

MUSIC  
LIBRARY  
ASSOCIATION

November 1972

NEWSLETTER

A BRIEF TECHNICAL REVIEW OF A LIBRARY:  
A DO-IT-YOURSELF GUIDE

A set of questions for the librarian to ask himself (and to answer) during the process of library building and maintenance.

- I. What is the Relation between Library and other Libraries in the Area
  - A. Official relationships
  - B. Unofficial relationships
- II. Who does the Library Serve
  - A. Is there a guide to services of library explaining arrangement of collection and rules for use?
  - B. What is relationship of Library to project staff?
  - C. Are there regular systems of feedback from users on library services?
  - D. Is the library in the official briefing toward a professional staff?
- III. Acquisitions
  - A. How is information about books and journals to be added determined?
    1. Does librarian routinely study published lists of new books and journals?
    2. Are acquisitions lists of other similar libraries scanned routinely for possible addition to the library?
    3. Do publishers send catalogs and lists of new books?
    4. Are advertisements for new books and journals and certain periodicals examined routinely?
    5. What approximate percent of new acquisitions result from readers' recommendations? Are there forms for making recommendations?
    6. How are free exchange or inexpensive items acquired? What about U.N. and government documents?
  - B. Is there a statement in writing setting forth the collection policies of the library? If so, who made it up, when, and by whom what it approved?
  - C. What book sellers are used? Why?
  - D. Is there a "weeding policy"? (a system for removing books from the collection)
    1. If so, how often is the collection weeded?
  - E. What is the average time lag between an order for a book or journal and its receipt?
  - F. What is the average time between the receipt of a book and its availability to users?
  - G. How are items ordered?
    1. Is there an "on order" file?
    2. If so, how often is it checked for non-receipt of items?
    3. Are requesters notified on receipt or cancellation of orders?
    4. Is there an accessions register or list?
    5. If so, is it circulated regularly?
  - H. What changes in acquisitions policies and methods would the library staff like to see?
- IV. Cataloging and Classification
  - A. What system of classification is used?
    1. Why was this system chosen?
    2. What are its good points and its difficulties?
  - B. What list of subject headings is used? If there is no traditional subject catalog, is there a true class (caste) catalog, or only a shelf list?
    1. If there is not subject approach, why not?
    2. If there is a subject approach, what is the average number of subject entries per item?
  - C. Is there a shelf list?
    1. If so, how is it used?
    2. How often is an inventory taken?
  - D. How long does cataloging take, on the average, from the receipt of an item?
    1. Is there a delay between cataloging an item and the appearance of the cards in the catalog? If so, how long and why?
    2. Is there a backlog?
    3. Who revises the filing of catalog cards?
    4. How often is filing done?
    5. Is there a backlog?
  - E. What journal records are maintained?
    1. Is there a separate periodical check-in file?
    2. Is this check-in file available for users? If not, how can they determine the holdings of the journal?
    3. Are all periodicals in the library in this file? Dead titles, as well as those still coming in? If not, where is there a complete list of all journal holdings? Does it show volumes and issues?
    4. Is there a backlog?
  - F. What changes in cataloging classification would the library staff like to see?
- V. Physical preparation of volumes for use
  - A. Is there a library stamp or embossing machine to indicate ownership?
  - B. Is there a library book plate?
  - C. What other markings are put on the book? Call number?
  - D. Is there a book pocket and book card in each volume?
    - If so, is this placed in journals as well as books?
    1. What information is placed on the pocket? What information on the card?
  - E. How are call numbers placed on the back of volumes?
  - F. Are they covered with shellac or other coating?
  - G. Are books sprayed for resistance to

molds and book worms?

- H. What is the preparation for use of single issues of journals?
- I. How long does it take, on the average, from the receipt of the cataloged book to the end of the physical preparation? Is there a backlog?
- J. What changes would the library staff like to see in this work?

#### VI. Shelving

- A. Who checks the shelving?
- B. Are shelves read regularly to locate misshelved materials?
- C. Does the library replace missing books?
  - 1. If so, how long does it wait before doing so?
  - 2. How many are replaced annually?
- D. Are there signs, dummies, or other indications to readers when items are not shelved in strict classification or alphabetical order?
- E. Are shelf labels and shelf markers used?
- F. Approximately how full (in percent) are the shelves now?
  - 1. What plans are there for shelving new acquisitions?
  - 2. Is there sufficient in-process shelving?
- G. What is done with duplicates? Why?
- H. What changes or additions in the stacks, library furniture, and space arrangement of the library would the library staff like to see?

#### VII. Circulation

- A. What system of circulation is used?
  - 1. Why was it chosen?
- B. What is the volume of circulation per unit of time (week, month, year)?
- C. Is there a set circulation period?
  - 1. If so, how was it chosen?
  - 2. How are readers informed of this and when?
- D. What happens if an item is not returned?
  - 1. At the end of loan period?
  - 2. When someone else in the library needs it?
  - 3. When a staff member leaves the institution?
- E. On the average, what is the length of time between the return of an item, and its shelving or notification of next user?
- F. What problems are there in circulation and what would the library staff like to see done about them?

#### VIII. Reference work and Bibliography

- A. What reference services are given and in what quantity; for example, how many per unit of time?
  - 1. Checking references
  - 2. Directory information (names and addresses)
  - 3. Bibliographic information
  - 4. Specific facts uncovered
  - 5. Reading lists
  - 6. Bibliographies and annotated bibliographies or unannotated lists
  - 7. Translations
  - 8. State of the art reviews
  - 9. Other outside literature searches
- B. Does the library staff offer or solicit these services on their own or do they only wait to be approached?
- C. What changes or additional services would the library staff like to see?

#### IX: Library Staff

- A. If you were able to get more staff:
  - 1. What new projects would you undertake?
  - 2. What things do you do now that you would change then?
- B. In comparison with other library staffs in your country, how would you rate your present position in relation to:
  - 1. Salary
  - 2. Working conditions
  - 3. Fringe benefits (pension, taxes, housing)
- C. Are there any duties assigned to the library staff which you do not think pertain to librarianship? If so, how were they assigned to the library?

By Dr. Estelle Brodman

(Reprinted from Overview: A Journal of Population Libraries, Vol. 1, No. 1, May, 1972, pp. 15-17.)

#### RAPPING POST

For several years the cosmos of MLA's semi-annual conferences has been a good topic of discussion for nocturnal raps. The format and structure of the public meetings is fluid, governed only by the constitutional requirement of a business meeting. The subject matter varies somewhat: winter conferences are geared towards specialized aspects of music librarianship; summer conferences, held in conjunction with the ALA annual congress, generally attempt to entice the ALAer working in the environs of music librarianship to MLA sessions. The performers at the meetings are invited to perform: papers are only submitted upon request.

(1) Are these structures appropriate?

The question of whether or not summer meetings should be held with ALA is an earnest one. If our meetings were independent the subject matter of summer conferences could be less limited. One can extrapolate further and wonder if we should have two meetings per year. It is costly, and many of our members prefer to spend their time and money on summer research. Perhaps one meeting per year would suffice. Another alternative would be to hold one semi-annual conference with organizations such as Special Library Association or the American Association of Library Schools, and one conference independent of other organizations.

(2-3) How do you feel about these issues?

(4) Should members be allowed to offer papers to the Association, a standard operating procedure with AMS and SEM? This procedure might be a boon, for a committee could accept or reject a paper. When panels and papers are solicited no committee reviews the product beforehand. Quality of performance, therefore, can vary greatly. (5) Have you been satisfied with the sessions at the last six conferences?

At the Bloomington meeting, the Open Forum Steering Committee will be handing out a questionnaire concerned specifically with the format, etc. of that conference. A summary of the responses to it will be published later in the NL. If possible, however, it would be expedient to know what you think beforehand, especially those of you who will not make it to Bloomington.

Perhaps the meetings have always been copasetic. I think not. Life is a constant searching for improvement. Let's initiate an upward trend for MLA meetings! You can start by sending me your thoughts.

THERE WERE NO RESPONSES TO THE LAST ISSUE'S R.P.!

## NON-LC NUC MUSIC CATALOGING PROJECT

Cooperation has been the fitting key to the progress of the NUC music cataloging project. Phase IV, final editing of these cards-music cataloging of libraries from the U. S. and Canada-is underway in several MLA members' homes and libraries. Barbara Henry (Northwestern University) spent three days after the Chicago summer meetings to give a boosting start. The Emanuels and Thelma Thompson have contributed countless hours. From Bruce Tribble in Lafayette, La. to Barbara Fraser at the University of Calgary; from Allan Keathley at Indiana State College in Terre Haute to Arne Arneson at Fredonia and Sherman Anderson in Binghamton; Kitty Skrobela in Vermont to Phil Calcagno in St. Louis and Ellen Dick in Chicago--the preparation continues.

The evidence of need for a catalogers' and bibliographers' tool to describe printed and manuscript music not appearing in the NUC Music and Phonorecords volumes has resulted in an unprecedented demonstration of over 150 offers of assistance from MLA members.

Cooperation has come, too, from the MLA Board and from the Library of Congress. MLA presidents Campbell, Gerboth and McClellan have negotiated with administrators and staff at LC to procure the release of the sixty drawers and boxes of music cataloging accumulating at the NUC, unused and unarranged, from 1956 to 1971.

The 1971 Washington MLA meeting saw the birth of the entirely volunteer project. The Library of Congress released a sixty drawer cabinet containing the first installment of mixed LC and non-LC cataloging which 32 MLA members and one spouse (Jan Filgate, Oberlin) organized into the first "refined" alphabet of 15 drawers of "original" non-LC music cataloging. The balance of unarranged cards, a total of 7 or 8 sizable cartons, was sent to Betty Olmsted, Oberlin, who with the aid of an Oberlin College grant-in-aid paid sorters to separate out straight LC cataloging, cross references and miscellaneous phonorecord and non-music catalog cards and roughly arrange by 1st letter of main entry (Phase I).

The 1971 summer Dallas meeting of MLA, the fall '71 Midwest Chapter meeting in Chicago, and the winter '72 meeting at Tucson saw the completion of Phase II: the refinement of the first-letter-sorted cards by 40-50 national and chapter meeting attendees who somehow managed to fit in hours of alphabetizing midst program sessions, committee meetings, sightseeing, cocktail hours and, possibly, a little sleep. (Administrators need never question whether MLA members attending meetings use their professional time to the full!)

From February until June 1972, 26-30 more stalwart and patient MLA members--pursuing Phase III--compared their As, Ba's, Cs, Ds, and Vs (Thanks, Virginia Gifford, for that big Vivaldi job) with Music and Phonorecords (1953-70), extracting original cataloging which represented cards LC had done for identical editions.

Subsequent to the completion of Phase IV--final editing of the cards--imminent publication is the goal. New Publications Committee Chairman, Mary Wallace, is at work on this crucial aspect.

MLA can indeed be proud of this record which has culminated in the tremendous advance announced recently by Pres. McClellan and Cataloging and Classification Committee Chairman Don Seibert: LC's head of Technical

Services William Welsh and the NUC sub-committee approve in substance the MLA's Board of Directors proposal for the inclusion of music and phonorecord cataloging of six MLA-selected libraries in the 'NUC Music and Phonorecords volume beginning in 1973. The further possibility of other-library contributions to those of the six editing libraries is also under consideration. March on, MLA!

Betty Olmsted

## ARTICLES ON MUSIC LIBRARIANSHIP WHICH HAVE APPEARED IN LIBRARY JOURNALS.

Allen, Daniel. "78-rpm phonorecords in the jazz archive." Institute of Professional Librarians of Ontario. Quarterly: v13n3, Jan1972(119-162).

Bone, Larry Earl, ed. "Current trends in urban main libraries." Library Trends: v20n4, Ap1972(595-787).

Burks, John. "Songs and sounds of the sixties." American Libraries: v5n2, Fe1972(123-133).

Evans, Charles W. "High-reduction microfiche for libraries: an evaluation of collections from National Cash Register Company and Library Resources, Inc." Library Resources and Technology Services: v16n1, Wn 1972(33-47).

Higgins, Judith. "Coping with cassettes." Library Journal: v97n8, 15Ap1972(1511-1515). Citation also in School Library Journal: Ap1972(41-45).

Hodowanic, George V. "Current literature in technical processes: A selective annotated bibliography." Special Libraries: v63n5-6, My-Jn1972(248-264).

Moran, Robert F., Jr. "Moving a large library." Special Libraries: v63n4, Ap1972(163-171).

Mowery, Robert L. "The cryptic other." Library Resources and Technology Services: v16n1, Wn1972(74-78).

Poulos, Arthur. "Audio and video cassettes - friend or foe of the librarian?" Special Libraries: v63n5-6, My-Jn1972(222-226).

Randall, G. E. "The inventory of a special library collection." Special Libraries: v63n4, Mr 1972(198-134).

Sajor, Ladd Z. "Preservation microfilming: Why, what, when, who, how." Special Libraries: v63n4, Ap 1972(195-201).

Sperber, Ann. "The Library and Museum for the Performing Arts at Lincoln Center." Library Journal: v97n8, 15Ap1972(1493-1499).

Stevenson, Gordon, ed. "Trends in archival and reference collections of recorded sound." Library Trends: v21n1, J11972.

Taylor, Gerry M. and James F. Anderson. "It will cost more tomorrow." Library Resources and Technology Services: v16n1, Wn1972(82-92).

Tudor, Dean. "A discography of the real blues." Library Journal: v97n4, 15Fe1972(633-649).

Waters, Edward N. "Notable acquisitions of the Music Division." The Quarterly Journal of the Library of Congress: v29n1, Ja1972(48-76).

Abbreviations used in citations:

Ap-April	Mr-March
Fe-February	My-May
Ja-January	n-number
Jl-July	Wn-Winter
Jn-June	v-volume

(Ed.: We hope to include a list of articles in each issue. Contributions are welcome.)

## MICROFORM AND AUDIOVISUAL NOTES

Notable among new journals is Microform Review (Rogues Ridge, Weston, Conn. 06880), a quarterly which began publication in 1971. It is a basic tool in the field, including reviews of microform projects and feature articles.

LJ/SLJ Previews: News and Reviews of Non-Print Media (pilot issue, April 1972) is published by R. R. Bowker Co:

Source, published by Bowker, Xerox BiblioGraphics, and University Microfilms is of interest to those wanting to keep up with the many new microform projects in which University Microfilms, in particular, is involved. Issue no. 2 for 1972, for example, describes the microfilming of 10,000 volumes of Sotheby and Co. sale catalogs covering 1733 to 1945.

Among the new books of interest to those concerned with audiovisual materials is the fourth (1972/73) edition of Audiovisual Market Place; A multimedia Guide, edited by J. A. Neal (Bowker). Of great significance for the bibliographic control of microforms and a/v materials are Bibliographic Control of Nonprint Media, edited by Pearce S. Grove and Evelyn G. Clement (\$15.00 from the American Library Association, 50 East Huron St., Chicago, Ill. 60611) and Felix Reichmann and Josephine M. Tharpe's Bibliographical Control of Microforms, prepared for the Association of Research Libraries (scheduled for September 1972 by the Greenwood Press, Inc., 51 Riverside Ave., Westport, Conn. 06880; \$12.50).

Another source of information is Learning Resource Centers: Selected Readings, edited by Neville P. Pearson, and Lucius Butler (scheduled for Summer 1972 by Burgess Pub. Co., 426 South Sixth St., Minneapolis, Minn. 55415; \$6.00). It contains 57 articles covering the LRC concept and its applications, suggesting how to plan for, use, and evaluate electronic and non-electronic learning resources.

Rapidly growing and expanding in coverage is MMRI; Multi Media Reviews Index (Pierian Press, Box 1808, Ann Arbor, Michigan 48106), edited by C. Edward Wall, an annual index to a great variety of media reviews. The periodicals and services covered evaluate and discuss educational and feature films, filmloops, filmstrips, videotapes, etc. MMRI also indexes reviews of educational, spoken word and non-classical records, tapes, tape cassettes and cartridges, plus a long list of miscellaneous nonbook media forms, such as games, charts, slides, transparencies, posters, globes and media kits. MMRI is currently supplemented monthly in Audiovisual Instruction, the Official Publication of the Association for Educational Communications and Technology; quarterly cumulations will be available beginning in 1973. Volumes 1 and 2 for 1970 and 1971 together index more than 22,000 reviews.

Of note is the fifth edition of the National Microfilm Association's Guide to Microreproduction Equipment, edited by Hubbard Ballou. 427 models of microfilm cameras, readers, reader/printers, duplicators, enlargers, computer output microfilmers, and other items are described. Order from NMA, 8728 Colesville Road, Silver Spring, Md. (\$21.00 to non-members). Another important source of information about equipment, including record players, tape recorders, photocopyers, microform readers, reader/printers, etc., is the monthly Library Technology Reports.

Since the review of the 1970 catalog of Inter Documentation Company AG, Switzerland, Musicology: Catalogue 1970 Microfiche Editions, in the September 1971 MLA Notes, three brief supplements have appeared. Another firm, University Music Editions (Box 192, Fort George Station, N. Y., N. Y. 10040) has issued its complete catalog of microfiche reprint series, including music and music literature.

Micro Photo Division of Bell & Howell (Old Mansfield Road, Wooster, Ohio 44691) offers MUSICACHE, over 95,000 pages of musical masterpieces published between 1600 and 1900, and reduced to a thousand 4" x 6" microfiche cards, complete with filing cabinet and index, for \$850. It also offers the Atlanta University Collection on microfilm, consisting of approximately 7,000 books, pamphlets and a wide range of other papers dealing with all aspects of Black History and the Black Experience.

An updated 5-page price list of Music and Fine Arts Periodicals on 35mm Microfilm covers periodicals available from University Microfilms.

The Center for Casettee Studies, Inc. (8110 Webb Ave., North Hollywood, Calif. 91605) has issued a series of catalogs of its Audio-Text Cassettes covering a large number of fields. The catalogs and cassettes are being distributed by University Microfilms (300 North Zeeb Road, Ann Arbor, Michigan 48106). Audio-cassettes in the field of music are covered in Audio-Text Cassettes: Music (Catalog 601B).

Librarians wondering what to do with non-print materials once they get them in their libraries will want to refer not only to the Pearce Grove and Reichmann books mentioned above, but also to the third edition (1972) of the Association for Educational Communications & Technology's Standards for Cataloging Non-print Materials (AECT, 1201 Sixteenth St., N. W., Washington, D. C. 20036).

Finally, National Educational Aids, Inc. (Box 3351, Milwaukee, Wisc. 53208) issues posters in series (11" x 14" mounted on 6-ply placard board). Among the subjects represented are Popular Music (100 pictures covering 1900-70 can be had for \$37.50) and Broadway Musicals (ditto).

MLA Microform Committee  
Fred Blum, Chairman

### BLOOMINGTON, YOU'RE ON!!!

The MLA winter meeting, scheduled for Jan. 31-Feb. 4, 1973 in Bloomington, will be a joint meeting with ARSC. The conference will focus on various aspects of sound recordings. Two items of special interest have been placed on the agenda of the Business Meeting: (1) Should MLA redesign its conferences? (2) Should MLA issue a statement concerning the practices of publishers of contemporary music? E.T. Bryant, noted British music librarian and author of Music Librarianship: A Practical Guide, will speak at the Friday morning session.

NEEDED: 1 copy each of your brochure, mimeographed sheets or other printed information explaining how to use the library. Also, 1 recent acquisitions list. Please send to Geraldine Ostrove, Peabody Conservatory Library, 201 East Mount Vernon Place, Baltimore, Maryland 21202. These materials will assist the IAML Commission on Libraries for Musical Performance and Pedagogy with a project concerning reference work in music libraries.

**NEW ENGLAND**

Dorothy McAdoo, new chairman, held its Spring Meeting April 28th at the Hartt College of Music of the University of Hartford. Richard Repham, Curator of the Yale Collection of Musical Instruments, gave a lecture and slide presentation on the history and function of the collection. Robert E. Smith, of radio station WTIC, spoke on "Music of the Theatre," with particular attention paid to the early days of opera and recordings of opera. The final presentation at the meeting was a panel discussion on "Popular Music in the Music Library." Margaret Raines of Boston Public Library, Miriam McEwen of Amherst College and Vera Baker of Springfield Public Library were the participants.

**NORTHERN CALIFORNIA**

A lively meeting was held at the San Francisco Public Library in April. The chapter contributed a panel discussing various aspects of music bibliography to the Northern and Southern California AMS meeting. Panel members were Ed Colby (Stanford), John Emerson (UCB) and William Hopkins (Music Department Faculty, CSU/SF). The next meeting will be late in October at CSU/Hayward when Garret Bowles of Stanford will tell us more about MARC format for music.

**SOUTHERN CALIFORNIA**

The last meeting was held at California Institute of the Arts, Valencia in California. It consisted of a detailed and interesting tour led by the out-going president, Jim Elrod.

**WASHINGTON-BALTIMORE**

Fred Bindman, new chairman, convened the last meeting July 11th at the Whittall Pavilion in the Library of Congress. A roundtable discussion was held on "Chamber Music in Washington: Reminiscences and Speculations." Participants were Edward Waters, Chief of the Music Division at L.C., Alan Kriegsman, music critic of the Washington Post, Patrick Hayes, Director of the Washington Performing Arts Society, and Tibor Bartok, patron of chamber music in the Washington area.

**AALS-JOINT COMMITTEE ON PRISON LIBRARIES**

The committee has only recently been formed. During the summer it elected as chairman the representative from the American Association of Law Librarians, Morris L. Cohen of the Harvard Law School Library. Mr. Cohen has been active for years in Pennsylvania and Massachusetts on behalf of better penal libraries.

**DIRECTORY OF MUSIC COLLECTIONS**

A bibliography of computer applications in music has been in progress for some time. Any suggestions for items that should be included will be appreciated. Contact Don Phillips, Fouser Music Room, Library, Northern Illinois University, DeKalb, Illinois 60115.

**PERSONNEL AND PLACEMENT**

The MLA Placement Service has begun charging a \$2.00 registration fee. Address all inquiries to Shirley Piper Emanuel, MLA Placement Director, Music Library Association, Inc., 343 South Main Street-Room 205, Ann Arbor, Michigan 48108.

**POP MUSIC**

A new committee on Pop Music has been formed to deal with library concerns in this area. One of the biggest projects of the committee will be an annual survey of popular music. This project will mainly be an index of record reviews found in a selected number of periodicals and newspapers. If you are concerned with this area of music, pass along your questions, ideas and suggestions to Robert M. Jones, Chairman, Committee on Pop Music, c/o Music Library, University of Illinois at Urbana-Champaign, Urbana, Illinois 61801.

**PROFESSIONAL EDUCATION**

The committee convened in an open meeting last winter at the Tucson convention. Another open meeting will most likely be held in Bloomington this winter. Some specific goals of music librarianship will be formulated.

**RECORD ANALYTICS**

The committee is considering disbanding because it feels its usefulness is now over. The intent of the committee, analytics for recorded collections, may perhaps be achieved through another activity, the production of a catalog of analytics.

**SELECTION AND ACQUISITIONS**

Katie Holum, chairman, is presently revising the music scores section of the NASM Basic Music Library. The committee expects to have a rough draft completed by February 1973.

**SURVEY OF MUSICAL INSTRUMENT COLLECTIONS**

Continuing with its survey of musical instrument collections, the committee is updating information acquired by 1971, and trying to follow up on individuals, institutions, etc. which have not reported. Hopefully collation will be finished and typing copy begun before the calendar year is over.

## NECROLOGY

### ELLEN M. KENNY

Ellen Kenny, the head of the Buffalo Public Library Music Department from 1954 to 1968 passed away on April 12, 1972. A graduate of the Eastman School of Music where she also earned her master's degree in music, Miss Kenny served on the staff of the New York Public Library, the Smith College Library, was indexer of music libraries in Cambridge, New York City and Rochester as well as the Curator of Music for the Buffalo Museum of Science. She also wrote the Buffalo Philharmonia Program notes for a number of years.

### MRS. ALICE S. PLAUT

Mrs. Alice Sachs Plaut, retired head of the art and music department of the Cincinnati Public Library and founder of the Friends of the Public Library, died. She graduated from Bryn Mawr College in 1908 and received a master's degree in library science from Columbia University in 1938.

Mrs. Plaut and her staff were quite active in MLA at one time. She was a most gracious and elegant lady who went to library school after raising her family, more of a novelty in the late Thirties. She was a lady of social position in Cincinnati, a fact which aided her a great deal in creating a strong Friends of the Public Library organization in Cincinnati.

### CONGRATULATIONS DUE

Vivian Perlis, Research Associate at the Yale School of Music, received an award from the Rockefeller Foundation in October to continue an oral history project in American music for the next two years. The work consists of tape-recorded interviews with composers and others important in twentieth-century American music. After completing a documentary oral history on Charles Ives, Mrs. Perlis received an award from the National Institute of Arts and Letters in May of 1971.

### OPEN FORUM

The MLA Open Forum for New Members has changed its unstructure!!! Beginning with the Bloomington meeting, it shall become an Open Forum, having as its objective an informal expression and exchange of ideas. Although any topic can be discussed, the steering committee has recommended the following topics to get the conversation flowing:

- (1) Reprints and reissued records
- (2) Acquisitions and gifts
- (3) Staff assignments
- (4) Budgets
- (5) Future MLA projects

Members of the steering committee for the Open Forum are Jean Bonin, Linda Solow, and Ray Sullivan.

### NEW CMS SERIES

The College Music Society wishes to announce a new series entitled BIBLIOGRAPHIES IN AMERICAN MUSIC, which will consist of bibliographies on individual composer-musicians as well as special topics, regional studies, etc. Anyone interested in developing a particular project should write to Frederick Freedman, Chairman, Publications Committee, College Music Society, (c/o Music Library, Vassar College, Poughkeepsie, New York 12601).

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General Editor: Ray Sullivan  
Contributing Editors: Linda Solow, and George Hill,  
Kath Logan, Harriet Marshall, and Kathleen McMorro.