

## QUARTERLY REPORT OF THE PRESIDENT

With this letter, I begin a regularly scheduled quarterly report to the membership of MLA. I hope that my reports will lead to a better informed membership, and that responses will be forthcoming. There is a danger that the Board of Directors, committee chairmen, chapter officers, and others might come to work in a sort of insulated vacuum. Your responses and ideas will help prevent that happening.

Members are invited to submit names for consideration as candidates for Member-at-Large on the 1974 ballot. Three Members-at-Large will be elected for two-year terms. Send names with brief biographical sketches to Shirley Piper Emanuel, 522 10th St., N. E., Washington, D. C. 20002 (tel. 202-546-5932). Other members of the Nominating Committee: Adelle Dailey, Ray Reeder, Janet Somers. --- Last December, MLA supported a Congressional bill authorizing a White House Conference on Libraries and Informations Services in 1976. The House education Subcommittee recently gave overwhelming bipartisan approval of the measure, and there is hope that it will be passed by the Congress. Growing concern over the financial problems of libraries is a major force behind the legislation. --- Chapter officers attended the Board of Directors meeting in Urbana. Although there was no fixed agenda, so many mutual concerns were brought forward that the groups decided to make a joint session a regular part of Board meetings during the summer and winter conferences. It is especially important, therefore, that members realize that they now have another direct route to the Board through chapter chairmen. --- Elsewhere in this issue of the NEWSLETTER is a statement from the Goals and Objectives Committee. Their work will doubtless help shape MLA during the coming years, and I urge every member to respond to their inquiries and questionnaires and, if at all possible, attend the open committee meeting scheduled for New York in July. If MLA is to meet the needs of its members, then the members must help define those needs. Many other organizations are experiencing the same sort of growing pains as MLA and, likewise, they have instituted similar committees. The Board of Directors is giving the Committee its full support, and we hope that the entire membership will contribute ideas and comments. --- MLA has joined with the Music Publishers Association in forming a joint committee to enhance communication and to discuss problems and issues as seen by the two associations. (Committee members are listed in the December 1973 issue of NOTES.) Three meetings have been held thus far, and have included such topics as copyright, photocopying, commercial sources for music materials, standard numbering systems for music and recordings, and the idea of a music-in-print publication. We hope to be able to report more specific actions in the near future. Members are invited to suggest topics and problems that might be examined by the joint committee. --- It is a pleasure to convey congratulations from the Board of Directors to Morris Martin for his fine work as editor of the NEWSLETTER. And, he is instructed not to edit out these congratulations!

James Pruett  
President

Annual Summer Meeting:  
New York City 10-13 July 1974  
Annual Winter Meeting:  
San Juan, Puerto Rico 4-9 February 1975

## A PUBLIC SERVICE DIALOGUE

This new column will discuss practical ideas about public services in the music library. Each essay will draw on interviews of public and academic library colleagues, relevant literature, responses from MLA NEWSLETTER readers, and my own ideas and experiences. Future topics I would like to write about include music reference services, library security, statistics, handling gifts, library orientation programs and other nitty-gritty things we all confront. To my mind a discussion demands several points of view and I don't suppose everyone will agree with mine so when you feel moved to express your thoughts please drop me a note -- or call (312) 492-3434.

### The Vertical File as a Reference Tool

The vertical file, in many music libraries, seems to be only a convenient storage container for pamphlets and catalogs which don't warrant cataloging but might prove useful sometime. They often consist of a jumble of publishers' brochures, dealers' lists, papers from an AMS meeting several years ago, and LC's pamphlets on copyright. I think the expense of creating an efficient VF system is more than justified by the use and importance it develops and that its organization determines its usefulness as much as what it contains.

With Pendaflex-type hanging folders installed in good looking, easy-opening cabinets it is possible to arrange an enormous and diffuse VF collection neatly and in an inviting manner. Multiple labeling, using half cut tabs, color coding and labels on manila folders set in the hanging folders help the organization of materials. The VF can be maintained by a student worker one or two hours a week, usually, and I've found that students charged with this responsibility take pride in their work and are serious about its value.

The following outline details a VF system designed in part by an enterprising Northwestern Music Library senior work-study student named Rie Davis. Her work helped our VF evolve into an efficient and well-used reference tool.

General procedures for maintaining the VF:

1. Stamp all materials with the name of the library and the date received.
2. Each topical area should be color coded.
3. As items are added to each folder withdraw outdated materials.
4. Within each area arrange folders alphabetically by name, subject, place or keyword as appropriate.
5. Place colored cards in the public catalog for persons (and possibly topics) represented in the VF.

(cont. on p.6)

## COMMITTEE ON GOALS AND OBJECTIVES

At the meeting in January 1973, the Board of Directors authorized the formation of a Committee on Goals and Objectives. In April 1973, Ruth Watanabe, Music Librarian, Eastman School of Music, was appointed chairman of the committee. Other members are Garrett Bowles, Stanford University; Bruce Carr, University of Michigan; Vern Frudd, University of Illinois, Chicago Circle; Kathryn Logan, University of North Carolina.

The charge, as received from President Pruett, instructs the committee to conduct a thorough evaluation of current activities and recommend future directions for the Music Library Association. Implicit in a charge of this nature is that the committee address itself very objectively to the particulars of what the association is now doing, with the firm commitment to suggest and recommend additional and improved ways that the association might redirect its energies to better serve professional librarians working with music collections.

As we all know, the day-to-day business of the association is time consuming and complicated. The committee can perform a tremendous service for the organization by spending time and energy on information gathering and study with the idea of long-range planning solidly in mind. The modes of gathering information will be many and varied, but in great measure, profitable and relevant results depend on the response of the members of MLA. The committee is looking for a high percentage of response in every one of its efforts for they firmly believe that re-evaluation and new directions must reflect the thinking of the entire membership.

Our efforts to gather information and ideas from the membership at large begin with the ever-present questionnaire. Please know that this is the only way to get to everyone initially, and we hope you will take time to respond. Following the distribution of the questionnaire, the committee will be making every effort to speak, either personally or by telephone, to many members. There will also be particular questions and requests directed to the Board of Directors, the Executive Secretary, the Treasurer, chapter chairmen and others regarding various particulars of organizational structure, publications, meetings, workshops, education, etc.

Re-evaluation, new direction, new goals and objectives and initially difficult to determine. Equally difficult is that the organization provide the leadership to negotiate and legislate the recommended new directions in the best interests of the entire membership. The former is the organization's charge to the Committee on Goals and Objectives; the latter will be the Committee's charge to the organization.

Our membership consists in greatest part of professional music librarians, i.e. professional librarians developing and servicing music collections of all sizes and budgets. Because we are specialist librarians our professional responsibilities are necessarily two-fold. We must constantly pursue and remain abreast in the fields of both librarianship and music, each being a field of knowledge in its own right and each of us choosing certain particular aspects of each that best reflect our own interests and those of whom we serve in our respective libraries. At best, MLA must serve to synthesize the many forces and interests coming together and provide avenues for continuing negotiation, synthesis and response to the rapidly changing worlds of librarianship and music.

At present we represent and serve very well the needs of the music librarian who serves the music scholar, occasionally reaching a hand out to those who serve other musicians in varied situations. Should we not lead and work away from the occasionally apparent "clubby" insula-

ted atmosphere which seems to preclude a wider awareness of the profession? Should we not strive to forcefully and intelligently represent and serve the entire profession and, as well, further the professional development of each member librarian?

In short, the Committee on Goals and Objectives is committed to preparing a statement for presentation to the Board and the membership at large which will reflect the thinking of all concerned and hopefully, suggest ways and means of gearing ourselves as directly and profitably as possible to the objectives and goals of MLA.

Kathryn Logan  
for the Goals and Objectives  
Committee

## NEW APPOINTMENTS

New appointments in the administration and committee structure of MLA have recently been announced.

The Nominating Committee for the December 1974 ballot includes Shirley Emanuel, chairman; and Adelle Dailey, Ray Reeder, and Janet Somers.

New co-chairman for the American Revolution Bicentennial Committee of MLA are Jean Geil and Jack Ralston.

New chairmen for Joint Committees are Otto Albrecht for the AMS/MLA Committee on RISM, and William McClellan for the NASM/MLA Committee.

Donald B. Jones and Linda Wilson are new members of the Membership Committee.

Stephen Fry is a new member of the Music Library Administration Committee.

New special officers are Nyal Z. Williams, MLA Exhibits Director and Pauline Shaw, Chairman of the Open Forum Steering Committee.

## NEW FACES, NEW JOBS

Welcome and best wishes to the following people who have taken new jobs recently:

Sister Louise Smith: University of Western Ontario.

Barbara Henry, Music Librarian: Curtis Institute of Music.

Robert Maddin, Music Cataloger: State University of New York at Binghamton.

Karl Van Ausdal, Music Librarian: State University of New York, College at Purchase.

Vicki Skinner: Austin (Texas) Public Library.

Norma Jean Lamb, Head of Music Dept.: Buffalo and Erie County (New York) Public Library.

Linda Wilson, Music Librarian: Southern Methodist University.

Pauline Shaw: University of Tennessee.

Béla Foltin, Asst. Music Librarian: North Texas State University.

Please let us know of any other changes as they occur.

## CURRENT ADDRESSES, ANYONE?

Members are encouraged to keep the MLA Business Office informed of address changes as they occur. The cost to the Association in return postage can be considerable: one recent issue of NOTES cost 46 cents for each separate copy of the journal returned for incorrect address. Second class mail is unforwardable unless postage is guaranteed by the addressee in advance. The time lag involved can delay receipt of the mailing for months.

## REPORT ON URBANA 1974 (cont. from NEWSLETTER 16)

## JOINT MLA/MARC COMMITTEE

Members in attendance at the Urbana meeting were handed an introduction to the MARC Music Format. This introduction is reproduced here as a report on the open meeting of the committee held on Feb. 1.

The MARC Music format is a description of the proposed standard format for cataloging data on machine-readable tapes. A standard communications format facilitates cooperative exchange of cataloging data. The Music format expands the MARC Monograph format by adding fields of information unique to music.

There are two forms of information contained in the cataloging record: that needed to identify the particular cataloging data, which is put into fields easily manipulated by the computer (e.g. Library of Congress card number, the date of publication, etc.) and that which will be simply transmitted as the cataloging data (e.g. the composer's name, etc.). In general, the simple transmission of cataloging data has posed few difficulties, and most of the fields applicable to the MARC Monograph format have been used in the Music format. A few additions have been separate fields for performers, for duration of performance, etc.

One of the most often asked questions about the MARC format has been Can it handle record analytics? The answer is that it can; however, not with existing cataloging policies of the Library of Congress. The format will contain the cataloging data which is put into it and, unless the analytics are entered, it would be difficult, if not impossible, to create them from existing information. If analytics are entered, then there are presently two methods of handling them. One involves the use of the Subrecord Directory (field 002) in which cataloging data is grouped together through the directory. This feature apparently has not yet been implemented. The second method is not unlike the one now used with Library of Congress cards. A separate, complete entry is prepared for each analytic having a separate identification number (i.e. the Library of Congress card number). All identification numbers of the pertinent analytics then appear in the Linking LC Card Number field (011). To retrieve all analytics relevant to a particular item then involves a search for the record represented by each of the identification numbers which appeared in field 011.

There presently remain only a few areas in the format not yet resolved. Although the concepts are generally agreed to, it is basically the details which remain to be worked out.

1) Instrumentation. An information retrieval field for instrumentation requires clarification and completion. The current draft requires two fields, Number of Instruments (field 047) and Vocal Parts (field 048). It seems desirable to combine the two fields into one. The general principle is that instrumentation of solo and chamber ensembles should be brought out, and that large ensembles should be specified. One means is to define chamber ensembles as one person to a part and large ensembles as multiple performers per part.

2) Form. Because the format is based upon Library of Congress practice, some members of the committee believe that the most efficient means of determining form is from the assigned L.C. subject headings. A list has been

produced, and there have been a variety of objections to the terms used. One objection is that the list includes too many minor forms; specifically dance forms. Another objection is that only Western Art music is represented in the list. Corollary to that objection is another: rock, blues, etc. are not compatible with the list.

3) Program notes. Two points of discussion remain: what information should be brought out, and if more than 6 items on the list are applicable, which should receive priority.

4) Style periods. Should specific style periods be given or should the date of composition be used instead. One difficulty of listing style periods is that both the specification and the determination is often not clearly defined enough to satisfy most people. If a date is used, then style periods can be defined by each person according to their own definition and the results of a search will be more satisfying to them.

## URBANA QUESTIONNAIRE SUMMARIES

A record number of questionnaires was returned from the Champaign-Urbana convention, and the general response is summarized in one person's comment: "Congratulations, Jack Ralston and Jean Geil. It was beautiful." While acknowledging in superlatives the "programs of uniformly high quality," most people also wished the schedule had allowed a little more free time to visit exhibits, meet with colleagues, hold committee meetings, see the Illinois campus.

The session "Activities in American Music Centers" was roundly praised for the diversity of centers represented, as well as for the fact that the presentations were made even more effective with slides. Since it was, of course, impossible to even mention, much less spotlight, all such centers in the country, one person suggested that MLA compile a directory of this information.

MLA follow-through was also recommended for the "excellent and enjoyable session": "Aspects of American sheet music." Having been given a glimpse into some of the things that are being done in controlling sheet music collections and having been alerted to the very real scholarly potential and interest in this material, the group generally concluded that an inventory of American sheet music collections should be made and that a channel of communication be developed for people working toward bibliographic control and study in the field.

Two equally strong camps formed in commenting on the session: "Special problems in publishing contemporary music." One group implied that the session was too narrow to be more than a publicity forum for one publisher and the other camp bubbled: "excellent, most interesting." No one disagreed about the marvelously successful idea of concluding with a performance.

"Bibliographic and publishing projects in American Music" panelists were generally successful in indicating a state of the art, the questionnaires showed. Had there been a more coordinated focus, a truly comprehensive picture (and less redundancy) would have resulted.

Overwhelming positive reaction met the possibilities for participation in the convention through open committee meetings and the various open forums. Conventioneers favor opportunities to share experiences and opportunities for discussion after formal sessions as well.

Jean Bonin

## INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES

REPORT OF ANNUAL WORKING MEETINGS, 1973  
(cont. from NEWSLETTER 15)

The Public Libraries Commission continued its work in three distinct areas; collection building, services, and education. The Subcommittee on Collections drew another step nearer to publication of its international basic lists of literature about music. Reports from Hamburg, Bochum (West Germany), West Berlin, Sweden, and Denmark were presented to the Subcommittee on Services; future activities include a directory of public collections and publication of a news bulletin of 10 to 12 pages per issue featuring projects and activities in public libraries (an American correspondent for this will be sought). The Subcommittee on Education and Training has become of continuing and ever-wider interest. As its chairman, Dr. Hermann Wassner of Stuttgart, has pointed out, the training of music librarians will not be separate from the training for other kinds of librarianship. Dr. Wassner has been conducting a survey of reference questions in order to know the background and training necessary to answer them. Prof. Bent Christiansen of the Royal School of Librarianship in Copenhagen described at the London meeting a course he teaches about audiovisual materials and equipment. Don Krummel, chairman of MLA's Professional Education Committee, spoke informally to the group in London regarding his Committee's progress and concerns. For the Israel Congress (18-24 August 1974) several further reports are expected, including ones on the topic of patterns of organization in individual libraries.

Training and responsibilities of Librarians in music research libraries occupied one of the two sessions of the Commissions on Research Libraries, presided over by Rita Benton. Since no progress has been made toward agreement on a statement that could be issued by the Commission, volunteers were requested for the formation of a new committee that would survey present training practices. There was general agreement that only after the results of such a survey are collected can a statement on possible improvements be issued. Don Roberts offered to chair the subcommittee, to be formed on a wide geographic basis. The other session was held jointly with the Music Information Centers group, and speakers dealt with aims, activities and problems of music historical research institutes and archives. Three volumes of the Directory of Music Research Libraries have appeared and corrections are sought for these; the fourth, devoted to the remaining countries of Europe, needs more help.

Barry Brook conducted three sessions dealing with RILM Abstracts. The success of RILM thus far is the result of a network of 42 national committees, 92 editors of music journals, and 45 area editors responsible for covering related fields, for example, music as related to medicine, art, literature, and the like. Basically, the RILM meetings revolved around two topics, one being the addition of non-English terms to the five-year cumulative index so that a user of the journal can look up a term in his own language and be referred to the appropriate English term. Languages to be included initially are French, German, and Russian. The second topic concerned the problems of systematic coverage such as the coverage of music literature in non-music periodicals. In an attempt to investigate this aspect of RILM's coverage, Prof. Brook distributed a "Preliminary Survey of Periodical Indexes" in order to point out the sources that are currently being overlooked.

Prof. Brook also chaired the meeting devoted to RIdIM (Répertoire International d'Iconographie Musicale) and reported on the establishment of its Commission Internationale Mixte and International Advisory Board. Representatives of various countries described the creation of their national working committees. Miss Nora Titley of the Department of Manuscripts of the British Museum spoke about the musical items indexed in her in-progress catalog of the Museum's collection of Persian illuminated manuscripts. Plans were made for international cooperation in the exchange of documentation and reproductions.

The Cataloging Commission considered the possibilities of having international standard music numbers to designate publications, following the lines of book designations (ISBD) now in effect. Evidently the music publishers are not interested, and perhaps the need is not great.

At a joint session of the Recordings Commission and the International Association of Sound Archives, the main subject of discussion was the possibility of making available to research libraries and educational institutions the enormous archives of sound recordings, non-musical as well as musical, now in the possession of the national broadcasting organizations in various parts of the world. As a basis for discussion, Harold Spivacke prepared a paper. There was considerable discussion, and it was obvious that progress, although slow, is taking place. Negotiations have begun between the research libraries and the broadcasting organizations in various countries, and in some instances there were reports that the national parliaments had taken action or were planning action to authorize the release of hitherto restricted materials for research purposes. A model precedent set by the viable arrangement between the British Broadcasting Corporation and the British Institute of Recorded Sound, together with the helpful assistance of the European Broadcasting Union, has given further hope for a resolution.

Thor E. Wood

## INTERNATIONAL ASSOCIATION OF SOUND ARCHIVES 1973

Members of MLA who attended the joint meeting in London in late summer 1973 of IAML and IASA were particularly impressed by the thoroughness with which the IASA meetings had been prepared and their thematic unity. All of the IASA sessions, with the exception of the business meeting, were devoted to thorough descriptions of major archival collections of sound recordings - the BBC Sound Archives (Tony Trebble), the BBC Gramophone Library (Derek Lewis), the Phonotèque du Musée des Arts et Traditions Populaires, Paris (Dr. C. Marcel-Dubois), the Indiana University Archives of Traditional Music (Frank J. Gillis), Das Deutsche Rundfunkarchiv (Dr. Harald Heckmann), and the Phonogrammarchiv of the Austrian Academy of Sciences (Dr. Dietrich Schüller).

In anticipation of the London meeting summaries of all these talks, minus the fascinating visual and aural illustrations of the live presentations, were printed in the Phonographic Bulletin of the International Association of Sound Archives (Issue no.7, July 1973). It was anticipated that this issue would be distributed in London and would be in the hands of delegates at the programs (an attempt to deal with problems of translation). However due to bomb threats the shipment was held up in the Post Office.

MLA members interested in knowing more about these archive collections and about the activities of IASA will be interested in knowing that the Phonographic Bulletin is available from the IASA secretariat, Documentation-centre SFW, Hengeveldstraat 29, Utrecht, The Netherlands. Annual membership, which includes the bulletin, costs nine guilders. Editor of the Bulletin is Dr. Rolf L. Schuurmsma.

Kurtz Myers

## IAML IN ISRAEL 1974

Members are reminded that the tenth Congress of the International Association of Music Libraries will be held in Jerusalem, Israel, August 18-24, 1974. According to Fontes Artis Musicae, vol.20, 1973/3, preliminary registration should be sent to the Organization Committee, c/o Jewish National and University Library, P.O. Box 503, Jerusalem, Israel. Thor Wood of the New York Public Library should be contacted for further information.

The Annual Summer Meeting of MLA will be held in New York at the Hotel Roosevelt in July. Beginning on July 9th with a meeting of the Board of Directors, the annual summer meeting will continue through Saturday, July 13th. Highlights of the meeting will be: panel discussions on selection and acquisition of popular music, music publishing and the music library, and moving a music collection; papers by Walter Gerboth of Brooklyn College and Laurence Libin of the Metropolitan Museum of Art; tours of the RILM Center and the Lincoln Center libraries and performance halls; a cocktail party and dinner at the Lila Acheson Wallace Library at the Juilliard School; and open meetings of several committees.

The 93rd Annual Conference of The American Library Association will be held in New York July 7-13 with the Americana and New York Hilton hotels serving as joint headquarters.

## NEWS FROM THE CHAPTERS

New chairman of the Midwest Chapter is Jack L. Ralston. The Pacific Northwest Chapter of MLA and AMS met jointly at the University of British Columbia, Vancouver, April 5-7.

The Northern California Chapter has planned a workshop on music cataloging problems. The meeting, led by Garrett Bowles of Stanford University, will be held during May (date and location to be announced).

Janet Somers, chairman, reports that the Greater New York Chapter of MLA held their spring meeting at the Juilliard School of Music on May 11.

A panel, made up of library school students and practicing librarians, discussed mutual concerns, problems and answers. Also slated for discussion were MLA goals and objectives, establishment of a publications committee, and a discussion of by-laws.

DAS UNAUFHÖRLICHE ERSCHEINT!

A first recording of Paul Hindemith's oratorio Das Unaufhörliche has recently been issued by Century-Advent Recording (USR-6220). Featuring the chorus and orchestra of Ohio State University, this album is available at a cost of \$6.50 from Century-Advent Recording, 23366 Commerce Park Road, Beachwood, Ohio 44122.

## READ THESE?

Articles dealing with music and music librarianship appear in non-music journals rather often, but are sometimes overlooked. To alleviate this problem Jeffrey Earnest has prepared and annotated the following:

Lewis, Peter R.

"'Early Warning' Generic Medium Designations in Multimedia Catalogues." Library Resources and Technical Services. v17n1, Winter 1973, 66-69.

"The much-favored 'early warning' generic medium designation is discriminatory, functionally inefficient, and out of line with national and international acceptance of AACR. A specific designation, placed with the collation, is preferable on all these grounds; and there are better ways of giving an 'early warning'".

"Library Radio." American Libraries. v4n1, January 1973, 12.

A short piece on radio WPLN-FM, the broadcasting service of the Nashville, Tennessee public library, that broadcasts largely "classical music."

Logsdon, Guy

"Pride and the Library." American Libraries. v4n3, March, 1973, 145-147.

Deals in part with a few aspects of the life of Woody Guthrie and with the role the library could play in fostering interest in folk music and in recording and preserving the folk music existing today.

Taylor, Virginia

"Media Designations." Library Resources and Technical Services. v17n1, Winter 1973, 60-65.

"This paper discusses some of the pros and cons of the question [of the use of media designations]. It concludes that a generic term should be used after the title of a work as a medium designation and that a more specific designation may be used to introduce the collation if it is needed."

Waters, Edward N.

"In all forms and for all mediums: music division acquisitions." The Quarterly Journal of the Library of Congress. v30n1, January 1973, 48-81.

"the annual report of the Music Division's notable acquisitions."

White, John B.

"What Tune is That?" Special Libraries. v64n3, March 1973, 151-152.

Describes the author's new system for indexing melodies for easy identification, by relationship of notes to the beginning note.

(A PUBLIC SERVICE DIALOGUE cont. from p.1)

Separate area files:

1. Publishers and dealers of music and books.
2. Manufacturers and dealers of recordings and films.
3. Manufacturers and dealers of electronic equipment, furniture and library supplies.
4. Media catalogs. (Publishers' and dealers' lists of music for a specific media, e.g., band music, flute music, operas, miniature scores, etc.)
5. Series catalogs. (Lists of music and books in series.)
6. Topical pamphlets. (Materials about African music, copyright, music periodicals, also places, etc.)
7. Persons in music. (Catalogs, pamphlets, ads, also portraits, facsimiles of manuscripts, documents, etc.)
8. Musical organizations.
9. Music competitions.
10. Song texts file. (Texts and translations of vocal literature gleaned from pamphlets, ads, and also duplicated from other sources. Arranged by composer-title.)
11. Picture file. (Important illustrations from ads, book jackets, duplicate magazines, etc.):
  - a. Facsimiles of title pages, woodcuts, and decorative illustrations.
  - b. Facsimiles of printed and manuscript music and documents.
  - c. Musical instruments. (Arranged by class).
  - d. Buildings: opera theaters, music halls, stages, and settings.
  - e. Musicians: group pictures. (Portraits of individuals file in Persons in music area).

All VF materials circulate to students and faculty for special projects or class presentations.

Stephen M. Fry

The program on American Music Centers included a presentation on the Country Music Foundation as well as the ones listed in NEWSLETTER 16. Since no written report was received, readers are encouraged to write to William Ivey, Country Music Foundation, 700 16th Ave. South, Nashville, Tennessee 37203 concerning this important facility.

Readers are reminded that the March issue of NOTES each year includes a membership list for non-institutional members of MLA. Address changes can be acquired from the MLA Business Office in Ann Arbor.

SEE YOU IN NEW YORK CITY



NON-PROFIT ORG.  
U. S. POSTAGE  
PAID  
Permit No. 512  
Ann Arbor, Mich.

Music Library Association, Inc.  
343 South Main Street, Room 205  
Ann Arbor, Michigan 48108

The purpose of the NEWSLETTER is to keep the membership of MLA abreast of ideas, trends and events related to music librarianship. All pertinent communications and short articles are welcome.

The NEWSLETTER of the Music Library Association is published four times a year: September-October, November-December, March-April and May-June. Address editorial correspondence to MLA NEWSLETTER, Morris Martin, Music Library, North Texas State University, Denton, Texas 76203. All other correspondence should be addressed to: Executive Secretary, 343 South Main Street, Rm.205, Ann Arbor, Mich. 48108.

The editor is very grateful to contributing editor Linda Solow. Thanks to Jean Bonin, John Kimmey, Stephen Fry, Jeffrey Earnest, Thor Wood, Kathryn Logan, Kurtz Myers, James Pruett, chapter chairmen, Barbara Pickthorn and others for their individual contributions.

Morris Martin, editor.