

QUARTERLY REPORT OF THE PRESIDENT

MLA has been concerned for some time about the exclusion of music from the provisions of fair use as described in Section 108(h) of the proposed revised copyright bill (S. 1361). In brief, any photocopying of music covered by copyright would be prohibited, including the single page that might be needed for teaching or research purposes. Members are urged to write to their representatives and senators supporting the position that music should not be excluded from the provisions of fair use. Letters should also be sent to all members of the Senate Committee on the Judiciary: Senators James O. Eastland, Chairman; John L. McClellan, Sam J. Ervin, Philip A. Hart, Edward M. Kennedy, Birch Bayh, Quentin N. Burdick, Robert C. Byrd, John V. Tunney, Roman L. Hruska, Hiram L. Fong, Hugh Scott, Strom Thurmond, Marlow W. Cook, Charles McC. Mathias, and Edward J. Gurney. The Board has sent several letters concerning this issue. --- Two important requests have been sent to the Processing Department of the Library of Congress: first, that full analytics for recordings be provided by LC, and second, that the MARC format for music and recordings be implemented as soon as possible. Both of these requests originated in meetings of the Cataloging and Classification Committee and the Board of Directors has given full and enthusiastic support to them. --- The Committee on Professional Education has now revised its statement on the qualifications of a music librarian (a preliminary statement appeared in this NEWSLETTER, no.15), and it is to be published in various journals during the coming months. --- Congratulations are very much in order for Bill Lichtenwanger, Cynthia Hoover, Phil Young, and Dale Higbee: their work may be seen in A Survey of Musical Instrument Collections in the United States and Canada. It covers 572 collections, and may be obtained from the MLA office in Ann Arbor: cloth, \$5.50; paper, \$4.50; member's prices are \$4.00, \$3.25. --- Earlier American Music, the series of facsimile editions sponsored by MLA, edited by H. Wiley Hitchcock, and published by Da Capo, is proving to be a very rich source for librarians and scholars. Words of appreciation are due to both Hitchcock and Da Capo for such fine work. --- Three important appointments have been made: Ruth Henderson (City College of New York) will soon succeed Katherine Skrobela as editor of the Music Cataloging Bulletin. The over 600 subscribers owe Kitty a debt of gratitude for such stellar service. Michael Keller is succeeding Fred Blum as chairman of Audio-Visual and Microforms Committee, and Otto Albrecht is succeeding Harold Spivacke as chairman of the joint MLA/AMS Committee on RISM. Our thanks go to the retiring chairmen, and good wishes to the new ones. --- Members will have noticed the brief questionnaire accompanying the membership renewal form sent in August. We hope that the information will provide the data to permit MLA to compile a directory of music librarians, a directory that is badly needed. --- The Martha Baird Rockefeller Fund for Music has awarded MLA a grant of \$6,500 to support that work of the Committee on Goals and Objectives and a conference on Notes. Both efforts are vital to the future of MLA, and the grant is very substantial help to the Association. --- The MLA meeting in San Juan promises to be one of the most interesting and exciting conferences in recent years. Every member will find it profitable and enjoyable. If you need details about travel, registration, and the like, write immediately to the Executive Secretary.

James W. Pruett
President

At the Business Meeting on July 11th Executive Secretary William Weichlein announced the following future winter meetings: 1975, February 4-9, San Juan, P.R.; 1976, Seattle; 1977, Nashville; 1978, Springfield, Ill.; 1979, New Haven, Ct. (tentative); 1980, Austin. Summer meeting sites have not been decided beyond 1975, when we will meet with the International Association of Music Libraries in Montreal.

Early registration for San Juan is not only desirable but mandatory, particularly with regard to hotel reservations. Some registrations have already been received. For air fare, a credit card may be used, for which the travel agency will send a voucher. Rates as stated in the brochure will be found to be a bit low, but we will still be charged at the excursion price. Members should send inquiries to Travel Consultants, Inc., 1025 Connecticut Ave., N.W., Washington, D.C. 20036.

STUERMANN NAMED TO SCHOENBERG POST

Clara Stueermann, president-elect of the Music Library Association, has been named librarian-archivist for the Arnold Schoenberg Institute at the University of Southern California.

The appointment was made by Morris Polan, university librarian at California State University, Los Angeles, a founding member with USC and The University of California at Los Angeles of a consortium which supports the Schoenberg Institute.

A former student of Schoenberg, Mrs. Stueermann was once a teaching assistant to the composer. She comes to her new post from the Cleveland Institute of Music, whose library she has headed since 1966.

A one-time music editor and administrative assistant at the Juilliard School and for the New York Philharmonic, Mrs. Stueermann has been a MacDowell Colony Fellow, visiting professor at the Kent State University Library School, and consultant to the Curtis Institute of Music and the Purchase campus of Kent State University. She is the author of the chapter on music binding in the forthcoming second edition of the Manual of Music Librarianship. She received a master's degree in music theory from UCLA.

The Schoenberg collection, temporarily housed at the Cal State L.A. Library, will be transferred to USC upon completion of the Institute building for which groundbreaking is scheduled September 13, the composer's 100th birthday anniversary.

As a member of the consortium, Cal State is providing the librarian-archivist position, and UCLA has arranged to fund a scholar-director for the institute. USC is providing a \$500,000 building and administration support. The extensive library and archives of the composer, valued in excess of \$3 Million, was a gift to USC by the heirs of Schoenberg. The collection has been described by its appraiser as "probably the most exhaustive gathering together of the product of one genius as has ever been assembled into an archive."

NEW YORK 1974

BUSINESS MEETING

President Pruett announced that the AMS/MLA committee on RISM has been reconstituted, and then introduced chairman Otto Albrecht to report further on this project. Other members of the committee are Frank Campbell, Gustav Reese and Edward Waters. After reviewing the history and present state of RISM, Albrecht urged libraries to continue sending copy for relevant imprints to the LC Music Division, where they will be further processed by Wayne Shirley before being sent to the RISM office. So as to avoid the delay of sending cards from the Music Division to the NUC for copying, it is preferable to send two copies of each entry to Shirley. However, a triplicate processing slip is acceptable. The library's RISM siglum and the name of the library should appear at the bottom of each slip or card. (Libraries which have never received a siglum should submit copy anyway; libraries whose sigla differ for series A and B should use the later one, i.e., that of series A.) Copy representing revision of a previously sent item should be so identified. Albrecht urged members to encourage RISMatic libraries, other institutions and private collectors in their geographical area to report all relevant holdings.

The nominating committee for the fall ballot of three members-at-large is Shirley Emanuel, chairwoman, Adelle Dailey, Ray Reeder and Janet Somers.

Placement director Shirley Emanuel reported that in the past year there were 178 registrants for the placement service and that 39 jobs were advertised in 12 issues of the Job List. The year before, 36 jobs were advertised.

COMMITTEE ON GOALS AND OBJECTIVES

The Goals and Objectives Committee is more than happy to report that, as of September 10, 450 questionnaires have been returned! This is approximately a 25 per cent return which is considerably higher than the 10 per cent usually predicted by the "experts". The interest and enthusiasm indicated by the high percentage of returns from members and the many thoughtful responses written on the questionnaire have been both gratifying and encouraging to all of us on the committee. Thanks to everyone who responded! In addition, we requested and have been receiving responses from current and past officers concerning duties of officers and general administrative structure in MLA.

At the recent summer conference in New York, all committee members were in attendance and quite a bit was accomplished. The meeting with the public librarians is reported elsewhere in this issue. The open committee meeting scheduled on the first day of the conference consisted primarily of a very preliminary report from Garrett Bowles on his method of coding the questionnaires to the computer and on some specific statistics on a sample group of 30 questionnaires. We also met one evening with the Board of Directors.

This Fall we will meet twice in Chicago, in September and November. We will also be participating in the Notes conference in New York later in the Fall.

Kathryn Logan
for the Goals and Objectives
Committee

One positive contribution of the Goals and Objectives Committee became apparent as early as the New York meeting. Public librarians in attendance at the MLA convention were asked to meet as a group with the committee. Even though the first meeting was scheduled at 8 am, it was well attended and the response was excellent. At least one other meeting of public librarians was held also. The following is a report on these meetings.

PUBLIC LIBRARIANS UNITE

Report on Ad Hoc Meeting of Public Library Music Librarians, July 11, 1974, New York City.

Purpose: To establish a forum for communication among MLA members who work as music librarians in public libraries.

Various topics were discussed following a series of announcements about the interest of the MLA Board, and the Notes staff, the possibility of scheduling an official meeting for the February 1975 San Juan meeting, and the provision of space in the NEWSLETTER for news of the group's action.

1. In spite of a reluctance to polarize public library music librarians from academic and research library music librarians, a feeling of alienation was prevalent among those present. Resentment was also felt toward those academic and research music librarians who saw themselves as "elite" specialist educators dealing with relatively knowledgeable music students, while public music librarians often had to interpret the basics to patrons who demand "Tichikovey," or who cannot even read but want to know about music. It was felt that adult education projects would allow librarians to alleviate this situation over a period of time. Quote of the evening: "Public librarians do not serve for only four years - we serve forever!" A feeling of desperate need for communication among public librarians was prevalent.

2. In the three main areas discussed, e.g., reference tools, cataloging and classification of recordings, and cassettes, there appeared almost as many procedures, policies and practices as there were librarians present. A great need for direction, standardization, or, at least, communication of experiences was felt.

3. During discussions, three main needs were defined:
- a directory of music divisions in libraries, with names of music librarians.
 - an MLA-initiated replacement for Schwann's Artist Issue and Country and Western Catalog.
 - a solicitation and study of current cassette practices, procedures and policies, and a report of these to the membership.

4. The group felt that, in order to avoid polarization from other MLA members, they did not want to form an official standing committee, but would remain an ad hoc special interest group.

5. The following topics - because of a lack of time - were not discussed at the meeting, but are felt to be special concerns of this group.

- a record and book selection issues and procedures.
- musical score policies.
- security systems for musical materials.
- children's recordings collections.
- special collections.

Some of these issues can be dealt with in the space allotted in the NEWSLETTER, as long as you will take the time to jot me a note describing your thoughts, suggestions, experiences, and ideas, between now and the San Juan meeting. Those not covered in the NEWSLETTER will certainly appear on the agenda for our Thursday, Feb. 6, 1975, 3:30 p.m. meeting in San Juan. Please, if you have any suggestions for further areas where communication is needed, or if you wish to share your experiences in any areas of particular interest to public librarians, let me know.

Public library music librarians, do not despair in our disparity! Join our communication network and help us learn from your successes!

Patsy Keyser
Atlanta Public Library

P.S. A full report on the discussions that took place during the July 11th meeting has been prepared and sent to members of the Goals and Objectives Committee and to those who were present at the meeting. If anyone else wishes a copy, please let me know at 126 Carnegie Way, Atlanta, Ga. 30303.

OPEN FORUM

Scheduled to follow the Business Meeting, the Open Forum was well attended with over 100 present. Pauline Shaw (University of Tennessee) began the session by sketching the Forum's history and reaffirming the "openness" of this session, where any topic or question whether on the agenda or not is welcome.

The first topic of discussion dealt with the appropriateness of approval plans for various libraries (Book and score approval plans: Do they work for everyone?). Walter Gerboth asked if a library with a limited budget even has the option of a blanket order plan, and Don Roberts estimated the cost for acquisition of all contemporary European scores (including Great Britain) to be \$25,000 per year. The problem for a library with a small budget, e.g. \$10,000 annually, is that of the great disparity in prices of scores and the need to carefully refine the approval profile, if indeed this can be done at all at a low fiscal level. A minimum commitment of \$3,000 to \$4,000 seems to be the starting point for most approval plans. Ruth Watanabe suggested an approval plan might be possible with study scores alone because of their price consistency; another possibility is to set up approval plans with a few specific publishers for scores in a particular medium.

The local history topic (Local History: Is it the responsibility of the public librarian alone?) brought input from many different people. In the Pacific Northwest at the annual Northwest Festival of Composers, all performances, lectures, and demonstrations are recorded and scores are collected. The University of Maryland at College Park has a strong program of taping all lectures and recitals. Public libraries often collect programs of performing groups in their area. Several major points were made in reference to local history projects: 1) the librarians with musical expertise, whether public or academic librarians, should take the initiative in collecting such materials; 2) records of active publishers in a region are needed; 3) the budget squeeze often prevents music departments or music libraries from taping campus musical events; 4) the music librarian can play an important role in coordinating and encouraging efforts to document local musical events, even if carried out by technicians or by people in other departments.

The special projects exchange (Special projects exchange: What new projects is your library developing... oral history, current awareness, publications...?) brought work of the creation of a record catalog in book form not using MARC format (University of Maryland at Baltimore County) and a brief cataloging operation for sheet music at Stanford. It was suggested that at future meetings people bring representative samples of their projects to MLA.

Pauline Shaw
University of Tennessee

MUSIC IN OHIO

"Music in Ohio (A Preliminary Bibliography)" compiled by Frederick Freedman of Case Western Reserve University has recently been made available. The 12-page list contains references to over 200 titles. Although they are being distributed free of charge, interested parties must send a self-addressed envelope with 30 cents postage to Mr. Freedman, Music Library, 1115 Bellflower Road, Case Western Reserve University, Cleveland, Ohio, 44106.

NEW YORK QUESTIONNAIRE SUMMARY

The forty-one questionnaires returned showed an overall favorable response to the program and scheduled activities of the New York meeting. Although the hotel was not as satisfactory as some might have expected, the CUNY Graduate Center was highly praised as a meeting place. In general, conventioners prefer a single meeting place, but strong sentiments were expressed as to the advantages of "visiting around" New York City since it has so much to offer. A few felt that the necessary variety of meeting places cut into the time for chatting with colleagues.

The first session, "The Comic Element in Music," was approved because of the balance it brought between practical librarianship and music itself. Many expressed enjoyment of the "unlecturely keynote address," although some noted its lack of specific utility.

Amid strong praise for the printed bibliography/discography distributed at the "Selection and Acquisition in the Field of Popular Music..." session, there was some feeling that the panel's presentation might have been more helpful if the emphasis had been on "how and where" these materials might be acquired, rather than just "what". The session was generally very well received, however.

"Music Publishing and the Music Library", a panel of three music publishers, caused the greatest polarity of opinion. Views ranged from "best program" to concern about the lack of depth and a desire for more serious discussion rather than entertainment and PR.

Comments on the "Planning and Moving a Music Library" session expressed appreciation for the pragmatic approach to the panelists and for the authoritative information. One person asked for the panel's information to be printed so that more people might benefit from their experiences. (See the report on this session elsewhere in this issue.)

The session on musical instruments at the Metropolitan Museum of Art was described as worthwhile and fascinating, although several people rightly indicated that the information was peripheral to the lives of most music librarians.

It seems that MLAs still enjoy the opportunity for direct participation in the open meetings. It was suggested that more time be given to the Cataloging and Classification Committee meeting, "an invaluable meeting." Participants were a little disappointed in the Goals and Objectives session, preferring a more specific, fresh direction rather than just an early report on the questionnaire. The meeting on Contemporary American Composers' Libraries Project left the audience somewhat bewildered as to the past and future activities of the committee. The Open Forum was generally well received although there were a few who were uncomfortable with its unstructured format.

A very encouraging comment was received from a new MLA member. "At MLA, I met people whom I've always respected, was encouraged to participate. A wonderful experience."

Pauline Shaw
University of Tennessee

Current Musicology has devoted a large portion of its issue number 17/1974 to a series of special reports on the library holdings of forty-one of its various corresponding North American universities. These reports include discussions of such materials as autographs and original prints, composers' correspondence or musical writings, and collections centered on special topics; much of this material is not listed elsewhere. Copies of this issue are \$3.75 for individuals and \$6.00 for institutions. Order from Current Musicology Circulation Department, Department of Music, Columbia University, New York, NY 10027.

Douglass Seaton
Associate Editor, CM

PLANNING AND MOVING A MUSIC LIBRARY

A panel discussion chaired by John Tanno, on "Planning and Moving a Music Library: Before, During and After," took place at the Friday afternoon meeting. Speaking were Harold Samuel of Yale University ("Before"), William McClellan of the University of Illinois at Champaign-Urbana ("During"), and Stephen Fry of Northwestern University ("After").

The panel discussion was originally planned as an open meeting of the Music Library Administration Committee, but the committee felt it would be better to recruit experts who were intimately involved at the present time with planning and moving a music library. Before turning the discussion over to the panelists, John Tanno, Chairman of the Administration Committee, discussed the committee's present activity. The committee members are Stephen Fry, Martin Silver and Linda Solow. They are engaged in two major projects: the first, to develop standards for collecting statistics on music libraries, has progressed to the point where the committee will present a draft of standards to the Board of MLA in the Fall 1974. The second project is to collect and disseminate information about music library buildings and equipment. As a first step, the committee sent out a postcard questionnaire to the membership of MLA. Five hundred and thirty-nine responded and of those, 52 said they are presently planning a music library facility, 62 said they had recently planned a music library, and 9 of these are also presently planning a facility. The committee will be contacting those 105 music librarians who said they would be willing to contribute detailed information, and thereby aid the committee in building a data base on music library facilities. If any of you have any suggestions as to how this data can best be distributed and utilized, please contact John Tanno or any of the other committee members.

The first panelist, Harold Samuel, began by pointing out that he had become an "expert" the day he became involved with planning the music library for Yale University, and concluded that all should stay away when the facility was completed so that his status as expert could not be questioned! Five basic stages of planning a music library were discussed:

1. Feasibility study. The purpose of the feasibility study is to document the need for the facility, select the site, and make a tentative estimate of the space and cost. The study is generally prepared by a special committee and turned over to the institution's administration.
2. Writing the program. It is essential that the music librarian be deeply involved in the writing program. The program will describe the activities that take place in the music library, and will specify such things as the location of the library in the building, a description of the entrance and exits, the anticipated rate of growth, the amount of space needed for each function of the library, the traffic flow between areas, the lighting and temperature requirements, number of staff, the amount of space needed for staff, the equipment needed and all of the details pertaining to what the requirements for the facility are. The program, however, does not include the design of the building, which will be the work of the architect. The planning office of the institution and other experienced colleagues may aid you in writing the program. Also, Planning Academic and Research Library Buildings, by Keyes DeWitt Metcalf (New York: McGraw-Hill, 1965) is a helpful source.
3. Selection of an architect. The architect should be one who listens, one who will personally see the job through to the end, and one that has not designed a music library before because it will force the architect to think through every detail of the building. The architect will then prepare a scale model and artists' sketches of the main areas, for presentation to the administration and/or board of trustees of the institution for approval to begin work.

4. Preparation of the working drawings. This is primarily the labor of the architect and his staff. The librarian will be involved in selecting furnishings, shelving colors and materials for furnishings, floors, and wall, etc.

5. The building is begun. The librarian then begins to plan for the move. One major difficulty to prepare for in this planning process is the inflation that occurs between the feasibility study and the letting out of the contract, adding considerably to the final cost of the building.

William McClellan then discussed some of the problems involved during the planning and moving of a music library. The facility at the University of Illinois is a wing of the music building, consisting of 2200 square feet on two levels. While the building was to take five years from beginning to end, eight years have now elapsed and they are still not completely moved in. The problems of budget cuts, frozen funds and construction work not meeting deadlines should be anticipated in the planning process.

McClellan discussed the types of problems which arise in the planning process with a discussion of room layout and shelving. In the initial planning phase, the functions were blocked out by the architect, and these blocks were arranged to create the floor plan. However, the floor plan had the inherent deficiency of locating study tables at some distance from the reference book stacks, and separating the listening carrels from the recordings. The functional blocks had to be broken up, in order to allow for a reasonable traffic pattern in utilizing each function.

Shelving for a music library facility presented some real problems. In the first place, the Metcalf stack space formulas are usually based on 8-9" deep shelving, where in music libraries, 12" and 15" shelving are often used. Four-inch deep shelving is used for microforms, so that care must be exercised in determining the required square footage for stacks in the music library. Music libraries generally use four basic types of shelving:

1. 2-bar book shelf;
2. divider type for scores, LP's, 78's, reel-to-reel tapes, miniature scores, etc.;
3. single faced wall units;
4. periodical shelves 12", sloped with storage underneath.

Bracket shelving was used at the University of Illinois, which had the advantage of being inexpensive and sturdy. Attention must be given to the fact that music materials are much heavier than books. A shelf of pamphlet bound scores weighs 45 lbs.; a shelf of long playing discs weighs 50 lbs., while 78 recordings would weigh 70 lbs. Shelving for music materials should be able to support a uniform load of 75 lbs. per three foot shelf. It was recommended that a sample installation be demanded before letting out any contracts.

Stephen Fry concluded the panel with a lively and humorous presentation on how the music library at Northwestern University, containing some 60,000 volumes, was moved in six days. The decision to move came late one day in August, giving the staff only five weeks in which to plan the entire move by mid-September. Because of the dismal conditions of the old facility, including converted office space in elegantly white tiled bathrooms, the staff at Northwestern rose to the challenge with enthusiasm matching their desire to seek new quarters, albeit a facility not originally designed to serve as a music library. After some initial study, the firm of Hallett and Sons of Chicago was employed to move the collection some 2 1/2 blocks, to 1810 Hinman Avenue. With the use of diagrams and tagged shelves, the books were moved directly from the old building to the shelves in the new one. The Hallett system of moving included five important methods:

1. The Hallett tag, which gave every item a building number, room number and piece number.
2. Each item was numbered consecutively and so marked with a masking tape label, so that the destination of each item could be easily seen.
3. Hallett tape, a plastic packing tape, was used to seal boxes and to keep the parts for each stack unit together.
4. Miscellaneous boxes were used to pack the books and scores as taken off the shelves.
5. Dollies made so that all four wheel rotated aided greatly to the ease of moving materials.

The move had the beneficial result of giving the entire music library staff a psychological uplift. Public relations with the staff, students, faculty and visiting scholars became much more friendly and cordial. The move itself went smoothly, which goes to show you how a dedicated staff can manage the impossible when the desire to move is great enough.

Unfortunately, there was not much time left for discussion after the panel. Anyone wishing to discuss further points brought out by the panelists should feel free to contact them. Also, the Music Library Administration Committee would appreciate any comments or suggestions from the membership regarding its activities.

During the session three other verbal bibliographical citations were made by the speakers. Although these are rather well-known sources, we are including them here for those in attendance who could not write fast enough, and for others who might be interested.

1. Freitag, Wolfgang M., "On Planning a Music Library," Fontes Artis Musicae, v.11, pp.35-49.
2. Moran, Robert F., Jr., "Moving a Large Library," Special Libraries, v.63, pp.163-171.
3. Wallace, Mary, "Time-Space and the Music Library," Notes, v.27, pp.12-18.

John Tanno
University of California at Riverside
(Based on notes by Dawn Weinraub)

CHAPTER CHAIRMEN REPORT ACTIVITIES

Chapter Chairmen met with President-Elect Clara Steuermann on Thursday July 11. Notes on their meeting, with their reports follow.

Present for the chapters: Jean Bonin (Washington-Baltimore); Garrett Bowles (Northern California); Richard Duris (Pennsylvania); Kathryn Logan (Southeast); Kathleen McMorrow (New York State); Harriet Marshall (Pacific Northwest); Morris Martin (Texas); Suzanne Perlongo (Pennsylvania); Joseph Scott (New England); Pauline Shaw (Southeast); Janet Somers (Greater New York); John Tanno (Southern California).

1. The Pennsylvania Chapter hopes to get under way on September 29th, meeting with the Pennsylvania Library Association in Lancaster. The organizing group includes: Richard Duris, John Fleming, Carole Franklin, Barbara Henry, Suzanne Perlongo, and Norris Stevens.
2. The Texas Chapter plans an organizational meeting at Southern Methodist University in Dallas on October 26th. Morris Martin, Béla Foltin, George Henderson, Donna Mendro, Mary Beth Scales, and Linda Wilson are active in this area.

3. The Washington-Baltimore Chapter hopes to revitalize its activities, and Jean Bonin (University of Virginia) is hoping to arrange a fall meeting in Charlottesville.

The good wishes of the Board attend the success of all these ventures.

4. The statement from the New England Chapter regarding participation by music librarians at music department faculty meetings, music department library committee meetings, etc., will be referred to the joint MLA/NASM Committee (William McClellan, chairperson) for consideration.

5. Responses to the suggestion that MLA chapters make known to state library associations a willingness to provide programs and/or workshops of various kinds within the framework of such association meetings indicated that the individual approach is more effective as a means of establishing contact. Kathryn Logan and Lenore Coral have had good experiences in this context.

6. Chapter membership vs. national membership: The Guidelines for Chapters states that one of the general functions of chapters is "to aid in building MLA membership" and that as a matter of policy "members of local chapters should be national members of MLA." This would apply particularly to chapter officers and chapter representatives to national MLA committees (Membership, Personnel & Placement, Publication, etc.).

7. Chapter dues: The Guidelines state that the amount of chapter dues "depends on such items as cost of mailing, cost of supplies, rental of meeting-place, refreshments, etc."

8. Joint meetings with MLA Board: In response to the request that opportunity be provided for chapter chairpersons to meet together before joining the Board, the Program Chairperson for the San Juan meeting, Susan Sommer, has been so advised. Further information will be forthcoming with the preliminary program for the winter meeting.

9. It was suggested that chapter newsletters be sent to (selected?) libraries and library schools in the chapter area as a means of making the chapter known and possibly acquiring new members. Copies of all newsletters should be sent to MLA NEWSLETTER editor Morris Martin and the Vice President/Past President.

10. Bicentennial Committee: The committee has submitted a proposal to compile a directory of libraries holding considerable historical American music materials. Jack Ralston and Jean Geil, joint chairpersons, may wish to enlist the aid of chapters to gather information.

11. Kathleen McMorrow, New York State Chapter Chairperson, has agreed to gather abstracts of the papers on Progress in automated and shared cataloging presented at the May chapter meeting for early inclusion in the NEWSLETTER.

Clara Steuermann
Cleveland Institute of Music

NEW FACES, NEW JOBS

Welcome to the following MLA members who have taken new jobs recently: Fred Blum, Director of the University Library and Center for Educational Resources at Eastern Michigan University, Ypsilanti. F. Maxine Brown, music section of the General Library of the Performing Arts, New York Public Library. Jeffrey Earnest, Music Cataloger, University of Houston. Joseph Hickerson, Head of LC's Archive of Folk Song. Connie Nisbet, Music Cataloger, Northwestern University. Avery Sharp, Music Reference Librarian, University of Iowa.

NEWS FROM THE CHAPTERS

GREATER NEW YORK

A meeting of the Greater New York Chapter is planned for October 5 at the NYU Bobst Library in Washington Square. George Hill will lead a panel discussion on the current economic situation in publishing and provide some insight into rising costs and importing problems. Congratulations are due editor Harold J. Diamond and others for producing vol.1, no.1 of a newsletter for this chapter.

NEW ENGLAND

The New England Chapter is planning a meeting at Dartmouth College, October 19. Program chairwoman Joyce Clinkscales has planned sessions on contemporary music (acquisition, cataloging, processing). An added attraction of this meeting will be a free view of autumn foliage in New Hampshire. A fourth edition of the Directory of Music Libraries in New England is in process, as well as proposed union lists of holdings of early American music in libraries of New England.

SOUTHEAST

The Southeast Chapter is planning a Fall meeting at the University of South Carolina, Columbia, S.C., November 15-16. Michael Foster, Music Librarian there is in charge of local arrangements and Pauline Shaw, Music Librarian at University of Tennessee is in charge of the program. Announcements and details concerning the meeting will be sent from the chapter chairman, Kathryn Logan, Assistant Music Librarian, University of North Carolina, in late September.

HICKERSON NAMED TO ARCHIVE OF FOLK SONG

The Library of Congress has announced the appointment of Joseph C. Hickerson as Head of its Archive of Folk Song. Mr. Hickerson has been Reference Librarian in the Archive since June 1963.

Mr. Hickerson earned a B.A. degree from Oberlin College, and a M.A. degree in Folklore from Indiana University. His Master's thesis was a 1,300-item annotated bibliography of North American Indian music. He remained at Indiana University until 1963, completing course work for a doctorate in folklore with special concentration in ethnomusicology.

At Indiana, he was employed in the Folklore Library and the Archives of Traditional Music and served three years as Folklore Archivist in the University's Folklore Archive. More recently he has served as a councilor and bibliographer for the Society for Ethnomusicology, supplying over a thousand entries a year to the "Current Bibliography" section of its journal Ethnomusicology. He is chairman of the Committee on Archiving for the American Folklore Society.

His article on "Folk Music of the United States" has appeared annually in the Encyclopedia International since 1972, and his American Folk Poetry: An Anthology, will be published later this year by Little, Brown & Co. At the Archive of Folk Song at the Library of Congress he has compiled several directories of folklore festivals, organizations, and publications which have received wide circulation.

IVES EXHIBIT AVAILABLE

For the anniversary of the birth of Charles E. Ives (1874-1954), the Yale Music Library has prepared a traveling exhibit of seventeen illustrations of his life: photographs of Ives, his family, his dwellings, and his manuscripts. The matted 11x14 photos are available with

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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.

and without border, suitable respectively for laying in a display case and for hanging on a wall. Two sets of each have been made for the traveling exhibits. A sheet of captions is laid in with each set.

The fee is \$30 for four weeks and \$40 for six weeks, with some allowance for mailing time. Yale will pay postage to the exhibiting institution, which will pay the return postage to Yale.

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