At the Business Meeting it was announced that the new members-at-large are Lenore Coral (Univ. of Wisconsin), Kurtis Myers (Dover Music Publ.) and Susan Hubbard (Univ. of California, Berkeley), and that the summer meeting will be in Las Vegas, June 26-28. A major portion of the meeting was spent discussing the structure of the CONFERENCES. A questionnaire will be circulated to the membership in an attempt to determine whether there should be one or two national meetings per year, whether the meetings should last longer, and whether MLA should meet with other organizations. The consensus at the Business Meeting was that there should be one meeting with another organization and one meeting alone. A second discussion concerned the practices of publishers of contemporary music whereby scores are produced in poor format and binding. A statement against these practices was prepared by Joe Bonnich. Those present voted to support the statement of principles.
entitled "Performance practice in sound archives: A university course in historical sound recordings." Mr. Burns first spoke about the problems encountered in tracing the development of performance style in the nineteenth century because of generally inaccessible recordings and bad reissues. He then went on to outline a course in performance as he teaches it. He devotes the first session to understanding the mechanics of recording sound, examining early cylinders and discs as well as acoustic horns and flue clocks. The major portion of the course is concerned with listening to tapes of various performances and studying the techniques involved and their historical developments. Most of this listening section is devoted to opera and opera singing, and it begins with the tradition of the castrati in the late nineteenth century. The next area that is examined is that of keyboard playing. This transition is based on the theory that the bel canto style of the opera was transplanted to the keyboard, where the pirouetting reassembles vocal lines. Later sessions of listening are devoted to choral and oratorio music, string playing, the orchestra and conducting, and one Wagner opera. Mr. Burns' presentation was supplemented with taped selections of the historical performances that he spoke of.

The second paper on performance practices was given by George R. Hill (Info. of California, Irvine) who reported some results of his research into performance practice in Joseph Haydn's music. By comparing Haydn autographs with performances preserved in mechanical organs built by one of Haydn's students after 1800, it was possible to demonstrate that performances current in the middle 18th century are also applicable to Haydn. Changes in figuration, non-legato articulation, and rhythmic alteration are all to be found in the performances. Trills and appoggiaturas receive incorrect treatment, as one might expect from reading late 18th-century method books. The fortunate existence of some pieces on two of the machines provided insight into the range of performance possibilities and the wide freedom of choice exercised by the 18th-century performer.

two papers about record librarianship were read at the session on Saturday morning. In the first, "The record librarianship bibliography", given by Paul Jackson, three points were stressed. Mr. Jackson first discussed the gaps in existing publications. He indicated that, as no one source is comprehensive enough, each, therefore, implies that nothing is being done in the field. Mr. Jackson then spoke about the areas where information and reference services are needed, complaining about the lack of communication among the many committees and groups that have been formed. The last point in his presentation was the problem that untrained librarians have created. Mr. Jackson said that para-professionals act as "roadblocks to information" because they assume that an answer does not exist when they cannot find it.

The second paper on Saturday morning was "Knowledge required for record archivist" read by Gerald Gibson (Library of Congress). Mr. Gibson said that a record archivist needs a thorough working knowledge of selection and ordering tools and procedures, recording equipment, copyright laws and their applications, preservation and storage of sound recordings, reader services, and budget, staff and administration. The educational background of the record archivist should consist of a strong liberal education with a background in some degree in the field and an awareness of the preservation period that followed it was pointed out that in Europe archivists are not necessarily librarians and that in England archivists are generally simply dedicated amateurs. Mr. Gibson also observed that record archivist courses are offered at university libraries schools or in universities that maintain archival collections.

On Sunday Robert Carneal, Chief Recording Engineer in the Music Division of the Library of Congress, reported on efforts to preserve and transfer private cassettes, leaving work on commercial cylinders to other archives for the present. Mr. Carneal described and illustrated with slides the progress made at LC toward building machines capable of playing all types of cylinders. Transfer to tape may be accomplished by either electrical or acoustical means. For certain cylinders the acoustical method appears to be preferable. The size and material of the reproducing horn are among the most crucial factors in this method. Mr. Carneal played a tape that graphically illustrated results obtained by manipulating various parameters even through all of his examples were recorded "flat." He concluded with a transfer of 5 cylinders consecutively recorded at the Columbian Exposition in Chicago in 1893.

CANADIAN JEWELS

The Canadian Music Center in Toronto sponsors numerous activities of interest to librarians and welcomes names for its mailing list.

A list of Canadian publishers and agents may be obtained from the Canadian Music Publishers Association, 11 Adelaide St. W., Toronto 1, Canada.

RAPPING POST

Responses to the R.P.'s latest inquiry bring forth some good ideas:

"If the informal atmosphere of MLA meetings might dissolve into the reading of formal papers which have been approved by a committee, I'd like to expose a rough idea in advance. I think of R.P. as a non-judgmental reference question compilation Neil Ratliff was into for a while, and of the satisfaction of librarians' needs which has developed from ideas with tape of various performances and studying the practices involved and their historical developments. Most of this listening section is devoted to opera and opera singing, and it begins with the tradition of the castrati in the late nineteenth century. The next area that is examined is that of keyboard playing. This transition is based on the theory that the bel canto style of the opera was transplanted to the keyboard, where the pirouetting reassembles vocal lines. Later sessions of listening are devoted to choral and oratorio music, string playing, the orchestra and conducting, and one Wagner opera. Mr. Burns' presentation was supplemented with taped selections of the historical performances that he spoke of.

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SO YOU KNOW GOVERNMENT DOCUMENTS... Please contact Ray Sullivan who desperately needs help. Tel. 212:780-5289 or 312:533-5668.
The Northern California Chapter met at California State University at Hayward, on November 12th and 13th. A presentation of slides and films was conducted by Music Librarian Ray Reeder. Garrett Bowles, the speaker for the meeting, presented a detailed explanation of the MARC format for music and phonorecords. Approximately 40 members attended.

The Southern California Chapter met at the University of California at Los Angeles on January 19. A workshop, headed by Martin Silver, on new reference works, followed lunch. Members made presentations on discographies, ethnomusicology, current trends in thematic catalogs, popular music and general music bibliographies. Staff members from Universal's Music Library conducted tours of the Music Library, the music cataloging section of Technical Processes and the Ethnomusicology Archives.

**REPORTS FROM COMMITTEES**

The Committee on Institutes and Workshops reports that (1) data on workshops is being compiled; and (2) MLA workshops are suspended until the data is more nearly complete.

The Committee on Exchange of Music Materials reports Glenon Paton and Dorothy Mcdon as well as Robert Cunningham have been involved with a first-year of organization to get opinions and ideas as to what the membership can and should do. National and Chapter discussion has surfaced some ideas which will be pursued in the coming year.

The Committee on Microforms reports David Jenske's progress on the projected Midwest Union List of Microforms (ED: See Midwest Chapter Report). Isabel Clark has completed a draft "Review of Current Literature on Microform Equipment" and Michael A. Keller has completed an updated list of "Music Serials in Microform and Reprint Books" both for the committee. The committee has been in appropriate MLA organs when space permits. Charles Lindahl's contribution on microforms will appear in the forthcoming edition of the MLA Handbook. Norris Martin, a new committee member, has prepared a "Selected Bibliography on Microform Readers" as a working document.

The Committee on Unison Notation helped establish the Index of New Musical Notation in the Music Department of the New York Public Library at Lincoln Center. Since then the committee has convened at irregular intervals to receive progress reports, comment on them, and plan future projects and activities. In most of 1977 the details of an international working congress on new musical notation were worked out which will be convened under the joint auspices of the University of Ghent, Belgium, and the New York project. Money to defray travel expenses, etc., has been applied for. If this endeavor is successful the congress should take place in the fall of 1976.

A Checklist of Music Library Consultants has been compiled, but more names are needed. Those interested should contact Dr. Ruth Watanabe, Library, Eastman School of Music, 26 Gibbs Street, Rochester, New York 14604, or phone 716:325-4370.

**ARTICLES RELATING TO MUSIC LIBRARIANSHIP WHICH HAVE APPEARED IN LIBRARY JOURNALS**


(ED: Keep those cards coming!)

**SUPPLEMENTS TO NODIG (nos. 1-36:1967-1964) is now available!**

A cumulative index to the volume, which is obtainable in paperback edition only, has been compiled by Richard L. Walker. Price to subscribers is $5.00 per copy to have Publisher copy. Send your order for NLA, 343 S. Main St., Room 205, Ann Arbor, Michigan 48108.
COPYRIGHT AND ARCHIVAL COLLECTIONS OF SOUND RECORDINGS

Two recent major events emphasize the timeliness of a review of proprietary rights in sound recordings that affect the uses of archival collections. On October 15, 1971, Public Law 92-140 was enacted, amending the copyright law to provide a limited copyright in sound recordings protecting against unauthorized duplication. This new law applies only to sound recordings fixed and published on or after February 15, 1972.

The second event was an international conference in Geneva on October 18-29, 1971, at which representatives from fifty countries adopted a "Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of their Phonograms." Under this convention each participating country will protect sound records (phonograms) produced in other adhering countries against reproducing, importing, and distributing unauthorized duplicates intended for the public. This convention becomes effective when at least five countries have adhered to it.

Some Pertinent General Aspects of Copyright

To elucidate problems that arise in using archival collections of sound recordings, it seems necessary to outline some aspects of copyright pertaining generally to literary and musical works for which copyright concepts have been established, and to consider the extension of these concepts to the new copyright category of sound recordings.

Distinction Between Work Recorded and Recording

First, it is essential to note a vital distinction; the musical composition or literary script (often referred to as "the underlying work") of which a performance or condition is representative, but the recording of the sounds produced by the performance or rendition is distinctly another. This distinction can be illumined by considering two different situations: (1) the recording of a Beethoven symphony, the composer's symphony is in the public domain, but the recording of the performance may be subject to copyright protection; (2) in a recent musical composition, the composition is almost certain to be copyrightable for the benefit of the composer and publisher, while the recording of the performance may have a separate copyright for the recording company and performers.

A further distinction may be made between the performance or rendition that is recorded, and the recording as a finished product that incorporates the work of the recording technicians, editors, etc. This distinction is shown by comparing a recording of an orchestral symphony with a recording of natural or mechanical sounds, such as bird calls or traffic noises, which does not involve a performance or rendition.

Copyright in the Underlying Work

Literary and musical compositions have traditionally had copyright protection. For purposes of this article, the most significant uses of compositions covered by copyright are their reproduction, in printed form or in sound recordings, and their public performance for profit. This enforcement by the copyright in literary and musical works is not exhaustive. The copyright extends also to translations and adaptations of these works, including in a motion picture such other works as the right of public performance, which includes broadcasting, perfromances by recording as well as live. For dramatic works, this right extends to adaptations for the stage. For other works, the use of a work subject to copyright is found in 17 United States Code 1.

The reproduction rights of the copyright owner of a literary or musical work are subject to certain limitations. Among these is the provision for a compulsory license for recording musical works. Under this provision, once the copyright owner has permitted a musical composition to be recorded, anyone may record it by giving notice of intention and paying two cents per record to the copyright owner. This compulsory license does not authorize the duplication of another's sound recording, it simply authorizes the use of the musical work in the licensee's own sound recording. Duplication of another make's recording would involve use of both the musical composition and the recording itself; the latter, as mentioned, may be subject to a separate copyright.

The performance rights of the copyright owner of a literary or musical work—including performance by playing a sound recording—are confined to public performances, and, except for dramatic works, are limited to public performances for profit. Thus, playing a recording for individual listeners or for a small private group would not be restricted by copyright; playing a recording of a non-dramatic work to a larger public audience would come under the free of copyright restriction as long as no commercial gain was involved.

When a copy of a copyrighted work has been sold or given away, the owner of that copy is free to use or dispose of it as he or she wishes. Thus, an archival institution that has acquired ownership of copies, including recordings, may lend them to its patrons or may sell or otherwise dispose of them as it sees fit.

Perhaps the most significant limitation on the rights reserved to copyright owners of literary and musical works is the privilege of users to make "fair use" of such works. Though the doctrine of fair use is widely known and much discussed, its bounds are imprecise, and it is no more capable of precise definition than are concepts such as due care, fair play, or ethical conduct. Broadly speaking, the fair use doctrine permits the reproduction of a reasonable portion of a work necessary for a legitimate purpose in circumstances that do not impair the copyright owner's potential market. However, no general rule of thumb can be stated for evaluating each such use as a fair use in the great variety of situations where the doctrine might be applied.

The doctrine of fair use is found in the present copyright statute. The doctrine has been developed in court decisions over a long period, but those decisions have dealt primarily with quotations by authors from the works of other authors. However, the principles enunciated by the courts are applicable to the reproduction of extracts from copyrighted works for other purposes. In the successive bills that have been in Congress for a comprehensive revision of the copyright law (currently S.644 in the 92nd Congress), fair use is explicitly provided for (P107), and mention is made of "reproduction in copies or phonorecords" as possible instances of fair use, and of "teaching, scholarship, or research" among the stated examples of purposes for fair use. This bill lists the principal criteria of fair use as extracted from the court decisions.

In determining whether the use made of a work in any particular case is a fair use, the factors to be considered shall include:

(a) the purpose and character of the use, including whether such use is of a commercial nature or is for non-profit educational purposes;
(b) the nature of the copyrighted work;
(c) the amount and substantiality of the portion used in relation to the copyrighted work as a whole;
(d) the effect of the use upon the potential market for or value of the copyrighted work.

Librarians have usually acted on the premise that the fair use doctrine justifies reproduction of a single copy of a portion of a copyrighted work from an article in a journal or a comparable portion of a book) for research use by an individual. Reproducing multiple copies for a group has generally not come within the bounds of fair use, and publishers have expressed their fear that the single-copy premise might lead to the reproduction of a number of "single copies" of the same work for many individuals. The single-copy premise is being challenged in a suit by Williams and Wilkins Co. v. the United States) now pending in the U.S. Court of Claims involving materials copied by the National Library of Medicine from the plaintiffs' copyrighted medical journals.

The pending bill for copyright law revision also contains special provisions (P108), supplementing the general fair use provisions, for the reproduction of copyrighted material by libraries. Under these special provisions, a library would be expressly permitted:

(a) to make a single copy or phonorecord of an unpublished work in its collections, either for preservation or for deposit in another library;
(b) to make a single copy or phonorecord of a published work to replace one that is damaged, deteriorated, lost, or stolen, when a new one is not available for purchase; and
(c) to make a copy for the personal research of a single library, (including musical or audiovisual) beyond the limits of fair use, if a new copy is not available for purchase. In addition, libraries would not be liable for unauthorized reproduction of works in the public domain, as long as a copyright warning was posted on the equipment.

Extension of Copyright to Sound Recordings

Until recently the copyright statute of the United States did not provide for protection of sound recordings as works in themselves, distinct from the musical or literary works recorded. The justice of providing for their protection against unauthorized duplication for sale has been recognized almost universally, and successive bills for general copyright law revision have provided that protection.

Enactment of the general revision bill has been held up because of other issues, but the rampant growth of "record piracy" prompted the Congress to extract from that bill, for immediate enactment in October, the substance of its provisions to protect sound recordings against unauthorized duplication and distribution.

As already mentioned, the new act, Public Law 92-140, amends the copyright statute to extend protection to sound recordings fixed and published on or after February 15, 1972. It would reserve to the copyright owner—usually the company that produced the recording—the right to make and distribute duplicates. It would not preclude one company (from making a phonorecord of the phonorecorder, although the other recorders would need to deal with the copyright owner of the musical or literary work recorded. Nor would it impose any obligation on using the recording for a public performance, although the user may need to seek permission for the public performance of the musical or literary work embodied in the recording.
The current version of the general revision bill presently in the Senate (S.644, 92d Cong.) proposes, with certain exceptions, that broadcasters and others who use the sound recordings for public performances pay royalties to the copyright owners who will share in the earned revenues. Because of the complexities involved with such a proposal, the copyright owners have proposed a new act that would make exceptions for the use of sound recordings in educational contexts. This would result in a reduction of the royalties paid by the copyright owners.

The new act protecting sound recordings against unauthorized duplication specifies that transmitting organizations may reproduce sound recordings for their own use. This parallels current practices and provisions of the general revision bill in which broadcasters make tapes of their programs where they reproduce the sound recordings to be played.

The new act requires that the sound recording be copyrighted, and the copies published (or their labels or containers) are to bear a copyright notice consisting of the symbol (c) and the year of first publication, and the name of the copyright owner. As with the case of other classes of works under the copyright law, absence of the notice can usually be taken to indicate that the sound recording is not protected by copyright.

Note should be taken, however, that for musical and literary works the copyright notice (the word "Copyright" or the symbol (c) is required on visual copies but not on phonorecords. Thus, unless it is known that the musical or literary work embodied in a sound recording in the public domain, it is prudent to assume, when considering uses of a sound recording, that the musical or literary work is under copyright.

What about sound recordings made before February 15, 1972 that are not covered by the copyright statute? While the question has been firmly settled, many courts have held that their unauthorized duplication for sale is unlawful under common law principles relating to misappropriation, or is in violation of the special criminal statutes in some states.

The new act pertaining to sound recordings does not apply to the sound tracks of motion pictures, Videotapes and videocassettes are presumably to be treated as motion pictures for purposes of copyright law. Motion pictures are protected under the copyright law as a separate class of works, and their protection embraces public performances as well as reproduction.

The recently completed International "Convention for the Protection of Producers of Phonograms against Unauthorized Duplication of their Phonograms" corresponds closely in substance with the new law enacted in the United States. All countries adhering to the convention will protect sound recordings produced in other adhering countries against making, importing, and distributing unauthorised duplicates for sale to the public. Adhering countries would not be required to provide protection against duplication for any purpose other than public distribution. Any adhering country could, if desired, require that all authorized duplicates bear a notice such as the new U.S. law requires. The convention would permit any adhering country to limit the protection given to sound recordings in the same way as it limits the protection given to literary and musical works. The new U.S. law is in accord in all respects with the substantive provisions of the convention.

The new U.S. law specifies that it will be effective only for sound recordings made and published after March 20, 1968. 

The Effect of Copyright on Uses of Sound Recordings in Archival Collections

A phonorecord (i.e., a disc, tape, or other physical object from which the sound recording can be played) may embody copyrighted material of two distinct kinds: the literary or musical compositions of which the performance has been recorded, and the series of sounds constituting the sound recording as a work in itself.

Perhaps the most common use made of archival collections of phonorecords is to play them for, or allow them to be played by, individual listeners or small groups. As indicated, this would not be affected in any way by copyright. For the musical or literary works embodied in the phonorecord, their performance becomes subject to copyright (in that a performance license is required) only when the performance is rendered to a public audience and, except in the case of a dramatic work, some profits from the public performance. The copyright in the sound recording itself is confined to its unauthorized duplication and does not extend to its performance in any case.

As libraries may lend books containing copyrighted literary or musical works, so they are free to lend phonorecords. On this point, a report of the House Committee on the Judiciary said about the new law:

"Many public libraries and some school and college libraries have long offered their patrons the service of lending sound recordings of music, dramatic readings, language instruction and similar works in the same manner in which they lend books, periodicals and other materials. Some of these nonprofit libraries may require the payment of a small sum for the use of relatively recorded works which are, for a time, in heavy demand. It is not the intention that the limitations on lending or renting contained in proposed new Section 11(1) reach out to apply to these long-established practices by nonprofit libraries. When a library has acquired ownership of a lawful recording, the "first sale doctrine" referred to above leaves the library free to lend or otherwise dispose of that recording."

A library that lends phonorecords may know or have reason to believe that some borrowers will make duplicates of the sound recording for their private collections. This would not appear to impose any risk of liability on that account. The house committee report also dealt with home recording as follows:

"In approving the creation of a limited copyright in sound recordings it is the intention of the Committee that this limited copyright not grant any broader rights than are accorded to other copyright proprietors under the existing title 17. Specifically, it is not the intention that the Committee should attempt to ban the home recording, from broadcasts or from tapes or records, of recorded performances, where the home recording is for private use and with no purpose of reproducing or otherwise exploiting the copyrighted work. This practice is common and unrestrained today, and the record producers and performers would be in no different position from that of the owners of copyright in recorded musical compositions over the past 20 years."

Libraries with phonorecord collections are sometimes asked to make a duplicate of a recording, or part of a recording, for use in teaching or studying. It seems clear that the fair use doctrine would apply to sound recordings on the same basis as it does to literary and musical works. To what extent then is a library justified by this doctrine in reproducing a sound recording for such individual purposes? No specific rule would be entirely reliable. A large element of good judgment must be exercised, but some guidelines can be suggested.

One principle is that making a copy of an entire work or the major portion of a work, as a substitute for an authorized copy that is available for purchase, would almost never be considered fair use. The other extreme would be copying such a small extract that the user should not be expected to buy the entire work for that small portion. In the usual case, a relatively small extract from a sound record is probably all that a teacher or scholar needs for educational or research purposes, and the reproduction of such a portion would come well within the bounds of fair use.

Reproduction of a fairly large part of a sound recording, if needed for a legitimate purpose, could probably be justified as a fair use where authorized copies are not available for purchase, as in the case of an older out-of-print recording. In such a case, if the user less will serve the purpose, the library might well consider it justifiable to supply a reproduction of the entire recording.

It is difficult to conceive a situation in which the doctrine of fair use would embrace the reproduction in multiple copies of copyrighted material embodied in or consisting of a sound recording. If multiple copies were wanted, the proper course would appear to be to seek permission from the copyright owners.

A library may find it necessary to duplicate recordings in its collection for security or preservation, and this may sometimes require that a recording in one form, say on a disc, be duplicated in another form, as on tape. Here too, the availability of phonorecords in the desired form for purchase from regular sources may be decisive. If the duplicate needed for security or preservation is available for purchase, it seems reasonable to expect the library to buy it. If it cannot be purchased, the library would be warranted in making the duplicate in the form required for the security or preservation of its collections.

A few broad observations should be added about unpublished sound recordings, such as recordings of folk music and oral history, that find their way into archives. They cannot be treated as a single entity, because of the complexities involved when other circumstances exist, these comments are confined to a situation in which the archival institution has ac-
quired the recordings from the persons who made them or from others who are in a position to authorize their use. This assumes that these persons have obtained transfers or waivers from those whose performances or discourses have been recorded, a fact the institution will need to corroborate. Given this situation, the institution should have reached some understanding with the donors or vendors, preferably in writing, on the rights or privileges of use that may be exercised, and it should, of course, be governed by that understanding.

If the archival institution has been given ownership of the property rights in the unpublished recording, it can handle the recording as it wishes; it will make policy decisions about how many duplicates it will make or allow others to make, or about playing the recording privately or publicly.

If no restrictions were imposed by the donor, placement of the unpublished recordings with the archival institution, making them publicly accessible, could be taken to imply the donor's consent to their being handled similarly to the institution's other collections. This might include playing the recording for private listeners, reproducing extracts for teachers or scholars, and perhaps further uses in accordance with the institution's usual practices.

References
1. For a comprehensive discussion of fair use and how these factors would apply to the reproduction of copyrighted material, particularly for educational purposes, see House Report No. 82, 92nd Congress, on H.R. 2512, pp. 29-37.
3. Ibid., p. 7.

Abe A. Goldman

The views expressed here are those of the author and do not necessarily reflect the views of the Copyright Office.


IN THE TRADITION OF COOPERATION THAT CHARACTERIZES MUSIC LIBRARIANSHIP, THE MUSIC LIBRARY AT UCLA GRACIOUSLY ALLOWED STAFF MEMBERS OF A SISTER CAMPUS TO REMOVE AND COPY CARTS FROM ITS PUBLIC CATALOG. THIS GENEROSITY SAVED THE STAFF OF THE SMALLER LIBRARY SEVERAL HUNDRED HOURS OF STAFF TIME, BUT AT A COST TO UCLA STAFFERS OF WORKING OVERTIME TO REFILL THE CARTS THE SAME DAY. THANKS SHOULD GO TO RICHARD EDGSON AND MARSHA BERNAN, WHOSE ADVANCE PLANNING MATERIALLY AIDED THE PROJECT, BUT PARTICULARLY TO KAREN MILLER, AMREN GUSELIMIAN AND SHIRLEY THOMPSON, WHOSE WILLING AND SKILLED HANDS WERE LARGELY RESPONSIBLE FOR ITS SUCCESS.

BRAVO!!!

BOSTON PUBLIC LIBRARY ADDITION

The new addition to the Boston Public Library was opened to the public on Tuesday, December 12, 1972. This building houses all the materials for home use, while the old building is now exclusively for reference and research. On the concourse level, along with the fine arts books, a picture collection and the audio-visual department, are the music books and scores, approximately 8,000-10,000 in number. This includes newly bought material as well as duplicates transferred from the collection in the old building. The bulk of the music materials, including the Allen A. Brown Collection, remains in the Research Division on the third floor of the old building.

FROM THE EDITOR: Yes, I am a girl with a boy's name!!

CHANGING FACES - CHANGING PLACES: New Appointments

Fred Biodman: Head of Music Section, Descriptive Cataloging Division, Library of Congress.
Don Leavitt: Assistant Chief of the Music Division, Library of Congress.
Charles Lindahl: Associate Librarian of the Sibley Music Library, Eastman School of Music, University of Rochester, Rochester, New York.
Karen Miller: Assistant Music Librarian, University of California at Los Angeles.

MLA PLACEMENT SERVICE

As of February 12, 1973, 102 individuals were registered with the Placement Service. This figure is just 5 short of last year's peak which came in late May and early June. Eleven openings, also, were officially registered with 6 additional listings expected at any time. Since only some registered with the Placement Service are actively seeking positions, it would be most inaccurate to make the generalization that 102 people are competing for 11 or 15 jobs.

The Job List has proved to be an effective means of communication during its first year of existence. 38 jobs were advertised via the publication, a substantial number of which were filled by individuals registered with the Placement Service.

Positions may be advertised without charge. The Placement Service registration fee for individuals is $5.00 per year. Please send correspondence to Shirley Piper Emanuel, Placement Director, and remittances to William J. Wetschlein, Executive Secretary, both at the following address: Music Library Association, Inc; 343 S. Main St., Room 205, Ann Arbor, Michigan 48106.