REPORT FROM THE PRESIDENT

With this Report, I succeed Clara Steuermann as President, realizing only too well what a hard act she is to follow. Her tireless efforts on behalf of MLA leave us all deeply in her debt. Fortunately she will continue on the Board for another year as Past President, working with local chapters. At the Nashville meeting we welcomed three newly elected Members-at-Large to the Board: Maria Calderisi, Don Roberts and Martin Silver. We also acknowledged with thanks the services of the outgoing Members-at-Large: David Fenske, Barbara Henry and Jack Ralston. Another warm farewell was to our business manager since 1975, Nina Romani, who retired at the close of the Nashville meeting. Until the appointment of a new incumbent, Bill Weichlein, our former Executive Secretary, will supervise the business office in Ann Arbor. Our treasurer, Shirley Emanuel, was reappointed by the Board of Directors for another year. Our sincere thanks and best wishes to all.

The poll of the membership on discontinuing summer meetings was overwhelmingly in favor of holding one meeting a year, 172 to 26.

After a lively discussion during the business meeting on the proposed new dues structure, the implementation of the structure was delayed, pending further consideration by the Fiscal Officer and the Finance Committee. A revised proposal will be submitted to the Board at its next meeting.

Reports on the Nashville meeting and our education in country music will appear elsewhere, but the memories linger on, thanks to our generous hosts, the Country Music Foundation, Library and Media Center, our exemplary Local Arrangements Chairperson, Danny Hatcher, and the fine programs planned by Richard Jackson.

In the next few months, I shall be reviewing the committee structure, marking new assignments. Members who would like to be active on committees should please let me know, indicating their areas of interest. While attendance at national meetings is very desirable, it is not essential, and non-attendance should not deter anyone who would like to help.

Dena J. Epstein

MLA ESTABLISHES PRIZES FOR BOOKS, ARTICLES AND REVIEWS

Whereas those responsible for many of the reference and research tools music librarians find so useful and helpful do not often receive any official recognition or monetary reward and frequently little encouragement from most of the profession, particularly librarians and scholars who carry their burden of gratitude in silence, be it resolved that the Board of Directors of the Music Library Association establish three annual prizes for authors or compilers and reviewers. One prize would be for the author or compiler of the best book length bibliography or other research tool in music, one for the author or compiler under forty of the best article length bibliography or article on music librarianship, and one for the author of the best review of a book or score appearing in NOTES, the journal of this association.

(Cont. on p.5)
WOMEN IN AMERICAN MUSIC

Judith Tick of Brooklyn College opened the second general session with an overview of her recent research on women's role in the history of music. The research was presented at the University of New York described the history and ongoing work for Women in American Music, a bibliography, which is currently being compiled by the University of New York, and for completion in the summer of 1973. Dr. Neils-Bates outlined the areas of interest in the history of women's music since 1950. The literature entries would concentrate on women's role in composition, performance, patronage, and education, as well as include a category covering women as concert managers, music publishers and various other careers. The bibliography would serve several purposes: to encourage performances of women's compositions, as well as study and analysis; to document women's entrance into the cultivated tradition, to investigate the change in attitude from music as a woman's frivolous accomplishment to a professional activity; and, finally, to bring to light the prominent patronage on which women fared in the 19th and early 20th centuries.

Dr. Neils-Bates then explained that librarians were in a position critical to the success of the project, as the project was dependent upon the response of librarians for a comprehensive survey of published and unpublished materials. Anyone who had materials was urged to respond by September lst.

Doris Lunden of the Social Welfare History Archives, University of Minnesota Libraries, described the Women's History Sources Survey (WHS), which is attempting to document the history of women in the United States. The project sought to report existence of manuscripts and primary sources, as well as exercise some bibliographic control over the sources. Ms. Lunden also mentioned that research was uncovering far more material than had previously been thought to exist; the Survey had initially compiled a mailing list of nearly 10,000 repositories, and other, smaller surveys have been indicating that there were probably many more sources to be identified. Ms. Lunden described the efforts and resources that went into developing a questionnaire, which would be used to report collections as well as criteria to be used in archives to determine which materials were sought by the Survey. This problem was resolved with a list of seven categories of materials to be included in the project: 1) papers of a woman; 2) records of a woman's organization; 3) records of an organization in which women played a significant part; 4) records of an organization or movement that significantly affected women; 5) materials assembled on a theme that relates to women, but whose title or emphasis may not indicate the presence of such material. Ms. Lunden also made several other observations: If women had been excluded from written history, it was not because the primary sources to document their past did not exist; the Survey hoped to report more than 20,000 collections in its published guide. Such a guide would give historians in other areas the opportunity to discover sources not listed in national or even local guides. The Survey seemed to help archivists better understand the nature and possibilities of sources for women's history. The University of Minnesota Libraries was grateful for the generosity shown by archivists, missionaries, curators, librarians, and volunteers/amateurs in helping uncover materials.

Nancy Reich, from Manhattanville College, in Purchase, New York, closed the panel with a sensitive presentation on Clara Schumann, incorporating letters recently discovered, and current psychological methods. Dr. Reich surveyed the literature available on Clara Schumann, concluding that there was no full-fledged scholarly study in English. She then presented three facets of (Clara) Schumann's life: her relationship to creative men; her career as performer and composer; and her role as mother. Schumann was unique among women of her time—she was an artist—but she was also a mother, and felt badly about the seeming neglect of her children. Dr. Reich concluded by discussing the resulting conflict within Schumann, and the audience was left with a realistic, sympathetic picture of a woman who was torn between that which society expected of her and that which she felt was her life's mission. Dedication to art and to Robert Schumann's music.

Marianne Koslowski
Southern Illinois University at Edwardsville

WRITING THE HISTORY OF COUNTRY MUSIC

The morning session on Friday was devoted to a program titled "Writing the History of Country Music," chaired by William C. Malone of the History Department of Tulane University. In his lengthy introduction, Dr. Malone explained the relative neglect of country music, which has only recently begun to be remedied. In general, he feels that besides the usual prejudices against popular and commercial fields, country music was held in low esteem because it represents the most unattractive of southern attributes, thus being ignored by northerners and almost a source of shame for southerners in such scholarly fields as folklore studies, music history, and social history. The few early written records about "hillbilly" music are generally poor, consisting of descending articles about major personalities in popular magazines, and the study and preservation was therefore left to fans and insiders, particularly record collectors, whose writings and mimeographed newsletters are valuable research tools today.

After World War II, with prosperity and migration, country music was spread all over the United States, and indeed, all over the world. The folk music revival of the 50's and 60's, some major publications (which Dr. Malone discussed in detail), the "conservative drift" of the late 60's and 70's, and the establishment of country music archives all apparently have contributed to the general popularity of country music and the legitimization of its study. The work is still, however, generally done by social historians and folklorists, often from a Southern background and an interest in country music.

Judy McCulloch of the University of Illinois Press spoke of her own "back door" entrance into the field of country music research, through her background in music and folklore. She described how folklorists often moved in the research field, particularly the Music in American Life series from the University of Illinois Press, and its most recent work, The Stars of Country Music.

Charles Wolfe of the English faculty of Middle Tennessee State University spoke on research problems in the field, emphasizing the popular and commercial nature of the music. The principal documents of the early stages of the twentieth century country music are commercial recordings. Columbia alone sold more than 11,000,000 dimes between 1925 and 1932, but many performers did not record, and some even refused. Much is lost forever, leaving us with a distorted record of the past. The recording industry also played an active role in the field, adjusting repertoire, altering styles and even supplying more colorful names that sounded "hillbilly." In addition, record labels generally give no more information than the artist and the title.

Oral history projects are also plagued with problems, for memories become confused without realizing it, legends become facts, and facts may be remembered incorrectly. Printed sources come in various forms, most with attendant difficulties also. In small southern towns a recording session with a big city crew on location was certainly newsworthy and generally well covered, but locating articles on a laborious task. Local fiction abounds in musical allusions, but accuracy is questionable.
Songbooks and other ephemera are plentiful, but generally are not from major presses and are therefore difficult to locate. Even today many works in the field of country music research are printed privately, and are therefore almost unknown outside the field.

Dr. Wolfe concluded his presentation with a listing of current resource periodicals in folk and country music, which are here reprinted from his handout:

**JEMP Quarterly.** John Edwards Memorial Foundation. Folklore and Mythology Center. University of California at Los Angeles, Los Angeles, CA 90024, $10.00 per year to librarians, $9.50 to individuals.


**Old Time Music.** 33 Brunswick Gardens, London W1 AWH England (or County Sales, POB 191, Floyd, VA 24091), $4.00 (surface mail), $3.00 (air).

**The Devil's Box.** Route 4, Box S-191, Madison, ALA 35757, $5.00 per year, $5.00 for 2 years.

**County Sales Newsletter.** County Sales, Box 191, Floyd, VA 24091, no charge at present (monthly).

**Bluegrass Unlimited.** Box 111, Broad Run, VA 22014, $6.00 (issued monthly).

Other more popular publications like Sing Out!, Pickin', Country Music, and Country Ramble often publish material of a historical or analytical nature.

Thomle E. Moore
Houston Public Library

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**MLA ESTABLISHES PRIZES (cont. from p. 1)**

**Conditions:**

1. **Prizes** -- The prize for the best book length bibliography or other research tool in music will be a check for $75.00 and a letter of commendation from the President of the MLA. The prize for the best article length bibliography or article about music librarianship will be a check for $50.00 and a letter of commendation from the President of the MLA. The prize for the best review of a book or score appearing in **NOTES** will be $25.00 and a letter of commendation from the President of the MLA.

2. **Advisory Panel** -- The prize winners will be recommended by an advisory panel of three members of the MLA selected by and reporting to the Board of Directors of MLA. The advisory panel recommends authors or compilers to the Board and the Board confirms the recommendations as it sees fit. No members of the advisory panel shall be constituted no later than 1 August each year. The advisory panel's report should appear for review and approval by the MLA Board during the Winter (Annual) Meeting. The panel and/or the Board may decide not to award one or more of the prizes in a given year. Prize winners will be announced at the Winter (Annual) Meeting.

3. **Timing** -- The date of copyright plus one of a book length bibliography or other research tool in music will determine the year of consideration. in this way, a book published in 1976 will be considered in 1977 and the prize awarded in 1978. The date of the issue of the periodical will be the year an article or article-length bibliography and review of a book or score appearing in **NOTES** will be considered. Thus, an article in **Die Musikforschung** appearing in February 1976 and all reviews in **NOTES** appearing in 1976 will be considered in 1977; prizes will be awarded in 1978.

4. **Nomination** -- Members of the MLA and others may wish to submit nominations to the advisory panel. Editors of journals whose date of issue correspond with not printed data may request consideration by actual date of issue. A copy of this resolution should be sent to editors of major journals.

**THE NEW COPYRIGHT LAW: WHAT IT REALLY MEANS?**

It has certainly not escaped notice that on 19 October, Gerald Ford signed into law the first comprehensive revision of the Copyright Law (Title 17 U.S.C.) since 1909. To go into effect on 1 January 1978 (on which day, incidentally, the Copyright Office will be closed) the statute is considered by those in the copyright world a "magnus opus"--and with good reason. Recent work on revision has been ongoing since 1955, when a series of 35 "Revision Studies" were done under the aegis of the Copyright Office. Thirty-five areas were addressed in those studies (among them Fair Use, Library Photocopying, Sound Recordings). Six years later a draft bill was prepared in the Copyright Office, with much input from interested consultants. Hearings in the legislature began in 1965, and two years later the House passed a version which, due to many complexities such as cable TV, never reached the floor of the Senate. In 1972, due to pressure from the recording industry to have statutory protection against "tape pirates," there was passed an amendment giving protection to sound recordings. Finally, after the House Subcommittee on Courts, Civil Liberties and the Administration of Justice, headed by Kastenmiller had spent over a year hearing testimony and in markup sessions, the Bill which is now law was reported out of a conference committee of both houses, passed, and ultimately signed into law.

The above sounds deceptively cut and dried; in actuality the route to revision was a tortuous one, and to draw the analogy even finer, there were many times during the past years when more and more advocacy groupscome to the table, an indication of the desire for any sort of equal treatment.

The new law presents for the first time the statutory basis for fair use, though the doctrine has long been recognized in the courts. It was one of the more difficult sections of the law to sufficiently define. In actuality, "fair use" is not so much a "right" granted to users of copyrighted materials (be they librarians, scholars, or the me on the street) but is a limitation on the exclusive rights of copyright owners. These rights are defined in section 106 of the Law:

Subject to sections 107 (fair use) through 118 (non-commercial broadcasting) the owner of copyright under this title has the exclusive rights to do and authorize any of the following:

1. to reproduce the copyrighted work in copies or phonorecords;
2. to prepare derivative works based on the copyrighted work;
3. to distribute copies or phonorecords of the copyrighted work to the public by sale or other transfer of ownership, or by rental, lease or lending;
4. in the case of literary, musical, dramatic, and choreographic works, pamphlets, and motion pictures and other audiovisual works, to perform the copyrighted works publicly;
5. in the case of literary, musical, dramatic and choreographic works, pamphlets, and pictorial, graphic or sculptural works, including the individual images of a motion picture or other audiovisual work, to display the copyrighted work publicly.

It will be immediately obvious that libraries and institutions, among others, have been encroaching on these "exclusive rights" for some time. For this reason the Congress has seen fit to recognize such activities in the

(continues on p.5)
COMMITTEES REPORT ACTIVITIES

The Music Library Administration Committee is currently working on a project dealing with the collection of music library statistics. It is its tentative plan to establish standards (in cooperation with ALA, ARSL, NASM, etc.) and to serve as a repository of statistical information for music libraries of all types. The Committee would like to have the assistance of the membership in determining what kind of information needs to be collected (keeping in mind that it should be useful in accomplishing your objectives), and how it should be disseminated. The Committee is also concerned about the possible confidentiality of certain pertinent, but sensitive, information, such as salary and materials budget figures and the problems this might present. Please send your ideas, comments, and suggestions to: Robert Johnson, Chairperson, MAA Music Library Administration Committee, 101 Emery Hall, University of Cincinnati, Cincinnati, OH 45221.

The Committee would also like to remind members that it maintains a file of completed questionnaires concerning new, or recently renovated music library facilities. Relevant questionnaires will be loaned, on request, to any music librarian, or library administrator, for their use in planning. Please send all requests to the above address.

A LIST OF MATERIALS FOR THE STUDY OF WOMEN IN MUSIC


An index compiled from "a representative selection of significant music dictionaries and encyclopedias but weak on American coverage." Excellent illustrations.


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"Teaching the History of Women in Western Music."

An outline of course taught at Portland State University, Oregon in 1976. Includes extensive bibliography. Available for $1.00 from the author, 429 West 40th St., New York, N.Y. 10036.


A list of works, including publishers and performance timings.

Available Recordings of Works by Women Composers," High Fidelity and Musical America XXIII (February 1975) p.53.


Includes five articles and a discography, "Women Composers listed in Schwann-1 catalog, March 1975.

My Sister's Song: Discography of Women-made Music.

A catalogue of records by female performers, mostly in popular music and jazz. Available for $1.00 from Women's Soul Publishing, Inc., POB 11646, Milwaukee, WI 53211. Includes ten record companies "dealing exclusively with women's records."

Some Recordings Not Listed in Schwann


Women's Studies


SING! Journal of Women in Culture and Society. Major scholarly journal of women's studies. No articles about music to date, but some on art history, literature, etc. that are relevant for perspective. See for example Gloria Fermam Orenstein's review essay "The New Scholarship: Art History," Winter 1975, (pp. 5/5). Available from the University of Chicago Press, 11090 Langley Ave., Chicago, IL 60628.


The Feminist Press, SUNY/College at Old Westbury, Box 334, Old Westbury, New York 11550. Major publisher and clearinghouse, including Women's Studies Newsletter.

Some Forthcoming Publications

Da Capo Press is planning to reissue music by Mrs. H.H.A. Beach, Cecile Cheminade, Louise Reicherdt and Louise Farrenc in 1976.

New World Records has recorded the Sonata in A Minor for violin and piano, op. 34 by Mrs. H.H.A. Beach.

The Musical Heritage Society plans to issue a recording of music by Louise Farrenc.

Judith Tick
Brooklyn College, Department of Music
Although subsection (b) generally removes musical, graphic, and audiovisual works from the specific exemptions of 108, it is important to recognize that the doctrine of fair use under section 107 remains fully applicable to the photocopying or other reproduction of such works. In the case of music, for example, it would be a fair use for a scholar doing musicological research to have a library supply a copy of a portion of a score or to reproduce portions of a phonorecord of a work. Nothing in section 108 impairs the applicability of the fair use doctrine to a wide variety of situations involving photocopying or other reproduction by a library of copyrighted materials in its collections, where the user requests the reproduction for legitimate scholarly or research purposes.

The section further states that should a user infringe in some manner involving a copy made by a library, the library is in no way responsible for such infringement. Further, and worthy of a sigh of relief from many, the recognition that coin-operated photocopy machines are not to be "policed" by librarians; given that they bear warning of possible infringement by the user (forthcoming from the Copyright Office), the library will not be held liable for infringement by the patron making the copy (or phonorecord). This serves in no way to cover all points either in the cumulative background to these particular sections. The Law, as well as the 36b p. report are available, as well as "hot-of-the-press" circulars of the Copyright Office by writing to: Copyright Office, Library of Congress, Washington, DC 20559 (request to be put on the Copyright Office Mailing List).

Carolyn Owlett Hunter Copyright Office, Library of Congress

NEW FROM MLA TECHNICAL REPORTS

The Classification and Cataloging of Sound Recordings: An Annotated Bibliography by Barbara Kinsky Greedt has just been published as MLA Technical Reports, no. 4. This bibliography spans the years 1950-1976 and cites articles, theses, books, and unpublished papers. It is available from the MLA Office, 343 S. Main Street, Rm. 205, Ann Arbor, Michigan 48104 for $5.50 (members $4.50).

NEW FACES, NEW JOBS

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

Karen Kester Famara, Librarian, American Music Center, New York City

Judith L. Kaufman, Music Librarian, SUNY at Stony Brook

OCLC MUSIC USERS GROUP

At the national meeting in Nashville, I, as unofficial coordinator for the OCLC Music Task Force, reported on its recent activity. This activity has been primarily directed toward two short-term goals: recommending standards for music cataloging that is input into the OCLC data base, and attempting to clarify and interpret the MARC music format, with a view toward incorporating those interpretations into a more permanent edition of the online cataloging manuals.

In November the Task Force agreed upon the standards necessary to develop and maintain a data base of reasonably high quality. In December those standards were presented to the OCLC Cataloging Advisory Committee, and are currently still under consideration by that group. Discussion of the problems that occur in the use of OCLC music format have arisen continually during and between Task Force meetings. Because two of the Task Force members were on the original MLA/MARC Committee and were active in developing the music format, many questions...
COMMON CONCERNS OF ART AND MUSIC LIBRARIANS:
BUDGETS, COLLECTIONS, STAFF

A PANEL DISCUSSION MODERATED BY W. M. FREITAG DURING THE
ACRL/ART SECTION--MUSIC LIBRARY ASSOCIATION JOINT PROGRAM
MEETING, ALA CENTENNIAL CONFERENCE, CHICAGO, 21 JULY 1976

INTRODUCTION

All libraries depend if they are to flourish, i.e. if
they are to provide well developed collections that are
adequately serviced by well-trained, well-paid, effective
and happy librarians to their particular reading public,
on five principal factors. Those are: Money, people,
materials, space and time. This afternoon's panel dis-
cussion will, if its promise is to be fulfilled, touch on
all those factors--although not necessarily in that order.
It may also be considered as "the second lesson" for di-
rectors of large academic and public libraries and li-
brary systems, and also for trustees, library committee
and board members--in short, for all those that hold the
purse strings and on whom our success ultimately depends--
on the care and feeding of art and music librarians and
their peculiar types of libraries. The first lesson on the
subject was of course--at least I hope it was--the
January 1975 issue of Library Trends, which as Dr. Muehsam
has just said gave her the inspiration for this after-
tnoon's topic.

For us practitioners of the one or the other branch of
"arts" librarianship the facts of our daily way of life
that will be mentioned by the panelists will not contain
much that is new to us. Nevertheless, it is my hope that
we may all take home from this meeting a bit more confi-
dence and that perhaps we shall be a little more relaxed
after talking about the way in which we deal with our
problems as art and music librarians--which is an oppor-
tunity that we don't enjoy very often, if you except the
few art and music librarians who have met on the meeting
ground of musical iconography and paragon musicology--those walk-
ing back and forth that librarianship has produced in
our day, those of us who are both visual arts and music
librarians, and who go around mumbled about "common
concerns" to their own schizophrenic selves!

But now seriously: there are of course many facets of
the work of music and visual art librarians that are not in
the least comparable and demand quite different ap-
proaches to problem solving. And yet, there are several
important problem areas where they do share concerns and
must seek common solutions.

For instance: In our traditionally "logo-centric"
verbal-intellectual culture the arts of music and the
visual or fine arts remain equally suspect because they
appear too directly to the emotions and the senses. This
being so, they must in order to assure their support
constantly justify the money that is poured into them in
intellectual and ethical terms, instead of in purely esthet-
ic ones. This is one concern that certainly unites
music and art librarians, the just share of the institu-
tional budget.

There are other concerns as well that unite both
branches of librarianship. Of those I will mention only,
in the areas of collections and staff: The need to serve
many different types and levels of users. They may be
historians, practitioners, teachers and students (both
the academic and the studio type) in the field proper, or
students and teachers from other disciplines, and dile-
tantes, amateurs and collectors too. Art and music li-
brarians must collect many different kinds of non-standard
library materials, and in order to make these materials
available for use they must have an inordinate amount of
machinery always in working order. This technology poses
special budgetary, maintenance and staffing problems to
be sure. Furthermore and most importantly, art and music
librarians must insist on certain non-standard approaches
to cataloging and subject control if they are to fulfill
their mission.

Again, in the area of collection building both fields
of librarianship are united in that they must recognize
their close relationship to the first and purest of the
sciences, mathematics, and through it physics (optics in
case of the visual arts; acoustics in the case of music); and
both must maintain equally close ties with the
purest of the humanities, philosophy; and both also
depend very much and to an increasing degree on applied
science and engineering. Another requirement that unites
art and music librarians in their quest pertaining to effi-
cacy--subject knowledge aside, both operation also re-
quire a high level of competence in foreign languages
from their staffs, and both professions are constantly
pressured to provide services to other user groups in
other fields, simply because they have special mechanisms
or special equipment for handling non-print or "odd"
print materials which in their areas is more commonplace
than in others.

These shared concerns, which are obvious, should not be
taken as evidence to argue that music and art librarians
have reached the same degree of undisputed acceptance
as librarian specialties. Art is far behind music in the
struggle for recognition. This is demonstrated by the
fact that by their adoption of the conventional title for
professional music, music librarians have thrown off the
yoke of the title "cataloger" under which art
catalogers still suffer when they catalog collections of
reproductions, quasi "as literature," or, even when estab-
lishing main entries and added entries for books dealing
with art--subject encyclopedia. This was dramatically last year during a session of the New York
Chapter of ARLIS when the nation's chief descriptive
cataloger who had come to New York to participate in a
discussion on the bibliographical handling of exhibition
catalogs--and if possible to explain ICG--ex-
exclaimed: "As I see it, you art librarians are really
not interested in cataloging the book, you want to cata-
log art!" Precisely! And this is the reason why museum
art libraries which in their cataloging practices lean
more closely against the cataloging practices of their regi-
strars by and large provide access to subject content in
a (to the user) much more logical pattern than is possible
in libraries that are part of large general systems and
subject to standard rules.

Some of the art librarians' problems have obviously
to do with the still ongoing search for identity within
the field--not only in art librarianship, but also in
art scholarship and even practice. For, quite unlike
music which after all was recognized as a science even
in classical antiquity and which in medieval times became
one of the Liberal Arts and which therefore, even if it
is the youngest of the cultural-historical disciplines
in the 19th century, as a field is much older, art is
without fixed boundaries. It has only open frontiers!
Works of art when they are seen as products of aesthetic
creation, as statements made in the language of organized
form and expressing a mysterious and wonderful "will to
form," are quite different from art monuments seen as
monuments, leftovers or "witnesses" for past historical
actions and events. And yet they can and must often be studied from
both angles. Music has an absolute position, that of the
visual arts is relative and subject to change with each
generation that experiences it. The term itself is vague.
Rudolf Arnheim (Arts in Society, Spring/Summer 1972) says it is
never to be used as a noun, only as an adjective.
Werner Hofmann (Das Museum der Zukunft, 1970) likens it to
scripmoney, not to precious coinage, but a token of
convenience which is used in the exchange of a piece of
goods called "art" between producer and consumer. Art as
history (not the history of art) must be given recognition by establishing it as a separate
subject division in libraries, if you don't want it to
have that recognition. Let me remind you that all the
great national libraries have separate music departments,
but that many--including the Library of Congress--do not
have an art department; a Prints and Photographs Depart-
ment, yes, an art department, now, but it is also a common
fact that writers on general academic library administra-
tion, Wilson & Tauber (The University Library, 1956), and also Rogers & Weber (University Library Administration, 1771) even Guy Lyle
in the 4th edition of The Administration of the College
Library (1976) all simply place the visual arts in the
"special materials" category. Within that category,
Music merits at least a separate and distinctive section
and chapter heading whereas Art does not figure as a
subject at all. It is recognized only obliquely, namely
insofar as its "odd," i.e. nonprint materials, such as
luminous slides, photographs and "pictures," the handling
and housing of which is treated at some length, consist
of reproductions of works of art more frequently than
of pictures illustrating historical events and per-
sonalities or natural phenomena. This disregard of Art
as a subject is evident even in so thorough and monumental
a work as Georg Leyh's (originally Fritz Milka's)
Handbuch der Bibliothekswissenschaft (1959). In volume
II of this compendium Norbert Fischer deals on 50 pages
with all types of special libraries, and he does not even
mention Art. In the same volume a separate and
longish chapter on Music libraries by the well-known
Alfonso Ott stands in marked contrast to the poverty
of what is said about art libraries. The little that is
said about art libraries does not appear in the context
of special librarianship at all and in Volume III which
deals with the history of libraries. Here you will find
some general descriptive notes on some (by no means all
or even all the most important) European art libraries.
Our panel will discuss Collections, Staffing and
Budgeting--in that order--and I believe that the questions
that will have to be answered by all three panelists
will have to include the one recurring one: To what extent
should the recognition of a special subject library or
Library department be allowed to depend on the form
and format of output, e.g. books vs. scores, "music
and phonorecords and books vs. photographs, slides and
"illustrations." And are there common concerns of art
and music librarians that go beyond these formats and
the technology necessary to use them and bring them to
the user properly.

Bill Bunce who will speak on collections will start
this afternoon's entertainment with his short solo pre-
sentation. He will be followed by Bill Dane who will
address himself to the staffing question, and he will be
followed by Barbara Cramer on this subject, although,
though it may seem unchivalrous, is logical, because,
after all, without budgets there could be no collections
and no staff, and Money Talks!

Wolfgang M. Freitag

COLLECTIONS

Librarians and their cultural warehouses have long
had enviable reputations of concern for the creative im-
pulse and intellectual freedom. Almost traditionally
librarians have championed the cause of fine literature
rather than pulp works. However, culturally libraries,
if librarians have not been guilty of acting badly in promoting
the cause of the arts. They are understaffed, they are
underfunded, and they are often treated as primarily
recreational.

One seldom finds in a library a large department with
at least a specialized staff devoted to recreational literature,
but consistently--and especially in public and college
libraries--music, dance, theater, painting, the graphic
arts, architecture are all dumped into one department
along with canoping, backpacking, tennis and rugby
and all are treated with much the same spirit. A commitment
to collection development ought all too be a commitment
to cataloging (and preservation) and thus I have a concern for
the cultural and collection implications caused by the
Dewey Decimal Classification Scheme which are manifold
and misleading and which are used by most public librar-
ies, some college and a few university libraries. By

casting art and music into the 700's along with the rec-
recreational arts Volvi in innate treats art and music as
recreational rather than a creative impulse. This is
not a matter of prejudice on the part of most librarians,
I believe; rather it is a matter of unfortunate misjudgment
and circumstance.

I think it appropriate and surely timely to ask our-
selves what we, and thus librarians, can do to support our
creative impulse as strongly as we have supported the
cause of intellectual freedom. Certainly we can make
sure that our collection scope is sufficiently broad so
as to include all the manifestations of art and music,
and is particularly sensitive to current events.

Institutions too traditionally indulge in the security
of lagging a decade to two in recognizing what they are
to be preserving and thus much priceless material goes in-
to the trash canpactors. Scores are often slighted in
music collections, as are recordings, reproductions, slide
and photographs of three dimensional art objects, and
certainly exhibition catalogs, which are too often are
expressions as ephemera. While at one time, exhibition cata-
logs were mischaracterized as ephemera, the are now often the
definitive on the subject displayed, although librarians seem to be painfully slow in recognizing their
importance. Photography has been treated as social docu-
mentation or a hobby; only now is it becoming to enter
the hallowed halls of museums and libraries (if at all).
The sculpture of the Eskimo and the Indians of the Pacific
Northwest is treated as art objects or curio rather than as
art object, and is relegated to ethnic collections. I hope
this is the fault of an insufficiently sophisticated
cataloging scheme rather than a blinded, insensitive
librarians.

It is up to the librarian--the art librarian and the
music librarian--particularly to see and to insure that
these materials, when they are within the collection as
a system, are properly entered into the art and music
collections. That is to say, that books on Eskimo sculpture
and photography as an art belong in the collection of
the art library rather than in the collection of the
anthropology library and in the collection of the tech-
nical library. (In a few years I would hope that work of
the ethnomusicologist would be considered no more exot-
ic a piece of scholarship than that of the musicologist
whose special interest is the 18th century). This kind
of activity is certainly a very important responsibility
of those individuals who are in charge of collection de-
development. A collection development specialist is ever
responsible for educating his clientele.

Moreover, cataloging for the arts is very often below
the level of cataloging of other subjects. Again net
the rarely music scores are cataloging almost insuffi-
ciently and insufficiently cataloged and indexed. Bibli-
ographically speaking, the color reproduction and photography
might even be considered illegitimate children for all
the care, concern and representation that they are given
in bibliographies, especially in commercial bibliogra-
phies. As subject specialists, we must insist on better
control. We must ask ourselves in what ways, and to what
degree, can an acquisition program encourage new and
ambitious work.

To put it another fashion, libraries should be able
to ask questions as well as to answer them. It is no
longer the case that libraries are developed by user de-
mand. They are developed by professional librarians--
librarians who must be resolute in their choices,
seeking comprehensive coverage within the confines of
the collection profile. This is almost a matter of judgment
and knowledge of the literature of the special field and skill
as it is a matter of budget. A well balanced collection
need not be all-inclusive, and it can vary considerably in
size.

In a specialized collection, we must ask ourselves, to
what degree is the library obligated to provide all mate-
rials for all readers. This is the old value vs. demand
question. It is Die Musik in Geschichte und Gegenwart
Macromedia. It is a matter of Reader's Advisor Service and it is a matter of cooperation.
As with all humanistic disciplines that traditionally depend heavily on the scholarship of the past, the librarian is constantly rushing to select the cream of the antiquarian market before our colleagues get to the same source. However, we have a common concern to seek to build an archive for future scholarship instead of scrambling for the few remaining treasures of the past. We should be looking for the materials needed in the study of locally significant work, rather than wasting our energies competing with other collections for unique items. We should be developing cohesive and probing collections. If we exercise our bibliographic skill and specialized knowledge, the cultural impulse will have from its cultural warehouse the support which keeps it ever fresh—pointing the way, as great art always does, and its scholarship will be creative rather than crossing the t’s and dotting the i’s.

When one is concerned with collection development, one is concerned—basically and fundamentally—with bibliographic control. And it is here that a very difficult and very awkward situation arises, where we have not so much a common concern as a common problem. Particular in public libraries, which are often smaller and less well funded than university or college libraries, a single librarian is responsible for selection of materials—as well as reader services—in music, dance, art, architecture, the decorative arts, and sometimes, unfortunately, canoeing, backpacking, tennis, and rugby. This is an unfortunate trend. The very soft-hand thinking which allowed Dewey to include in the 700s all of these topics and subsequently, surely for reasons of ease, administrators dump all of these very unrelated subjects into one department under the frantick umbrella of one individual. This is very unrealistic.

It is my contention that art and music—while creative in their impulse—are extremely different in their subject matter, the history of their subject matter, and the literature thereof, and that it is not only not feasible, it is ill-teminated to have one individual and one department responsible for both subjects, much less the recreational material. It is unlikely that this situation will change, unless we take it to be our serious responsibility to see that it does change, and make library and budget officers understand that this is as ill-advised intellectually as it is to lump commerce and English literature into one department.

The subjects, art, music, commerce and English literature are as widely disparate as art and music, music and commerce or English literature and art. They are all interconnected because life is interconnected, but in terms of their separate literatures, and the bibliography thereof, and thus collection development, they are very separate indeed. Only very few librarians are so well trained or have enough time in a situation to know anything more than rely on other people's advice as to what is worth placing in the library. And truly competent advice like the scarce volumes for which we compete is all too seldom available, largely because we don't cooperate enough.

I think that it is our common concern in collection development to begin cooperating across types of libraries, as well as within types of libraries. That is to say, university libraries cooperate, to some extent, with each other. I think it is appropriate now for types of special collections to cooperate. The Fine Arts Collection of the Madison Public Library and the Art Library and the Music Library of the University of Wisconsin must cooperate. We must, as it were, form special interest groups. We must cooperate in developing our collection responsibilities, we must decide who, if either, is to collect primarily the crafts and how-to's and who primarily the scholarly works and histories.

We must develop an active, rapid and open exchange of information, expertise, and resources. For wise and efficient collection development we have got to know intimately the collection profiles, resources and responsibilities of our colleagues. The core of my collection development philosophy is the stance that the museum and the library are two halves of the public's memory of the past. Hand in hand with that attitude goes Santayana's maxim that those who do that which was done before are condemned to repeat it. So, too, libraries must be able to ask questions as well as answer them. Collection development at its best is the flawless bibliographic control which makes possible the raison d'être of libraries—public service—present and future.

William Bunce

STAFFING

Money, Experience and Performance are the common concerns in the staffing of Art & Music Libraries, and one is immediately aware that the problems and their solution have remained pretty much the same decade after decade—far too long. At the conclusion of his article on the literature of academic librarianship in the March issue of College and Research Libraries, David Kaiser noted "that there is little that is over truly new in the field. [Cooperation, status, evaluation, concern for service, and virtually all other motivating issues have been around for a long time.] The profession seems often to forget from one generation to the next that it has faced these issues before, and as a result if often attacks them repeatedly in exactly the same way, sometimes even making the same errors over again." This is true here too. For the basic concerns are the same and yet we are most certainly a unique audience never assembled before or again. So in a very real way, everything is the same and yet all is different too.

Let's begin with Money. We've just heard about budgeting, and money is on everybody's mind these days. Funding is most certainly a common concern in the staffing of both Art and Music Libraries and the question of finances 'comes up almost every day in special libraries, college and university libraries and in public libraries. Salaries, acquisition funds, binding and periodical costs are matters of great concern to all of us. When it comes to staffing, adequate money has to be available to maintain the present staff, to continue typing and steno-graphic service, to provide annual leave for staff membership in relevant professional societies, to provide travel funds to attend meetings and conventions, and most important perhaps to increase the money for staff so the new art and music librarians may be added as the need arises.

In tandem with the concern for money is the concern over working conditions which include hours per week, paid vacations, sabbaticals (a topic which is scarcely mentioned these days in the public library sector although there was some movement in that direction in the 1960's), fringe benefits such as personal days, accumulation of unused sick time, leave without pay, the encouragement of continuing education by staff members and so on. The question of union membership is a common concern to many staff members. My experience with unions began with the establishment of an organization to aid the staff and the administration on issues involving salaries, benefits, etc. It has become very apparent that one needs allies to get backing when problems arise. The ultimate effectiveness of the union is still questionable and to my mind it still has to prove its worth. Under working conditions, I want to stress the availability of new equipment and new furniture. If you can't replace worn out equipment or basic pieces of furniture without making a Federal case of it, then working conditions are certainly not ideal, neither for the staff nor the supervision.

Under Experience, I would include life experience, germane experience and educational background which one brings to the position, and this is a matter of mutual concern to the staffing of Art and Music Libraries, for
 avidly searching through illustrations under the heading "beverages--Alcoholic" for pictures of cotton gin made by Eli Whitney.

Well, we all have our blind spots, but can you imagine the consternation of the public inquirer at the other end of the line? Two quick questions: 1) How many foreign languages should we require and 2) which ones are they? Performance is the last of the major staff concerns for both art and music librarians. If well done, this is the most immediate factor which determines satisfaction to the inquirer and the librarian, reputation to the institution, justification for specialization and dignity and worth to the profession. Work assignments shared by both disciplines include: Reference and research; Selection of new materials hand in hand with judicious weeding and binding decisions; Acquisition and handling of periodicals and vertical file items; Concerts (for music) and exhibits (for art); and Cataloging, indexing and classification within the department.

Of great mutual concern is the staffing for cataloging and here again a professional performance is essential. The Art and Music cataloger needs to work hand in glove with the department to establish the classification, subject headings and analyses. A pre-established amount of work needs to be accomplished and each construction stage must be carefully monitored.

Original cataloging should be a routine procedure if the Library of Congress delays its cataloging of specific items. After all, Washington, DC has no monopoly on brains, and if LC phases out its card distribution system, we will have to rely on ever-expanding cataloging of art and music materials. As it is, we get no help at all with slides, prints, posters, and photographs. Speaking of cataloging, this is as good a time as any to express disay over the long extended discussions concerning the problems of processing art catalogs. In Newark, we add between 300 and 500 fully cataloged art catalogues yearly, and I fail to perceive why the handling of this material is such a continuing obsession with art librarians. We do not get together and deliberate the cataloging of sculpture or drawing. Perhaps the solution is to go on an independent road with art catalogues. As specialists, we know what we want from the catalog; establish institutional rules and get on with the task.

When a position opens up, one subconsciously thinks of the ideal art and music librarian and also of the role and duties of a supervisor. The more obvious qualifications of an ideal staff member would include notable subject preparation, proven performance as a librarian or library school student, a real warmth toward people in general, a certain tactfulness, and above all a good common sense. Over the past few years, I have come to add two other qualifications: the first is energy or vitality and the second is an inner self-assurance to cope with the unusual. By vitality, I mean the ability to be on your feet much of the working day if necessary and to put the last 30 minutes of the day to good use rather than just gradually winding down; and by self-assurance, I refer to the need of a personal authority in dealing with the talkative visitor, with the user who comes to the department via the saloon, with the loving couple eating an apple and mecking heavily in a no-eating no-necking area of the building, and also how to end rambling phone conversation firmly but tactfully. These qualities can be partially acquired through experience and motivation and are more necessary in urban situations.

An ideal supervisor should lead the way and know firsthand every operation of the department. The supervisor without question sets the standard and tone of the whole operation. He should be able to suggest additional sources for materials and every now and then come up with examples of outstanding service as a sort of model procedure. The supervisor should expect to handle more difficult inquiries and to be right in there looking after the best interest of the staff and the collections.

Another common complaint is the proliferation of machinery and our obligations to service it. We now operate and explain the services of
carousels, slide projectors, cassette recorders and tapes, phonograph turntables and earphones. Kodak Visualizers, photocopy machines, cassette duplicators, microfiche and microfilm readers, and take orders for work to be done in the photolab. When anything breaks down, it is not the engineer or the manufacturer who takes the brunt of the inconvenience. It is the art and music librarian! Should we all know about computer programs and videotape manipulation and be ready to bring them full force into our departments within the next decade? (funding courtesy of the U.S. Congress, of course) and here we are full circle back to Money.

To conclude, the following comments are made directly to any trustees or directors who are with us. History has shown that the permanent records of various civilizations to survive are the arts. The political art of ancient Egypt are of little concern today, but the glories of the visual arts of the Nile area are still celebrated. The gypsy of the Medici courts is of mild interest, but Renaissance music is still performed and enjoyed by multitudes. Give us the monies and qualified staffs to build collections—we deserve more than our share for our disciplines are the ones which endure. The state of the art of music and art librarianship indicates that public appreciation of the arts has never been greater and despite a staggering recession which has hit us hard, the publishers and music producers are presenting us with an explosion of new materials which is increasing in volume each year. We can scarcely keep up with the offerings of the marketplace.

Our buildings need space for expansion, our budgets need to be increased and our staffs encouraged. The price is high, but the rewards are infinite for the individual, for the institution and for the greater community.

William J. Dane

THE BUDGET

The budget is the comprehensive program of services of a library articulated in terms of financial cost. In order to prepare a budget for art and music in an academic library, we must first determine what they comprise and what services they provide.

Each comprises books, periodicals and microforms plus, depending upon the discipline, such other materials as auction and museum catalogues, slides, photographs, color prints, sculpture, music scores and parts, phonorecords, tapes and cassettes.

Another budget item is the staff. Art and music services require specialized staff and their resources for their implementation. In addition to specialized reference personnel music requires a music cataloguer and art may need a slide librarian. Depending upon the size of the library and the services provided, the support staff will include clerical staff, student aides and audio-visual technicians.

In addition to standard supplies and equipment, art and music need such special materials as record players, tape playback equipment, slide projectors and copiers. Both also require special shelving—art for portfolios and music for phonograph records.

The three components—collection, staff and supplies and equipment—when translated into their financial costs, comprise the budget. These come in a variety of formats. Simplest is the lump sum budget, consisting of a single total figure for all costs. Another is the line item budget, which is a line-by-line listing of all items and services. This form is the most widely used because it is relatively easy to prepare. It does, however, lack flexibility. Still another type of budget is the performance budget, in which a unit of cost is established for each operation. Using systems analysis the unit cost per item is derived and then multiplied by the number of items or activities. This is both detailed and complicated and can be expensive to determine.

The Clapp-Jordan formula, although not intended as a budgeting device, has been so used. Introducing the concept of weighting to user categories, it made it possible to determine the total library budget through the application of a gradual scale of dollars per user category.

Planning Programming Budgeting Systems, another budgeting method, requires a written statement of library objectives, usually for a period of five years, broken down into services and followed by a detailed listing of the human and material resources needed for implementation. This latter portion may take the form of a line budget.

The most recent system, still experimental, was introduced in June 1974 at the Special Libraries and Library Conference in Toronto. It incorporates the concept of the weighted user while utilizing separate formulae for determining the cost for each of five elements into which the budget is broken down.

There are two common ways in which the administration of a college may allocate funds to the library without requesting a budget proposal from that unit. The first is to add or subtract a percentage from the previous year's operating budget. The other is to assign the library an arbitrary percentage of the total budget of the parent institution.

Whatever the approach used, be it through one's own personal selection or one that is imposed by library and college administrators, remember that the budget is the most important element in the financial picture. Every effort should be made to have it support the very special needs of art and music.

Barbara R. Greene

William Bunc is the Director of the Library of the Elvehjem Art Center, University of Wisconsin; William Dane is the Supervisor of the Art and Music Department, Newark Public Library; Barbara R. Greene is the Head of the Music Library, Queens College (CUNY). Wolfgang M. Freitag is the Head Librarian, Fine Arts Library, Fogg Art Museum, Harvard University.

OCLC MUSIC USERS GROUP (cont. from p. 5) have been answered immediately; with others, discussion has produced queries and suggestions for consideration by the MLA Automation Committee and the MARC Development Office.

It has been pointed out that the process which has been occurring internally in LC for the development of the MARC monographic format is happening internally in the open in libraries across the country. With books many of the bugs were worked out before the larger library world even saw the format, while we are all working—sometimes floundering—with a format that has not yet been used by LC. This situation has posed special problems for the Task Force, and for all music format users. Rapid communication of definitions, clarifications, and interpretations is particularly a pressing problem, and the Task Force urges that anyone having questions or suggestions contact one of its members, OCLC, or Garrett Bowles, chairperson of the MLA Automation Committee.

Concerned music users of the OCLC system met late one evening in Nashville, to discuss the need for a Music OCLC Users Group. Those present decided that for communication and maintenance of standards, such an organization should be formed, and a smaller group consisting of Lenore Coral (University of Wisconsin), Karen Hagberg (Eastman), David Knapp (Oberlin), Mary Lou Little (Harvard), and Karl Van Ausdal (SUNY College at Purchase) volunteered to do the planning. They are currently drafting bylaws and developing a mailing list, and will be planning a first official meeting of the organization, possibly next fall. Those who are interested in the activities of the group, which will include a newsletter and informational meetings, may contact Lenore Coral, Mille Music Library, 728 State St., Madison, Wisconsin 53706. Please indicate any program suggestions or a willingness to work in the organization.

Karl Van Ausdal
OCLC Music Task Force
NEWS FROM THE CHAPTERS

MIDWEST

The Midwest Chapter held its annual meeting at the University of Wisconsin, Madison, on Friday and Saturday, October 22nd and 23rd, 1976. The first session, moderated by Don Roberts, Northwestern University, dealt with listening centers in both university and public libraries. Remote-control systems as well as those which allowed the patron to handle records were discussed, including the capabilities and cost of specific lines of equipment, and security problems in the centers.

A panel featured representatives of various special libraries, including the Chicago Symphony Orchestra Library, classical (WRTI-Chicago) and popular (WXRT-Chicago) radio station libraries, the Klemensmacher Bach-Institute at Baldwin-Wallace College, Ohio, and a private record collector's collection. What emerged from this presentation was a wide spectrum of music library organization, based on the special purposes of each collection. A very refreshing and appreciated aspect in both morning and afternoon sessions was a willingness on the part of the panelists to discuss the procedures and equipment that did not work as well as those that were successful.

The Saturday morning session presented different types of music publishers and support services, such as Phonetl Schoon. The Music Index, Research, and_downright magazine. We heard the good news that the Music Index would be almost up-to-date by the end of 1971, that the 1972 cumulative was at the bindery, and that the 1973 cumulative was going along very smoothly. It seems that the Music Index had the same problems and that plagued libraries when system analysts entered the picture: the computer scientists had underestimated the complexity of the operation. This left the Music Index without necessary information which had to be re-coded and re-organized. Happily, the period of adjustment is over, and the Music Index will appear more closely on schedule.

A guided tour of the Mills Music Library's new remote-controlled listening center capped the day's activities. Next year's meeting will be held on October 21st and 22nd, at Northwestern University, Evanston, Illinois.

Marianne Kozlowski
Southern Illinois University
at Edwardsville

ILLINOIS

Illinois Music Libraries held its fall meeting on November 2 at the Chicago Sheraton Hotel. Connie Nisbet (Northwestern University) and Phyllis Anderson (Northbrook Public Library) planned the 10:00-3:00 session around 2 programs: the first on conservation and preservation of library materials, with Conservationist Sherelyn Ogden of Newberry Library as guest speaker; and the second on selection policies of music scores, with Robert Jones, Head Acquisitions Librarian at the University of Illinois Music Library, as guest speaker.

Ms. Ogden gave a fascinating slide presentation focusing on the effects of environmental conditions on the lifespan of book materials. Colorful closeups of mold damage and book worm infestations very effectively brought the message home. Numerous ideas on preventive and corrective measures, such as flourascent light shields, separate reader/stack areas so that cool temperatures and 40-50 percent humidity can be maintained in the latter, non-knife book ends, i.e. the type with curved edges, drop spine boxes for rare items, and proper physical handling (!), were offered.

Bob Jones shared with the group some of his expertise in the area of score selection, including comments about the advantages and the pitfalls of blanket plans--smaller libraries benefiting in general more than larger ones. In his opinion--and going an overview of how libraries select titles for different profiles. He also cited numerous specific selection lists which can assist in developing a new collection or fill in gaps in established ones. His system for organizing and making efficient use of recent publishers' catalogs (always dating them, periodically weeding them until after 5 years when they are put in storage) is an inspiration.

Group members afterward had a spirited discussion on the future possibilities for Illinois Music Libraries, deciding to direct efforts toward a reading workshop to visit Illinois libraries without music specialists and offer presentations on the cataloging, binding, collection development, and reference aspects of music librarianship. The traveling group would consist of a pool of interested librarians who would alternate the responsibility over any given year. While Illinois Music Libraries also decided against formal affiliation with Illinois Library Association, possible sponsorship of the workshop by the Resources and Technical Services Section of Illinois Library Association is being explored.

Connie Nisbet
Northwestern University

PENNSYLVANIA

Our first meeting was in Lancaster, Pennsylvania on September 29, 1974. Those present discussed the libraries they represented formally and informally. Organization of a Chapter was discussed and proposed.

On May 10, 1975, during a luncheon meeting at Carnegie Library of Pittsburgh, the Constitution and By-Laws were approved. Dr. William Welchein, former Executive Secretary of the Music Library Association, spoke of the origins and present of the organization. Ida Reed agreed to serve as Chairperson of the Nominating Committee.

In Philadelphia the following September 25, we toured the Music Department of the Free Library of Philadelphia, including the Fleisher Collection of orchestral music, and the Music Library at Curtis Institute. Via mail ballot, the following officers were elected: Richard M. Duris, Temple University, Chairperson; Carole Franklin, Penn State University, Vice-Chairperson, Chairperson-elect. Donna Snowdon, Carnegie Library of Pittsburgh, Secretary/Treasurer. Committee Chairpersons appointed were: John Fleming, Edinboro State College, Membership; Suzanne Perlongo, Indiana University of Pennsylvania, Nominating; Norris Stephens, University of Pittsburgh, Publications.

Carole Franklin planned the meeting held at Pennsylvania State University on May 2 and 3, 1976. The membership enjoyed the following program: Ann Ekstrom, OCLC, "OCLC and Music: Progress Report"; a panel discussion was stimulated by questions provoked by Russ Schuets, University of Pittsburgh, "Building a Basic Collection on Jazz Recordings"; Harry Perkinson, Pennsylvania State University, "Charles Wakefield Cadman: Penn State's Collection and Research in Progress.

The fifth meeting was November 14 and 15, 1976, at Indiana University, Indiana, Pennsylvania. Also planned by Carole Franklin, et al, the program included: Helmut Alpers, Vice-President, General Bookbinding Company, Chesterton, Ohio, talk and slide presentation, "Commercial Binding"; Ann Viles, Curtis Institute, demonstrated "Do-It-Yourself Binding"; Kathy Fackler, Executive Secretary, Study Center of American Musical Pluralism, Pittsburgh, audio presentation of "Ethnic Record Companies in America"; Frank Zabrosky, Curator, Archives of Industrial Society, University of Pittsburgh, "Oral History Methodology"; Pamela Shaw, University of Pittsburgh, "Problems ofCataloging Hymns."

Our newly elected officers are Carole Franklin, Penn State University, Chairperson; Ida Reed, Carnegie Library of Pittsburgh, Vice-Chairperson/Chairperson-elect; Myrtle Nim, Carnegie-Mellon University, Secretary/Treasurer. We have accepted an invitation to have our next meeting in Philadelphia in the Spring.

Donna Snowdon
Carnegie Library of Pittsburgh
NEW ENGLAND

The Annual Spring Meeting of the New England Chapter will be held on Saturday, April 23, 1977 at Wellesley College, Wellesley, Massachusetts. The program will revolve around the Library's newly formed cassette facility and the Music Department's recently established Musical Instrument Collection. For further information and contact Ma. Dana Janson, Secretary-Treasurer, James F. Adams Library, Rhode Island College, Providence, Rhode Island 02905.

The New England Chapter is also sponsoring a Music Cataloging Workshop on Saturday, May 7, 1977 at Pittsfield Public Library, Pittsfield, Massachusetts. For further information please contact Robert Cunningham, Werner Josten Library, Smith College, Northampton, Massachusetts 01063.

Diane O. Ota
Boston Public Library

SOUTHEAST

The Southeast Chapter of the Music Library Association met at the University of Tennessee in Knoxville on November 5-6, 1976. John Rice Irwin and "friends" opened the program Friday with an evening of music, mountain philosophy, and Appalachian instruments. Saturday's schedule included Joan Hoser's summary of "Materials and sources for traditional music of the Southern Mountains" and a presentation by members of Appalshop based in Whitesburg, Kentucky. Jack Wright and his colleagues presented a sampling of the traditional music being recorded on the June Appal label. The Appalshop representatives also offered a delightful introduction to mountain storytelling traditions. During the afternoon, members joined the Knoxville Old Harp singers in a two-hour sing.

The chapter also sponsored a workshop on music acquisitions and collection operation at the SELA meeting on Friday afternoon. Over 75 librarians from the Southeast attended Jeannette Drone's fine presentation.

At the business meeting, plans were laid to continue cooperative projects for librarians in the region. Officers were elected for the next two years and are:

Jerry Persons, Chairperson (University of Georgia);
Mary Alice Ehas, Secretary-Treasurer (Tampa Public Library);
Katherine Jane Hughes, Member-at-large (Charlotte Public Library); Joy Vee Davis, Member-at-large (Ralph Brown Broughton Library); Pauline Shaw, Past Chairperson (University of Tennessee).

The Southeast Chapter held its Annual meeting October 10-11 at the University of Georgia (Athens). Friday was devoted to a panel discussion of SOLINET and making plans for chapter activities. On Saturday participants saw the Fine Arts-Audio Department and heard a description of sources related to the commercial aspects of music.

"SOLINET, its Progress, Problems, and Projections," moderated by Jerry Persons (University of Georgia), began with a tour of the library's Processing Department. Larry Dixon (University of North Carolina) analyzed procedures and plans for using the network's services at UNC. Kenneth Thomas, Training Coordinator for SOLINET, dealt with questions raised by panel members and participants. Subscribers were encouraged to hold scores until the MARC format for music is available. Also mentioned was the possibility of SOLINET establishing its own processing unit with capabilities independent of OCLC's.

Jeannette Drone (Memphis State University) presented "This Business of Music, Reference Sources." A classified bibliography of material dealing with legal aspects; performance and teaching; composing, writing, and copying; publishing and recording; arts management and sales; as well as radio, television, stage, and film was distributed and discussed. Included were comments on the Memphis State program for those seeking careers in businesses related to the arts.

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, Norris Martin, editor, Music Library, North Texas State University, Denton, Texas 76203. All other correspondence should be addressed to: Business Manager, 343 South Main Street, Room 205, Ann Arbor, Michigan 48104.

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

During the business meeting Jeannette Drone was elected member-at-large to fill Valerie Bunsie's unexpired term. Members voted to assess $5.50 as annual dues and to report news about activities in library journals within the region. Committees were created to study three projects: 1) Jeannette Drone will chair efforts to arrange sessions and workshops for colleagues who deal with music materials as part of more general collections. 2) Dale Hudson (Florida State University) will begin planning an annotated directory of music collections in the chapter. 3) Larry Dixon will explore the possibility of establishing a liaison committee to SOLINET.

Jerry Persons
University of Georgia