

## REPORT FROM THE PRESIDENT

Perhaps it was just because we had been so forewarned of rainy weather in Seattle that the sunny days in February during our midwinter meetings were all the more welcome for those one hundred and fifty participants who took time to enjoy the outdoors between sessions. From all reports, the ferry boats must have enjoyed a mini-boom for those few days, and I understand that some breakfast meetings took place afloat on inland waterways.

It is also my impression that a great deal was accomplished during those days, and you will find reports elsewhere in the NEWSLETTER. I should like to thank Martin Silver, Program Chairperson, and David Wood, Local Arrangements Chairperson, for planning so well and keeping things beautifully in order throughout. Certainly the visit to Harriett Marshall's media library wonderland on the campus of the University of Washington will not fade quickly from memory!

The results of the election which took place the close of 1975 are as follows: Dena Epstein, Vice President/President-Elect; Geraldine Ostrove, Secretary; Michael Keller, Michael Ochs and Linda Solow, Members-at-Large. Appreciation to the Nominating Committee (Susan Sonnet, William Weichlein, Susan Sommer, Chairperson) for making the choice so difficult!

Shirley Emanuel, Treasurer, and Nina Romani, Business Manager, have been reappointed by the Board of Directors for continued service in 1976.

Leaving the Board at the close of the midwinter meeting were James Pruett, Past President; Donald Leavitt, Harold Samuel, and Susan Sommer, Members-at-Large. May I recognize here the services rendered by these colleagues to the Association during their terms of office. In the case of Jim Pruett it has been a total of seven years as a member of the Board of Directors in varying capacities. I might also mention that Jim is closing a chapter in librarianship to begin a new one as Chairman of the Music Department at Chapel Hill, effective July first. Good luck!

The Board of Directors, acting upon a recommendation of the Nominating Committee, awarded a citation to William Lichtenwanger for distinguished service to the Association and to the profession. His index to Modern Music will be published shortly. The membership also recognized the retirements of Ada Berkey, Ralph Moritz, and Mary Rogers at the Business Meeting and extended good wishes to all for fruitful leisure years ahead.

The report of the Goals and Objectives Committee was discussed extensively by the Board of Directors, in camera as well as in an open meeting with the membership. An agenda of eighteen recommendations culled from the report of the Committee (as published in the September 1975 issue of NOTES) formed the basis of the private and public discussions. The Board had of course devoted time to these issues at its meetings during 1975 as well. I was very pleased that the discussions were so lively, that we were able to work through the agenda, and that, as a result, the Board will now have input from many sources to help in formulating a response which will appear in the September issue of NOTES this year.

Some rather fundamental concepts relating to the Association have been posed: the need to reassess our financial operations; the need to develop resources through a more active development program, which is grantsmanship. I believe that we can acknowledge these as prerequisites to the realization of all the G & O recommendations which involve new money outlays.

(cont. on p.3)

## Upcoming summer meetings:

MLA, Chicago, 20-23 July 1976. Program chairpersons Forrest Alter and Mary Ashe.

IAML, Bergen, Norway, 15-20 August 1976. For information write to The Student Centre, Parkveien 1, 5014 Bergen - University, Norway. Host: Norwegian Association of Music Libraries, Ella Arntsen, president.

IFLA, Lausanne, Switzerland, 23-28 August 1976. For information write Bibliothèque Cantonale et Universitaire, 6 Place de la Riponne, Lausanne, Switzerland.

## SEATTLE 1976

FIRST GENERAL SESSION: THURSDAY, FEBRUARY 5

## MARC MUSIC FORMAT: THE WAY OF THE FUTURE

With television monitors benignly purveying the scene, the session began with an announcement from Garrett Bowles: The MARC Music Format is to be published soon--by the summer according to Lenore Maruyama of the MARC Development Office at the Library of Congress. Mr. Bowles also appealed for machine-readable-data standards now to better advance an eventual national hookup of networks and systems. One step in this direction is the newly formed OCLC-MLA Task Force, but better yet would be a permanent advisory body to determine priorities in terms of search points and other problems. Towards this end the MLA Automation Committee will be reactivated as an official MLA organization to facilitate communication between the various systems and networks and to lobby on behalf of music librarians.

Madeleine Stobel of Project BALLOTS (Bibliographic Automation of Large Libraries Using Time Sharing) described and demonstrated the BALLOTS system which has been in operation since November 1972. It does not use the MARC music format but plans to within the next two years. Based at Stanford University, the system is also used by seven public libraries in California--the Public Library Automation Network (PLAN)--and can be searched by other libraries across the country through the Time-Net communication system.

BALLOTS is used at Stanford for all technical-service functions. To this end there are four files on line: 1) about 310,000 records of Library-of-Congress MARC monograph data; 2) Stanford Catalog Data File; 3) Stanford In-Process file; and 4) Stanford Cross-Reference and Explanatory-Reference file. The latter three files number about 250,000 records. This is about one-quarter of the OCLC total.

Records can be searched on any number of indices or combinations thereof, such as LC card numbers; personal or corporate-body names in any sequence, by initials, or incomplete spellings, whether as main entry, added entry, and so on; title or any word from the title, in all forms such as uniform titles; or LC subject headings.

From the terminal before her, Ms. Stobel demonstrated a few searches--in full screen format, partial main entry format, and long (tabular) format--and the results appeared on the television monitors for all to view. In the process, data was modified and added to, and the final results were shown and then added to the data base. In actual practice, catalog cards are printed for the Stanford catalogs on high-speed printers overnight. It was also noted that the display and search formats of BALLOTS are different from OCLC's.

Lenore Maruyama discussed MARC, how it developed, and its place in the future. MARC is structured to accommodate different kinds of material. The music format therefore has had to be compatible with other types of material. Some changes were necessary in the variable fields for music and sound recording imprints and in sub-field codes for physical description. New coded information for music, as evolved by the Joint MLA-MARC Committee, is used for type of composition and the required number of instruments of a piece of music. The MARC format, in addition, keeps up with new cataloging developments such as ISBD and the revised chapters 12, 13, and 14 of AACR.

In shared cataloging MARC will play an important role: 1) for the seven libraries who contribute to Music, Books on Music, and Sound Recordings; 2) in the pilot COMARC project through which four or five libraries will provide the Library of Congress with MARC records based on LC cataloging practice but outside the scope of MARC, i.e. with early imprint dates or not in the published MARC languages; 3) for outside libraries reporting to the National Union Catalog in what is expected to be complete machine-readable form; 4) in the soon-to-start location reports in machine-readable form for the Register of Additional Locations in brief format; 5) in preparing the LC authority files for a future cumulating microform edition of LC subject headings; 6) in the beginning work on UNIMARC which is envisaged as one format in all media for different countries with shared cataloging on an international scale as the goal.

Donald Seibert, Fine Arts Librarian at Syracuse University and a member of the OCLC-MARC Task Force, pondered aloud on the supposed advantages of automation in the library. He deplored the OCLC search method. Presently for an author-title search one can get to only the first four characters in each. In the case, for example, of Beethoven's Symphony no. 5 (BEET SYMP) one has to wade through all of his symphonies and those of anyone else whose name begins BEET; this does not take into account titles beginning FIFT, FUNF, C MIN., etc., since "uniform title" is not a word in the OCLC vocabulary. Even were the capability increased to ten characters the limit for symphonies would be reached before the all-important number. Perhaps when search is made possible through the uniform title, OCLC will consider programing its system to allow for the skipping of characters after an abbreviated first word to the first number, e.g. Divert . . . 251.

Machine-readability may force the ouster of the article from uniform titles which would "erode the subtle nuances of our language" or languages. The subject, pro or con, actually came to a vote at the following open meeting of the Cataloging and Classification Committee, and the idea of dropping articles was voted down by a wide margin.

The Joint MLA-MARC Committee has been working on terms not found in Library of Congress Subject Headings, such as CANZONAS, RICERCARES, FANTASIAS, and the separate CANONS AND FUGUES. Reaction to these terms will be welcomed in the MUSIC CATALOGING BULLETIN.

David Sommerfield  
Peabody Conservatory of Music

## NEW FACES, NEW JOBS

Welcome to the following MLA members who have taken new jobs recently:

Arne J. Arneson, Music Librarian, University of Colorado, Boulder.

Barbara Hendrix, Assistant Music Librarian, Berklee College of Music.

Paul T. Jackson, Director of the United Way for Greater Canton, Canton, Illinois.

Ralph Papakhian, Music Technical Services Librarian, Indiana University.

Don Phillips, Assistant Music Librarian (Technical Services and Audio) University of California at Los Angeles.

## CATALOGING AND CLASSIFICATION COMMITTEE

Katherine Skrobela, chairman of the cataloging and classification Committee, has been deeply involved in putting forth the musical point of view in the revision of the Anglo-American cataloging code; and since the deadline for her submitting our proposals for the sections on uniform titles was February 15, most of the time of the committee in open and closed sessions was devoted to arriving at a final version thereof. A few specific points were discussed at the first open session. At the second session the thirty persons in attendance were divided into seven groups to discuss a few problems and possible solutions for each. Mrs. Skrobela has reports from these groups, and matters as they now stand will no doubt be reported in future issues of the MUSIC CATALOGING BULLETIN.

Other matters of interest broached at the opening of the first session included an announcement of the publication of the 1971 LC Cataloging Institute proceedings (it is finally out), a request for help from knowledgeable and experienced persons in revising the Dewey classification for a new edition, and overwhelming proof of the value of the contributing-library cataloging through an almost unanimous show of hands by those present, signifying their use of it. Virginia Gifford, chairman of the sub-committee on filing rules, announced the imminent temporary version of the proposed filing rules and appealed for volunteers to try it out. Those wishing to take part should send library name, name of volunteering person, library address, type of library, and clientele information to her at The Dickinson Music Library, Vassar College, Poughkeepsie, New York 12601.

The year is almost up for the experimental stage in LC's providing up-to-fifteen analytical added entries for sound recordings. Gerald Gibson would like to have letters with comments from users about the practice. A large response in the positive will help insure the continuance of the policy. You may write to him at the Recorded Sound Section, Music Division, Library of Congress, Washington, D.C. 20540.

David Sommerfield  
Peabody Conservatory of Music

## OPEN FORUM

The Open Forum was a particularly informal session owing to the illness (and absence from the convention) of Pauline Shaw. Susan Sommer reported on the latest developments in the continuing saga of Copyright legislation. In the main her report dealt with the explanatory documents issued with Senate Bill 22 regarding Sections 107 and 108 --the "fair use" provisions. Questions such as "spontaneity" and "economic effects" of copying were explained in the terms described in the Senate Report. This document is available from the Copyright Office, Library of Congress, Washington, D.C. 20540.

Stephen Fry of UCLA announced that he has a list of duplicate periodicals which he is interested in exchanging or selling. If you are interested, contact him at the Music Library, Schoenberg Hall, UCLA, Los Angeles, California 90024. [Editor's note: Linda Solow is also interested in such exchanges. Write her at the Music Library, Massachusetts Institute of Technology, Cambridge, Massachusetts 02139.]

Lenore Coral, who acted as moderator for the session, raised the question of the proper handling of theses and dissertations which contain tape recordings or other non-standard (unacceptable to University Microfilms) materials. Declaration of such elements on the title-page of the text, plus willingness of the individual institutions to make such supporting material available was deemed essential.

The idea of attracting more exhibitors to MLA meetings was raised. Anyone who has any ideas, or is willing to work on this, should be in touch with the Board of Directors.

Lenore Coral  
University of Wisconsin  
Madison

(cont. from p.1)

The search committee for an executive officer (Dena Epstein, Walter Gerboth, and William McClellan, Chairperson) presented a fine preliminary report dealing with the job description and suggested reorganization of activities in the national business office when such an executive is engaged. The implementation of the next step, the search itself, will wait on results of the financial matter referred to above.

Some recommendations of the Goals and Objectives Committee we discovered to be operative already; others will become so. The meetings of the Board of Directors will be open to the membership, beginning with this summer's meeting in Chicago. It will interest me very much to see how many members will be in attendance.

Speaking of the summer meeting, it can already be announced that Mary Ashe and Forrest Alter, program chairpersons, have arranged a joint luncheon and afternoon session with the ALA-ACRL Art Section: "Common Problems in Art and Music Libraries." Sheet music and music publishers catalogs are also among the topics listed. July 21-23 are the dates (Board meetings will precede on July 19-20), so plan to spend some time with friends and join us in Chicago.

Spring in the air to all!

Clara Steuermann  
President

### THE MAGNIFICENT SEVEN REPORT

Representatives from four of the seven contributing libraries, namely David Knapp (Oberlin), Larry Dixon (University of North Carolina), Elisabeth Rebman and Garrett Bowles (Stanford University), and Dena Epstein (University of Chicago), coordinator, met again in Seattle. Also in attendance were Kitty Skrobela, Don Seibert, and the undersigned of the Cataloging and Classification Committee, Alan Pope (Blackwell's, Oxford), Mary Lou Little (Harvard University), William McClellan (University of Illinois), and Gerald Gibson and Fred Bindman (Library of Congress), and Clara Steuermann.

As reported in NEWSLETTER no. 23, Mr. Bindman agreed to respond to inquiries from the seven libraries concerning the possibility of future LC cataloging for sound recordings not yet cataloged. This has not proved burdensome on the Music Section staff and the answering of inquiries will continue. So far, however, none of the seven libraries have taken advantage of Mr. Bindman's offer to verify newly established names (corporate or personal), and uniform titles for contributing libraries in difficulty; the offer, nonetheless, remains open.

When the original seven libraries were chosen for this project Harvard University was excluded because it did not then (1972) adhere to LC cataloging practice. The situation has now been changed and Harvard has now expressed an interest in contributing copy to Music, Books on Music, and Sound Recordings. The University of Illinois at Urbana-Champaign, another important contributor with its large ethnic music acquisition program, would also be a desirable addition to the group. In view of this and the wholehearted support and use of the contributed cataloging data shown by the membership at the open session of the Cataloging and Classification Committee, Mrs. Epstein, as coordinator, plans to communicate with the Library of Congress about the possibility of increasing the number of outside libraries to nine.

Mrs. Epstein will also solicit from Robert Blazis, assistant editor, Special Catalogs Section, Library of Congress, quantitative and proportional statistics for contributed cataloging.

David Sommerfield  
Peabody Conservatory

### MUSIC LIBRARY ADMINISTRATION COMMITTEE SEEKS INFORMATION

The Music Library Administration Committee would like to hear from anyone who has not filled out a questionnaire on buildings and equipment. If you or your library were recently (late 60's to future) involved in a building project--new, expansion, renovation, etc.--please write for a questionnaire to Michael Ochs, School of Library Science, Simmons College, 300 The Fenway, Boston, MA 02115. Who'd be crazy enough to write for a questionnaire? Someone who wants to help colleagues who desperately need information for their own building projects, that's who.

### ETHNOMUSICOLOGY : ACCESS TO TOOLS

The final session, on Saturday morning, February 7, presented a panel, "Ethnomusicology: Access to tools," to discuss different approaches to Ethnomusicological materials. Ann Briegleb, Director of the University of California at Los Angeles' Ethnomusicology Archive, served as moderator. Béla Foltin, from North Texas State University, discussed general ethnomusicological sources. He also provided a list of series and anthologies of recorded African, Asian and American Indian music plus 88 of the most important books, articles, periodicals and other sources dealing with folk and non-western music which have appeared since the second edition of Bruno Nettl's Reference Materials in Ethnomusicology, 1967. With a touch of the true librarian's spirit, he included a topical index for his comprehensive list.

Joseph Hickerson, from the Library of Congress Archive of Folksong, described the development of bibliographic activity in ethnomusicology. Dividing his bibliographic chronology into two parts, pre- and post-World War II, he demonstrated the proliferation of activity in the last 15 years and also periods when interest seemed to focus on newly recognized areas demanding bibliographic attention.

Ann Briegleb then spoke briefly about resources for sound recordings and explained details of the citations in her handout: the most important sources for information about recordings, including discographies, directories of special ethnic recording collections and catalogs of ethnic recording collections.

Judith Kaufman, a member of the Music Library staff at S.U.N.Y. Buffalo, described her project to determine how a library can best provide access to ethnomusicological recordings. She surveyed ethnic-oriented archives throughout the world about their indexing and cataloging practices; receiving responses from 26 institutions, and from these responses she discovered most institutions provide access to materials by country, tribe or culture, state or region, performers, continent and instruments. In great detail she described the theory and practice of Library of Congress subject headings for ethnomusicological recordings, showing where they were poorly used, inaccurate, and inadequate, and also where they were excellent and well applied. She compared LC headings with P. Murdock's Outline of World Cultures (4th ed. New Haven: Human Relations Area Files, 1972) and in her very useful handout listed LC subject headings for ethnomusicological recordings both alphabetically, with see and see also indications, and classified by the Murdock outline.

Stephen Fry  
University of California  
at Los Angeles

Briegleb's and Hickerson's bibliographies are reproduced in this issue of the NEWSLETTER. Because of the length of Foltin's and Kaufman's lists, they are not reproduced here. Requests for the latter should be addressed to Judith Kaufman, Music Library, State University of New York, Buffalo, N.Y. 14214. Copies of Foltin's list, "Ethnomusicology: access to tools," are available from him at the Music Library, North Texas State University, Denton, Texas 76203.

## RESOURCES FOR SOUND RECORDINGS

## DISCOGRAPHY - GENERAL

Crossley-Holland, Peter, "The role of the commercial gramophone record in the preservation and dissemination of the folk and classical music of the Orient," Recorded Sound, v.2, nos. 10/11 (April/July, 1963), pp.67-102. pp. 75-102 is an "International catalogue of records of the folk and classical music of the Orient commercially available on 31 Dec. 1962."

An international catalogue of published records of folk music. Edited by Klaus P. Wachsmann. London, International Folk Music Council, 1960. (First published as nos. 17/18 of the Bulletin of British Institute of Recorded Sound.)

International catalogue of recorded folk music. Edited by Norman Fraser. London, International Folk Music Council, 1954.

Kunst, Jaap, "Introduction to ethnomusicology [discography]," Ethnomusicology, 3rd. ed., 1959, pp. 24-36; and

"A selection of L.P. records of authentic ethnic music issued in 1958," Supplement to the 3rd ed. of Ethnomusicology, 1960, pp. 5-7.

Oriental music: a selected discography. Compiled by the International Institute for Comparative Music Studies and Documentation, Berlin. New York, Foreign Area Materials Center, University of the State of New York, State Education Department and National Council of Associations for International Studies, 1971. (Foreign Area Materials Center, Occasional Publication, no.16)

This discography costs \$3.00 and is available from the Foreign Area Materials Center, University of the State of New York, State Education Department, 11 W. 42nd St., New York, N.Y. 10036.

[Perusal of the discography section of "Current bibliography and discography" sections of the Ethnomusicology Journal is also recommended. John Hasse is the discographer.]

## DISCOGRAPHY - SPECIALIZED

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Highwater, Jamake Mamake, "American Indian music; a brief guide to the (recorded) real thing," Stereo Review (March 1973), pp. 134-5;

unpublished supplement to above Stereo Review article, "American Indian music: a discography" (available from Stereo Review, One Park Ave., New York, N.Y. 10016).

Lieberman, Fredric. Contemporary ch'in repertoire; preliminary discography. 3rd ed. June 1975.

Malm, William P., "Recent recordings of Japanese music: a record review essay," Ethnomusicology, XI, no. 1 (January 1967), pp. 97-106.

Merriam, Alan P. African music on LP; an annotated discography. Evanston, Northwestern University Press, 1970.

Waterhouse, David, "Hogaku preserved; a select list of long-playing records issued by record companies of the national music of Japan," Recorded Sound, no. 33 (January 1969), pp. 383-402; and in nos. 57/58 (January-April 1975), pp. 408-426.

## DIRECTORIES AND DESCRIPTIONS OF ETHNIC SOUND RECORDING COLLECTIONS

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Folklore Musical; répertoire international des collections et centres de documentation avec notices sur l'état actuel des recherches dans les différents pays et références bibliographiques. Paris, Institut International de Coopération Intellectuelle, 1939.

Herzog, George, "The collections of phonograph records in North America and Hawaii," Zeitschrift für Vergleichende Musikwissenschaft, I (3), (1933), pp. 58-62.

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International Folk Music Council. Directory of folk music record libraries. London, I.F.M.C., 1963 (Also in Recorded Sound, nos. 10/11 (April-July 1963), pp. 103-114.

Kennedy, Peter and Beryl. The International folk directory of ethnic music and related traditions. Totnes, Devon, Dartington Institute of Traditional Arts, 1973.

Nordisk Folkeedigtning og folkemusik; inventering af originalmateriale i nordiske institutioner. Kobenhavn, Nordisk Institut for Folkeedigtning, 1972. (NIF Publications, no. 1)

Available from: Nordic Institute of Folklore, c/o Director, Professor Dr. Lauri Honko, Henrikinkatu 3, 20500 Turku 50, Finland. It includes descriptions of collections in Norway, Denmark, Sweden, Finland, and Iceland.

Waterman, Richard A., and others, "Survey of recordings of Asiatic music in the United States, 1950-51," NOTES, VIII, no. 4 (September 1951), pp. 683-87.

## PRINTED CATALOGS OF INDIVIDUAL ARCHIVES' COLLECTIONS

Akademie der Wissenschaften, Vienna. Phonogramm-Archiv. Katalog der tonbandaufnahmen B10 0001 - B 13 000 des Phonogrammarchives der Österreichischen Akademie der Wissenschaften in Wien. Vienna, Verlag Österreichischen Akademie der Wissenschaften, 1974. (Mitteilung der Phonogrammarchiv-Kommission, 85)

[This series of catalogs was first published in 1922 with the title: Katalog I der Platten I - 2000 des Phonogramm-Archives, edited by Sigmund Exner.]

Australian Institute of Aboriginal Studies. Catalogue of tape archive. Nos. 1-10. Canberra City, Australian Institute of Aboriginal Studies. September 1967-December 1972.

Berlin. Museum für Völkerkunde (West Berlin). Musik-ethnologische Abteilung. Katalog der tonbandaufnahmen M1-M2000 der Musikethnologischen Abteilung. Hrsg. vom Dieter Christensen. Berlin, Museum für Völkerkunde, 1970.

Centro Nazionale Studi di Musica Popolare, Roma. Catalogo sommario delle registrazioni, 1948-1962. Rome, Centro Nazionale Studi di Musica Popolare, 1963.

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Holdings of the Chinese music archives. Edited by Dale A. Craig. Hong Kong, Music Department, Chung Chi College, The Chinese University of Hong Kong, 1974. Indiana University. Archives of Traditional Music. Catalog of the Archives of Traditional Music. Boston, G. K. Hall, 1975.

International Commission on Folk Arts and Folklore. Collection Musée de l'Homme, Paris Catalogue. Paris, UNESCO, 1952. (Archives de la musique enregistrée, série C: musique ethnographique et folklorique, v.2)

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Music Archive of the Institute of Papua New Guinea Studies. Catalogue of recordings May 1974-January 1975. Compiled by Frederic Duvelle. Port Moresby, Institute of Papua New Guinea Studies, 1975.

Ann Briegleb  
University of California  
at Los Angeles

## A SELECT LISTING OF BIBLIOGRAPHIES IN THE FIELD OF ETHNOMUSICOLOGY

## GENERAL

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- "Current Bibliography." Appearing in Ethnomusicology and its predecessor, Ethno-Musicology Newsletter, since 1953. Currently covers over 1500 publications per year. Compiled by the editors of Ethnomusicology and, since 1967, Joseph C. Hickerson.
- "Folklore Bibliography." Appeared annually from 1938 to 1973 in Southern Folklore Quarterly. Future installments will be published by the Indiana University Folklore Institute (Bloomington). Principal editors: Ralph Steele Boggs and Merle E. Simmons.
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Joseph C. Hickerson  
Head, Archive of Folk Song  
Library of Congress

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The International Federation of Library Associations (IFLA) Secretary-General invites entries for the T.P. Sevensma Prize 1977, which will be awarded during the World Congress of Librarians, to be held on the occasion of IFLA's 50th anniversary at Brussels (Belgium), 3-10 September 1977. The subject is COOPERATION BETWEEN LIBRARIES AND OTHER COMPONENTS OF THE INFORMATION COMMUNITY. Prize money of 1,500 Swiss francs will be awarded to the winner.

The competition is open to all members of an Association affiliated to IFLA, who are less than 40 years of age at the final date of submission of the papers, i.e. February 1, 1977. Competitors may choose one of the following languages in which to write their papers: English, French, German, Russian, Spanish, or Italian. The paper must be a new work not published before, and between 10,000 and 15,000 words long. Papers are sent anonymously. Every paper must carry a pen-name which must be inscribed on a sealed envelope, containing the name, surname, date and place of birth, nationality and address of the author. Entries should be addressed to IFLA at Netherlands Congress Building Tower, 3rd floor, P.O.B. 9128, The Hague, Netherlands.

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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.

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Deadline for submitting copy to the editor for the next NEWSLETTER is April 23rd.

### NEWS FROM THE CHAPTERS

#### NORTHERN CALIFORNIA

The Northern California Chapter met at the College of Marin in Kentfield on Friday afternoon, November 14, 1975. The main speaker was Peggy Donovan-Jeffrey, director of the Opera Workshop at California State College, Sonoma. She regaled us with her experiences in producing no fewer than six Rossini operas. One recurrent problem is obtaining scores with singable English translations. That evening we attended a delightful performance of Rossini's Le Comte Ory by the College of Marin Opera Workshop.

Reginald T. Tidy, the music librarian of the College of Marin, led a comprehensive tour of the music building. We also visited the new library building.

Johanna Fritsche  
California State College,  
Sonoma