordings alike, ranging from Bruce Springsteen’s Streets of Philadelphia to John Corigliano’s Symphony no. 1. Cited most often was The AIDS Quilt Songbook (Boosey & Hawkes, 1993), which is also available as a sound recording under the same title (Harmonia Mundi, 1994).

It is widely known that Johann Sebastian Bach was prolific as both a...
Don Roberts Receives the MLA Citation

Leslie Bennett,
MLA Publicity Officer

The Music Library Association awarded the Music Library Association Citation to Don L. Roberts, a past president of the Music Library Association, in recognition of his distinguished service to music librarianship.

In presenting the citation to Don at the 1996 annual convention, Jane Gottlieb, current president of MLA, noted that MLA acknowledged him as "a dedicated and devoted leader of the world community of music librarians. His generous and broadly inclusive vision of musical life serves as an inspiration for all of us."

Mr. Roberts's current position is Head of the Music Library at Northwestern University in Evanston, Illinois.

Don has served the Music Library Association in a number of capacities, including President Elect/President/Past President from 1990 through 1994; Board Member-at-Large, 1977-79; Newsletter Editor, 1971-73; Nominating Committee Chair, 1988; IAML-US/MLA Joint Committee Chair, 1981-82; and Local Arrangements Chair in 1969 and 1973. He has served on numerous committees, most notably on the RILM-US Founding Committee. He has also been active in the Midwest Chapter of MLA, serving as Chair in 1971-73 and as Chair of the Archives and Nominating Committees.

Perhaps even more indicative of Don's commitment to the world of music librarianship have been his activities at the international level. He is currently serving as the Past President of the International Association of Music Libraries, Archives, and Documentation Centres (IAML), having been President from 1992-95. He has been a member of the IAML Board since 1985, serving as Treasurer, Council Member, President of the Commission on Education and Training, and Chair and Secretary/Treasurer of the U.S. branch. He has also been active in the International Federation of Library Associations, and served on the Standing Committee on Library School and Other Training Aspects from 1978-85.

Don L. Roberts's great knowledge of and interest in the music of the world has led to positions as Treasurer for the Society for Ethnomusicology (1978-80) and as Councilor in that organization for four terms. He has also participated in numerous panels on world music at conferences.

Closer to home, Don's love of the organizations involved with music has kept him active in the Association for Recorded Sound Collections, serving as President of this association from 1971-74; the Sonneck Society, where he chaired the 1988 Irving Lowens Award Committee; and the US RILM Governing Committee, serving from 1988-92.

When not pursuing library-related activities, Don has served the Albuquerque Symphony Orchestra as President and Personnel Manager and bassoonist. He is also known for his appreciation and knowledge of fine wines and food, a hobby that he has pursued whenever music librarians gather around the world.

Silent Auction
in Seattle

Bonnie Jo Dupp,
1996 Silent Auction Coordinator

The third annual Silent Auction featured more than 150 donated items that went to bidders for as little as $2.00 or as much as $75.00. Many thanks to all contributors, especially our exhibitor donors: Alfred Publishing, A-R Editions, Audio Buff, Broude Brothers, Harrassowitz and Theodore Front. Thanks also to everyone who placed a bid and to all who volunteered to help run the auction itself. Laura Dankner, past chair of the auction, served as co-anchor and color commentator. Lynn Jaffe and Dorman Smith served with steadfast constancy and seemed particularly attuned to knowing when they might be needed most, even when they weren't "scheduled at the desk." Carolyn Dow donated 26,000 stitches and her entire Saturday morning to the cause. Julia Marshall brought musical instruments that can only be described as "collector's items" (Snoopy's mouth harp, a French horn kazoo, etc.) and served long hours on Friday evening. More than a dozen MLA members donated time and offered suggestions for improvement, so next year's auction may run more smoothly. First time attendee Judith Fortmiller worked with enthusiasm from the beginning of business on Wednesday night throughout the end of the auction. This is truly a group effort, and we can all be happy to know that MLA's operating budget earned $1423.50 on the Silent Auction this year. Begin now to tuck away items for the auction in New Orleans!

E-Mail Digest

continued from the previous page
composer and a father. Where can one find a comprehensive listing of his 20 children, along with their dates? After having no luck turning up this information in a number of standard sources, Nancy Stokes (University of Akron) consulted MLA-L for ideas. The following were found to fit the bill: Herbert Kupferberg's Book of Classical Music Lists, Hermann Kock's Genealogisches Lexikon der Familie Bach, Charles Sanford Terry's Johann Sebastian Bach: A Biography, and Eduard Reeser's The Sons of Bach.

News of Nicolas Slonimsky's death on Christmas Day 1995 reached MLA-L subscribers courtesy of a posting by Stephen Fry (UCLA). Stephen's subsequent account of the Slonimsky memorial event, held at UCLA on 22 January 1996, was greatly appreciated by the many readers of MLA-L who have a special place in their hearts for the "Tyrranosaurus Rex of Lexicography". [The text of Stephen Fry's heartfelt account can be found on p. 13. — Ed.]
Town Meeting Attendees Respond to MLA’s “Plan 2001”

Mary Wallace Davidson,
Eastman School of Music,
Self-Study Steering Committee Chair

The first ever MLA Town Meeting, sponsored by the MLA Self-Study Steering Committee, was held Saturday morning 10 February 1996, and was well attended. Jane Gottlieb introduced the session with a call for thoughtful discussion, and thanked the other members of the committee (Ralph Papakian, Sherry Vellucci, and Diane Parr Walker). Mary Wallace Davidson, Chair, reviewed the process to date, and commented on some of the findings of the survey, which received a good response (61.5%), and lots of useful added comments. She described the retreat held in Chicago in November 1995, and thanked the ten participants (Lenore Coral, Cornell University; David Farneth, Kurt Weill Foundation for Music; Jane Gottlieb, The Juilliard School; Laura Gayle Green, University of Missouri at Kansas City; Amanda Maple, Pennsylvania State University; Mark McKnight, University of North Texas; Suki Sommer, New York Public Library; Gordon Theil, University of California at Los Angeles; Leslie Troutman, University of Illinois at Urbana-Champaign; Dan Zager, Oberlin College Conservatory of Music), assisted by consultant George Soete, who developed “Plan 2001.”

This document, distributed in January to all individual members, provided the basis of the Town Meeting’s deliberations, again facilitated by Soete. Comments and suggestions focused chiefly on the suggested centralization of administrative functions, the advisability of increasing the membership, the role of the chapters, and programs for paraprofessionals. This lively discussion was captured as it occurred by Soete on his transparencies, by MLA’s Recording Secretary Laura Snyder, and by Marjorie Hassen, of MLA’s Joint Committee on Archives, with her trusty tape recorder. A final report, incorporating this discussion, as well as that generated by a subsequent call on MLA-L for comments from those who could not attend, will be submitted to the MLA Board in June.

E-Auction Held for Freeman Fund

Mimi Tasbin,
for the Northern California Chapter

The Northern California Chapter held an electronic auction in October to benefit the Kevin Freeman Fund, established to provide financial support for relatively new MLA members to attend their first MLA conference. One hundred and seventy-three lots were offered of books, scores, sound recordings, and other music-related items. All bidding was done electronically and participants were notified four times of prevailing bids during the course of the auction. Winning bids totalled $2597.

Generous donations of auction items were received from the Kronos Quartet, Harvard University, Stanford University, the University of California campuses at Berkeley and Davis, Michael Colby, and several anonymous donors. We wish to thank these donors as well as all who participated and made the auction a success.

Proceeds from the auction together with funds received and pledged during the Seattle convention will complete the endowment for the Freeman Fund. The first Kevin Freeman Travel Grant will be given prior to our 1997 New Orleans convention.

Special Achievement Award Goes to John Howard

[The following letter was read publicly at the MLA Business Meeting at the Seattle conference. — Ed.]

Mr. John B. Howard
Ede Kuhn Loeb Music Library
Harvard University

Dear John,

The Music Library Association Board of Directors is pleased to grant you its Special Achievement Award in recognition of your prodigious and extraordinarily creative work for the U.S. RISM Series A/II project. You have been instrumental in gaining the funding and support necessary to keep the project alive, and have advanced it technologically so that the bibliographic records of musical manuscripts held by libraries in the U.S. along with their musical incipits in staff notation can be accessed via the Internet. This is an enormous achievement which has been recognized and adopted by the international RISM body, so that in the foreseeable future all of the RISM A/II data will be available in the same way. Finally, we are grateful that you are keeping us all abreast of the latest information on the various RISM projects by creating and maintaining the U.S. RISM World Wide Web home page.

MLA is indeed honored to be able to recognize your vast achievements on the RISM project, which will have an enormous impact on music scholarship for years to come.

Enclosed is a check for $500.00, which represents the monetary aspect of the award.

John, please accept my warmest congratulations and sincere thanks for the important work you have accomplished.

Sincerely,
Jane Gottlieb
President
Committee Reports

Education Committee Report

Roberta Chodacki,
East Carolina University, Chair

For the first time in its history, the Education Committee co-sponsored with the Preservation and Legislation Committees two full-day Continuing Education Pre-Conference Workshops at the annual meeting in Seattle. Fifty-two MLA members attended the "Copyright Law and the Music Library in the Age of Technology" session conducted by Kenneth Crews (Director of the Copyright Management Center, Indiana-Purdue University) and eighteen attended the "Music Conservation Workshop" conducted by Ted Honea (Sibley Music Library, Eastman School of Music).

The committee also sponsored two very well attended Ask MLA sessions: "Coping With Difficult People and Situations" and "Managing Technological Change." [Session reports begin on p.1 of this Newsletter. — Ed.] Both programs generated lively discussion on these very timely issues.

We were pleased to welcome several guests at both of our business meetings where we discussed programming for future annual meetings, the upcoming edition (1996-97) of the Directory of Library School Offerings in Music Librarianship to be compiled by Raymond White, as well as a CE proposal employing the Internet. One exciting addition scheduled for the meeting in New Orleans is a Poster Sessions program (description and application form may be found on pages 21-22 of this issue) coordinated by Lois Kuyper-Rushing. The committee plans to develop proposals for Ask MLA sessions (coordinated by H. Stephen Wright) and workshops (coordinated by Laurie Sampsel with assistance by Paula Elliot and Raymond White).

Committee members are always pleased and very much appreciate comments from the membership on any current or proposed programs as well as suggestions for new projects. You may send comments to or request additional information from the committee chair or members mentioned above.

MARC Formats Subcommittee of the Bibliographic Control Committee

Karen Little, Chair,
Subcommittee on MARC Formats

At the Subcommittee on MARC Formats' open meeting, several topics of interest were discussed. Attendees were first brought up to date on the status of the form of musical composition codes in bibliographic records (008/18-19 and 047). As a result of comments received by the subcommittee in Atlanta, a recommendation that the status of the codes remain the same for the time being was submitted to the MARC Standards Office at the Library of Congress in the Spring. There has been no further activity concerning these codes.

The implementation of the musical sharp sign continues to be of interest. It was reported that the current status of the musical sharp sign is that there are plans for implementation by the Library of Congress but that there is no timetable for this implementation. The Subcommittee will announce any change in this status.

Issues of format integration also continues to be a topic of great interest. Kathy Glennan presented a summary of the changes included in the final phase of format integration which is scheduled to occur on 4 March 1996.

New business included a discussion of the current move underway to align formats (USMARC), (CAN/MARC), and (UKMARC). Specific changes suggested by CAN/MARC users to facilitate alignment with the USMARC bibliographic format that have implications for music materials were discussed. These comments, and others received by 1 April 1996, will be forwarded to the MARC Standards Office.

Finally, subcommittee members and attendees discussed current uses of the 028 and 037 fields and how those fields might be defined to better reflect current practice. Anyone wishing to contribute to that discussion may contact any subcommittee member.

Online Reference Services Subcommittee of the Reference and Public Service Committee

Charles Reynolds,
University of Michigan

The Online Reference Services Subcommittee session was attended by over 100 conferees and featured two speakers, Alan Green (Ohio State University) and Michael Colby (University of California at Davis). Green presented "Three Electronic Versions of RILM," comparing NISC Muse on CD-ROM, and OCLC's FirstSearch and Epic online services. Differences in novice, advanced, and expert search interfaces were demonstrated by constructing a sample search on Danish composers, and performing it across the databases. Proximity and adjacency operators and output options were also discussed.

Michael Colby's presentation focused on indexing of music journals in general online databases, including Expanded Academic Index, Current Contents, ArticleFirst, Uncover, Inside Information, Humanities Abstracts, and Faxon Finder. Featured were detailed tables comparing and contrasting the databases in areas of subject coverage (for example, musicology, composition and theory, and music education), most frequently indexed titles, titles not indexed, and accuracy of indexing.

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Committee Reports

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In closing, Colby noted that there are twenty core music journals indexed by all seven databases, and that while none compares in scope to RILM or Music Index, the general databases do offer the advantage of currency.

Preservation Committee

Brenda Nelson-Strauss,
Chicago Symphony Archives, Chair

The Preservation Committee held its annual business meeting on Thursday afternoon to review past projects and draft plans for the coming year. Ted Honea and Wayne Shoaf reported on the Music Conservation pre-conference workshop jointly sponsored by the Preservation and Education committees. Of the seventeen participants, 76% were from academic libraries, 12% from conservatories, and 6% each from institutional and archival collections. All participants thought very highly of the presenter, Ted Honea, as well as the workshop contents, structure, and use of visual aids. The few negative comments that were received focused primarily on the size of the room and the limited amount of time available for hands-on activities. The committee briefly discussed the pros and cons of sponsoring regional music conservation workshops but no specific plans were implemented.

For the past few years the committee has explored the possibility of organizing an invitational seminar to establish preservation priorities for music in recorded form. Though we still believe there is a great need for identifying and discussing audio preservation priorities on a national level, funding is now extremely limited. Consequently, the committee will closely monitor other preservation groups, particularly those within ALA and SAA that have shown an interest in recorded sound and magnetic media issues, and seek opportunities for cooperative ventures.

Several topics for the 1997 program in New Orleans were suggested and the committee decided to investigate the feasibility of co-sponsoring another pre-conference workshop with the Education Committee focusing on disaster preparedness and recovery. The topic has not been addressed at previous MLA conferences and, since SOLINET's preservation office offers the workshop on a contract basis, planning would be simplified and fees relatively low. The idea was subsequently presented to the Education Committee by Brenda Nelson-Strauss, and the committee requested that a proposal be drafted for review at the spring board meeting. The Preservation Committee will also begin to explore opportunities for preservation-related tours, workshops, and/or sessions for the 1998 meeting since it will be held in the vicinity of the Northeast Document Conservation Center (NEDCC) and several universities with well-established preservation programs.

An open meeting was held on Friday afternoon featuring a presentation by Kathleen Haeflinger on "Preserving Music Materials, Past and Future: Technological and Practical Solutions." Kathleen provided an overview of the preservation efforts of early music librarians including historic concerns about music binding, followed by an overview of current preservation practices including microfilming, replacement photocopying, mass deacidification, and digitization. The presentation also included a thorough review of the literature. [See the Lasting Concerns column in this issue for further discussion.]

Dr. Norm Cohen Receives First Epstein Award

Jean Geil, past Chair,
Epstein Award Committee

It was announced at the MLA annual meeting in Seattle that Dr. Norm Cohen is to receive a grant of $1,000 as the first recipient of the Dena Epstein Award for Archival and Library Research in American Music. Dr. Cohen plans to compile a checklist of pocket songsters published in the United States between 1860 and 1899, accompanied by a report on songsters as a genre within the published popular music literature of that era. With the financial support provided by the award, Dr. Cohen plans to travel to Los Angeles, Murfreesboro, Tennessee, and Washington, DC, to examine collections of songsters at UCLA, the Henry E. Huntington Library, The Center for Popular Music at Middle Tennessee State University, and the Library of Congress.

Although detailed bibliographic description is available for eighteenth- and early-nineteenth-century American songsters, nothing comparable has been attempted for songster production throughout the remainder of the nineteenth century. Dr. Cohen's project represents the beginning stage of an important and much larger program to survey the role of songsters within popular music trends and practices of the era.

Norm Cohen has been active within the John Edwards Memorial Foundation since the 1960s. Among numerous other publications, he is the author of Traditional Anglo-American Folk Music: An Annotated Discography of Published Recordings (1994), and Long Steel Rail: The Railroad in American Folksong (1982). It gives us great pleasure to be able to initiate, through the generosity of Dena and Morton Epstein, a continuing program of support for library and archival research in the field of American music.
Many of you asked if I would describe the memorial tribute to Nicolas Slonimsky, who passed away on Christmas Day 1995, which was held last night, Monday, 22 January 1996, at the UCLA Faculty Center. I'd like to write about it as much for my own sake, putting together my thoughts about the event, as for my drive to document it. It is the kind of event that will stay with you for a long time, one that seems to represent the end of an era. It was memorable.

About 180 people from New York, Boston, Illinois, Texas, Arizona, and other areas, warm and cold, and from throughout California gathered in the California Room at the UCLA Faculty Center. It is located just across the street from Schoenberg Hall where Nicolas Slonimsky, along with Lukas Foss, Roger Wagner, Roy Harris, John Vincent, and even Arnold Schoenberg himself had taught in the old days. Even now the Musicology Department is chaired by none other than Susan McClary.

How fitting, then, that the California Room was filled with illustrious names in the musical world last night. There was laughter, and exclamations of surprise, as friends of Nicolas who hadn't seen each other for many years caught up with their respective lives. As we took our seats, Electra Slonimsky Youke, Nicolas's daughter, came up to the lectern and welcomed everyone to the Memorial. She remarked how happy she was to see so many old friends, thanked us all for coming, and proceeded to explain what it was like to be the daughter of Slonimsky. Her remarks were loving and low-key, setting the tone for the event, as she talked about being a child at the family's dinners with Ruggles, Cowell, Varese and "new music" people. She spoke about Nicolas's fascination with the world about him, especially ideas, and his struggles with his careers. "He was very cerebral, actually," she concluded. Then she introduced composer David Raksin, perhaps Slonimsky's best friend. Raksin served as emcee through the evening, introducing each guest speaker in turn with a friendly quip.

Raksin introduced Ernest Fleischmann, Executive Vice President and Managing Director of the Los Angeles Philharmonic, who spoke about Slonimsky's early and short-lived conducting career in Los Angeles, especially at the Hollywood Bowl. He pointed out how Slonimsky's programs of new music ran against the wishes of the Hollywood Bowl supporters, and his career there was summarily terminated. And yet 60 years later the new music programs of Esa-Pekka Salonen are welcomed. Fleischmann also noted that the essence of each musician in Baker's was described perfectly by Electra Slonimsky Youke spoke about Nicolas's fascination with the world about him, especially ideas, and his struggles with his careers.

Slonimsky in just the right word or phrase.

David Raksin then gave his own accounting of his friendship with Slonimsky, offering a series of funny anecdotes, but also describing his depth and intellectual capacity. He remarked on the 90th birthday celebration and the 95th birthday event—both in the UCLA Faculty Center—as well as on the gala 100th birthday celebration at the L.A. Museum of Modern Art, which Frank Zappa attended. He termed Slonimsky as the "Tyrannosaur Rex of Lex."

Laura Kuhn, Director of the Interdisciplinary Fine Arts program at the Arizona State University West campus in Phoenix, spoke about working with Slonimsky on the late Baker's editions and on his biography Perfect Pitch. She was bowled over by the events of his life, as reflected in the book, and by the staggering number of interests and endeavors in which Slonimsky excelled.

Lawrence Weschler, whose profiles of Slonimsky graced the pages of the New Yorker many years ago and in the current issue, talked about how giant a figure Nicolas seemed to be to him, at age 7, when Slonimsky visited his grandfather, the composer Ernst Toch, for dinner. Weschler mentioned witnessing Slonimsky in UCLA classes in the mid-1980's when Nicolas was invited to lecture. Then he read from his early New Yorker profile.

Karen Murphy, Slonimsky's secretary for many years, chatted about how it was to work with him: the fun, the work, the tribulations, the visitors to his home, the zany pranks, and especially everyone's love for him. Ida James, his housekeeper for many years, was ill with the flu and could not come to speak.

Robert Stevenson, long-time UCLA music and musicology professor (he came to UCLA in 1949), spoke briefly but with admiration about Slonimsky's stature in the world of music, his many accomplishments, and about many of his recent tributes. David Raksin introduced Stevenson as possibly the only man Slonimsky's intellectual equal. Quite a tribute to both men.

Betsy Freeman, wealthy supporter of the arts in Los Angeles and long-time Slonimsky friend, described his intellect and curiosity about things musical, and related two Slonimsky stories. Betty had arranged for his 100th birthday celebration, and for the special birthday pieces composed by Leonard Bernstein and Lukas Foss played there.

Jennifer Batten, the wild and comely rock guitarist whose recording of "Flight of the Bumblebee" on her ibanez electric was a sensation, had been drawn to Slonimsky by his Thesaurus of Scales and Melodic Patterns. Following her tour with Michael Jackson a decade ago she became a devotee of Nicolas, and had continued on page fourteen.
In Memoriam

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him conduct one of her recordings. She described the slumber party she arranged for Nicolas on his 98th birthday with the bevy of beautiful women who had worked with him over the years. It was so successful, she said, that she arranged another slumber party, again at his home, for his 99th birthday, but this time with the addition of a professional stripper. "Ya don't believe it? Here's the scrapbook with the pictures!" (And it was videotaped!)

Slonimsky's personal physician for more than two decades, Dr. Charles Friedman, had brought Nicolas's medical records and gave us details of his health over the years. He said that Nicolas had always had a cholesterol count that fluctuated between 250 and 290, but in those days (the 1960s) no one worried much about it if it didn't reach 300. He said that a colonoscopy had revealed a small colon cancer, which was removed, and in 1991 he had suffered a small stroke. David Raksin quipped that it was probably a semicolonoscopy, knowing Nicolas.

Then it was my turn at the lectern. I described what Slonimsky had meant to music librarians with his work and by his example, and then read a an e-mail statement, today's equivalent of the telegram for an event like this, from MLA's own Suki Sommer. Here is her statement:

"A legend he was—yes. But he was more than that to music librarians who relied on his "Bible," Baker's Biographical Dictionary of Musicians, as their first line of defense in any workday encounter. As a librarian facing an anxious or demanding questioner, you could count on two things from Nicolas Slonimsky's work: accuracy and opinions.

"The accuracy is extraordinary (thank goodness!). The lengths he went to, to get the facts are documented in his inimitable preface to Baker's, which is required reading for all prospective music librarians. And the opinions? Well, shouldn't we all have opinions? But they also served to point a new audience in directions they might want to follow. Too few people today are willing to make those decisions: what were his most important works; what did he contribute; why was she important? Facts are not enough. We need informed direction and Nicolas Slonimsky was always ready and willing to point the way.

"A self styled Wunderkind, but one who excelled in the most demanding and exacting of disciplines, he will remain the greatest of music lexicographers, and—in one of his favorite words—dissuades of our time."

Then Joyce Jones, the first of the bevy of beautiful women who worked for Slonimsky over the years, talked about how she was a student at UCLA and took his editing/secretary/etc. job because it paid more—$2.50/hr.—than campus jobs. She recounted working for him for 15 years, through which time she married a scientist (whom Nicolas adored), and had a baby (for whom Nicolas sat while she worked afternoons at another job).

John Huszar described the documentary film he made about Slonimsky's life and trip to Russia. He said Nicolas was unfappable with all the cameras, lights, and action going on, and was as "good" off camera as on camera. He excitedly announced a "recently discovered" 17 second segment of silent film showing Slonimsky conducting at the Hollywood Bowl in 1933. The film was from Philip Kahgan's home movie collection which he made as a violinist in the L.A. orchestra in the 1920s and 30s. It was loaned by the UCLA Film and TV Archives, and prepared by Charles Barber and Huszar. The segment, and segments from the Slonimsky documentary, were shown following the speakers.

The final scheduled speaker was Kate Yourke, Slonimsky's granddaughter, who talked about the women in Slonimsky's life—"the pilgrimage of astonishing women" who worked for or with Nicolas. She spoke of the devotion of him to the family, and the incredible events she was associated with.

Audience members were invited to speak about Slonimsky, and several came up to the lectern. Jerome Kessler, cellist, spoke about making the recording on the Orion label of Slonimsky's Suite for Cello and Piano, and how Nicolas has made a lasting mark in the world. Gregg Hettensberger, critic for the Los Angeles Times, mentioned a few anecdotes and articles he wrote in covering Slonimsky in the L.A. Weekly. Alan Rich, music critic, described how his entry in Baker's was used by enemies to keep him from working for the Los Angeles Times when the Herald Examiner folded. John Santana, radio station KKGO announcer, described his taped interviews with Slonimsky. Composer Leon Leviot spoke lovingly about Slonimsky as a role model for himself, and about his last visit with Nicolas. And finally David Raksin read the poem "Who was That Crying" by Louise Gerst, inspired by the death of Slonimsky.

Following the showing of the films, the group gathered for the Faculty Center's excellent food, wine and soft drinks, for reminiscing with each other about Nicolas, and for renewing old acquaintances. It was a beautiful event, and we all left greater people than when we had come, thanks to Nicolas and his family.

Call for Papers

The Bethlehem Conferences on Moravian Music: Johann Friedrich Peter (1746-1813), his world and beyond, 24-27 October 1996, Bethlehem, PA.

Papers on Peter's life and music, music of other Moravian composers, other aspects of Moravian culture, or other colonial and post-revolutionary war music in America are welcome. Address inquiries to:

Carol A. Traupman-Carr
Moravian College Music Dept.
1200 Main Street
Bethlehem, PA 18018
The New York State/Ontario and New England Chapters held a joint meeting at Middlebury College, Middlebury, VT, 20-21 October 1995. Surrounded by the beautiful fall foliage, participants enjoyed two days of interesting presentations and meetings at the Middlebury College Arts Center, while spending free time in accommodations at the rustic Breadloaf Campus of Middlebury College.

The meeting began on Thursday evening, with a reception at the Breadloaf Inn hosted by Middlebury librarians, Jerry McBride and Joy Pile who did an outstanding job with local arrangements. The meeting was officially opened on Friday Morning with welcoming remarks from Ronald Rucker, Middlebury College Librarian.

The first presentation, "Heart of the Fugue: Interactive Hypertext Teaching Fugal Analysis," given by Gregory Viterci (Middlebury College), illustrated the vitality of using multimedia technology as a classroom teaching tool. With a Macintosh PowerPC using HyperCard software and built-in compact disc player, Viterci demonstrated a program he developed that displays a multifaceted analysis of J. S. Bach's fugues from Book 1 of the Well-Tempered Clavier integrating aural and visual representations of the music, along with introductory texts and structural diagrams in varying levels of complexity. Using this, students can study highlighted aspects of structural and harmonic analysis in real time, while listening to the recording. Also included in this program were biographical and historical information and a discussion of temperament. Although rather difficult and time-consuming to program, Viterci showed how hypertext stacks such as this can be powerfully effective aids toward musical understanding.

Furthering this theme, the second presentation reported on the course "Computing for Pedagogical and Cognitive Research," offered for the first time at the Eastman School of Music in the spring of 1995. This course taught the basic pedagogical and scientific principles necessary for students to design computer-assisted instruction in music and computer-implemented experiments in music cognition, using the Macintosh-based multimedia authoring tool HyperCard 2.2. The presenters, Alexander R. Brinkman and Elizabeth W. Marvin, faculty members at Eastman, described the curricular context of the course, gave an overview of its organization, and demonstrated a pedagogical method they developed to "use the tools to teach the tools." The entire presentation was implemented on a Macintosh and projected on-screen, which allowed conference participants to see first-hand the experiment on absolute-pitch perception that was designed and run as a part of the course. In addition, about a half-dozen of the students' very impressive final projects for the course were shown, including topics ranging from the music of Bach to Schubert to Cage, as well as music-theoretical tutorials on harmonic dictation and part-writing.

... ...

Following lunch and business meetings, a session entitled, "Access to Information in a Small Regional Archive" was presented by Jennifer Post, Curator of the Flanders Ballad Collection, Vermont Archive of Traditional Music. The collection of Helen Hartness Flanders, located in the Vermont Archive of Traditional Music at Middlebury College, includes field recordings of approximately 4,500 songs and tunes from New England (particularly Maine and Vermont) that Flanders collected from 1930 to 1966. There are also typescripts of lyrics, photographs of ballad singers, manuscripts, broadsides and chapbooks, and almost 4,000 printed books and journals. To enable a wider audience to access the collection, a home page is being currently designed for the WorldWide Web. All the recordings will be loaded as separate sound files, pictures and other materials will be scanned in, with all materials indexed and searchable. The usefulness of the hypermedia capability of the home page was demonstrated by the playing of a recorded ballad, as the transcribed lyrics and a photograph of the singer displayed simultaneously on the screen.

The Friday afternoon session concluded with a panel discussion focusing on the future of music cataloging. The panelists were Joy Pile (Middlebury College), Richard McRae (SUNY Buffalo), Jennifer Bowen (Eastman School of Music) and Margaret Chevian (Providence Public Library). Participants were asked to comment on the status of cataloging activities in their respective institutions, which was followed by a spirited question and answer period. Panelists and respondents alike noted the reduction in support for cataloging at a time of increasing demand and expanding resources is leading to a reevaluation of practices and assumptions in everything from authority control to subject—or even professional—specialization.

Friday afternoon activities concluded with tours of the Middlebury Arts Center. Following the sessions on Friday, participants enjoyed a banquet at the Breadloaf Inn, partially to honor the 30th anniversary of the New York/Ontario chapter. After the banquet, everyone braved the cold and continued on page sixteen.
Placement Service News

Elisabeth H. Rebman,
MLA Placement Officer

The MLA Mentoring Program was undertaken for the sixth year at the Seattle meeting. Twelve of the 40 first-time attendees who registered before the meeting requested mentors. Eighteen MLA members, 8 of whom were mentors at the past meeting in Atlanta, volunteered to be mentors. The Placement Officer matched first-time attendees and mentors according to their professional positions and expressed interests on their application forms. This personal contact and the First-Time Attendees Reception with presidential welcome, coordinated with activities of the New Members Roundtable and Personnel Subcommittee's Interviewing Workshop, provided those attending their first national MLA meeting with an array of personal contacts, professional information, and orientation to the activities of MLA. The Mentoring Program application form in the registration mailing, e-mail and fax have facilitated the application and matching process for applicants and Placement Officer alike. Those MLA members who have volunteered to be mentors deserve the thanks and praise of all MLA. It is their personal concern and efforts on behalf of new members which gives substance to MLA's goal of welcoming and including new members in MLA's activities. The value of the MLA Mentoring Program will likely intensify with MLA's efforts to develop a broader membership base under Plan 2001.

The Placement Service Desk drew interest from job seekers, representatives of institutions with current and upcoming position vacancies, despite the Desk's daily physical location change. While the names of the institutional representatives were made available to interested job seekers for informal contact, only MLA search committee members held formal interviews in Seattle. Several employers left copies of position descriptions for people to take, including two positions with pending funding not yet listed in the latest Job List.

Chapter Reports

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wind to attend a lively contra dance in the Breadloaf Barn.

The meeting concluded on Saturday morning when Dorothy Bognar (University of Connecticut) moderated a panel discussion on bibliographic instruction, entitled, "John Dewey meets the Starship Enterprise: Current issues in library user education." Drawing on parallels in the words of Dewey and Duckles, she noted that library user education should seek to combine a knowledge of resources with an understanding of learning theory and patron needs.

Diane Ota (Boston Public Library) discussed bibliographic instruction programs at her institution, which have primarily been targeted to graduate students at the Boston Conservatory and the Longy School of Music.

David Ossenkop described the program for undergraduate music majors at SUNY Potsdam's Crane School. In the past this instruction, which occurred in the context of freshman music literature classes, had focused on basics of library use and standard reference sources. In the fall of 1995, however, a new course, "Introduction to Literature and Theory," was initiated, which is required for all freshman, and includes acquiring library skills as an objective.

Next, Gary Galo, (SUNY Potsdam), discussed BI from a faculty point of view. He stressed the importance of music bibliography in writing papers for upper level courses, and perhaps even more importantly, for the development of skills needed for self-education.

Helen Lewis (University of Connecticut) discussed the integration of new technologies into BI, calling for a re-engineering or radical redesign of instruction and the use of new metaphors for the organization of information. Her library offers a series of electronic workshops and also sponsors a popular Technology Fair, designed to introduce users to the newest services available.

Finally, Philip Ponella (Eastman School of Music) spoke on methods of evaluation for bibliographic instruction.

The meeting was a great success and much credit should go to Jerry McBride and the staff at Middlebury College.

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

The First Prize winner of $1,000 in the 1995 Ninth Annual Competition is Dr. Michael L. Klein, visiting professor at the State University of New York at Buffalo for his paper, "Lutoslawski's Partita for violin and piano: A new perspective on his late music."

The Student Prize of $500 went to Joseph W. Rovner, Jr., a student at UC Berkeley for "Continuities and reflections: A comparison of Witold Lutoslawski's Third and Fourth Symphonies."

The deadline for submissions for the 1996 competition is 30 September, 1996. Please write

Wilk Prizes in Polish Music
USC School of Music
Los Angeles, CA 90089-0851
wilk@mizar.usc.edu
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, fax, and/or e-mail address of the researcher, followed by a summary of the project in the range of 25-100 words. The deadline for submissions for issue 105 is 26 April 1996; those received after that date will be considered for issue 106. Send submissions to:

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

Edie Tibbits, East Carolina University
(EDITIB@JOYNER.LIB.EDU; 919-328-6692; Fax 919-328-4834)

“Uniform Titles for Songs.” This publication, to be written in collaboration with Glenna Jolly, will include uniform titles for all of the songs of Schubert, Brahms, Schumann, and Grieg. It will also include uniform titles for a number of frequently anthologized songs of various other composers.

Epsteins Offer Matching Grant Opportunity

Linda Solow Blotner, Chair

The Development Committee is pleased to announce that once again Mort and Dena Epstein are generously offering to match donations made to MLA endowed funds. The Epsteins will match up to $5,000 in donations that are received before our 1997 annual meeting. This is an excellent way to double the significance of your gift. Please copy the form below and send it with your donation today!

Make checks payable to the Music Library Association and mail to:

Music Library Association, Inc.
P.O. Box 487
Canton, MA 02021

Please match my donation to:

- The Vincent H. Duckles Endowment
- The Dena Epstein Endowment
- The Kevin Freeman Endowment
- The Walter Gerboth Endowment
- General Endowment

TOTAL enclosed

Name
Address
City
State Postal/Zip Code
Profile: MLA Through the Eyes of a New Member

edited by Michael Rogan,
MLA Newsletter Editor

At the Annual Meeting in Seattle, I approached a number of new members (identified by the stars on their name badges), and asked if they would consider submitting their thoughts and first impressions on our association and our annual meeting for publication in this Newsletter (anonymously, if they wanted). Perhaps there is much that is intimidating about a first MLA Annual Meeting—I'm not sure I can recall my own with clear hindsight. While none of the new members immediately refused, only one, Matthew Buff, submitted his experience and opinions in time for publication. I would be happy to publish Letters to the Editor from other new members (anonymously, upon request) in the next issue, no. 105 (May-June), to continue this reflection during our association's time of self-study. My contact information and submission guidelines can be found in the masthead on p.2.—Ed.

Matthew Buff is a Reference Assistant at the San Francisco Performing Arts Library and Museum (SF PALM) He is currently pursuing the MLIS at San Jose State University and, after graduation in May 1997, would like to continue in reference, bibliographic instruction, and user services in an academic environment. Raised in a richly musical household, Matthew holds a BA in Music from UC Santa Barbara (1990). He plays French horn in the SF Community Music Center Orchestra and the SF Sinfonietta — and is the orchestra librarian for both groups. While he would prefer to stay in the Bay area — Matthew is a native Californian — he eagerly awaits the changes and challenges his future career will bring.

On my first full day in Seattle, Michael Rogan asked me if, as a new member of the MLA, I would write a paragraph or two for the Newsletter, to share my impressions of my first national conference. I immediately accepted, but with some hesitation, somewhat overawed by the opportunity to address the whole membership in print. During the progress of the conference, however, the civility and humanity that I witnessed circulating among us soothed away most of my initial anxieties. Before I get too far, though, I want to suggest how difficult it will be to keep my prose from devolving into a novice's awkward, enthusiastic cheerleading—but you all really made that good a first impression.

At practically all activities, from the first to the last, I felt amply welcome, not at all inappropriately ignored or set aside for more important business. Rather, it seemed that we new members were the important business. Especially effective in setting this collegial tone from the outset were the New Members' Roundtable and Reception. It was heartening that established members and even members of the Board would take time out to meet us personally, to share their observations and experiences with us, to invite us in, together with our inquisitiveness. That many of these people continued to pay attention to us new members only compounded the delightful first impression. Throughout the conference, it was often a comfort to recognize across crowded rooms and crowded afternoons a familiar face from the New Members' events. I trust and hope that these initial contacts shall remain the model that future relationships in the organization shall follow, and that these welcoming activities retain a place in national conferences to come.

My participation in the Mentorship Program confirmed these initial personal understandings about the MLA. To have access to my mentor's insight, the introductions, and especially a deeper kind of personal investment than the general superficial social whirl the conference would otherwise allow I remember as one of the best benefits of attendance. Based on my real experience, I highly encourage providing similar opportunities to other new members.

About the Town Meeting, I'll say only that if I had participated in this single session and returned home, I would still have come away deeply moved by my first encounter with the organization. No matter what corporate evolution the MLA follows from here, I think that if we keep that collaborative sense of community made evident at the Town Meeting, we can't go far astray.

Of course, my conference attendance was anything but an unqualified success. The technical details in many of the presentations and discussions often rolled right over me. I was hardly able to plan and use my time as effectively as possible. More than once, in my waning endurance, I wanted nothing more than never to see another conference-going librarian again. The now happens to be, though, an unexpected number of people I honor myself to consider colleagues—even friends—in the work I am about to join. There also happens to be next year's conference.

Next year in New Orleans, I'll only be one of the newer members, and only a little less inexperienced. I won't even get to wear those gold and silver stars on my name tag to identify me as a very special person indeed. On the other hand, I'll have all the familiar faces to meet again, even if I won't immediately recall all the names. During the year, I'll have developed a clearer notion of exactly where and how I might most effectively share my small contribution to our common tasks. Until then, I must content myself with my baby steps of finishing my MLIS, and looking for someplace to finally apply myself to a professional position. All this shall surely be made easier to undertake with my happy memories of a glorious time in Seattle—a terrific vacation, and an equally terrific introduction to the membership of a worthy organization. I send you all such good wishes as a newcomer might have to offer, and hope all of us continue to welcome new colleagues with the same warmth and hospitality that I so richly found.
1997 Dena Epstein Award Information

Deane L. Root, Chair

The Dena Epstein Award for Archival and Library Research in American Music was established by a generous gift from Dena and Morton Epstein to the Music Library Association in 1995. Applications are now being accepted for one or more grants to be awarded for the year 1997. The 1996 award was for up to $1,000. The decision of the Dena Epstein Award Committee and the MLA Board of Directors will be announced at the MLA annual meeting in New Orleans, 29 January – 2 February 1997.

A grant may be awarded to an individual to support research in libraries or archives, within the United States or abroad, on any aspect of American music. There are no restrictions as to an applicant’s age, nationality, profession, or institutional affiliation; all proposals will be judged solely on the basis of merit.

Applicants must submit four copies of the following items:

- A brief research proposal (under 10 pages) including a description of the project, budget, and justification for the funds requested; the proposal should demonstrate how the applicant’s research will contribute to the study and understanding of American music.
  - A curriculum vitae of the applicant.
  - Three letters of support from librarians and/or scholars knowledgeable about American music.

Mail these materials to the chair of the Dena Epstein Award Committee at the address indicated below. Please note that award funds may be issued to a single individual or divided among multiple applicants during 1997. The committee may also exercise an option of not awarding a grant during any particular year.

Committee members include Victor Cardell, Jean Geil, Deane Root (chair), and Dena Epstein (honorary member). For additional information, contact:

Deane L. Root, Chair
Dena Epstein Award Committee
Foster Hall Collection
University of Pittsburgh
Pittsburgh, PA 15260
(412) 624-4100
dl+r@pitt.edu

The deadline for receipt of applications is 15 May 1996. Applications received after that date will be considered for funding in 1998.

Call for Papers: William Grant Still

William Grant Still and His World
DATE: 7-11 June 1997
LOCATION: Flagstaff, Arizona
SPONSORS: Northern Arizona University; William Grant Still Music

Performances, papers and presentations of all kinds are sought for a meeting on William Grant Still and His World. In addition to papers on Still and performances of his music, presentations that link Still to his varied cultural surroundings are also solicited. These might, to name a few examples, deal with Still and the Harlem Renaissance, the Hollywood film community, or poets and librettists such as Langston Hughes, Zora Neale Hurston, and Katharine Garrison Chapin.

To participate in the conference, please send a one-page abstract (four copies), a tape if appropriate, and a one page vita to:

Catherine Parsons Smith
Program Chair
Department of Music
University of Nevada
Reno, NV 89557-0049

John Bundy has been hired as Music Librarian for Brevard College.
Patricia Elliott has been appointed Curator, Ira F. Brilliant Center for Beethoven Studies, San Jose State University.
Paul Engle has been hired as Catalog Librarian for Berklee College of Music, Boston, MA.
David Jellema has been hired as Archivist, Center for Popular Music, Middle Tennessee State University in Murfreesboro.
Lisa Philpott has been appointed Music Reference Librarian at the University of Western Ontario.
Frieda Quon has been hired as Instructional Resources Center Librarian, Delta State University.
Nicolas Slominsky passed away on December 25, 1995, at the age of 101. [Please see story on p. 13. — Ed.]
Wendy Sistrunk has been hired as Music Projects Catalog Librarian, University of Missouri-Kansas City.
Di Su accepted a position as Reference Librarian at the Queens Borough Public Library Fine Arts & Recreation Division.
Cheryl Taranto has been hired as Head Music Librarian, University of Nevada, Las Vegas.
Mayo Taylor has been hired as Coordinator, Research Collections, Center for Popular Music, Middle Tennessee State University in Murfreesboro.
Bruce D. Wilson has been appointed to succeed Neil Ratliff (who died in September 1994) as Head of the Music Library at the University of Maryland, College Park. Wilson served as Curator of Special Collections in Music at Maryland from 1979 until his appointment.

Roundtable Reports will appear in Issue #105, May-June, 1996.
Members’ Publications

Please send citations for items published in the past calendar year to the column editor, Alan Green, via e-mail or postal mail at the address below. The deadline for submissions for issue 105 is 26 April 1996; those received after that date will be considered for issue 106. 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.200@osu.edu

Books
Margaret D. Ericson (Tufts University).

Gary Haggerty (Berklee College of Music).

Carolyn J. Smith (Texas A & M University).

Articles
Lenore Coral (Cornell University).

Kathryn P. Glennan (University of Southern California).

Tom Moore (Princeton University).


Richard McRae (State University of New York at Buffalo).

Edie Tibbits (East Carolina University).

Recordings
Tom Moore (Princeton University).

Scholarly Editions
Karl Kroeger (University of Colorado).
Music of the New American Nation, Sacred Music 1780-1820. Karl Kroeger, General Editor. New York: Garland, 1995-. Three volumes in the series, edited by Kroeger, have been released: Three New York Composers (Oct. 1995); Two Connecticut Composers (Dec. 1995); and Abraham Wood, Collected Works (Feb. 1996). The series is devoted to critical editions of collected or in some cases selected works by 18th- and early 19th-century American composers, contemporaries of William Billings. There will be 15 volumes in the series, of which Kroeger will edit 7 or 8, the remainder to be edited by other scholars. More information on the series may be found in the current Garland Press music catalog.

Music Preservation Workshop to be Offered

The Eastman School of Music of the University of Rochester is offering a Music Preservation Workshop, to be held in the Conservation Lab at the Sibley Music Library, instructed by Alice Carli, Sibley Conservator, from Monday through Friday, 15-19 July 1996, 9:00 am – 5:00 pm. The course is intended for music librarians (professional and support staff), MLS students, and private collectors. It offers intensive instruction in the operation of a preservation program specifically oriented toward a music collection. The emphasis is on hands-on experience in repair and basic conservation technique. Additional lectures on conservation administration, organization, and special materials are included. Enrollment limited to 8. The cost is $635 credit (one credit), $500 non-credit.

After the intensive course, a further two-week period of extended instruction and experience in basic conservation operations is available for one additional credit under separate registration. Low-cost housing is available in ESM residence halls during the Summer Session (June 28-August 6). For further information contact

Alice Carli
(716) 274-1375
ac013e@uhura.cc
rochester.edu or
Summer Session
Eastman School of Music
26 Gibbs St.
Rochester, NY 14604

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MLA Newsletter • No. 104
**Description**

The 1997 MLA Conference to be held in New Orleans will feature Poster Sessions for the first time. Individuals will be selected and will present research findings or innovative programs on four-by-six poster boards located near both the exhibits and the registration area. After review and acceptance by the MLA Education Committee, the presentation will convey its message using a poster-like presentation with a narrative text. Each presenter will be given an exhibit space which will include the board on which the poster is mounted, and an eight-foot table on which can be placed handouts, business cards and a sign-up sheet for those viewing the sessions who request further information. (No computer or network applications will be available for Poster Session presentations.) The presenter or co-presenters must be present during the scheduled time to answer questions or elaborate further on the session. Although the exact time of the Poster Sessions has not yet been determined, they will not conflict with Ask MLA sessions or with Plenary Sessions.

There will be three broad categories of poster sessions:

- Recently completed research
- New and innovative library or music library projects
- Imaginative, systematic efforts at resolving practical library or music library problems

Presentations may cover any subject of professional interest to music librarians, and could include such topics as: solving personnel issues, theoretical research, new ideas of bibliographic control for music in the online catalog or origina. methods for training new staff.

**Why poster sessions?** According to Karen Hartig, Judith Ann Harwood, and Candace R. Benefiel, authors of *The Librarian’s Idea Book: Research, Innovations, Solutions from ALA Poster Sessions* (ALA, 1992), poster session advocates state the following reasons for using poster sessions in continuing education:

- Poster sessions provide "more time to present more data," "more visibility for more views for longer periods of time," and "better two-way exchanges of ideas." (p.2)

- They allow for one more venue of information sharing in what may be a less threatening atmosphere than presenting a paper. (The aforementioned publication is recommended for anyone wishing more information on poster sessions in general.)

**Guidelines for Submission**

Entries must be submitted on an official entry form by an individual or a group of librarians. Submissions will be evaluated by the MLA Education Committee, sponsor of the event. Criteria for selection will include quality, innovation, and suitability for a Poster Session presentation.

Each presentation will include narrative text as well as graphs, charts, forms, photographs, and/or handouts needed to communicate the essence of the research or project. Printed abstracts must be made available by the presenter at his or her table for those viewing the poster session. Authors and titles of presentations will appear in the official Conference Program.

Once a submission is accepted for the MLA Conference in New Orleans, you will receive detailed guidelines concerning preparation. Be sure to include your e-mail address, your phone and fax number and your address on the application form so that these materials can be delivered to you. If you have not heard from the committee by 1 December 1996, please contact Lois Kuyper-Rushing

LSU Libraries
Baton Rouge, LA 70803
(504) 388-4622
(504) 388-6825 fax
notlkr@lsuvn.snc.lsu.edu

**Rules of Submission**

The deadline for the receipt of applications is 15 September 1996. The application and abstract must be submitted on the form which appears on the reverse side of these instructions, or on a facsimile thereof. This information will be distributed also via MLA-L, and applications sent on e-mail will be accepted. The abstract submitted for review must be the same as the abstract provided at the conference. Final selections will be made in October 1996, and authors will be notified by 15 November 1996.

The abstract should include the following:

- Title (a concise title indicating the contents of the abstract)
- Authors, institutions, city and state
- Content of the abstract:
  - If this is a research project, the abstract should contain a statement of the problem under investigation, methodology used, results and conclusions
  - or
  - If this is a description of a problem solving strategy, the abstract should contain a statement of the rationale and planning involved, description of the strategy or program, evaluation and conclusions.

Submission form appears on the verso of this page, which may be clipped from this issue for your convenience.
1997 Poster Sessions Submission Form

TITLE: 

PRESENTER(S): 

CATEGORY:  
  ___ Recently completed research  
  ___ Innovative library projects  
  ___ Solutions to practical library problems

Print Abstract in the Space Provided Below (single spaced)

Applicant’s Name: (Please Print) 

Applicant’s Signature 

Address: 

Telephone: ___________________ FAX: ___________________ 

E-MAIL: 

The MLA Education Committee wishes to thank the ALA Poster Session Committee for granting us permission to base the documentation for our poster sessions on their model.
Midwest Chapter Homecoming Set for October 1996

Allie Wise Goudy, Western Illinois University

The Midwest Chapter of the Music Library Association is planning a major celebration at its annual meeting to be held 31 October – 2 November 1996 at Notre Dame University. In addition to program sessions reflecting the chapter's history and its music libraries, this “Midwest Homecoming” will include several receptions and an anniversary banquet to mark the chapter's 55th Anniversary. All former chapter members are invited to “come home” and share in the festivities!

Therese Zoski Dickman (Southern Illinois University) is directing an oral history project in which music librarians and other individuals who have contributed significantly to the Midwest Chapter are being interviewed. To date, four oral history interviews have been conducted, of Allen P. Britton, John Drusesdow, Rick Jones, and Kurtz Myers. Seventeen other interviews are planned and excerpts from the interviews will be incorporated into an audio-visual presentation at the chapter meeting. The chapter is also preparing an exhibit detailing the history of the chapter and the development of Midwestern music libraries.

The Anniversary Committee is seeking your help in locating names, photographs, and exhibit materials for our homecoming display and activities. We are looking for:

- Names (and addresses, if possible) of retired Midwest Chapter music librarians
- Names (and addresses, if possible) of former chapter members who are no longer in the Midwest or are no longer music librarians
- Photographs of Midwest music librarians, any vintage
- Photographs of Midwest music libraries, interior or exterior, any vintage
- Photographs of Midwest Chapter meeting sites and activities
- Memorabilia of previous chapter meetings or chapter activities, such as programs, newsletters, letters, etc.

If you have photographs, please try to identify the individuals and/or location on a separate sheet of paper or on the back of the photo. Let us know if you want photographs returned so that we can make reprints for our meeting. All donated materials will be deposited in the MLA Archives at the University of Maryland following the 1996 Midwest Chapter meeting.

We hope that all of you present and former Midwest Chapter members and friends will search your attics, files and desk drawers for relevant items. Contributions and information may be sent to:

Jean Geil, Anniversary Committee Chair
Music Library, University of Illinois
2136 Music Building
1114 W. Nevada, Urbana, IL 61801
(217) 244-4072
w-geil@uiuc.edu

Wanted: Guides and Other Handouts from Your Music Library

The Bibliographic Instruction Subcommittee of the Reference and Public Services Committee of MLA is compiling a Directory of User-Instruction Guides for Music Libraries. We are interested in handouts for using online catalogs, CD-ROM, and electronic resources; for finding scores and recordings; and general library guides, bibliographies, pathfinders, newsletters, and acquisition lists. Useful handouts that don't fit neatly into these categories are also welcome. We would like as well to receive copy in electronic form, when available, and the addresses of any such documents mounted on Gophers or the World Wide Web.

Our plan is to publish an annotated list of these documents and to mount an electronic copy of the list on the MLA Clearinghouse on the World Wide Web/Gopher at Indiana University. We will place documents available in electronic form on the MLA Clearinghouse as well. We will also provide pointers to documents available on other Gophers and the World Wide Web.

The paper samples we receive will be collected in binders for display at MLA meetings. Unfortunately, we will be unable to distribute copies of the documents to people, so we ask that those who send us handouts provide the name, address, and telephone number of a contact person who would be willing to supply paper copies to people who inquire. (If you would rather not send out paper copies, but your handout is also available electronically, a note to that effect will suffice.) We will, of course, distribute copies of our list when it is completed to anyone interested.

Please send your guides to me at the address below. The name, address, & telephone number of a contact person who would be willing to supply the handout to others should accompany each document. If electronic copy is available, please send it in ASCII (DOS, text) format to my e-mail address as a file or in an e-mail message. You may also send the file in ASCII (DOS, text) format on a diskette. Please send me addresses of Gopher and WWW documents as well.

If you have questions, please contact me by telephone or at one of the addresses below. We look forward to hearing from you.

For the Bibliographic Instruction Subcommittee,

Suzanne Eggleston
Public Services Librarian
Music Library
Yale University
98 Wall St.
PO Box 208320
New Haven, CT 06520-8320
(203) 432-0497; (203) 432-7539 fax
suzanne.eggleston@yale.edu
Calendar

18 – 20 April 1996
*Crossroads: Intersections in American Vernacular Music:*
A Conference to celebrate the 10th Anniversary of the Center for Popular Music at Middle Tennessee State University
Murfreesboro, TN

20 April 1996
MLA, New England Chapter [NEMLA] Spring Meeting
Wellesley College, Wellesley, MA

26 April 1996
Copy due for issue no. 105 to *MLA Newsletter* editor

26 April – 1 May 1996
ARLIS/NA 24th Annual Conference, Miami Beach, FL

16-19 May 1996
American Musical Instrument Society, 25th Annual Meeting,
The Shrine to Music Museum, University of South Dakota
Vermillion, SD

30 May – 1 June 1996
Canadian Association of Music Libraries [CAML] Annual Conference,
co-hosted by the Music Library, University of British Columbia, and
the Fine Arts and Music Division, Vancouver Public Library
Vancouver, BC, Canada
information at http://www.caml.yorku.ca (CAML homepage)

13 – 16 June 1996
*Speaking of History: Dance Scholarship in the 1990s,
Annual Meeting of the Society of Dance History Scholars
Minneapolis, MN

New Members

The Music Library Association welcomes the following new members:

Mark Alburger, San Rafael, CA
Conserv. Statale di Musica, Giuseppe Verdi-Biblioteca, Torino, Italy
Edward Eanes, Baton Rouge, LA
Valerie Elliott, Indianapolis, IN
Judy Fortmiller, Corvallis, OR
Jason Gibbs, San Francisco, CA
Nancy Gray, Monroe, LA
Jeff Herman, Boosey & Hawkes, New York, NY
Brian Hickam, Pittsburgh, PA
Joan Keith, Ottawa, ON
Kunitachi Music Coll., Tokyo, Japan
Michael Meckna, Ft. Worth, TX
James Melo, New York, NY
Norwegian Music Library, Oslo, Norway
Deanna Slone, La Harbra, CA
Kile Smith, Fleisher Collection, Philadelphia, PA
Monica Stratton, Urbana, IL
Paolina Taglienti, New York, NY
Jeffrey A. Trimble, Butler, PA
Susan H. Vita, Library of Congress, Washington, DC