Plenary Session I:
The Sky’s the Limit

Daniel Zager, The University of North Carolina, Chapel Hill

The Saturday morning plenary session, “The Sky’s the Limit: Redefining Collecting Boundaries for Music Libraries; or, When Is a Music Library Not a Music Library,” was moderated by Linda Blotner (The Hartt School, University of Hartford). In her introductory remarks she alluded to technological and organizational change as the type of change characterizing “the form of libraries and librarianship, in how librarianship is practiced.” By contrast, she noted that this session would focus on change in the content of music library collections, change that Blotner attributed in part to the growth of interdisciplinary studies, the expansion of the discipline of music, and the changing academic curriculum. She pointed to areas such as world musics, popular musics, jazz, music business and performing arts management, music theatre, music technology, and gender studies as examples of how expansion in the content of music study has necessitated a concomitant expansion in music library collection building. That such expansion in collecting must take place at a time when library budgets as a whole have been constrained by 1) ever-expanding serials costs (outside of the humanities), 2) new subscription requirements for electronic resources, and 3) budgets that frequently fail to keep pace with inflationary costs of library materials (at times exacerbated by the weakness of the dollar abroad, or phenomenal increases in the cost of paper) is well known to music librarians. While there are no easy answers to the dilemma of the expanding canon and the declining budget, it was helpful to hear four speakers consider the problem from various perspectives.

Lowell Ashley Receives MLA Special Achievement Award

Alan Karass, Publicity Officer

The Music Library Association awarded the MLA Special Achievement Award to Lowell Ashley at its 1999 annual meeting. This award was made in recognition of his work on the bibliographic control of music video materials.

In 1996, MLA published the MLA Technical Report, Cataloging Musical Moving Image Material: A Guide to the Bibliographic Control of Videotapes, and Films of Musical Performances and Other Music-Related Moving Image Material, edited by Mr. Ashley. This is the first monograph ever published on cataloging musical performances on videorecordings and motion pictures, and has filled a pressing need for national leadership on this subject. Mr. Ashley's work in this area, including the MLA Technical Report, chairing the MLA Working Group on Bibliographic Control of Music Video Materials and serving as instructor at the MLA preconference workshop on cataloging music materials on videorecordings, has been invaluable.

Lowell Ashley approached the controversial main entry issue in musical video recordings with tact, perseverance, and diplomacy. His work and vision strengthened MLA's relationship continued on page three
Los Angeles: on the way there, when I should have been reading Walter Mosley and Raymond Chandler to get into the mood — not to mention Board documents — I opted instead for the new biography of Bill Evans by Peter Pettinger, *How my Heart Sings* (Yale University Press, 1998). Self-described as “...a rather simple person with a limited talent and perhaps a limited perspective,” I thought — hey, he sounds like a guy just like me! Simple soul from Maine goes to Hollywood (or, at least, to the Biltmore), and who will follow his stylistic example in writing this message to you all (“I've always preferred to play something simple than go all over the keyboard on something I wasn't clear about”) and keep it uncomplicated.

For those of you who were able to attend, you know it was grand! We owe wild and warm thanks to all those local arrangements folk (led by Renee McBride and Kathy Glennan) who offered us such a great diversity of musical and social experiences, from the Center Street Market to the Getty and the Huntington; the glorious Los Angeles Public Library (which echoed with the sounds of Razzmatazz); the Near Eastern Ensemble of UCLA (whose performance was organized by Louise Spear); the Biltmore Bowl, which was the scene of Pancho Sanchez, Elmer Bernstein and Fred Karlin... but, best of all, our own MLA Big Band (very special thanks to Steve Fry) with special guest violinist Kenny Burrell! This was truly the high point of the banquet, if not the meeting.

Enormous gratitude is extended to Susan Hitchens and Don Roberts for their exquisite convention management skills, and to the staff of the Biltmore Hotel for providing us with such a beautiful site for our conference.

Phil Vandemeer, this year’s Program Chair, did a splendid job of organizing a program rich in variety and topical interest. Particular thanks are in order to Linda Solow Blotner for organizing and moderating the Plenary Session on “The Sky’s the Limit: Redefining Collecting Boundaries for Music Libraries; or, When is a Music Library not a Music Library.” The strength of the Committees and Roundtables was much in evidence, and the initial structuring of the program schedule to include an evening devoted to Chapter Activities was an enthusiastic success.

Congratulations to all award winners who will be fully described in the pages of this newsletter, but especially to Lowell Ashley, winner of the Special Achievement Award and Richard S. French, recipient of this year’s Citation.

Kudos to Laura Dankner and her Development Committee for providing us with a wide range of Shopping (and Giving) Opportunities. the Silent Auction, tote bags, hats, bumper stickers, mouse pads, postcards... And, singular appreciation again goes to the LAC folk for bringing us that wonderful MLA Commemorative Wine!


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**MLA NEWSLETTER**

Linda Hartig, Editor

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

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The deadline for submitting copy to the editor for issue number 118 (September-October 1999) is 27 August 1999.

Submissions are preferred via e-mail, but paper copy (double spaced) via USPS accompanied by 3.5" disk containing text files in Microsoft Word is acceptable.
President's Report

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I was heartened by the interest in the future of our organization as demonstrated by the attendance at the Education committee's Ask MLA Forum on Friday morning and the Open Forum sponsored by the Implementation Task Force for the Goals 2001, led by David Farneth and Jane Gottlieb.

Congratulations to those who are taking on new MLA duties:

Nancy Nuzzo will be our Chair of the Publications Committee.

Phil Vandemeer will serve as Editor for the Technical Reports Series.

Jean Morrow is now officially the Coordinator of the Basic Manual Series.

Stephen Davison has accepted the task of Program Chair for the 2002 meeting in Las Vegas.

Paul Orkiszewski is our new Placement Officer.

Alan Karass begins work as MLA's Publicity Officer immediately.

Search Committees are already hard at work:

Michael Colby is chairing the Nominating Committee.

Kathy Glennan leads the Search Committee for Assistant Convention Manager.

Debbie Campagna heads the search for a new Notes editor.

And finally, welcome to our newly elected Board Members at Large:

Leslie Bennett, Assistant Reports Gatherer

Jim Farrington, Assistant Parliamentarian

Brad Short, Assistant Fiscal Officer

Special thanks and gratitude to those retiring from the Board: Debbie Campagna, Michael Colby and Dan Zager. Your good advice, humor, and perspective will be missed!

And to those who are retiring as Editors or Chairs of committees, Suki Sommer of the Publications Committee, Gerry Ostrove of the Membership Committee, Sherry Vellucci, leaving as

Editor of the Technical Reports Series.

Most warm (if not fervent) acknowledgment and affection to Diane Parr Walker, who has served the MLA membership so ably, elegantly and graciously these past two years as President, and on whom the Board and the Association will depend for guidance and wisdom as our Past President.

It was also a great relief to discover that our Association's fine journal, Notes, has solved its potential Y2K problem. We thank the editor and his staff for their work on this and other issues of importance to the Association and the profession. Notes and the other MLA publications are continuing signs of the intellectual strength and scholarly activities supported by the membership, of which we should be justly proud.

For those of you who missed LA (regrettably), we invite you to plan to attend MLA for the following years to come:

Louisville 2000 Feb. 20-27

Program Chair Ruthann McTyre and LAC co-chairs Karen Little and Paula Hickner are already hard at work on arrangements on this upcoming gathering.

New York 2001

Program Chair Michael Logan and LAC co-chairs Jane Gottlieb and John Shepard are beginning to plot the course of action for this post-millennium celebration of music librarianship.

Las Vegas 2002 (pending hotel arrangements)

Austin, TX 2003 (ditto)

The MLA Board of Directors will meet in New Orleans this May 20-23, hosted by Robert Curtis of Tulane. Our fall meeting will be in Baltimore at the end of September.

From Los Angeles (1999), I leave you with this final image: MLA's President, Vice-President, Executive Secretary and Treasurer strolling on Sunday afternoon — in post-meeting fatigue — from the Biltmore up the hill to join the throngs waiting to see the 'stars' arriving at the Dorothy Chandler Auditorium for the Academy Awards. We were informed by a fellow throng member that we had collectively spotted Celine Dion in her dusky-windowed limo, but none of us can verify this. I think we might have noticed the hat.

My chosen reading while on the way to the other LA (Lewiston-Auburn) was from an E.B. White essay aptly entitled 'Homecoming':

"...What happens to me when I cross the Piscataqua and plunge rapidly into Maine at a cost of seventy-

Ashley Receives Special Achievement Award

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with colleagues in other professional arenas, specifically the American Library Association's Association for Library Collections & Technical Services Audiovisual Committee and the Online Audiovisual Catalogers, Inc. Cataloging Policy Committee.

Lowell Ashley is Catalog/Authorities Librarian at the Smithsonian Institution Libraries in Washington, D.C. As the NACO Coordinator, he oversees the libraries' contributions to the National Name Authority File. Before coming to Smithsonian Institution Libraries in August 1997, Mr. Ashley was Principal Cataloger at Virginia Polytechnic Institute and State University. He received an M.L.S. from George Peabody College (now part of Vanderbilt University), and a B.A. in music and English from Emory and Henry College (Emory, VA).
LA-L continues to be a vibrant, efficient resource for music librarians across the United States and the world. Of special interest over the last five months (November-March) were a number of discussions on new technologies, most notably those on recordable CDs. Reference, preservation, circulation, and cataloging issues also appeared.

As the technology has advanced and prices have dropped, more and more libraries are considering using recordable CDs. Sorting out the available options is sometimes difficult, however, as questions to MLA-L demonstrate. Troy Helm (University of Central Arkansas) asked questions many librarians might be facing soon. Should one purchase a stand-alone unit or use a computer that has a CD recorder? Aren’t the blank CDs cheaper for the computer?

Theoretically, noted Marcos Suerio (Center for Black Music Research), the sound quality should be the same for either kind of unit once the music is digitized. Any differences are determined by the analog-to-digital conversion in the units. Regarding the CDs themselves, he noted that those designed for use by consumers are recorded with the Serial Copy Management System (SCMS), which prevents making another digital clone from the recorded CD. SCMS blanks for consumer stand-alone machines are relatively expensive, but professional stand-alones use the less expensive, non-SCMS blanks. Alec McLane (Wesleyan University) reported finding proprietary SCMS discs (Philips) for sale on the web for as low as $3.49 when purchased in bulk. At Wesleyan, they have professional model recorders, the Marantz 620 and the HHB 800.

Of course, a potential use for recordable CDs in a music library is to archive recordings of performances. Noting that most recommendations he has seen advocate reel-to-reel tape for long-term audio preservation, Jerry McBride (Middletory College) asked about the viability of recordable CDs as an archival medium. Responses from several readers indicated that they had indeed switched from tapes to recordable CDs. Many lauded the ease of use that CDs offer over tapes. Alec McLane suggested a website with information about CD technology: http://www.cd-info.com. Vincent Pelote (Institute of Jazz Studies, Rutgers) reminded us that there is “still no acceptable digital medium for the long term storage of sound.” The Association of Recorded Sound Collections and other organizations have approved only analog, 1/4 inch tape on a 10 1/2 inch NAB reel with metal flanges for long term storage of audio materials. Vincent and several other respondents also countered the perception that open reel tapes are prone to damage or deterioration. They are sturdier than DAT tapes, and can last 25 years or more if handled and stored properly.

Many institutions use single-CD players in their listening centers. Recently, however, the trend in consumer goods has been away from these single players and toward multi-disc players. Retailers often stock only portable single-disc players. The single-disc players that are available often are high-end, professional equipment. Where, asked J. Michael Foster, can you find a quality single disc player for a reasonable price? Readers suggested many models: Sony CDP-XA1ES, NAD 512, Onkyo DX-710, Denon DCD-600, and the Teac CDP-P1120. Tom Moore reported that Princeton had purchased four Denon DN-T620 combination CD/cassette decks in 1997 and had encountered no problems. Boom boxes were suggested by John Brower (Seattle Public), who finds them to be less expensive and more versatile. Laura Dankner (Loyola) replied that she had tried a boom box in the library, and that it had not been very durable. She added that multi-disc players they had tried also had been a problem.

Scanners are also becoming part of the library scene. When the music department offered to move its digital scanner from a faculty office to the library, Margaret Ericson (Colby College) had concerns about access and copyright. In a summary, she related that MLA-L responses had reinforced her inclinations to make clear that if the scanner is in a public place, it must be accessible to all. Copyright issues, she reported, are no different than those involved with a copier, and so posting a copyright disclaimer notice should be adequate.

Reference questions recently posted to MLA-L include a variety of topics: musicals, musical ambassadors, chant, and borrowings from Beethoven. Kris Trefits (University of Alaska, Fairbanks) queried readers, looking for a source that lists production information for Broadway musicals. Three print resources were suggested: Musical Notes, by Carol Lucha Burns (Greenwood Press, 1986); Peter Filichia's Let's Put on a Musical (Back Stage Books, 1997); and Richard Lynch's Musicals!: a complete selection guide for local productions (American Library Association, 1994). Elliott Kahn (Library of the Jewish Theological Seminary) suggested that the catalogs for Samuel French and Dramatists Play Service are useful. The website for Music Theatre International (http://www.mtishows.com) was recommended by two respondents.

Who has served as a musical ambassador, either officially or unofficially, for the United States? Gill Jones (Cardiff University), helping a Masters
continued from the previous page

student gather information, relayed this question and received a great number of responses. Among those suggested were Marian Anderson, Lukas Foss, Aaron Copland, Dizzy Gillespie, Oscar Brand, Ulysses Kay and Paul Robeson. Louis Armstrong was remembered by many as being an ambassador. Willis Conover, through his work at the Voice of America, was very influential, noted Morris Martin (University of North Texas).

Karl Van Ausdal (Appalachian State University) asked if there was a particular chant associated with June 23, feast day for St. Joseph Cafasso (1811-1860). Those replying to the list confirmed that there was no music specified for that date. Peter Picerno (Arkansas State University) and others, noted that chants can be found based upon the status of the saint (e.g. martyr). The Liber Usualis, missals and antiphons were suggested as sources to check.

There are of course, many interesting “quick” questions posted to the list. Jean Anderson (Fort Collins Public Library) learned that it is Billy Joel’s song This Night that uses music from Beethoven’s Pathétique. Laura Kaiser (NARAS Foundation) discovered that The Recording Industry Sourcebook (Cardinal Business Media) is an excellent source of information on record producers and the record industry. In response to a request by Brian Cockburn (James Madison) for published standards on library space, Dan Clark (Florida State University) recommended the article, “Standards for College Libraries, 1986,” published in College and Research Libraries News (v. 47, no. 3, March 1968).

Although most CDs are released in the familiar plastic jewel cases, some are released in cases made of heavy paper. The Indianapolis-Marion County Public Library has been taking the CDs out of these paper cases and putting them into jewel cases, which are then, along with the original paper case, placed in a box. This makes a single CD a boxed set that consumes back from readers who had used pamphlet binding with Tyvek pockets. Several readers noted that it is a very durable material. Lois Schultz (Duke University) reminded us that the original use for Tyvek was as house wrap, and as such is very hardy. Tyvek may not be a good option, warned Peter Hirsch (NYPL), if the appearance of your collection is important to you, for after prolonged use it becomes “somewhat soiled and dog-eared.” It is quite durable, though, he confirmed.

Lost items are a perennial problem for libraries. Most respondents noted that they are flexible, often waiving some of the fees and costs if an item was eventually returned.

in the Price of Music Monographs and Scores,” was a good basis from which to establish replacement costs, but that it does not discuss CDs or LPs. All of those responding charge users a combination of fees. Some schools charge patrons the actual replacement costs, while many others charge a standard fee. These fees ranged from $50-$125. In addition, most also charge patrons a processing or billing fee ($10-25). Binding fees are sometimes included, too. Overdue fines are added to the replacement costs. For single lost parts, most libraries purchase the complete item to replace it, unless the parts are readily known to be available separately.

Most respondents noted that they are flexible, often waiving some of the fees and costs if an item was eventually returned. Joan Falconer (University of Iowa) added that policies should reflect the characteristics of the patrons served, geographic location, and other such factors. For example, a conservatory and a university may have very different policies about replacing lost parts.

Several people noted that lost items or excessive overdues trigger actions in their systems. At the North Carolina School of the Arts, for example, Christia Thomason notes that check-out privileges (including those for reserve materials) are revoked if large fine amounts accrue.

In a similar vein, Alec McLane asked how others deal with lost CD booklets. Chicago Public Library keeps a noncirculating reference copy of their recordings, so they can photocopy a replacement, reports Jeanette Casey. If someone returns a CD without a booklet, they have the option of paying for it ($3-$5) or taking the CD back home to find the booklet, then returning the set when complete. Rebecca Litman related that the University of Wisconsin-Milwaukee places barcodes on the booklets. If the booklet is not returned, the item cannot be checked in.

What are the most important things that non-book catalogers ought continued on page six
Email Digest

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to know? This was a question Grace Fitzgerald (University of Iowa) asked in preparation for a talk to a cataloging class. The responses coming to the list included, but were not limited to, the following: uniform titles; identifying criteria such as opus numbers, thematic catalog numbers, and key signatures; definitions of the various types of printed music and how they are indicated in the bibliographic record; the importance of added entries; the different manifestations of a musical work (e.g. arrangements); complexity of dates involved in reissues and recordings.

Discussions of uniform titles are frequent on MLA-L. Ryna Kedar (Felicia Blumenthal Music Center & Library), cataloging a compact disc of works by J.C. Bach, wondered what the uniform title should be for the works titled Symphonie concertante? Ryna had found many different uniform titles used in cataloging by other libraries. Charles Herrold (Carnegie Library of Pittsburgh), suggested that the confusion arises because the original titles of these actually varied considerably. Brian Newhouse (Princeton) noted that in the listing, “Types of Compositions for Use in Music Uniform Titles,” “sinfonia concertante” and its cognates are treated as language-specific terms whose use in uniform titles depend upon the title of the original publication. AACR2 rule 25.29A1, explained Mark Scharff (Washington University), prohibits using “the English form of name for works ... called étude, fantasia, or sinfonia concertante or their cognates.” Applying this rule is difficult and can produce confusing results, thanks to the untidiness of 18th century publishing conventions.

Charles Herrold posed another uniform title question. Some of Clementi’s keyboard sonatas were written for harpsichord or listed “harp-sichord” first on the title page before “piano.” Yet the Library of Congress uses “piano” as the medium of performance in all cases. This seems convenient, but historically inaccurate.

Daniel Paradis (National Library of Canada) confirmed that this was the case. LCRI 25.20B4 states to “choose the instrument for which the major portion of the works of a type was intended and use that instrument for all works of the type.”

Subfield 4 of the 700 field was the focus of a query by Patricia Tully (Gettysburg College). She noted that in Gettysburg’s INNOPAC catalog, they often have several listings for a single artist, due to the presence (or absence) of $4 fields. What, she wondered, would be the consequences of stripping these subfields from the records, so that users receive a single heading per artist?

The answers varied depending on the local system used by the respondents. Some institutions strip the subfield and reported no ill effects. In NOTIS systems, the $4 was used to affect the indexing of the OPAC. Bill Walker (AMIGOS), for example, reported it allowed listings for the performer to appear under the composer, then the title. The subfield is still used at Washington University, Mark Scharff explained. The indexing profile is set to ignore the $4 in most cases, to prevent the very problems Gettysburg was experiencing. The DRA system at the Carnegie Library of Pittsburgh also ignores the subfield. At the University of Georgia, the $4 does not affect indexing, but is a cue to their locally developed system to display the word “Performer” instead of “Author.” This only occurs for 1xx fields, Neil Hughes added.

In other cataloging queries, Mark Scharff polled librarians to see if and how to add call numbers to original cataloging when you do not follow Library of Congress practice. He recounts that respondents advocated including at least the class number and the composer’s cutter letter, with some suggesting full call numbers be given even if they do not match what LC would assign. In a different query, Craig Thomas asked which description of manuscript organ music would be correct: “85 p. of ms. music” or “85 ms. p. of music.” His conclusion after hearing from MLA-L is to use the former formulation.

The MLA-L archives can be accessed via the web at http://listserv.indiana.edu/archives/mla-l.html.

Richard F. French Awarded the MLA Citation

Alan Karass, MLA Publicity Officer

The Music Library Association has awarded its Citation to Richard F. French, a renowned music scholar and teacher. Richard French has been an exceptionally interested and concerned library patron at every institution where he has taught and worked, including Harvard University, Union Theological Seminary, Yale School of Music and Institute of Sacred Music, and the Juilliard School.

Richard French is a trusted friend and colleague to numerous librarians. His generosity supports the Richard F. French Librarianship at Harvard University, the first endowed chair in music librarianship in the United States. This, along with his long-time support and advocacy, has raised the visibility of music librarians everywhere.

The Music Library Association Citation is awarded in recognition of significant contributions to, or support of, the profession of music librarianship over an extended period of time. Recipients of the Citation become honorary lifetime members of the Association.
As part of its continuing series of "Ask MLA" programs, the MLA Education Committee presented "The Music Library Association: A Guide for the Perplexed" at the 1999 meeting in Los Angeles. This session was a revisiting of the very first "Ask MLA" session in 1991, and was devoted to MLA itself; audience members were invited to ask any question they wished about our organization. (The title was not intended to imply that MLA members are generally perplexed people, but was an homage to the medieval philosopher Moses Maimonides, whose Guide for the Perplexed has spawned countless imitations.) Vice-President and President-Elect Paula Matthews moderated the session in her uniquely witty and engaging style and provided a relaxed and collegial atmosphere.

An unidentified member of the audience began the session by describing his attempt to persuade a colleague to join MLA. This colleague remarked that he could think of no reason to join, because his library subscribed to Notes and he was free to attend meetings on a non-member basis. So, why should anyone join MLA?

Laura Dankner remarked that belonging to MLA gives you a sense of ownership; you feel better and do a better job with something if you own it. Renee McBride offered a practical answer; she said that membership in MLA provides a way to meet people who can help you. Wendy Sistrunk pointed out that membership gives you a vote, and thus a voice in the future direction of the organization. Bonnie Jo Dopp spoke of how MLA membership gave her a sense of continuity in her career.

Ray White offered a very direct rationale for joining: "My boss told me to!" He added that for people starting their careers, MLA membership certainly couldn't hurt. Dennis Davies-Wilson spoke of how MLA gave him personal contacts which opened doors for him. Alice Carli, a newer member, also said that her boss suggested that MLA membership was a good idea. She also remarked on how everyone in MLA has something to contribute and share.

David Gilbert asked why MLA was not invited to the multi-organization conference scheduled for Toronto in November 2000. Renee McBride said that the Women in Music Roundtable was exploring participation, and Bob Kosovsky suggested that we talk to the conference organizers about session ideas. Paula remarked that MLA's exclusion from the conference was truly a conundrum.

Darwin Scott suggested that MLA could offer some online reference source training at the Toronto conference, while Jim Cassaro suggested presenting a rereading of Saturday's "The Sky's the Limit" plenary session. Ann Churukian asked for clarification of the topic of the Toronto conference; apparently the topic is "musical intersections."

Paula asked Dick Griscom to talk about his upcoming millennium issue of Notes, which will contain a dozen essays on various issues facing music libraries in the next century. Some of these essays could be worked into a possible session for Toronto.

Jane Gottlieb observed that MLA's exclusion from the conference was a visibility problem, and remarked on how MLA is attempting to enhance its visibility as part of Plan 2001. She reminded everyone of the open forum on Plan 2001 scheduled for Saturday.

An unidentified audience member asked about the rather baffling fact that MLA-L, our electronic mailing list, is not officially related to the Music Library Association. Dick Griscom, one of the co-owners of MLA-L, said that the Board discussed the issue at length but deferred a decision. Ralph Papakhan, the other co-owner of MLA-L, remarked that there was opposition to the idea of MLA controlling messages posted to the mailing list.

Paula Elliott offered her recollection of these events, and asked why the Board does not simply grant official status to MLA-L now. Bob Kosovsky, who is owner of the OPERA-L mailing list, offered a list owner's perspective on the problem: he said that MLA would face potential legal problems if it were viewed as being responsible for things posted on MLA-L. Jane verified that Bob's concerns were correct. She also added that many people did not have e-mail access when this issue was being considered, and there was reluctance to grant official status to a medium that would not be available to all members.

Tom Moore returned to the question of MLA's visibility with organizations such as AMS and SMT. He suggested that perhaps MLA should have a regular presence (in the form of a sponsored session) at their meetings. This would enhance our visibility and reduce the chances that we would be omitted from future conferences. He asked if MLA held an institutional membership in AMS; we do not, but perhaps this should be pursued.

Jessica Myers, a new member of MLA, returned to the MLA-L question by explaining that an "official" mailing list could endanger MLA's non-profit status.

Jeanette Casey asked how plenary sessions are created, and wondered what MLA members who have ideas for sessions should do. Phil Vandermeer, program chair for the 1999 meeting, recommended submitting continued on page eight
Ask MLA

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ideas to the appropriate program chair at least one to two years in advance. Laura Gayle Green, 1998 program chair, mentioned that plenary session ideas may also be advanced via MLA committees.

Lois Kuyper-Rushing asked for guidance on how MLA members can present papers at our annual meetings. Phil responded that roundtables were the best venue for such things.

Another audience member asked about committee membership: is there a fixed number of members that committees may have, and how does one get on a committee? Diane Parr Walker explained that there is no set number, though a few committees have guidelines. She suggested that people interested in being on a committee should make their interest known to the committee chair (who will make recommendations on committee appointments to the President) and attend the committee’s meetings. She added that there is an informal limit of four years on committee terms, and chairs should keep tabs on members who are too busy to contribute.

Wendy Sistrunk wondered if there was a way to “pay your dues” in order to establish your qualifications to serve on committees. Renee McBride remarked that mentoring, and watching out for new members, is very important. Brad Young pointed out that one does not have to be a member of a committee to participate in its work. Jerry McBride offered a pitch for MLA’s regional chapters, which provide a good way to get involved.

Neil Hughes mentioned that members need to act in their own behalf and take some initiative in finding a place where they can make a contribution. Leslie Bennett suggested volunteering for local arrangements committees as a good way to become known in the organization.

Dick Griscom cited Woody Allen’s statement that “ninety percent of life is showing up” and suggested that people should find a committee that they are interested in and simply show up, talk to people, and make themselves known. Joe Boonin added that outreach is a “two-way street ... when you see fresh meat, grab them and suck them in”.

Finally, Laura Dankner offered what became the closing words of the session. She pointed out that although many of the suggestions on “getting involved” seemed to be aimed at the newer members of our profession, such activism isn’t limited to the young. It’s never too late to get involved in the work of MLA!

The Sky’s the Limit

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inquiry labelled as “new musicology” frequently rejects the purity or autonomy of the musical object and explores questions of social context and values. Popular repertories of music contribute much to this exploration and account for much of the expansion of the canon that is by now so well known. Morris referred to his scholarly need for journals sometimes deemed ephemeral — the “zines” that frequently illuminate various corners of the popular music world. He underscored the importance of interdisciplinarity — the need for musicologists to keep up with a variety of interdisciplinary journals, and the likelihood that the music reference librarian assisting in such research will soon be taken far away from familiar territory.

Stephen Fry (UCLA Music Library) emphasized the need to seek special funding in the form of grants and gifts to try to bring in the materials needed for such “new” musicological inquiry. He also suggested drawing on archival and library resources outside of music but on one’s own campus as a way to begin to find local support for scholars working in new areas. Romaine Ahlstrom (Los Angeles Public Library) similarly emphasized changes in collecting practices to reflect changing communities within a large urban area. From his perspective as Head of Collection Development and University Bibliographer at a large research library (The University of North Carolina at Chapel Hill), Gordon Rowley was able to provide the larger perspective of building library collections at a time of expanding canons, increasing costs, and decreasing funding. He reminded us that we must continue to collect for both existing and anticipated needs. Disciplines and academic programs redefine themselves over time, and libraries may have difficulty garnering additional funding for such programs. Budget lines that are not discipline-specific may help in acquiring research materials for interdisciplinary needs, consortia may be able to negotiate lower prices for expensive materials of various types, and special deals with vendors and publishers (perhaps at the end of the fiscal year) may assist in obtaining large collections.

These are difficult times, and there are, in fact, no easy answers. Such times demand that music librarians know their communities well, know the changing foci of musical scholarship, exercise the utmost care in selecting, and be attuned to cooperative and Consortial possibilities of all kinds.
Epstein Award Presented in Los Angeles

Alan Karass,
MLA Publicity Officer

At the annual meeting of the Music Library Association, held in Los Angeles, the 1999 Dena Epstein Award for Archival and Library Research in American Music was granted to Svetlana Sigida and Sally Bick. The award was established through a generous endowment from Morton and Dena Epstein to the Music Library Association in 1995. Svetlana Sigida is a musicologist and Chair of the International Relations Department at the Moscow Conservatory. Ms Sigida was granted the Epstein Award to support her project, "... a study of American art music and culture in the first half of the twentieth century, written for Russians, and therefore conditioned by a very particular perspective. Newly available archival material from the Union of Moscow Composers, the Russian Central Archive of Literature and Art, as well as private collection, has now made possible the reconstruction of a previously little known and even suppressed chapter in the history of American art music." The Epstein Award will enable her to conduct research at the Library of Congress, The Newberry Library and The New York Public Library.

Sally Bick, a doctoral student at Yale University, was granted the Epstein Award to assist her in conducting research at the Wisconsin State Historical Society on her dissertation, Film Music and its Critical Assessment in American Art Music Circles of the 1930s and 40s. Her dissertation focuses on the work of Aaron Copland, Marc Blitzstein and Hanns Eisler. She writes that these composers "were strategic in bridging film music to American art music circles. The confluence of art and mass industry defined an aesthetic ideal beginning in the 1930s that was to become distinct in American culture; high art would be democratized and conceived for an egalitarian American society."

Epstein Award Requirements for 2000

The Dena Epstein Award for Archival and Library Research in American Music was created through a generous endowment from Morton and Dena Epstein to the Music Library Association in 1995. Requests are currently being accepted for one or more grants to be awarded for the year 2000. The maximum value of the 1999 award was $2,000. The decision of the Dena Epstein Award Committee and the Board of Directors of the Music Library Association will be announced at the MLA annual meeting in Louisville, KY, in February 2000.

A grant may be awarded to support research in archives or libraries internationally 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 reviewed entirely on the basis of merit.

Applicants must submit four copies of the following documents:

1. A brief research proposal (under 10 pages) that includes:
   a. a description of the project
   b. a detailed budget for the project, indicating:
      1) the amount of funding requested from MLA (capital purchases such as computer equipment and furniture are ineligible)
   2) justification for the funding

   3) additional sources of funding

   c. a demonstration of how the applicant's research will contribute to the study and understanding of American music

   2. A curriculum vitae of the applicant.

   3. Three letters of support from librarians and/or scholars knowledgeable about American music.

Mail the required documentation to the chairperson of the Dena Epstein Award Committee at the address below. Please note that awards may be presented to an individual applicant or divided among multiple applicants during 2000. At its discretion the committee may choose not to award a grant during any particular year. An applicant who has not received an Epstein award for the first year of application may resubmit a proposal in the following years for any one project. An applicant may receive only one award for any one project.

Submit your applications to:
Therese Dickman
Fine Arts Librarian
Box 1063 Lovejoy Library
Southern Illinois University, Edwardsville
Edwardsville, IL 62026

The deadline for receipt of applications is July 15, 1999. Applications received after that date will be considered for funding in 2001.

President's Report

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five cents in tolls? I cannot describe it. I do not ordinarily spy a partridge in a pear tree, or three French hens, but I do have a sensation of having received a gift from a true love. And when, five hours later, I dip down across the Naramissic and look back at the tiny town of Orland, the white spire of its church against the pale-red sky stirs me in a way that Chartres could never do. It was the Naramissic that once received as fine a lyrical tribute as was ever paid to a river — a line in a poem by a schoolboy, who wrote of it, 'It flows through Orland every day.' I never cross that mild stream without thinking of his testimonial to the constancy, the dependability of small familiar streams."

And, I recommend to you for post-conference reading, Corboz, Andre. Looking for a city in America: down these mean streets a man must go: an essay. Santa Monica: The Getty Center for the History of Art, 1992. (Angel's Flight: occasional papers from Los Angeles, 1.)
Freeman Travel Grant Awarded

Alan Karass, MLA Publicity Officer

Gail Culler, Sarah Adams and Elisa Paul were recipients of the Kevin Freeman Travel Grant Awards to attend the Musical Library Association's annual meeting in Los Angeles this year. This marks the third year the Freeman Travel Grant has been awarded.

Gail Culler is currently a student assistant at the Crouch Music and Fine Arts Library at Baylor University and will be completing her M.M. at that institution in May 1999. She has an undergraduate degree from James Madison University and an M.L.S. from Catholic University. After finishing her library degree, Gail worked as a Reference Librarian at NASA.

Sarah Adams is a Library Technical Assistant (Music Cataloger) at the University of South Carolina where she does original cataloging of printed music and sound recordings. She is enrolled in the University of South Carolina Graduate School of Library and Information Science. Sarah earned an M.M. from the University of South Carolina and a B.A. from Lynchburg College.

Elisa Paul is a Graduate Assistant at the University of North Carolina at Chapel Music Library, a Reference Librarian at the University of North Carolina at Chapel Hill Davis Library, and will complete her library science degree at that institution in 1999. She earned her undergraduate degree in Music History from the University of Utah, and an M.A. in Musicology from Pennsylvania State University.

MLA Shop Shines in LA

Sarah Dorsey, Chair, Marketing Subcommittee

Despite dramatic beginnings (no totes and no magnets when we first opened!), the MLA Shop and the renewed Silent Auction fared well in Los Angeles thanks to many helping hands!

We had new merchandise in the form of MLA baseball caps to keep the LA sun off your face, the new MLA tote bags (which Lynne Jaffe showed us how great diaper bags too!), and the catchy “Music Librarians Do It In Groves” refrigeration magnets. I want to thank Jennifer Ottovik and Debbie Herman-Morgan for their amazing help (as usual) in getting these items ordered and to the conference.

The two Silent Auction Coordinators, Rhonelle Runner and Laurie Gibson, made the reappearance of an MLA tradition go better than ever before. They made a great team even before they ever met each other, thanks to e-mail and phones! The good news is that they said they are willing to coordinate this again next year, so be thinking about what you want to donate for the Louisville Auction.

A big thank you goes out to all the wonderful people who volunteered at the Shop and to Debbie Herman-Morgan for coordinating all the volunteers. Thank you, Jennifer Ottovik, for taking merchandise back to South Carolina where you can STILL BUY many items — check it out on the MLA web site. We appreciate your continued business, of course. Don’t forget, all you poor people who could not come to LA, cybershopping is with us in MLA! See some of what you missed.

I also want to welcome two new committee members, Lynne Jaffe and Leslie Bennett! We look forward to their contributions in the future. Finally, many thanks to Laura Dankner, a fearless leader who inspires as always!

Stay tuned to see what we come up with next year...and what WILL those bumper stickers say? Happy shopping!

The Kevin Freeman Award Application

Applications are now being accepted for the Kevin Freeman Travel Grant. The grant, established in 1994 to honor the memory of Kevin Freeman and awarded for the first time in 1997, supports travel and hotel expenses to attend the Music Library Association’s annual meeting. It includes the conference registration fee and a cash award up to $750, to cover travel and double-occupancy room rate at the convention hotel.

The applicant must be a member of the Music Library Association and either be in the first three years of his/her professional career, a graduate library school student (by the time of the conference in February, 2000) aspiring to become a music librarian, or a recent graduate (within one year of degree) of a graduate program in librarianship who is seeking a professional position as a music librarian. The applicant must not have attended an MLA annual meeting before applying for the grant.

Applicants must submit three copies of the following by July 15, 1999:

1. A letter of application which includes an explanation of the reasons for attending the MLA annual meeting; a justification of financial need, and a budget (the room rate in Louisville is $114 plus tax, single or double).
2. A current vita
3. Two letters of support

Mail application and supporting materials to:

Mimi Tashiro, Chair
Kevin Freeman Travel Grant Committee
Stanford University Music Library
Braun Music Center
Stanford, CA 94305-3076

For more information, contact the chair via email (mtashiro@leland.stanford.edu) or phone (650) 725-1144.

Recipients will be notified by October 15, 1999 and announced at the MLA annual meeting in Louisville, February 23-26, 2000.
Black Music Collections Roundtable

Suzanne Flandreau, Center for Black Music Research, Columbia College Chicago

At the meeting of the Black Music Collections Roundtable, Dr. Rae Linda Brown of the University of California at Irvine spoke on the life and music of composer Florence B. Price. Brown's biography of Price is undergoing final revisions, and she discussed some of the problems and highpoints of her research. Brown is also making an edition of Price's two surviving symphonies for MUSA and editing them for performance. She played examples from the symphonies, pointed out characteristic examples of Price's compositional style, and discussed some of the differences in preparing scholarly versus performing editions.

Small Academic Libraries Roundtable

Barbara R. Walzer, Sarah Lawrence College

The Small Academic Libraries Roundtable met in the Roman Room on Thursday for the program “Elves or Gremlins: Successful Strategies for Managing Student Employees in the Music Library.” Barbara Walzer, Sarah Lawrence College, moderated presentations by Patty Falk, Bowling Green State University and Carol Tatian, Brown University. Patty discussed her survey of the library literature and her bibliography. Barbara analyzed the results of the Questionnaire/Survey sent to members of the Small Academic Library Roundtable. Carol and Patty followed with descriptions and practices of their respective training and management procedures.

Film Music Plenary Session

H. Stephen Wright, Northern Illinois University

At the 1999 MLA meeting in Los Angeles, the Film Music Roundtable and the Local Arrangements Committee took advantage of Hollywood's proximity to present "Screen Gems: Film and Television Music," a fascinating and entertaining look at the art of film music and the challenges it presents to librarians and scholars.

Robert Kosovsky, coordinator of the Film Music Roundtable, offered some opening remarks. He commented on some of the problems facing film music scholars and librarians, including the diffuse authorship of films and the resulting neglect of film music, and the unavailability of source materials for research; yet, ironically, film music has a vast audience and is an intrinsic part of our shared culture.

Steve Fry then took the podium to introduce the speakers in his inimitable witty style. The first speaker was Elmer Bernstein, who resolutely chose to appear at our conference despite being ill. Bernstein called his talk "Trouble in the Key of Now," and he focused mainly on what he termed a "rot" in the art of film scoring.

Bernstein presented a nostalgic picture of film scoring during Hollywood's Golden Age: studios with extensive music personnel who provided a support system; an attitude that people should have expertise in their fields; minimal interference from people outside studio music departments; and an atmosphere of teaching and mentoring. However, with the breakup of the studio system in the 1950s and the advent of the "auteur" theory of directing, the support system collapsed and memorable scores have become rare.

Bernstein derided a lack of understanding of the work of composers on the part of directors and producers. Composers are continually asked, "Can I hear something?" and are forced to produce synthesized "mock-ups" of scores. Music is not allowed to breathe; composers are given utterly insufficient time to work. He cited his work on the upcoming summer film The Wild Wild West as an example; the original production schedule required him to record a score within ten days after the film's completion. Bernstein also mentioned the ubiquity of "temporary" scores, and how this results in scores which all sound the same — a "gray" quality. Young composers are forced to accept any conditions and have no freedom to develop. Architecture is forgotten, as the composer's only concern is, "What am I going to show this idiot in three days?"

Bernstein did mention some of the "bright lights" of film music, such as Thomas Newman, Jerry Goldsmith, and John Williams. However, in anticipation of the forthcoming Academy Awards ceremonies, he challenged the audience to remember more than two notes of any of the Oscar-nominated scores.

Steve Fry then introduced composer and film music scholar Fred Karlin, who talked about his practical research into American music in the 1960s and his discovery that little was being preserved. He began collecting materials and sending them to the University of Wyoming (home to one of the largest collections of film music). He also discussed his oral history work with the Film Music Society and explained how such efforts are necessary because film composers are generally not writing books and articles about their work.

Karlin then provided a highly amusing look at the contortions required to present the illusion that actors are playing musical instruments on screen. He illustrated this with a clip from Humoresque, in which John Garfield amazingly appears to be playing a violin (with off-screen help from two musicians).

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Roundtable Reports

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the audience, Linda Mack, Andrews University, was invited to the podium to share information from her Student Training Handbook found also at http://www.andrews.edu/~mack/poster.html. Copies of the distributed materials are available from Barbar Walzer at bwalzer@mail.slc.edu.

Women in Music Roundtable

Judy Weidow, University of Texas at Austin

The Women in Music Roundtable was treated to talks by two California women in music. Leslie Andersen, author and non-print materials evaluator at the County of Los Angeles Public Library, gave a presentation on "Ann Ronell: Omaha’s Musical Trailblazer." Leslie researched Ann Ronell for the upcoming edition of the New Grove Dictionary of Music and Musicians. Ronell, Tin Pan Alley songwriter and film composer, was born in Omaha, Nebraska in 1908. Educated at Radcliffe, she interviewed George Gershwin for the Radcliffe News. Impressed by the songs she played for him, he invited her to New York and opened some doors for her. It was there that she met Irving Berlin, who published her most popular song, "Willow Weep for Me." She moved to Hollywood and started writing music for films in the 1930s. We saw film clips from "Love Happy," "Main Street to Broadway," "One Touch of Venus," and "The Story of GI Joe," which received Academy Award nominations for best score and song ("Linda") in 1945. She was elected to the Songwriters Hall of Fame in 1991. She died in 1993.

The second speaker, composer Laura Karpman, has won three Emmys for scoring the music for "The Living Edens," the award winning PBS nature documentary series. A classical concert composer with a doctorate from Juilliard, she began her film-scoring career when her composition professor, Milton Babbitt, suggested she write music for a film. We looked at some of her film clips while she discussed the art of film scoring and demonstrated how music contributes to the mood of a scene; examples were from "Dash and Lilly," an upcoming movie for A&E; "The Breakup," a feature film that has not yet been released; "The Living Edens; and "Labor of Love," a Lifetime film. As one of the few women composers scoring for film and television, Karpman has found it easy to get jobs writing for "women's" movies. Finding it difficult to go from TV into film, she found it easy breaking into nature shows. She has been hired by "enlightened men" and recently has been working with women directors.

Placement Service in LA

Elisabeth Rebman, MLA Placement Officer

The Placement Service desk at the Los Angeles meeting was a lively place, but not only because the desk was adjacent to the Southern California members selling MLA Commemorative Wine. The mentoring program and formal and informal job interviewing were central activities at the Placement Service desk. The Placement Officer arranged ten mentoring pairs before the meeting and three at the meeting. Mentors and "mentees" attended the First Time Attendees Receptions and other events together, again finding it a mutually fulfilling experience. A special thank you is due the MLA members who gave of their time, experience, and enthusiasm to help make the new comers' first MLA meeting both comfortable and meaningful. The interview room was also a busy place with five employers interviewing or providing information for six jobs and interviews for two MLA positions. After five years as Placement Officer, Beth Rebman turned over the job to newly appointed Placement Officer, Paul Orkiszewski, Music Librarian at Rice University, whose term begins on April 1.

Film Music Plenary Session

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Karlin concluded by showing extensive sections of his documentary film on Jerry Goldsmith, which included interviews with Goldsmith collaborators (including Paul Verhoeven, director of Basic Instinct), demonstrations of his innovative use of unusual instruments (such as mixing bowls, "rub rods," and the "Blaster Beam"), and clips of him recording the score to The River Wild.

Linda Mehr, director of the Margaret Herrick Library at the Academy of Motion Picture Arts and Sciences, concluded the session with a look at the remarkable collections available to scholars at the Academy's Center for Motion Picture Study. The library's music holdings include the Screen Composers Association collection; sheet music from all eras; cue sheets from films; silent film music; and significant film scores such as The Paradine Case by Franz Waxman, Double Indemnity by Miklós Rózsa, The Sea Hawk by Enich Wolfgang Kornfeld, Giant by Dimitri Tiomkin, and Casablanca by Max Steiner. The library also has extensive collections of the works of Jerry Goldsmith and Alex North. A database of the library's music holdings has been assembled by archivist Warren Sherk.

Mehr played some examples of audiovisual materials from the Center's collection, including a 78-rpm recording of Rudolph Valentino singing. She also mentioned their oral history program and played an excerpt from an interview with composer Hans Salter.
Bibliographic Control Committee

Linda Barnhart, Chair

The Bibliographic Control Committee (BCC) broke with its traditional "reporting out" meeting and instead hosted "A Form/Genre Forum" on Friday, March 26, 1999.

Moderated by Harriette Hemmasi of Rutgers University, the forum was intended to take advantage of the knowledge and synergy of the MLA membership in discussing an issue of current professional interest.

 Aptly titled "To $v$ or not to $v$," the forum focused on the recent implementation by both the Library of Congress and the bibliographic utilities of the form/genre subdivision (subfield v) in LC subject headings and its implications for music libraries.

Hemmasi began the discussion by providing a brief history, context, and description of form/genre subdivisions. Members were then given a short coding exercise, during which various questions of interpretation and consistency were raised. The meeting concluded with large group discussion of such issues as user education, indexing and display, and converting legacy data.

The MLA membership present gave unanimous support for continuing with this type of topic-focused meeting at future annual conferences. Ideas for topics for next year's meeting in Louisville are welcome, and can be sent to the Chair at: lbarnhart@ucsd.edu.

Update on Bibliographic Control Committee Activities

Because the Bibliographic Control Committee (BCC) changed the format of its open meeting at the annual conference to a topic-focused discussion, there was no opportunity to update the membership on our 1998 activities. What has the BCC been up to, anyway?

A major activity of the past year was our thoughtful review and comment on two sets of guidelines. First, our own MLA Automation Subcommittee asked for our input on the revised Automation Requirements for Music Materials. We also spent considerable effort preparing the official MLA response to LC's revision of Archival Moving Image Materials: A Cataloging Manual. When BCC is asked to review cataloging guidelines, we typically send a message out via MLA-L notifying the membership that we are about to undertake a formal review and giving additional information. At any time during the process, we welcome your comments.

Two Working Groups were appointed during the past year. The Music Thesaurus Project Form/Genre Terminology Working Group, led by Harriette Hemmasi, began its work on identifying and researching form/genre terms for inclusion in the Music Thesaurus. The Working Group on BCC Website Processes, chaired by Dennis Davies-Wilson, made great progress in recommending mechanisms for the online maintenance of the website, in articulating a statement of mission and purpose for the website, and in identifying the roles and responsibilities of various individuals vis-a-vis the website.

The BCC website has continued to flourish under the leadership of webmaster Dennis Davies-Wilson. We post reports immediately following the Midwinter and annual MLA meetings, where we send our MLA liaisons to CC:DA, MARBI, SAC, ACIG and the Media Resources Committee (formerly ALCTS-AV). Also posted there are reports on the recent activities at the Library of Congress and OCLC. The BCC website can be found on the MLA website by clicking on "Table of Contents," then "Committees," then "Bibliographic Control Committee."

BCC was very disappointed to learn in July that the Research Libraries Group felt that it could no longer support sending a liaison to MLA meetings. The departure of long-time member Ed Glazier, both from the BCC and from the Subcommittee on MARC Formats, was keenly felt, and Ed will be sorely missed. MLA benefited tremendously from Ed's experience and insight, and is very grateful for his many varied and substantive contributions over the years.

On the heels of Ed's departure came news of the corporate merger of WLN and OCLC. BCC then lost our WLN representative on BCC, Christine Zuger, as a casualty of this transaction. We thank Chris for her help and input on BCC matters this past year.

Another ongoing assignment in 1998 was the revision and updating of the charges to the four BCC subcommittees. Work has been proceeding appropriately, and we expect to forward suggested wording to the MLA Board during the coming year for their approval.

BCC also took the initiative in designing and implementing a new format for the open meeting at our annual conferences. We wanted to take better advantage of publications such as this Newsletter, and new technologies such as the World Wide Web, for doing routine reports. We thought our time together in meetings could be used more productively through discussion and dialogue on the most difficult and current professional issues. We chose the new form/genre subdivision implementation to be the first topic. This format was very well received at the Los Angeles meeting, and we intend to follow this model for future meetings.

The Sheet Music Cataloging Guidelines, the result of a long-standing effort of a BCC Working Group, were sent to the editor of the MLA Technical Report series, and we hope that there will be news soon about its timetable for publication.

Looking to the future, we expect to put out a call shortly for members of a new group that will become active for the next few years. The Bibliographic Standards Committee of the Rare Books and Manuscripts Section of ACRL is in the process of revising the Descriptive Cataloging of Rare Books, and would like to form a joint committee with MLA BCC in order to add a new chapter on early printed music. A continued on page fourteen
call will be made soon on MLA-L for expressions of interest in serving on this group; watch for it.

In addition, BCC continues to explore possibilities for technical services-related plenary sessions and pre-conference workshops at future annual meetings. Your ideas are most welcome, and may be sent to the Chair at lharmhart@ucsd.edu.

**Authorities Subcommittee**

**Mark Scharff, Chair**

Approximately 55 people attended the open meeting of the Authorities Subcommittee. After welcoming the audience and reviewing the subcommittee’s charge, chair Mark Scharff touched on themes from the LITA/ALCTS Authority Control in the Online Environment Interest Group reporting session at ALA Midwinter. A full report is available at the BCC Web site. The Subcommittee’s own Rebecca Dean (OCLC) chairs ACIG, and among the speakers was Karen Little (University of Louisville). The ACIG program for the summer meeting in New Orleans, “Who owns authority control,” will feature Linda Barnhart (University of California-San Diego), BCC chair. Scharff also noted that two members were concluding their service on the subcommittee, Cheryl Gowing (University of Miami) and Ruth Inman (Kennedy-King College).

Joy Pile (Middlebury College) gave an update on the subcommittee’s work toward drafting an MLA policy statement about the importance of authority control. Discussion during the business meeting showed the need for additional sections. The subcommittee hopes to wrap up its work online and present the document to BCC for email deliberation and submission to the MLA Board this summer. Michelle Koth (Yale University) reported on developments with the Types of Composition document. A Web page of additions and corrections is available at http://www.library.yale.edu/cataloging/music/moretype.htm. The subcommittee has been discussing terms via e-mail and spent a good amount of time in the business meeting doing the same. She encouraged input from interested parties. Suzanne Mudge (Archives of Traditional Music, Indiana University), the subcommittee’s representative to the BCC Website Working Group, said the Group had decided that it had concluded its charge and had disbanded, with the BCC Webmaster/Recording Secretary, Dennis Davies-Wilson (University of New Mexico-Los Alamos) now responsible for the site.

Joy Pile then reported on her work to find an effective way to supply notated and aural incipits for musical works in a Web-based online catalog. Middlebury College’s online catalog uses DRA software, which supports OPAC display of headings in authority records. By adding 856 fields to the authority record for the Goldberg Variations of J.S. Bach, she allows catalog users to click on an “about” link which then gives the users the choice of viewing a scanned image of the first few bars of the piece, or listening to 30-45 seconds of a recording of the work (from a digitized sound file). The image was relatively easy; creating the sound file required access to streaming software normally reserved for faculty use. Joy considered the notated and aural incipits to fall under the provisions of fair use. She did see a challenge in the current lack of standardization in sound-file playback. She saw these incipits as most useful for helping users identify musical works by composers for whom thematic catalogs don’t exist or are not readily available. A lively and wide-ranging question-and-comment period followed. Among the issues raised:

1) Could the notated incipits come from online thematic catalogs? What would be copyright implications? Would the authority file become a virtual thematic catalog?

2) Could MIDI files, which are far smaller, be used instead of recordings for the sound file? Would they be adequate for an orchestral work, or a work in which timbre was an important distinguishing feature?

3) Would supplying these files be optional for creators of national-level authority records? (Almost certainly.) Where would the image and sound files reside? Would there be guidelines to govern which records to encode?

Asked whether or not the subcommittee should consider further development of this idea, audience response was overwhelmingly positive.

As discussions do, this one wandered into other areas. One had to do with the status of the 856 field in authority records. Its use has been approved by MARBI but is not yet documented in the USMARC publications. There are still questions about how the field will and should be used. Another topic was the need or utility of authorizing a fixed-field value that would distinguish authority records for single works from authority records for collections. Adoption of the access-control-record model for drawing relationships among items would require such a distinction to be made and would also offer more control over the use of authority records and the display of appropriate references in a library’s catalog. This issue would eventually have to go through the Subcommittee on MARC Formats for consideration.

**Music Library Facilities Subcommittee**

**Anita Breckbill, University of Nebraska—Lincoln**

The Music Library Facilities Subcommittee arranged a Thursday afternoon session at the Los Angeles MIA meeting entitled “Gems Large and Small: Two New Facilities.” Two librarians discussed and showed slides of their new music libraries. Bonyn Hall spoke about the Parsons Library at the University of Richmond, and Suzanne Eggleston spoke about the Irving S. Gilmore Music Library at Yale University.

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Committee Reports

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The use of light in each of these facilities is striking, making the title "Gems..." an appropriate one. Slides of the Parsons Library show a vaulted ceiling, bay window and windowed entry. The library, part of a new center for the arts, was built on the 2nd floor of an arched bridge/tower building with a roadway underneath. Several issues made the site challenging. One was the fear of noise from the traffic moving under the arch. Because of good planning, the traffic noise cannot be heard in the completed facility. Another challenging issue was the shape of the space—long and narrow. In the completed library, that issue remains a problem. The librarian continues to dream of wide corridors and more space.

There were tribulations in the process of building the new library, including two moves. The library began running out of space in 1985, so by the time the final move was done in 1996, there had been eleven years of cumulated space shortage. To add to the difficulty, the library was dislocated for fifteen months while the old building was renovated. Other trials had to do with funding. The proposal for furniture, shelving, and AV equipment, for example, was funded at about half of what was requested. Also, the bids for the renovation came in 5 million dollars too high, so the planners had to remove some nice features, including one of two proposed bay windows.

Ms. Hall passed on life lessons she learned from this experience: 1) Estimate costs high. 2) Don’t believe construction timetables. 3) You can get almost anything you need with the Chinese water torture method. Complain often and nicely.

The completed facility is beautiful and works well enough that Ms. Hall entitled her portion of the session, "A Little Bit of Heaven," and this author, from the depths of her basement music library, would concur.

Suzanne Eggleston spoke about the new music library at Yale University. Yale had had decades to think about a new music library, because in 1972 the library was already inadequate. Each decade produced a new plan for a facility. The '70s plan was a large, sprawling building with the Department of Music. The '80s plan was a free-standing library building. By the '90s the situation was grim, with the collection held in four locations across campus. Ms. Eggleston also made some mention of four-inch cockroaches and sewer issues that will not be dwelt on here.

The solution consisted of covering a courtyard of the Sterling Library (the main library). Because of large windows looking out into the courtyard continued on page sixteen

Transitions

John Andrus, Printed Music Cataloger, Pierpont Morgan Library.
Holling Borne, Music Librarian, DePauw University.
Anita Breckbill, Temporary Cataloguer, University of Wales.
Brian Doherty, Head, Music Library, Southwest Missouri State University.
Amy Edmonds, Music Librarian, Southwest Texas State University.
Yale Fineman, User Services Librarian, Duke University Music Library.
Ruth Foss, Head, Reader Services and Performing Arts Reading Room, Library of Congress.
Rashidaj Hakeem, Assistant Music Librarian/Blues Archivist, University of Mississippi.
Aniko Halverson, Reference Coordinator/Instruction Librarian, California Institute for the Arts.
Ray Heigemeir, Music Cataloger, Stanford University.
Sarah Heurtz, Catalog Librarian, St. Louis Public Library.
Jennifer Hunt, Assistant Director, Music Library, University of Louisville.
David Hursh, Music Librarian with Technology Specialization, East Carolina University.
Alan Karass, Publicity Officer, Music Library Association.
Dwandalyn Reece King, Assistant Director, Louis Armstrong House and Archives, Queens College, CUNY.
Megan Lewis, Temporary Cataloguer, University of Wales.
Renny Lloyd, Temporary Cataloguer, University of Wales.
Stephen Luttmann, Music Librarian, University of Northern Colorado.
Elizabeth Meagher, Original/Special Collections Cataloger, University of Denver.
Michael Moore, Music Cataloger, Northwestern University.
Mary Oleszkiewicz, Curator of Musical Instruments, Shrine to Music Museum, University of South Dakota.
Pauk Orkiszewski, Placement Officer, Music Library Association.
Mary Prendergast, Assistant Music Librarian, University of Virginia.
Michael Rogan, Music Librarian, Tufts University.
Eunice Schroeder, Music Librarian, University of California, Santa Barbara.
William Shea, Archivist, African American Music Collection, University of Michigan.
Terry Simkins, Catalog Librarian, Sibley Library, Eastman School of Music.
Joan Staples, Cello Music Cataloger, University of North Carolina, Greensboro.
Monika Sjunejko, Temporary Cataloger, University of Wales.
Beverly Stafford, Librarian 2 (Music Specialist), Multnomah County Library (Portland, OR).
Nicholas Syrotiuk, Temporary Cataloger, University of Wales.
James Verdini, Music Librarian, Sam Houston State University.
Laurel Carter Whisler, Music Librarian, Furman University.
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from the main library’s newspaper reading room, the plans kept the
courtyard open. A huge barrel vaulted
reading room was created from the
space, consisting of three floors of
open space, with six new-Gothic steel
trusses supporting a ceiling that lets in
natural light on all sides of the top.

Book, score and sound recording
collections are stored in the basement.
In the center of the covered courtyard
is a wooden structure that houses staff
offices. Stairways up to the 2nd floor
of this structure lead one to the listen-
ing stations which are open to the
roof. The reading room itself has tables
designed to match the Arts & Crafts
design of the rest of the building.

Unfortunately there is still not
equal space in the new facility for all
of Yale’s music book collection, and
some of it will go into remote storage.
Because of the library’s central loca-
tion, however, non-music students are
using the library in greater numbers,
and the library is doing more business.
The unique design of this library,
with its large open space and use of natural
light has made it a showpiece for the
university.

Subcommittee on
Descriptive Cataloging

Matthew Wise, Chair

The Subcommittee on Descriptive
Cataloging held an open meeting on
Saturday morning during the annual
MLA meeting in Los Angeles. Following
the introduction of members, it was
noted that Laurie Phillips Gibson
would be rotating off the Subcommit-
tee at the end of the conference. She
was sincerely thanked for her years of
active service, particularly for her work
on the BCC Website Working Group.
Audience members wishing to be
appointed to the Subcommittee were
encouraged to submit written expres-
sions of interest to the Chair. Deta
Davis, the LC representative, reminded
everyone that the Music Cataloging
Sabbatical Program continues to afford
opportunities for participation. Those
interested may contact Ms. Davis at
ddv@loc.gov.

The Chair reported briefly about
news from the recent ALA Midwinter
conference in Philadelphia. The com-
plete report may be found on the BCC
website and will be published in an
upcoming issue of the Music Cata-
loging Bulletin.

Brad Eden, adjunct instructor for
the OCLC Metadata Workshops, pre-
sented a brief introduction to the major
types of metadata, a sort of “Metadata
for Dummies.” Described were the
MARC format, Dublin Core, Text-
Encoding Initiative (TEI Header),
Encoded Archival Description (EAD),
and Global/Government Information
Locator Service (GILS). Dr. Eden pro-
vided addresses for many informative
websites and strongly encouraged
everyone to attend one of the several
OCLC workshops.

Martha Yee, chair of the CC:DA
Task Force on Rule 0.24, then spoke
about recent thinking with regard to
the “cardinal principle” and how
AACR2 may need to be changed to
take into account the “new formats.”
The six characteristics of a document
were charted (i.e. publication type,
publishment status, content type, car-
ter type, management method, and repro-
duction history), and their relationship
to the concept of “edition” was dis-
cussed. Ms. Yee went on to describe
several proposed options for possible
rule revisions and/or rearrangements
from which the Joint Steering Commit-
tee may be asked to select. The
options ranged in scope from simply
changing the wording of Rule 0.24
to completely reorganizing the chapters
of AACR2 by ISBD area.

The meeting concluded with a
question-and-answer period during
which the audience was polled as to
their interest in future presentations
about metadata (perhaps a mini ver-
ion of the OCLC workshop) and/or
a refresher course on the cataloging
of Catholic liturgical music.

Subcommittee on
MARC Formats

Kathy Glennan, Chair

At the Subcommittee on MARC
Formats’ open meeting, we highlighted
recent MARC format developments of
interest to music catalogers and men-
tioned some far-reaching changes
which may occur within the next five
years.

Kathy Glennan presented “Demyst-
tifying MARBI,” a talk about the steps
taken to implement an idea for a
change to the MARC formats along
with details about just who makes
these decisions.

Jay Weiss led a discussion of the
potential impact of Proposal 98-15
and 98-15R, which proposed making cer-
tain pre-AACR2 tags and subfields
obsolete, including 260 $d. Although
this proposal has been defeated twice,
the issue may come up again due to
interest from the national libraries.
Ralph Papakhan gave an overview of
continued on the page twenty-two

New Members

Lynda L. Aldana, Oxford, MS
Eriable L. Bartik, Austintown, OH
John Brower, Seattle, WA
Karen M. Burke, Bridgeport, CT
Antonio Calvo, San Jose, CA
Christine Clark, Van Nuys, CA
Daniel R. Del Fiorentino, San Marcos, CA
Amy Edmonds, San Marcos, TX
Marnie Hall, New York, NY
Fritz William Herrick, Grnvl Jct, ME
Monica Huhsizer, Georgetown, TX
Sharon M. Kirkwood, Evanston, IL
Brooke Lippy, Denver, CO
Kevin Medows, Champaign, IL
Mary R. Prendergast, Prospect, VA
Bonnie Reed, Lubbock, TX
Vicky J. Risner, Washington, DC
Mary S. Rausch, Lubbock, TX
Lorel K. Reinstorm, Sarasota, FL
Janene Tripe, Edmonton, AB, Canada
Laurel A. Carter Whisler, Hanover, IN
Travis S. Yamamoto, Glendale, CO
Beth Yeagley, Kent, OH

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The Ad Hoc Committee on MLA chapters concluded its work at the Los Angeles meeting when it presented its final report and a series of recommendations to the MLA Board. With this column, we are implementing one of those recommendations: that the MLA Vice/Past President monitor and regularly report on highlights of chapter activities and MLA work as it relates to chapters via the MLA Newsletter.

The full text of the committee's final report is available on the MLA website at http://www.musiclibraryassoc.org. Its recommendations focus on communication, recognition of chapter accomplishments, and educational and membership outreach. We urge all chapter members and officers to review the report and to develop strategies to implement the group's recommendations along with the MLA Board.

I'd like to highlight here just two of the activities already underway as a result of the work of the Ad Hoc Committee. First, all chapters were able to meet during time set aside for that purpose at the annual meeting in Los Angeles. Meetings ranged from formal business sessions to informal dinners. Thanks again to Phil Vandermeer and the LA Program Committee for finding space to dedicate to chapter meetings in the full program schedule!

The second activity is a new initiative developed by Brian Cockburn of the Chesapeake Chapter in consultation with other chapter chairs. The program for the 2000 annual meeting in Louisville will include a Best of the Chapters session. The goals for the session are to share with the national MLA membership the vitality and expertise found in programs presented at chapter meetings and to encourage and reward excellent programs presented at the chapter level. Brian, along with a review committee of chapter chairs, is coordinating the implementation of this new program. The MLA Board has agreed that if successful in 2000, the Best of the Chapters session will become an annual feature of the conference program. Please contact Brian at cockbubahjmu.edu for more information.

Chapter liaison activities are a primary responsibility of the MLA Vice or Past President. During the next year, my focus will be not only on maintaining ongoing communication with chapter chairs and attending several chapter meetings, but also on working with chapter chairs to address the recommendations in the Ad Hoc Committee's report. Thoughts, suggestions, and feedback from all MLA members are welcome. Please e-mail me at dpw@virginia.edu any time. I look forward to hearing from you.

The Charles Alvar Harding Collection is on deposit in the Pierpont Morgan Library. The collection comprises autograph letters of musicians and literary figures, some books, and many photographs. Most of the letters are written to Mr. Harding's great-uncle Richard Peyton, his grandfather Charles Harding, or his parents, Charles Copeley and Louise Alvar Harding; his mother used the name Louise Alvar for her singing career.

Richard Peyton was officially connected with the Birmingham Triennial Musical Festivals between 1858 and 1879; most of the early letters—for example those from Brahms, Bruch, Gounod, and Sullivan—are written to him. Louise Alvar toured with Maurice Ravel and other artists.

Please address all communications concerning the collection to:

J. Rigbie Turner
The Pierpont Morgan Library
29 East 36th Street
New York, NY 10016-3403

"In Kind Gift is Music to the Ears"

Lisa Philpott,
University of Western Ontario

The UWO Music Library recently received a major gift that has nearly doubled its collection of compact discs. The following is taken from an announcement of the gift prepared by Western's Communications and Public Affairs office:

More than 8,600 CDs have been anonymously donated, bringing Western's CD collection to 20,100 — second largest among Canadian universities.

"This adds the kind of depth to our collection we couldn't have provided ourselves under current budgetary constraints," says head music librarian Lorraine Busby. "The CDs are in excellent condition and will offer our students more choice than ever before."

While the collection will take a projected two years to catalogue, students will eventually be able to borrow the CDs overnight, and the public will be welcome to enjoy the newly-expanded collection in the Music Library at Talbot College.

Lisa Philpott, reference librarian in Music, commented that there doesn't appear to be much duplication, and the staff is thrilled to be able to offer students greater choice and access to desired titles. Included in the gift are reissues from the 1950's, opera in particular. In some cases we already owned a vinyl copy of a performance, but could not afford to purchase a duplicate copy of the same performance on CD.

This is a most welcome gift — a wonderful addition to the Music Library collection.
MLA Announces Gerboth Award Winner

Alan Karass, MLA Publicity Officer

The Gerboth Award was established in honor of Walter Gerboth, teacher and mentor, a leader in music librarianship and the Music Library Association. The prize was first awarded at the 1986 annual meeting. The prize is awarded annually to music librarians in the first five years of their careers who are engaged in research likely to lead to publication.

At its annual meeting in Los Angeles, the Music Library Association announced that the 1999 recipient of the Gerboth Award is Mary Du Mont. Ms. Du Mont will complete a follow-up study to the work done by the Music Library Association’s Reference Performance Subcommittee on music reference performance. This will validate a larger survey of thirty decentralized academic music libraries and identify significant factors in successful music reference performance.

Mary Du Mont has been head of the Hugh A. Glauser Music Library at Kent State University since 1994, and served in various capacities within the Reference Department at Kent State University since 1989. She received her B.M. from Northwestern University and her M.L.S. from Kent State University. She has been active as an alto soloist in the Cleveland Singers since 1994, and also as a recitalist and opera singer. Her articles and reviews have been published in *Magazines for Libraries* (7th, 8th and 9th eds.), *RSR: Reference Services Review*, *Library Review*, and *Libraries: Library and Information Science Research Electronic Journal*. She is currently at work on an annotated bibliography on the Mozart-Da Ponte operas for Greenwood Press.

### Call for Gerboth Award Applications

The Gerboth Award was established by the Music Library Association in memory of its Past President and Honorary Member Walter Gerboth. It is made to members of MLA who are in the first five years of their professional library careers, to assist research-in-progress in music or music librarianship. Eligible members are invited to apply by June 15th for next year’s award. Please send the following information to the address below:

1. A description of the project and a statement about its significance.
2. A detailed total budget, specifying the amount of funding requested from MLA (to a maximum of $1,000) and its purpose (capital purchases are not eligible.) Attach any other sources of funding you may have already secured.

3. Two letters of recommendation—one for the project and one for yourself.
4. A curriculum vitae that also names additional references.

If you have any questions about the award, particularly about whether you are qualified to apply for it, please contact the Chair of the Gerboth Award Committee at the address below, or via e-mail to smmd@uhura.cc.rochester.edu. Send applications to:

Mary Wallace Davidson
Sibley Music Library
Eastman School of Music
27 Gibbs St.
Rochester, NY 14604

### MLA Seeks Editor of NOTES

**POSITION DESCRIPTION**

Editor of the Music Library Association’s journal, NOTES. The editor of NOTES is appointed by MLA’s Board of Directors and bears chief responsibility for the journal. Specific duties and requirements for the position are listed below.

**DUTIES**

- Provides overall responsibility for MLA’s quarterly journal, NOTES.
- Appoints departmental editors and coordinates contributions from them, including preparation of manuscript, proofreading, collation of proofs, etc.
- Solicits, evaluates, selects, and edits articles for publication.
- Prepares “Notes for Notes” column and other editorial matter.
- Works with printer to maintain publication schedule and production quality.
- Keeps MLA Board informed of progress and possible problems.
- Serves on MLA Publications Committee.
- Prepares annual budget and monitors its expenditure.

**REQUIREMENTS**

- Administrative experience, including the successful planning and observance of long-term schedules.
- Writing and editorial skills, including a thorough knowledge of English prose style and familiarity with the Chicago Manual of Style.
- Broad knowledge of the literature of music and music librarianship.
- Familiarity with the Music Library Association and its membership.
- Understanding of MLA’s goals and the position NOTES holds in realizing them.
- Ability to provide attention to detail, to inspire contributors, and work well under pressure and with a variety of people.
- Budgeting experience also desirable.

**REMUNERATION**

An honorarium ($3,650 during FY1998-99) plus expenses.

Appointment to be made in February 2000. Editorial work to commence in spring 2000 with the preparation of the manuscript for volume 57, number 2 (December 2000).

A letter of application, resume, and names of three references should be sent BY NOVEMBER 1 to:

Deborah Campana, Chair
Notes Search Committee
Oberlin Conservatory Library
77 W. College Street
Oberlin, OH 44074-1588

Interviews will be held at the annual meeting in Louisville. Other members of the Search Committee are Don Krummel, Nancy Nuzzo, and Dan Zager.
Members’ Publications

Please send citations for items purchased or premiered in the past calendar year to the column editor, Sarah Dorsey, via e-mail or snail mail at the address below. The deadline for submissions for issue 118 is August 20, 1999. Please follow the citation style employed below.

Sarah Dorsey
Music Librarian
School of Music UNCG
P.O. Box 26167
Greensboro, NC 27402-6167
sarah_dorsey@uncg.edu

Books


Articles and Chapters


Recordings


Publication Awards Announced in Los Angeles

Alan Karass, MLA Publicity Officer

At its 68th Annual Meeting, held in Los Angeles, CA, the Music Library Association announced the following publication awards:

The Vincent H. Ducksell Award, for the best book-length bibliography or research tool in music published in 1997, was given to Paul Bryan. Mr. Bryan’s book, Johann Wannhal, Vien-
nese Symposium: His Life and His Musical Environment, was published by Pendragon Press. In nominating Mr. Bryan for the Ducksell Award, the Publications Award Committee noted: “Paul Bryan’s diligent examination of the profusion of source materials related to Johann Wanhal clarifies many generalities and particulars of the composer’s position in his musical milieu, and provides a new interpretation of his influence on the generation of composers that succeeded him. Bryan’s detailed reexamination of the problems clouding what is known of eighteenth-century music publishing, copying, and collecting practices further provides a new synthesis of many of the issues pertinent to the study of the music of the composers of the period.”

The Eva Jud Meara Award for the best review published in the organization’s journal, Notes, in 1997, was given to Lynne Rogers for her review of Richard Taruskin’s Stravinsky and the Russian Traditions. (Berkeley: University of California Press, 1996). The review appeared in Notes, vol. 54, no. 2, pp. 438-441. In selecting Ms. Rogers’ work, the Publications Award Committee commented: “Using a good balance of quotation and summary, Lynne Rogers crafts an eminently readable review of Richard Taruskin’s Stravinsky and the Russian Traditions. Her analytical criticism clearly demonstrates her own depth of knowledge without moving the focus from Taruskin. She manages to incorporate all of the necessary elements of a well-written review unobtrusively into her succinct evaluation while writing in an engaging style.”

The Richard S. Hill Award for the best article on music librarianship or article of a music-bibliographic nature published during 1997 was given to Laurent Guillo for the article, “Les Caractères de musique utilisés des origines à environ 1650 dans les anciens Pays-Bas,” published in the Yearbook of the Alamire Foundation 2, 1997, pp. 183-235. The Publications Award Committee remarked: “Departing from studies that focus on particular printing houses or on particular repertories, Laurent Guillo has undertaken to discover chronological and geographical aspects of the use of music type-fonts. The considerable descriptive data, collected from a wide range of sources, is presented meticulously and consistently, such that the study not only illuminates local patterns within the Low Countries, but also delineates relationships between, especially, Antwerp and printing centers to the East (Nuremberg), West (London), and South (Lyons). New avenues of research, such as inquiries into the responses to different fonts among the various publics purchasing printed music, now become possible thanks to the groundwork laid here.”

General Endowment Fund Donation Honors “One of Our Own”

Laura Dankner, Loyola University

Perhaps you all will recall the excellent article by Jim Farrington in the September-October 1998 MLA Newsletter entitled “Giving for a Cause.” Jim suggested a donation to one of MLA’s endowment funds as a wonderful gift idea — to honor a colleague, for example.

In fact, this idea has proved popular in MLA of late. One of the most striking examples has been the form of a generous donation to our General Endowment Fund (currently known as the GEF). And what’s really nice is that the gift is in honor of one of our “own.”

As you all know, Diane Parr Walker’s term as President ended at the close of the Los Angeles meeting. $1,500 has been raised by several MLA members in her honor and is earmarked for the GEF. What a nice gesture to show appreciation, as Paula Matthews so aptly states: for one who “has served us so effectively and with such grace.”

So what exactly IS the GEF, anyway? And how is it different from, say, the Gerboths, Epstein, or any of the other of our “named” funds? According to the report of MLA’s Working Group on Endowed Funds, “Endowments are generally defined as funds or property donated to an institution as a source of income...The institution then invests the funds...and makes use of the return on the investment for the purposes stipulated in the formulation of the endowment.” In the case of MLA’s other endowment funds — Epstein, Ducksell, Freeman, Gerboths — the income provides for the annual awards that are generally given out every year.

The General Endowment Fund stays “put.” It’s fully invested, intended to “allow MLA to become financially sound and able to sustain unexpected fiscal losses” (according to the MLA Investment Policy).

Does that mean that contributions, such as the recent one in Diane Walker’s honor, can never be used? No, it does not. Although we’re definitely working on increasing the size of the GEF, as directed in MLA’s Plan 2001, the present policy of reinvesting all principal and earnings can be reviewed. In fact, our current investment policy calls for this policy to be reviewed in the year 2000.

So while the GEF really is, at the present time, an investment in the financial stability of MLA, it holds the promise of support for a variety of projects and initiatives, existing or newly defined. So what is the GEF? Think of it as both MLA’s money in the bank and dreams for MLA’s future.
Outreach in Y2K+1

David Farneth,
Kurt Weill Institute

The Plan 2001 Implementation Task Force convened an open forum at the Los Angeles meeting to explore answers to the question “How can MLA enhance its visibility?” Jane Gottlieb facilitated a lively discussion during which approximately sixty people shared creative and enthusiastic responses to eight broad questions designed to address various facets of the first objective of Plan 2001. These questions, along with a summary of the responses, are reported below.

If you wish to elaborate on these ideas or have new ideas to add to the list, please contact David Farneth at dfarneth@kwf.org or any other member of the Task Force: Jane Gottlieb, Paula Matthews, Leslie Troutman, Diane Parr Walker, or Dan Zager. We hope that these ideas will spark your thinking in entirely new directions. Some of the following suggestions have been tried before, others have not, but all will be evaluated anew for their potential to enhance MLA’s visibility in the external environment.

A reminder: This list, as well as other Plan 2001-related documents are available on the MLA website.

What are the best approaches for reaching out to individual librarians, administrators, and key decision makers in members’ home institutions?
1. Appeal to individuals’ interest in music.
2. Invite colleagues to publish in MLA’s publications.
3. Conduct music library related workshops for colleagues and interested people in related disciplines.
4. Encourage paraprofessional membership in chapters.
5. Recommend the MLA president send a letter to administrators to inform them about MLA; include brochures and information about programs and upcoming meetings.
6. Send copies of appointment letters to administrators.
7. Show MLA’s products to colleagues.
8. Distribute bibliographies and other handouts from annual meetings to interested persons and administrators.
9. Pass along special information provided by MLA (e.g. copyright, etc.).
10. Mount exhibitions; get music represented in exhibitions about other topics.
11. Solicit feedback from organizational liaisons.

What are the most effective ways to have a positive influence on systems design and product development?
1. Update the automation requirements document for use by MLA members and their local systems colleagues, and send it to systems vendors as well.
2. Encourage the various system user groups to keep active and build on their record of success. Have a good record of success.
3. Ask or convince vendors to send representatives to MLA.
4. Work on a personal level with systems people in local institutions.
5. Communicate at the bibliographic instruction level.
6. Reinforce the notion, “If it’s OK for music, then it’s OK for everyone else.”
7. Identify the gurus in each system and establish communication.

How can we most effectively communicate the needs of music libraries and library patrons to publishers of music, sound recordings, books, and other relevant formats?
1. Discuss issues of interest to them, e.g. metadata and the music community’s needs.
2. Endorse products as “approved by the Music Library Association.”
4. Distribute standards for the physical creation of music.
5. Make more use of the joint MLA/MPA committee. Consider establishing liaisons with other music industry groups.
6. Encourage the creation of needed publications, identify lacunae, fill gaps in reference works.
7. Speak individually to vendors about what is needed, ways to improve products, etc.
8. Have MLA become more involved in co-production or publication subventions.
9. Ask patrons what they need or want.
10. Tell publishers what is needed in terms of timeliness of catalog information.
11. As a service, provide publishers with institutional lists of all libraries.
12. Lobby for better distribution of music publications.

How should we strengthen communication with government agencies on issues important to music libraries?
1. Inform the MLA membership about current legislation activities. Mention MLA when you write letters to members of congress.
2. Place letter templates on the website and links to addresses for members of Congress. Give guidelines for effective letter writing and stress the benefits of writing a unique letter.
3. The legislation committee could take the lead in informing the music community of activity affecting them.
4. Take a stand on important issues (e.g. intellectual property, support of the arts, legislation) either alone or with other library associations.

In what ways can we take a stronger, proactive stance on issues related to our profession, such as intellectual property, standards, and support for arts and the humanities?

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Plan 2001

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1. Publicize the existence of MLA and any policies or positions that MLA adopts.
2. Form a liaison with ALA’s legal office. Consider a contribution to ALA’s legal office.
3. Use grass roots activities to connect with the community.
4. Align with the broader goals of libraries; look past the needs of “music” libraries.

How should mechanisms such as brochures, electronic announcements and publications, and presentations by members be used to further outreach and public relations? How can MLA coordinate the use of these mechanisms?

1. Encourage music librarians to publish more about what they do.
2. Make presentations at other organizations.
3. Ask organizational liaisons to lobby for time on meeting programs for presentations.
4. Publish proceedings of the annual meetings.
5. Send more press releases; get editorial coverage in newspapers; pitch stories to editors and free-lance writers.
6. Publicize annual meetings.
8. Send any press mentions of MLA back to the MLA publicity officer.
9. Make an MLA poster.
10. Ask celebrity spokespersons to endorse the association and its work.
11. Take advantage of the attractiveness and popularity of music.

What services offered or products produced by MLA should be promoted to the external community?

1. Establish an electronic reference service for other librarians (especially public librarians).
2. Keep track of acknowledgments in books and other publications.
3. Get the work of the MLA acknowledged more often.
4. Credit MLA when giving patrons answers to reference questions provided by MLA-L.

5. Always use the full form of the association’s name — “Music Library Association” — in all publicity and outreach materials. Do not use “MLA.”

What unique knowledge and services do music librarians offer to their institutions and to the world at large?

1. Music librarians are: articulate problem solvers; great synthesizers; collaborators; team players; good at interaction (thus using the “making music” metaphor); used to doing many things; multi-talented; can assimilate both the whole and the parts.
2. Music librarians can identify tunes!
3. Whatever we decide to do, don’t play to our own audience too much.
4. MLA has diverse members and interests; we represent the total music view.
5. Music libraries can be used to attract donors to the entire library system.

Committee Reports

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the possible uses of field 856 in the Authorities format, which was approved with Proposal 98-13, but has not yet been implemented. Kathy Glennan asked for volunteers with MARC Holdings experience to review a variation of Proposal 99-02. This proposal, which was tabled at MARB’s meeting in February, looks at ways to relate bibliographic records better to physical items using the MARC Holdings formats. The author of the alternative approach wants examples of particularly problematic music materials.

In terms of future developments, Bill Walker brought us up-to-date about the future harmonization of MARC 21 (formerly USMARC) with UKMARC; this is not moving as quickly as hoped. Also, Kathy Glennan highlighted two changes once the Unicode character set is implemented: the availability of the musical sharp; and placement change with diacritic characters, which will follow rather than precede the letters they modify. She also introduced the slowly developing change in how non-filing characters will be identified in the MARC formats (see Proposal 98-16 R). Instead of using non-filing indicators, which can only work at the beginning of certain fields, the concept of encircling control characters has been approved. These control characters could theoretically be used anywhere in the record; however, the rules for application are still being developed.

As usual, the meeting was interspersed with questions from the audience. For more information about the Subcommittee and its activities, please visit our website at: http://www-sul.stanford.edu/depts/music/mlatess/BCC/MARC/MARC.html. We welcome comments on MARC Format-related issues at any time.
Disaster: Tales from the Front

Alice Carli,
for the Preservation Committee

The Preservation Committee presentation to the MLA meeting this year juxtaposed three very different disaster experiences to convey a single urgent message: the preparations made by an institution before a disaster occurs can make the difference between annoyance and nightmare if the moment comes. Diane Ota spoke movingly about the physical and emotional cost to staff from the lack of a finished disaster plan at the Boston Public Library last summer. Steve Smolian, who is assisting the BPL with ongoing recovery efforts, suggested what he considers to be the most important pre-disaster steps an institution can take. Barbara Sawka then described how a combination of good fortune and prior planning minimized the consequences of flooding at Stanford University last February. All of the speakers provided invaluable information for those of us yet unaffected by disaster, emphasizing the role of prior planning in successful disaster management.

Diane Ota, Curator of Music at the Boston Public Library, told the story of how on August 16, 1998, a 42-inch water main ruptured in the street immediately outside the main building. She gave an account of the first day of the disaster, including details such as how the special water-resistant shielding for the basement was unable to withstand the pressure of the water exploding from the main outside; how the local fire station had only one water pump available; and how, due to the lack of the complete disaster plan, no preparatory contracts had been made with recovery services, which delayed the recovery effort by crucial days. The mold growth that occurred as a result of these delays created even larger delays, as areas were declared hazardous to health for periods running into months. All sorts of challenges arose that had never previously been considered, including the physical and emotional burnout of those staff people most directly responsible for recovery efforts in their own areas, the necessity of choosing quickly from among the offers of advice and assistance that poured in, and the ability to recognize and recover from errors of judgement.

The amount of simple physical effort needed for flood recovery was, and continues to be, nearly overwhelming. Items on book trucks and full metal shelves needed to be removed with crowbars and axes due to the amount of water absorbed. The added water also nearly doubled the weight of paper items, and this extra tonnage is included in the enormous bulk of material, both salvage and debris, needing to be removed by hand from the disaster site. Since most of the departments involved were restored to service, at least on a limited basis, within a week of the disaster, staff workloads included not only disaster recovery but also "normal" library functions, which included a large volume of responses to questions and suggestions. The wide variety of materials and formats damaged by the water required an equally wide variety of sometimes conflicting recovery techniques — paper materials, for instance, should be frozen while awaiting treatment, while recordings should not. Health risks to staff were also greater than had been anticipated. In addition to the emotional trauma to staff whose departments were devastated, and the physical exhaustion and burnout over the course of the ongoing recovery effort, the mold fostered in the immediate aftermath continues to plague staff with respiratory ailments.

Fortunately, there were a few pleasant discoveries as well. The Northeast Document Conservation Center (NEDCC) made personnel available at once and were very helpful, as were corporations such as Gillette and the Winton Milk Company, which supplied hundreds of milk crates to transport waterlogged materials to recovery services. Photographs of recovery equipment as well as damage can be found at http://www.blp.org/WWW/news/flood_photos.html.

Steve Smolian, a sound preservation expert hired as consultant for recovery of the flood-damaged sound materials, followed up Ms. Ota's remarks at the MLA presentation with some observations of his own regarding disaster preparedness and response. His observations were motivated by the problems encountered by the Boston Public Library — including the chronic cold shared by himself and several library staff members — and relate specifically to sound and media collections, they can also be applied to disaster preparedness in general.

Mr. Smolian's overall message was that many practices that become invaluable in a disaster situation are also very useful for day-to-day collection maintenance. For instance, "Before shelving LPs, remove all plastic see-through inner sleeves and substitute the milky high-density plastic semi-opaque sleeves, or, if necessary, paper sleeves. Plastic from the see-through sleeves migrates and sticks to the disc surface and won't come off. The presence of the specific printed inner sleeve helps identify the edition. It is continued on page twenty-four
Tales from the Front

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also often the sole source of pop music lyrics. Put the record [in its] preservation inner sleeve into the cardboard jacket. Place this unit into an outer plastic sleeve (this will be of the see-through variety, as it won't hurt the cardboard jacket's printed surface), and slide the original sleeve and any other inserts in the back of the outer sleeve, the open side facing up. This prepares the complete object for long-term storage better than leaving the inserts inside the cardboard jacket.

Other observations on preparedness fall into several broad areas. Location is an extremely important factor in disaster results, especially for sound recordings. "Basements are used for record storage because records are heavier than books and often exceed the building inspector's floor load requirements." They are also most vulnerable to inundation during a disaster, and to humidity, the chief destroyer of sound materials, even in normal conditions. Therefore, Smolian's recommendation is to use the basement storage for commercial recordings. They "constitute the bulk of most collections and are replaceable, even if some are at considerable cost. Keep unique items, all acetate discs and as many tapes as you can above this level, preferably under temperature and humidity control"

Training of staff and access to outside Expertise is key both to preserving recorded collections in general and to expediting salvage after a disaster. The trained staff should be able not only to identify different media, but also to know or quickly learn the short-term salvage procedures and long-term deterioration patterns for each and be ready to use this information to prioritize institution collections for both conservation and salvage. "Library training in this area is cursory at best. Perhaps the MLA should have a table in the exhibit area to display and describe the various media and publish little aids to identifying them"

Paper documentation is particularly problematic. Sound recordings themselves cannot be identified at sight like paper media, and the methods used to attach paper documentation directly to records (labels with glue, sleeves, cardboard covers) are all vulnerable to loss, with or without disastrous situations. The paper labels that come detached from record disks will, if they are allowed to remain in the sleeve and then become damp due to inundation or high humidity, glue themselves to the recording surface. When long-term storage using external plastic packages is unavailable, other means need to be used.

Another key aspect of disaster preparation is Prioritization. This involves a balance of such obvious considerations as uniqueness and monetary value of items or collections with centrality to the institution's mission and cost of restoration.

The final element of disaster preparedness is Insurance expertise. The insurance company underwriting the Boston Public Library has required that the library, in order to receive payment for the 77,000 sound recordings lost in the disaster, provide written documentation referring to each one individually. "Know your insurance policy. How you do what you do may well affect what your institution gets paid later, if anything. Policies vary greatly."

Barbara Sawka, Music Librarian of Stanford University, described "the Happy Flood" (a phrase used with some circumspection, considering the damage and inconvenience it caused) that occurred in February, 1998, affecting collections in no fewer than four library buildings. A full account by Michael Keller, the University Librarian, of the flood and its aftermath can be found at the Stanford web site: http://palmipsest.stanford.edu/bytopic/disasters/

Many aspects of that disaster involved sheer good fortune, but the "flood-readiness" of the staff throughout the university made them able to take advantage of every mitigating factor. For example, it was incredibly fortunate that a staff person was working late enough in Braun Music Library to see the water beginning to seep into the basement corridor where his desk was located and thus begin the process of contacting other staff people at a very early point in the disaster situation. It was also fortunate that the University Librarian was at home at the time and even lived on campus. Also, the fact that a telephone tree existed and was kept current was a matter of planning, not coincidence, and this was a crucial factor in bringing all the necessary personnel and equipment to the scene of the disaster in the shortest possible time. Flooding in the other affected area, a cluster of three library buildings with communicating basements, was detected by motion sensors set off by the water rushing in, rather than by staff on site. In addition to early warning and communication systems being in place, library staff on the scene were quick to determine the scope of the disaster — three different buildings, all with paper collections in the basements — call in outside help, and make immediate use of the volunteers and services available. It was for these reasons in particular that the "Happy Flood" designation was considered; the disaster became a difficult battle that was felt to be won, rather than lost.

Perhaps the crux of the MLA Preservation Committee's presentation, "Disaster Preparedness: Winning the battle of culture against entropy," is an ongoing strategic plan. For those who already have a disaster plan in place, continued on the next page
MLA Assistant Convention Manager/Convention Manager Needed

**Position Description:** The Convention Manager and Assistant Convention Manager are authorized by the President and the Board to coordinate and oversee the planning of national conventions of the Association. The Assistant Convention Manager accompanies the Convention Manager on site inspection/hotel negotiation trips and manages all facets of exhibits and advertising for the convention. The Convention Manager oversees all convention details and is responsible for on-site management of national conventions. The Convention Manager serves as liaison among the Program Committee chair, the chair of the Local Arrangements Committee and its budget officer, the Publicity Officer, the chair of the Education Committee (if a pre-conference workshop is being planned), the Executive Secretary and the Board. The Convention Manager negotiates with hotels for future conventions, signs contracts (countersigned by the President) to secure accommodations for meeting and sleeping rooms, and advises the Assistant Convention Manager, who makes all solicitations and arrangements concerning exhibitors whose publications, products and services are displayed at conventions. The position demands heavy involvement, especially in the early fall when the Convention Budget is prepared and exhibitors/advertisers are solicited, and during the two months prior to the annual convention, with lesser involvement throughout the year.

**Specific Duties:** Assistant Convention Manager duties include: soliciting of exhibitors and program advertisers for the annual convention, maintaining a master list of exhibitors/advertisers, fund-raising among exhibitors, and overseeing all aspects of exhibits for the convention. This includes communications/negotiations with decorating/dragey firms, security firms, and telephone/internet/electrical services, and on-site management of the exhibit area during the convention. The Assistant Convention Manager works closely with the Convention Manager, consulting whenever necessary to become familiar with the duties and responsibilities of the position.

**Convention Manager duties include:** site inspection; reporting findings/recommendations to the Board; hotel contract negotiations; communicating with the hotel's sales staff; coordinating the work of the Program Committee and the Local Arrangements Committee; assigning meeting rooms; communicating with the hotel's catering/banquet service, the A-V service, the photocoppy service, and performing other services as necessary. The Convention Manager prepares the convention budget, working with the Program Committee and the Local Arrangements Committee, and attends the Fall meeting of the MLA Board. The Convention Manager has final responsibility for on-site management of all facets of the convention, reports to the membership at the annual convention on recent, current and future national conventions, and confirms and submits all bills to the MLA Treasurer. In addition, the Convention Manager is responsible for maintaining, revising and updating MLA's Convention Manual.

**Qualifications:** Five year's experience as a music librarian; membership in the Music Library Association, with a solid understanding of its organizational and annual convention structure; administrative experience with strong organizational and management skills; ability to set and meet deadlines; budgeting experience; effective communication skills in person, on the phone and in writing; availability for business trips of 2-3 days duration 3-5 times per year; availability to attend all annual conventions for a full week; good computer skills including word processing software and spreadsheet management with access to a high quality printer, modem, fax machine, and electronic mail. Skills in database management software and availability of institutional support are highly desirable.

**Benefits:** The Convention Manager and Assistant Convention Manager receive support for expenses required to carry out the responsibilities of the position (travel, telephone, postage, etc.) and honoraria. Honoraria amounts in 1998/99 were $4,460 for Convention Manager and $2,230 for Assistant Convention Manager.

**Duration of Appointment:** The Assistant Convention Manager's term will begin July 1, 2000. Initial appointment is one year, with reappointment possible up to a total of four years. The first year is spent as Assistant Convention Manager, the second and third years are spent as the Convention Manager, and the final year (optional at the discretion of the MLA President) may be spent as Assistant Convention Manager.

**Application deadline:** October 15, 1999

**Application:** Send letters of application accompanied by a resume and three professional references to:

Kathy Glennan
IDOR - Rm. 110
Doheny Memorial Library
University of Southern California
Los Angeles, CA 90089-0182

Suggestions of possible applicants for this important position would be welcomed by the search committee and can be sent to Kathy Glennan at the above address or to glennan@usc.edu. Interviews will be held at the annual convention in Louisville. The members of the Search Committee are: Kathy Glennan (chair), Susan Hitchens, and Michael Ragan. The MLA President will appoint the Assistant Convention Manager upon the recommendation of the Search Committee.

Tales from the Front

*continued from the previous page*

that discipline consists in reviewing the plan annually. For the rest of us, Ms. Ota can give a warning from her own experience: don't be caught without a plan in place! You'll certainly lose by it!

There are many useful resources for preparing and updating disaster plans. The Disaster page of the Conservation On-Line (CoOL) web site has links to many resources, including Mr. Keller's article on the Stanford flood (in the Case Histories section about half-way down the opening page): http://palimpsest.stanford.edu/byltopic/disasters/ It will also lead the interested searcher to the CoOL home page, which includes links by topic area to a great variety of conservation resources. A brief description of the Boston Public Library flood is available at www.bpl.org. Mr. Smolian is available as a consultant concerning both salvage and conservation/preservation of non-paper media particularly including sound recordings, and is willing to steer institutions in the direction of useful resources as well. He may be reached at smolians@eolos.com. A handout of selected publications and web sites was made available at the presentation, and copies can be requested from Marlena Frackowski, the Preservation Committee Chair, at frackowski@rider.edu.
Report from the MLA Board

_Brad Short, Washington University_

I'll admit I had many naive assumptions concerning the mysterious workings of the MLA Board and even a few misgivings about being elected to this august group. Most of my concerns had to do with the lifeless expressions and blurry-eyed stares that I saw on people who left previous Board meetings. I was sure that the cause must be some strange ritual. Trying to anticipate just what was in store for me made my imagination run wild. Perhaps there would be unusual initiations or weird incantations, or maybe we would get to wear funny hats.

As I eagerly awaited my first Board meeting, imagine my surprise when I received a phonebook-sized Fed-Ex package full of various reports a month before the LA meeting with a cute little note from Diane Parr Walker exhorting me to read _everything_ in detail before the upcoming meeting. What? No hat?

Being the good little Do Bee, I set out to do just as I was told. I began reading and reading and reading. My neck got stiff. My back began to hurt, and I desperately needed to get up and stretch my legs. As I did, I happened by a mirror and what should I see but the same lifeless expression and blurry-eyed stare that I had seen time and time again staring back at me!

When I arrived in LA, the glitz capitol of the world, I was ready to rub elbows with the rich and famous, shop on Rodeo Drive and get stuck in a traffic jam on the freeway. Instead, my entertainment came in the form of dazzling financial reports printed on brightly colored paper, running over to the open market for lunch, and trying to get back into the hotel without getting hit by a car while crossing the street. We did get to meet with various dignitaries of MLA. Luminaries, sometimes one right after the other, came to the Board meetings to report on the real work of MLA. I admit, I was awestruck!

I was beginning to feel good about being on the Board and getting to know the association from this new perspective. Sure, there were lots of meetings to attend and I had to skip out on several great pre-conference tours and opportunities to visit world-class museums. I was beginning to convince myself that the sacrifice was worth it. Then it happened. I was sitting in the business meeting when I started to loose it. I became insanely jealous upon hearing Richard Griscom's description of the _Notes_ publishing empire. Dick described leather chairs, mahogany bookcases, and a wet bar all as part of a suite of offices overlooking the ice rink in _Notes_ Plaza. I asked myself, why should _Notes_ be permitted such luxury when the Board folks are stuck in windowless rooms for hours on end? Where are our leather chairs and nice bookcases, and _where is our wet bar_?! When I arrived back home after a week of meetings, I began to reflect back on all that had taken place during the myriad of meetings. I am just beginning to understand the depth of commitment and sincere concern displayed by all of the members of the Board. The vibrant personalities that make up our association are present in the make-up of the Board. The lively discussions and passionate pleas that characterize the Board's deliberations are part of what I am beginning to understand as the strong MLA tradition.

As far as other traditions go, such as the Parliamentarian's unopened copy of Robert's Rules of Order, those will have to wait until another time.

Dynix Music Users Group Meeting

_Harriett Ranney, Chair_

The Dynix Music Users Group met on March 20, 1999, at the Regal Biltmore Hotel in Los Angeles. Shelley Neville, Dynix Products Manager, spoke with us about where Dynix is today and how the Dynix product will change over the next couple of years to migrate with Horizon to the Sunrise product. There will continue to be ongoing support for Dynix character-based software modules as we migrate to the new graphical interfaces. ConnectLib products, developed by Ameritech Library Systems, will work with Dynix and Horizon to provide a path to move to Sunrise modules. Sunrise will go into Beta testing in August 1999. Cataloging is the first Sunrise module being developed. The Acquisition/Serials and Circulation modules are being developed during 1999-2000. All core modules are projected to be out sometime in 2001.

Sunrise will combine the best features from Dynix and Horizon. It is windows-based client/server software and operates on a relational database that is easier to modify and customize and integrate with other applications. Shelly reported that with the migration to Sunrise, the problem of the display of the author/uniform title (1xx/240), titles (245) and added entry titles (700) will be fixed.

There are two Dynix libraries which have become "Early Adopters" and the first to be upgraded to Horizon — Richland County Public (SC) and Fort Bend Public (TX).

ALS offers special upgrade pricing for customers.

Release 173, which came out recently, makes scope notes available. _continued on page twenty-eight_
American Ballroom Companion Goes Online

Susan Manus, Music Specialist, Library of Congress

The complete release of a multimedia collection of dance materials covering more than 400 years is now on-line at the Library of Congress’ American Memory Web site (http://memory.loc.gov/ammem/dldhome.html).

“An American Ballroom Companion: Dance Instruction Manuals, ca. 1490-1920” was produced by the National Digital Library Program, in conjunction with the Music Division, and is the most recent performing arts collection to be released by the Library.

The centerpiece of this site consists of more than 200 books relating to instruction of social dance during the 400 years that are represented in the collection. Complete page images are available for all books, and many are text converted (in SGML as well as HTML) to enable comprehensive searching. In addition to dance instruction itself, the books cover other related topics such as etiquette, dance history, anti-dance treatises, and notation.

The newest feature of “An American Ballroom Companion” is the addition of 75 video demonstrations of many of these historic dances, enabling users to compare directly the written texts with the movements themselves. These short videos consist of excerpts from a performance in full costume, as well as close-up video “tutorials” of specific steps. The videos are linked extensively throughout the site, and are provided in four different formats to allow for variations in user equipment.

This site is the first of the performing arts electronic collections to feature complete books on-line, along with video clips. This collection provides a way for scholars, dancers, and students of all levels to research and replicate the steps to historic dances from their nearest computer terminal. These materials represent a comprehensive look at the history of social dance within the context of specific eras, from the Renaissance pavane and galiard, to the group dances of the late 18th century, the popular 19th century waltz and the more adventurous dances (such as the Tango) of the ragtime era.

Other features of this site include a narrative overview of the collection in a historical context, and a special section on “How to Use a Dance Manual.” Both of these were written by noted dance historian and choreographer Elizabeth Aldrich, who served as special consultant on this project.

“An American Ballroom Companion” is an electronic collection only; the books themselves are located in several different Library divisions including Music and Rare Book, as well as the general collections.

American Memory is a project of the National Digital Library Program, which, in collaboration with other major repositories, is making available on-line materials relating to American history by the year 2000, the bicentennial of the Library of Congress. More than 40 collections and 1 million items are now available in media ranging from photographs, manuscripts and maps to motion pictures, sound recordings and presidential papers.

Best of Chapters Louisville 2000

What is it?
The session will include two to four presentations previously offered at chapter meetings and submitted to a review committee for selection. Selected presentations will offer a broad range of activities and expertise found in local chapters.

Why is it happening?
1. Present to National MLA membership the vitality, and expertise found in the Chapters.
2. Share innovative programs on all topics.
3. Encourage and reward excellence at the Chapter level.

How does my Chapter submit presentations for consideration?
- Submissions must come from the Chair of the Chapter or a group or committee empowered by the chapter to make submissions (not the individual presenter).
- Chapters may select presentations to submit by appropriate means determined by chapter.
- Chapters may submit a maximum of two presentations.
- Presentations must have been presented at a Chapter meeting prior to submission.
- Presentations may be submitted in any format appropriate (videotape, presentation software, paper, etc).
- Presentations should not be internet-dependant since connectivity is not guaranteed at meetings.
- A submission may have a maximum of 3 joint presenters and must be presented at National MLA by the same person or persons who presented it at the Chapter.

When are the submissions due?
- The deadline for submission is November 15, 1999.
- Selections will be announced December 15, 1999

For more information, or to send in your submission, contact:
Brian Cockburn
James Madison University Music Library
Harrisonburg, VA 22807
(540) 568-6978
cockbuba@jmu.edu
Calvinian Group

continued from page twenty-six
Scope notes are from the authority records and can be displayed differently to the library patrons and to the staff. Release 172 provided the capability to display diacritics for Romance languages. Release 180 is due in late June and 181 by the end of 1999.

A “Good Ideas” database has been created as a way to solicit input from Dynix customers. Ask your system administrator about how to make suggestions to this website.

It was agreed by the group not to continue to pursue developing an e-mail listserv since Dynix will be going away.

A Chairperson will need to be identified for next year’s meeting in Louisville if the group wishes to meet. Those present at the meeting felt we should see where our libraries are with the transition to the new products over the next several months and decide if a meeting is warranted.

MLA Newsletter

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