

MUSIC LIBRARY ASSOCIATION

Number Ten February 1972

HAROLD SPIVACKE RETIRES

Harold Spivacke's retirement as Chief of the Music Division of the Library of Congress on February 4, 1972, marked the end of an illustrious era in the history of the Library of Congress and in the musical life of the Nation's Capitol. Known throughout the world as a librarian, musicologist, and impresario, Harold Spivacke served as Assistant Chief of the Music Division from 1934 to 1937 and then as its Chief since July 1, 1937. During these 38 years the holdings of the Music Division have almost tripled, the Division's activities and services have been significantly expanded, and the Library's programs of live music have become a vital part of the Nation's cultural life.

The Library's unparalleled resources for the study of music are in large part a monument to Spivacke's term as Chief of the Music Division. The acquisitions which he encouraged and fostered in this period--manuscripts, scores, personal papers, memorabilia, and recordings--represent the whole range of music from George Gershwin and Richard Rodgers to Igor Stravinsky and Arnold Schoenberg. His wide-ranging knowledge of music and acquaintance with professionals in the music world have enabled him to commission works and engage performances by individuals whose names make a "who's who" of 20th-century music.

In 1940 he supervised the establishment of the Music Division's Recording Laboratory, greatly expanding the Library's collecting and research capabilities. The collections of the Archive of Folk Song, established in 1928, have grown dramatically and now contain international holdings of great, if not unique, value. Concerned with the care and preservation of the music collections, he initiated a program in which fragile originals are photocopied so that scholars can have access without damaging these treasures, and in the 1950's he obtained a foundation grant to finance a research study of the preservation and storage of sound recordings.

Spivacke has been active in national and international activities and has served as an officer in many organizations. In 1965 the Librarian of Congress presented him with the Library's Distinguished Service Award "for outstanding contribution in the fields of musicology and librarianship for many years." On January 4 of this year, the National Music Council paid tribute to Harold Spivacke "for his unique and unusual service to music." A citation was given "in gratitude for his dedication and devotion to music throughout the world; in recognition of his innumerable achievements in his many varied activities; and in appreciation of his role in the founding of the National Music Council and for the wisdom, warmth and wit which he has contributed to it through the years."

MLA will miss the "Chief" but we wish him a most pleasant and restful retirement.

NYPL CRISIS AVERTED

Thanks to hundreds of contributors, the public service operation of the Music Division of The New York Public Library is continuing at least through June 30, 1972. As with the Dance and Theatre Collections, the Music Division was scheduled to close to the public on January 1, 1972 as a part of curtailments required by a shortage of funds in the budget of NYPL's Research Libraries. While all units were forced to adopt a 40-hour week in July of 1971, the success of the performing arts campaign has enabled the Music Division to resume a 54-hour per week schedule of public service.

However, the present solution is only a temporary one as the traditionally privately-supported Research Libraries seek increased public funds for continued operation. The Music Division is planning further benefit concerts and fund raising activities to lessen the possibility of the recent crisis reoccurring. The Library feels that major financial support must come from governmental sources; until this is assured the staff is not relaxing its efforts.

Many well-known performers have donated their time and talents for benefit performances this past December and January. These include Albert Fuller, Charles Bressler, Evelyn Lear, Thomas Stewart, Julius Baker, Joseph Fuchs, Artur Balsam, and Earl Wild. It is somewhat disconcerting that these concerts on behalf of the Music Division tended to get attention in the general press whereas the pending dilemma of the forced cessation of library services was given little coverage.

TUCSON MEETING A GREAT SUCCESS

Variety could be called the theme of the Tucson meeting. Upon arrival, many of the 130 attendees learned that the president of the host hotel had just been busted on a pot charge. Among the registrants were a honeymooning couple and a visitor from Netherlands working for a year at the Denver Public Library. There were trips to Nogales, Sonora, Mexico for shopping and sightseeing, to the Mission San Xavier del Bac for a concert by the University of Arizona Collegium Musicum, and to the Arizona-Sonora Desert Museum. There were two banquets: one followed by a film on Yaqui Indian ceremonies, replacing the planned appearance of a Yaqui dance group, and the other at a Mexican restaurant with a Mariachi and appropriate Mexican beverages.

The more serious aspects of the convention were several good sessions and an enlightening business meeting. The highlights of the business meeting not covered elsewhere in the NEWSLETTER included: the election results, President, William McClellan; Vice-President/President elect, James Pruett; Recording (Continued on p. 2)

NEWSLETTER

Secretary, Geraldine Ostgrove; Members-at-Large, 1972-74, Troy Brazell, Donald Seibert, and Clara Steuermann, a description of the MLA Business Office's severe \$4,000 fire loss, announcements that all Constitutional revisions were passed, that the 1973 Midwinter meeting would be held jointly with the Association for Recorded Sound Collections in Bloomington, Indiana, February 1-3, and that it would cost the Library of Congress in excess of \$36,000 annually to incorporate non-LC cards into Music and Phonorecords--to be implemented, this expense would have to be guaranteed through an increase in price or additional subscribers.

The panel discussion "Music Library Administration: Facts and Fantasies," chaired by Walter Gerboth and including Troy Brazell, Richard Colvig, Elizabeth Hartmann, Don Roberts, and Mary Wallace, considered various administrative problems and their possible solutions. Underlying concerns were the difficulty in obtaining adequate funds and the necessity of fully justifying budget requests with appropriate statistics.

The session "Editorial Policies of NOTES" was very informative. The members of the editorial staff reviewed the policies which guide their work with the publication. This was followed by a discussion on all aspects of NOTES with many questions from non-panelists.

An unusual event was a lecture given by Philip Cassadore, a San Carlos Apache Indian. Cassadore, who has recorded extensively for Canyon Records, spoke on the problems which confront the American Indian and sang three Apache songs.

Two sessions on music cataloging were held: an open forum on music cataloging problems and a panel discussion of the MARC score and phonorecord format. The guest of the forum, moderated by Don Seibert, was Virginia Cunningham, Head of the Music Section of the Descriptive Cataloging Division at the Library of Congress. Discussion, in part, centered around the proposal to abandon the subject index to LC's Music and Phonorecords in favor of printing catalog copy from contributing libraries. The majority of the members present favored this idea, provided that the quality of the contributed copy was carefully controlled. At the MARC session, Walter Gerboth, speaking as a musicologist, and Don Leavitt, speaking as a recorded sound archivist, outlined the elements in their respective fields that they considered essential in the MARC format. Leonore Maruyama, of the MARC Development Office at the Library of Congress, acknowledged the ability of MARC to accommodate the desired historical and the physical data. For further information about the MARC format for music and phonorecords, contact Garret Bowles, chairman of the MLA Automation Committee.

The convention closed with a lively open meeting of the MLA Committee on Professional Education chaired by Don Krummel. Panel members were William Weichlein who discussed how library schools can provide training for music librarianship, Troy Brazell who presented a profile of present music librarians, Linda Solow who advocated the incorporation of in-service training into library school curricula, and Shirley Piper who described the MLA placement file. The ensuing discussion, which included faculty from the University of Arizona Library School, covered training, internships, qualifications, certification, continuing education and how to make provision for those who have long-term experience but no formal library school training.

SCHEDULE FOR SUMMER 1972 MLA MEETING

Hotel: Sheraton-Chicago
Dates: June 28 - July 1, 1972

Program

Wednesday, June 28

All Day Institute on Audio-Visual Equipment
All Day MLA Board
8:00 p.m. Forum for Student Members and Newcomers to MLA
Chairman: Kathryn Logan, University of North Carolina

Thursday, June 29

8:30 a.m. Registration
9:30 a.m. Session I
Paper: Dena Epstein, University of Chicago
"Librarian as Detective: The Search for Black Music's Past"
Paper: Richard Wang, University of Chicago
"The Critical Evaluation of Jazz and Rock: Whom Can We Trust?"
Paper: Richard Jackson, Library and Museum of the Performing Arts
"Andrew Carnegie meets the Rolling Stones: Are Librarians tuned in?"
12:30p.m. Luncheon, NOTES Staff
2:00 p.m. Session II
"So You Have Phonorecords: A Look at Other Types of Music Materials in the Public Library."
Chairman: Therese Wagenknecht, Lincolnland College Library, Springfield, Illinois
5:30 p.m. No-Host Cocktails
6:30 p.m. MLA Banquet

Friday, June 30

8:30 a.m. Registration
9:30 a.m. Session III
"Home Remedies for Scores"
Demonstration and Workshop on Binding Music Materials. Ingrid Loebel, Cleveland Institute
12:30p.m. Luncheon for Chapter Chairmen
2:00 p.m. MLA Business Meeting

Saturday, July 1

8:00 a.m. Breakfast for Local Arrangements and Program Chairmen
9:30 a.m. Session IV
Panel Discussion
"New Directions in Contemporary Music Performance on Campus"

Co-Chairmen:
Elizabeth Olmsted, Oberlin Conservatory
Clara Steuermann, Cleveland Institute

Preliminary Programs and Reservation materials will be mailed around May 1, 1972.

THE RAPPING POST

Thanks to those who responded to the second installment of the R.P. Here are some questions from that issue's inquiry, followed by answers sent in by (A) Kitty Skrobela, Music Librarian, Middlebury College, and (B) Don Phillips, Music Librarian, Northern Illinois University.

2. Does the question of status provoke discussion at your school? A. "Subtle .waves." (editor's comment) B. "...We have just completed approximately six months of intensive work to achieve a liaison non-voting seat on our university council and a governance procedure...for our professional library staff..."

4. Is it possible to develop a library to its fullest if the librarian only works an academic year?

A. "...Many jobs can be accomplished only in quiet vacation times when there are few...students around making more pressing demands...Much collection-building, planning, ordering, cataloging, processing, has to take place just before any given term, i.e., during vacations." B. "...All library staff have been required to agree to a 12-month contract. This is particularly inconvenient for those who want to do advanced work during the summer. With...new governance committees...we hope we can effect some changes in this area."

6. Do you feel that your status in life will be enhanced by unionizing to gain...fringe benefits? A. "Unionizing seems miles away..." B. "We are co-operating in choosing a bargaining agent...We are interested in more participative management in our library. Too much potential is wasted. Projects are begun, even outside the library or without regards to the feeling of the professional staff." Finally, Mrs. Skrobela appended an observation on faculty status and education: "...I think that a librarian sees a great deal about students and their relation to their programs that their teachers never see...I see that the strengths and weaknesses of my collection could have a profound effect on the way courses are taught...Inclusion in planning the direction of both specific and overall programs makes it possible to develop a collection that can support the program."

Should rock music be included in a music library? Should it be ignored as the uncultured, whimpering ghost of things that are? When an aural tradition becomes a plastic art is it no longer an artifact of the culture of tradition? Has it become a plastic culture unto itself?

Many questions about rock music are being asked of the music librarian. General questions about music are also being asked which could easily be answered with rock illustrations. Although B.F. Skinner disagrees, the medium CAN BE the message. How many librarians direct a youth looking for an example of pedal point to "Getting in tune," from WHO'S NEXT (Dec. 79182), or "Triad," from Jefferson Airplane's CROWN OF CREATION (Vic. LSP-4058)? Who would consider using Don McClean's interpretation of the folk-tune "Babylon," on AMERICAN PIE (UAS-5535), as an example of canon? What source(s) would help you to ascertain who wrote the words for "Jumpin' Jack Flash"?

The above paragraphs ask two levels of questions. The first might be considered philosophical, and the second practical. I will discuss some aspects of the former. Next issue shall deal with sources of information useful to the librarian.

I feel that rock music should be included in a music library's collection. Much of rock created since 1965 utilizes complex formal structures, virtuosic instrumental techniques, and pyrotechnical recording procedures. This last element has caused consternation.

How does one know if a recording is an honest rendering of an artist's endeavors? Let me assure you that most recordings, unless of live performances, are manipulated to show the assets of the performer. And good rock is good rock. On BANGLA DESH (3-Apple STCX-3385), a live recording George Harrison sounds like the G.H. of ALL THINGS MUST PASS (3-Apple STCH-639), a studio creation. Plastic rock-er, studio-created rock has propagated artistry within the field. Many techniques, e.g., echo effects (equate these with ornaments in classical music) can best be attained in a studio. Improvisational riffs created on stage, notably by Blood, Sweat and Tears, and the Rolling Stones, unfortunately, are sometimes cut in taping sessions and never transcribed for the amateur.

Rock music incorporates improvisational forms. Aleatoric music, containing an equal degree of improvisation, is an accepted classical medium. That rock exists via aural tradition is evidenced by the paucity of scores available. This fact has helped contemporary composers of the avant-garde school realize that their oeuvre must exist via plastic sounds: performances of their scores are very costly. (N.B.: Recordings in SOURCE.) The rock musical score is not of as much use to the music librarian as the recording. Practicing musicians tend to listen and imitate rock, rather than read and duplicate it.

Where has this discussion brought us? If we can realize that rock is an integral part of the music scene there should be no question about including it in a music library collection. Schopenhauer said, "Music is the melody whose text is the world." By overlooking the value of rock in a representative music collection, we are devaluing the collection and ignoring the synthetic qualities of today's musics.

What do you think?

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FROM THE EXHIBITS DIRECTOR

We would like to extend our thanks to the following publishers, distributors and dealers who were kind enough to exhibit at the 1972 Midwinter Meeting in Tucson, Arizona: Arno Press; Belwin Mills Publishing Corp.; Joseph Boonin, Inc.; Canyon Records; Combined Book Exhibit, Inc.; Florence Mesler Recordings; Theodore Front; Galaxy Music Corp.; Information Coordinators, Inc.; John de Keyser Music Co.; C.F. Peters.

Richard Walker

SPLASH

It is a sunny noon in Tucson. The scorpions are snoozing, and so are the music librarians. NOTES has been analyzed. Nogales is being imagined. No one is regretting sojourning in this taxiless town. In the distance the mariachi are warming up, but wait... Margarita, the bell of the bar, is in trouble. What's in that big pot she's carrying? Are those really policemen?..... The meeting has ended. Northern Mexico's supply of tequila is exhausted. Rumor has it that Margarita has not been seen since she allegedly stole the bean pot. Some say she took to the desert in the wee hours of morning, but I think I've seen her, under a starry sky, doing windsprints around the swimming pool.

NEW EDITION PLANNED

Linda Solow (Descriptive Cataloging Division, Library of Congress, Washington, D.C. 20540) is the editor of a new, third edition of MLA INDEX SERIES 3: Checklist of Music Bibliographies (Unpublished and in Progress). The success of the first two editions has led to demands for a third edition which will be compiled during 1972 and published early in 1973. Persons at the Tucson meeting in February received the questionnaire and all members and subscribers will receive a copy this Spring. Everyone is urged to submit items that should be included and to photocopy and distribute the questionnaire to fellow librarians and scholars. Librarians can be especially helpful in submitting completed questionnaires for institutional bibliographies and indexes.

COPYRIGHT FOR SOUND RECORDINGS

The Copyright Law has been amended to permit copyright protection for sound recordings, provided they are fixed in final masters and first published after February 14, 1972. The copyright length is the standard 28 years and can be renewed for an additional 28 years. All types of domestic published sound recordings are covered and the registrant has the option of collectively copyrighting the entire recording or each selection on an individual basis. The copyright notice includes the symbol © and can appear anywhere on the recording, or its label, or container. The new law expires December 31, 1974. Plans are being made for a published catalog of copyrighted sound recordings.

NON-LC MUSIC NUC PROGRESS REPORT

Thanks to the energy and generosity of more than 150 volunteers, the non-LC Music NUC is progressing toward the third phase of preparation for publication: integrating five or six single letter alphabets while checking against LC Music and Phonorecords. The last remaining 25 boxes of cards were arranged at the February 1972 national MLA meeting in Tucson. Between February and the summer meeting in Chicago those who have volunteered to check a letter against Music and Phonorecords will have their turn. Then there will be the final editing. For this part of the project we have the smallest number of volunteers though a further checking of the correspondence may uncover others who have offered to "help in any way possible". Anyone who "feels the call" is urged to declare his willingness to participate by contacting Betty Olmsted, Conservatory Library, Oberlin College, Oberlin, Ohio 44074.

SUMMER 1973 MEETING

In his role as Local Arrangements Chairman for the Summer 1973 MLA meetings, your NEWSLETTER Editor stopped at Las Vegas following the Tucson sessions to check on accommodations. The Sands will be the headquarters hotel and will provide perhaps the finest facilities MLA has utilized. Features include beautifully decorated meeting areas, spacious and comfortable rooms, two swimming pools, a variety of dining possibilities, access to tennis courts, golfing at Las Vegas' most exclusive country club, well-landscaped grounds, plus all of the famous Las Vegas entertainment highlights. Rates will be similar to those at recent conventions and less than those for the 1972 Chicago meeting! Mark the dates on your calendar now--June 25-28, 1973.

OPEN FORUM INVITES COMMENTS

The music collection in the public library was among the topics covered during the Open Forum for Student Members and Newcomers to MLA held at the Tucson meeting. Discussion centered on the desirability of MLA developing a policy statement on public library music materials similar to the MLA/NASM guidelines for music libraries. Far too often library administrators (and MLAs) do not recognize the special needs of the music librarians in the public library and the services he renders. Can MLA help remedy this situation by issuing guidelines and making them known through publication in general library journals? This matter will be explored further at the June session of the Open Forum in Chicago. Please consider the ramifications of this problem and send your views to the Forum moderator: Kathryn Logan, Music Library UNC, Chapel Hill, North Carolina 27514.

MLA SURVEY

MLA recently conducted a survey of libraries with music collections: those known through lists provided by Chapter Chairmen; those libraries with record collections listed in the American Library Directory; and libraries of music schools listed in Musical America. The Board felt that we know very little about ourselves, even where we are, and one result of this survey will be a published directory. There are still libraries who have not replied, and their cooperation in answering a third inquiry will be appreciated.

Information about size of collections and staff has been coded, and one copy of the file is circulating to Committee and Chapter Chairmen. The other will reside with Troy Brazell, Chairman, Music Library Administration Committee.

Mary Wallace

TWO MLA CHAPTER DIRECTORIES AVAILABLE

The Directory of Music Libraries in New England, 3d edition, 1971, is available for \$1.00 from the New England Chapter of MLA. The new edition contains revised information on staff, hours, holdings, special collections, size, availability, addresses, and telephone numbers. It is geographically arranged with indexes of libraries and personnel. Order from: Robert L. Cunningham, Josten Library, Smith College, Northampton, Massachusetts 01060.

The 1970 Directory and Index of Special Music Collections in Southern California Libraries and in the Libraries of the Campuses of the University of California is still available for a 25 cent postage and handling fee. Please send requests to Joan Flintoff, SCMLA, P.O. Box 1171, 300 E. Hillcrest Blvd., Inglewood, California 90301.

FRY ORGANIZES CARILLON LIBRARY

Stephen Fry, Music Librarian at Indiana University of Pennsylvania, recently organized the materials in the Anton Brees Carillon Library located in the Bok Singing Tower at Mountain Lake Sanctuary in Lake Wales, Florida. Fry devised a unique classification scheme and corresponding subject headings as well as a procedures guide for processing and using the collection.

MIDWEST CHAPTER REPORT 1971

The annual meeting was held in Chicago on November 4-5, 1971. The opening session featured Charles Simpson (Chicago Public Library) and was jointly sponsored by the Midwest Federation of Library Associations. The topic was "Criteria and Standards for the Selection of Pop and Jazz Recordings in Music Libraries." Recorded sound was further featured in Steven Smolian's lecture-demonstration "Current Trends in Audio." The business meeting was not limited to chapter activities but included various reports. The final session consisted of simultaneous workshops on Music Library Administration (Donald W. Krummel), Selection and Acquisitions (Marion Korda), Processing of Music Library Materials (Donna Mendro), and Audio Materials in Music Libraries (Steven Smolian). A resumé of the workshops was presented by the various leaders and coordinated by Forrest Alter.

NEW ENGLAND CHAPTER REPORT 1971

The Publications Committee is preparing a union list of periodicals in music libraries in New England.

Spring Meeting, April 30, 1971, at Yale University: The Alfred Einstein Collection was discussed by Mary M. Ankudowich, Librarian, Smith College. The collection is called Madrigals of the 16th & 17th Centuries. It is a manuscript collection copied in Einstein's hand from original editions of printed part books scattered in libraries throughout Europe, chiefly in Germany and Italy. About one-fifth of the entries in Bibliothek der gedruckten weltlichen Vocal-Musik italiens aus den Jahren 1500-1700, Berlin 1892 are contained in Einstein's collection. Today the entire collection contains over 6,000 compositions in 14,000 pages in 106 volumes. In 1949 the whole collection was microfilmed and is available for sale at cost (about \$10 per reel). Volumes are not loaned or copied because of their fragility. Americana at the New England Conservatory was discussed by Sydney Beck, Librarian, New England Conservatory. Summary: The New England Conservatory contains a wealth of 19th Century music periodicals; letters of Gottschalk, Chadwick, and others; Psalmody & Gleees; Howe's Battle Hymn of the Republic. Many holograph scores and performance material from Boston composers are represented by John Knowles Paine (1873-1903) and George Chadwick (1882-1931). The manuscript collection contains 57 items of Chadwick and 70 items of Frederick Shepherd Converse, Hadley, Beach, Porter, Parker, Atherton, Loeffler, and others. All of these scores and parts are available for performance, usually by duplication.

NEW YORK CITY CHAPTER REPORT 1971

In May, 1971, NYC Chapter held a regional meeting to discuss the MARC II format for sound recordings. This meeting was held at the City University of New York's Graduate Center with Miss Lenore Maruyama representing the MARC Development Office of the Library of Congress. The program presented a detailed explanation of the format followed by an exhaustive session of questions and discussion by the membership. In December, 1971, the chapter meeting was held at the Juilliard School. Gerald Warfield, currently employed as a researcher-consultant on the MLA Notation Project situated at the Music Division of the Research Library of the Performing Arts (NYPL), spoke on the development of and current trends in electronic music.

NEW YORK STATE CHAPTER REPORT 1971

Ithaca College and the University of Toronto acted as hosts for the Chapter's spring and fall meetings during the past year. In Ithaca the members toured the school's audio facilities; heard Gerald Gibson of the Sibley Music Library discuss his Master's thesis project,

"Compiling a discography of music in series"; and concluded with Kurtz Myers' presentation of "Record Publications of the past decade useful in the library." The Toronto meeting was highlighted by the presence of Dr. HeImut Kallmann, Head, Music Division, National Library of Canada in Ottawa, who presented a general introduction to the Music Division, discussing also its collection policies and services. Dr. Arnold Walter of the Faculty of Music, University of Toronto, then spoke on the subject of music education in Canada, noting its past and present relationships with American educational systems. "Principles of appraising older sound recordings" was the topic of a paper presented by Mr. Steve Smolian of Smolian Sound Studios, New York City. Practical advice was given with the talk concluding with some taped examples demonstrating how the sound extracted from older recordings in poor condition can be improved.

NORTHERN CALIFORNIA CHAPTER REPORT 1971

The spring meeting was held in May at the University of California at Berkeley's Music Library. The program was a panel discussion for music librarians and non-specialists on the acquisition of music materials for libraries of various sizes and purposes. The three panel members, Richard Colvig of the Oakland Public Library, Vincent Duckles of UC Berkeley, and Richard Ross of SF State College Library, each spoke about the procedures, policies and problems their respective institutions encounter in the selection and ordering of music materials. Stanford University Music Library hosted the fall meeting in November. Professors Leland Smith and John Chowning of the Stanford Univ. Music Dept. faculty described and demonstrated their challenging and creative experiments with programming, notation, composition and sound production.

PACIFIC NORTHWEST CHAPTER REPORT 1971

The 1971 meeting of the Chapter was held in conjunction with AMS in Bellingham, Washington, April 23-24. The first session was devoted to a roundtable discussion of new approaches to developing a bibliography course for graduate students in musicology. Rollyn Morris of the University of Victoria moderated. In the second session, which dealt with sound equipment, Harriett Marshall described the capabilities of the Telenorm Media Center which is being installed in the University of Washington's new Undergraduate Library. Mrs. Marshall was instrumental in developing the plans of the Center, and will become its first Librarian when the building opens in January, 1972.

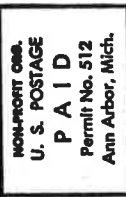
SOUTHERN CALIFORNIA CHAPTER REPORT 1971

A meeting February 20, 1971, was hosted by the Arts Library of the University of California, Santa Barbara. A report on the LC Music Cataloging Institute by Joan Flintoff preceded a program devoted to historical record archives presented by Martin Silver and a tour of the Arts Library's recently acquired Boucher Collection, over seven thousand recordings of vocal artists active between 1908 and 1968. April 24, 1971, was the occasion of a joint meeting of SCMLA with Northern California MLA and the state's AMS chapters at USC. SCMLA restricted its particular activities to a brief business meeting and tour of the USC music library so that members could luxuriate in a variety of sessions, among which a panel entitled "Manuscripts and music libraries" and another "Music cataloging at UC Berkeley" were of special interest to the librarians. The fall meeting was held November 5, 1971, at the Library of the University of California, Irvine. The first part of the program was

(Continued on p.6)

MLA PLACEMENT SERVICE

Twelve jobs and sixty-two people are currently listed with the MLA Placement Service. For information about either, write Shirley Piper, Music Library, Northwestern University, Evanston, Illinois 60201 or call 312-492-3434.



CHANGING FACES--CHANGING PLACES

This column lists those who have accepted new positions. If you accept a new job, please so advise the editor.

Lenore Coral	Music Librarian University of Wisconsin
Marguerite Iskenderian	Music Cataloger Brooklyn College
Margaret Ann Johnson	Music Cataloger University of Iowa
Marian Kienholz	Music Cataloger University of Minnesota
Barbara H. McMurtry	Music Librarian University of Richmond
Karen Miller	Music Division Pasadena Public Library
Harold E. Samuel	Music Librarian Yale University*
Carol Tome	Copyright Office Library of Congress

COMMITTEE REPORTS HIGHLIGHTS

After the summer 1971 Conference, the American Library Association Council is being restructured to exclude representatives from affiliated associations. The MLA Board has decided to withdraw the MLA delegate from the Council at once, since this would conform to the expressed intent of the ALA membership.

The AMS/MLA Committee on RISM reports that the RISM Central Secretariat has reversed its policy and now plans to give incipits for manuscripts. Although the American Joint Committee originally argued for the inclusion of incipits as a necessary part of any respectable manuscript catalog, American holdings were reported under the old rules which did not include incipits. It is doubtful that these can now be supplied due to the expense of recataloging and rereporting previously submitted information.

The Bibliographical Description Committee is currently working on a glossary of terms used in the bibliographical description of music and phonorecords. Any suggestions concerning this project should be sent to: Michael Ochs, Brandeis University Library, Waltham, Massachusetts 02154.

The NEWSLETTER of the Music Library Association is published three times a year: February, July, and November. General communications should be addressed to Don L. Roberts, Editor, MLA Newsletter, Music Library, Northwestern University, Evanston, Illinois 60201.

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Ray A. Sullivan, Associate Editor
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(Chapter Reports continued...)

devoted to "everything you always wanted to know about binding music*but were afraid..." with Joan Flintoff of UCLA providing explanations and examples of how her library does it. Acquisition was the second topic of the afternoon, and John Tanno chaired a panel which lamented the difficulties of coping with dealers and agents and their catalogs; op's; blanket orders; and discounts on records.

WASHINGTON-BALTIMORE CHAPTER REPORT 1971

Spring meeting--June 11, 1971, Whittall Pavilion, Library of Congress: Ernest Dyson spoke on plans being developed with the aid of a grant from the National Endowment for the Arts plus matching funds from the Afro-American Music Opportunities Association (AAMO). Arthur LeBrew gave a talk entitled "The gathering of Black Music History; problems and adventures," in which he addressed himself to some of the special problems of collecting primary source material in the field. The third item on the program was a panel devoted to a discussion: "Cassettes and tapes in libraries." The panel was moderated by Don Leavitt and included Fred Bindman, Lloyd Farrar, Howard Greene, John Howell and Steve Smolian. Dr. Edmund Bowles, musicologist and Senior Program Administrator for humanities, libraries, museums and education with IBM Data Processing Division spoke on the possibilities and advantages of computerizing operations. Following were two short reports--one by Linda Solow of L.C. Descriptive Cataloging, Music Section, on the MLA placement service. The second report was on the IAML meetings in August submitted by and read for Geraldine Ostrove, Music Librarian of Peabody Conservatory, Baltimore, who was unable to be present.