

newsletter

MUSIC LIBRARY ASSOCIATION

SEPTEMBER-OCTOBER 1979

NUMBER

38
39

MLA will congregate in San Antonio

The Annual Midwinter Meeting of the Music Library Association will be held at El Tropicana Hotel in San Antonio, Texas from February 26 through March 1, 1980. The Texas Chapter of the Association will be the host of the meeting, with Morris Martin (North Texas State University) serving as Program Chairperson and Vicki Skinner (Austin Public Library) being in charge of local arrangements.

The hotel is located on the beautiful San Antonio River. Almost from its doorstep one can take a water taxi to downtown, or begin a stroll along the Paseo del Rio to the Alamo or to the many intriguing shops located along the walk. Don't forget that while the blizzards may still be blowing up north, Spring will already have found its way to southern Texas.

The program will have a definite Texas flavor, as sessions will deal with music publishing in the state, the German singing societies in Texas, *musica Chicana*, and other items of area interest. It is also hoped that there will be a musical performance in one of the San Antonio missions.

Registration materials for the meeting, a hotel reservation card, and the Preliminary Program will be in the mail around November 15.

Workshop

AACR 2 for music librarians

MLA's Education Committee will sponsor a pre-MLA Conference Workshop on February 26, 1980 called *AACR 2 for Music Librarians*. It will attempt to offer music librarians, both catalogers and non-catalogers alike, the opportunity to

approach AACR2 from the standpoint of its effect on music cataloging within the framework of philosophical and historical foundations. It will also present librarians with substantive information on AACR2, with implications and suggestions for application. Furthermore, the workshop will attempt to deal creatively with conversion, cross-referencing, shelf-listing, and overall, give music librarians information and ideas which can be taken back to library situations to apply and adapt as needed.

While most librarians are being exposed to general AACR2 discussions at home institutions, and both ALA and LC are planning workshops on AACR2 [ALA's took place in Dallas last June and LC will launch a "roadshow" in 1980], it is important for music librarians, many of whom are somewhat isolated from other music specialists, to have the opportunity to attend a workshop geared specifically to music cataloging and aimed at giving music librarians a forum for exchanging information.

Information on this conference will be sent out with the regular San Antonio registration mailing.

Kathy Logan, Chairperson
Education Committee, MLA

Also in this issue . . .

President's Report.....p.2

Copyright Case Resolved.....p.3

Forthcoming Meetings and
Conferences.....p.5

Convention Reports:

ALA.....p.4

IAML.....p.4

House considers tax revision

Two members of the House Ways and Means Committee recently introduced legislation which would reinstate tax deductions for the donation of literary, musical, or artistic compositions or papers to libraries. Members of the library community have been working to reinstate such deductions, which were permissible until tax law revisions eliminated them in 1969.

Donations of manuscripts and collections of papers have dropped off sharply since 1969, for authors prefer to sell their papers or to wait and see whether the law might be changed. Some authors have continued to deposit papers in libraries, but the libraries themselves have been extremely reluctant to catalog donations which might be withdrawn at any time.

Measures supporting the library position have surfaced from time to time during the last ten years, but never with the sponsorship of members of the House Ways and Means Committee, which would handle such legislation. This year, Reps. Abner Mikva (D-Ill) and William Brodhead (D-Mich), Ways and Means Committee members, introduced HR 298, which would reinstate deductions. Another Ways and Means Committee member, Richard Gephardt (D-Mo), has indicated his support. The critical question now is whether the Ways and Means Committee, chaired by Rep. Al Ullman (D-Ore), will act on the bill.

Action may be dependent on the demonstration of interest from the libraries most affected by such legislation. Why not write to your Congressperson on this issue?

Reprinted from the *ARL Newsletter*, no. 96.

the president reports...

Now that fall is in the air again, we are all back from holidays and are engaged in that fascinating and sometimes frenetic activity known as librarianship. It does seem rather fine that we are getting back to a routine after vacations, touring or just plain relaxation. In keeping with the spirit of these early autumn weeks, the MLA Board of Directors will be meeting in Chicago at the end of September to consider plans for the coming year and to review the Association's accomplishments during the past several months.

During July, MLA members were much in evidence at the meetings of IAML, the International Association of Music Libraries, held in Salzburg where the environment was beautiful and the activities were vigorous. Elsewhere you will find reports of the sessions which were held at the Mozarteum.

The 45th Congress of IFLA, the International Federation of Library Associations and Institutions, took place in Copenhagen during the last part of August. MLA's representative, Clara Steuermann, conducted the Music Round Table, at which Forrest Alter and I participated as speakers, and was an able delegate to this worldwide meeting of some 1200 persons. Our immediate past MLA representative, Maria Calderisi, is now a member of the Standing Committee on Bibliography, having been nominated by both MLA and IAML. Don Roberts is an observer on the Standing Committee on Library Schools.

Lest I give the impression that MLA is functioning only abroad, let me assure you that many meaningful activities are being planned right here in the United States for all of us. We can look forward to a fine midwinter national meeting in San Antonio, during

which there will be a most interesting workshop and many sessions which none of us can afford to miss. Watch the *Newsletter* and *Notes* for the progress that you librarians and our Association are making. Please communicate to us your good ideas and suggestions, all of which will be most welcome.

Ruth Watanabe
President

MOUG to meet in Texas

The 3rd annual meeting of the Music OCLC Users Group (MOUG) will take place on Monday, February 25, 1980 in San Antonio, Texas, preceding the week-long MLA conference. Tentatively, the group expects to conduct a tagging workshop and an open forum session; an OCLC staff member will speak and a luncheon is planned for the day's meeting.

All suggestions for topics and speakers will be considered. Write immediately to: Robert L. Cunningham, Josten Library, Smith College, Northampton, MA 01063.

Open forum: an invitation to participate

Norma Jean Lamb, Chairperson of the MLA Open Forum is looking for topics and/or speakers for the February 1980 MLA Conference in San Antonio.

Subjects should be of general interest and are not to require lengthy exposition. Speakers will be limited to about twenty minutes each.

The Open Forum is structured to involve younger members as well as those who have not previously made a national presentation. Potential speakers and persons with suggestions are urged to contact Norma Jean Lamb as soon as possible at the Music Department, Buffalo and Erie County Public Library, Lafayette Square, Buffalo, NY 14203. (716-856-7525, ext. 241)

Reference interest group takes form

An interest group in reference and public service is being formed to become involved with some of the following activities:

- To act as liaison with MLA committees whose areas of interest affect public service and reference, e.g., committees on public libraries, education, cataloging, automation.
- To establish professional standards and guidelines for music reference service.
- To act as a clearinghouse for information on in-house reference publications and special reference services offered by music libraries.
- To serve as a communicator for library developments affecting public service and reference in music.

All MLA members who are interested in participating actively in this group, or who have suggestions and ideas to forward, or who have names of possible members to suggest, are invited to write to Ann Basart, Music Library, 240 Morrison Hall, University of California, Berkeley, CA 94720.

The group plans to hold its first meeting at the San Antonio MLA meeting next February.

Copyright law**Music complaint dropped**

A complaint of infringement of copyright on music performed at Harvard University has been dropped. The complaint, filed against Harvard by Broadcast Music, Inc. (BMI) last spring, was the first court action under the new law, which took effect January 1. It requires colleges and universities to pay a fee for the performance of music in a non-instructional setting.

Terms of the agreement that led BMI to drop its complaint in the U.S. District Court for Massachusetts were not disclosed, but the two sides said Harvard had entered into a licensing agreement retroactive to January 1. In a brief announcement from both sides, Harvard acknowledged that such an agreement is appropriate.

The following column expresses opinions of BMI, a licensing agency, regarding the responsibilities of educational institutions vis-à-vis the new copyright law.

New law recognizes composer--even on campus

The recent action against Harvard University for infringement of music copyright instituted last spring by the largest of the three American licensing organizations, BMI (Broadcast Music, Inc.) has been voluntarily settled. Harvard has entered into a licensing agreement with BMI and acknowledges that such an arrangement is appropriate.

Ignorance persists elsewhere, however, regarding Section 110 of the new Copyright Law which deals with exemptions in the use of music for public performance by educational institutions. Individuals ostensibly connected with some colleges and universities seek to cloud the facts further with a sinister scenario that attributes "corruption" to the Congress, the Congressional staff, and the Copyright Office in writing this section. The charge is made that removal of the "for pro-

fit" exclusion from the present law was "slipped into the bill so quietly that it escaped the attention of those in Washington whose sole purpose it is to keep track of federal laws and regulations as they apply to schools."

Because so long a period of time was involved in the process that eventually produced the new Copyright Law, and a new generation is now addressing itself to the matter, some history should be recounted.

The measure which resulted in the new law was first introduced during the Sixty-ninth Congress on February 4, 1965. It contained the present definition of public performance, eliminating the "not for profit" exemption in the following: "To perform or display a work 'publicly' means: (1) to perform or display it at a place open to the public or at any place where a substantial number of persons outside of a normal circle of a family and its social acquaintances is gathered."

Proposed revision had early approval from American colleges and universities, expressed by representatives of the American Council on Education (ACE), then consisting of 1,113 colleges and universities, and 320 organizations in the field of higher education. Fred S. Siebert, copyright consultant to ACE, testified on August 5, 1965 that he wished to "point out that the American Council on Education is not opposed to these changes in the copyright law, in fact, it is in favor of them." So much for "slipping it past" the ACE.

The House Judiciary Committee reported after a year of hearings that the rights of public performance would no longer be limited by any "for profit" requirement, and that "it found persuasive the arguments that the line between commercial and 'nonprofit' organizations is increasingly difficult to draw, that many 'nonprofit' organizations are highly subsidized and capable of paying royalties, and that the widespread public exploitation of copyrighted works by educational broadcasters and other non-commercial organizations is likely to grow." In addition to these

(Continued on p. 6)

Music librarians and publishers meet

The meeting place for the Music Library Association/ Music Publishers' Association Joint Committee was the Lincoln Center Library, New York City last May 11th. Melva Peterson, Walter Gerboth, Ruth Watanabe and Neil Ratliff represented MLA, while MTA committee members included Carolyn Hunter, Bernard Kalban and Frank L. Moore. Melva Peterson chaired the meeting.

Carolyn Hunter informed the group that the MPA Agency List, now in final revision, has been expanded to include NMPA member firms as well as firms which are not members of either organization. When completed the list will comprise 193 publishers and subsidiaries.

Neil Ratliff and Bernard Kalban will develop guidelines concerning the format of publishers' catalogs, e.g., ordering information, language, etc. Since there is a continuing need for music librarians to receive the latest catalogs, including the newest stock order lists, a suggestion was made that *Notes* would be a good place to offer availability of such catalogs.

The 1979 Paul Revere Awards were announced, and the possibility of winning publications being displayed in music libraries was discussed. A suggestion was made that MLA might embody its editorial criteria in a music publication award or commendation.

MLA committee members indicated that they would happily receive from MPA any legal reports and decisions regarding copyright. In addition, copyright "hotline" telephone numbers will be reproduced in the *MLA Newsletter*.

Carolyn Hunter, speaking for publishers who exhibited at the New Orleans MLA meeting, reported favorably on exhibit areas and hours.

Members of the Joint Committee will report to their organizations any new information concerning postal rates, international standard numbers and licensing for photocopying.

Ruth Watanabe spoke regarding

(Continued on p. 7)

Convention News

Epstein views ALA in Dallas

The American Library Association Conference (Dallas, June 20-29, 1979) proper was preceded by a pre-conference introducing the *Anglo-American Cataloguing Rules*, 2d edition in a training session planned for people who in turn would conduct sessions in their local areas. Some 300 participants were nominated by national, state, and regional associations, state libraries, library schools, and other groups. I met conferees from Alaska and Hawaii and the participants list included names from Egypt and Costa Rica. MLA nominated three: Bob Skinner (Southern Methodist University), Judy Weidow (University of Texas, Austin), and me. In addition, two music specialists were nominated by other groups without our knowledge: Glenn Patton (Illinois Library Association), and Jan Cody (Rutgers University). Kitty Skrobela acted as a resource person, making six in all and twice as many as we had expected.

The first session was devoted to four videotapes developed for training purposes, covering the history of the code, description, choice of access points, and choice of entry. Next, three 1-1/2 hour small group sessions, led by prominent catalogers, discussed specific provisions of the code as illustrated by projected examples. It soon became apparent that some of the examples were capable of more than one interpretation, and that priority among the rules would have to be clarified. Music catalogers will have to become familiar with the entire code, not just the chapter on music, for musical examples are scattered throughout. A larger session followed where attempts were made to answer the questions raised in the small group sessions.

A general assembly on the organ-

ization of workshops and their coordination was held on Saturday. In her closing statement Dorothy Hickey emphasized that the Catalog Code Revision Committee was well aware that many points will have to be clarified, the implications of some will have to be explored more fully, and some rules might have to be reconsidered. This flexible attitude was very welcome. Later I had an opportunity to discuss the collective concerns of the MLA representatives with Ben Tucker, Principal Descriptive Cataloger at the Library of Congress. He was deeply sympathetic about these concerns, and suggested solutions that would be satisfactory if they can be implemented. Mr. Tucker will be one of the speakers at the San Antonio workshop next February.

With the opening of the Conference proper, life became more complicated, as numerous sessions were held simultaneously, and I could not get to all that held interest. One I had to miss was Donna Mendro's program on *Sound advice for libraries offering records or cassettes*, sponsored by the Public Library Association AV Committee. Both Donna and Leon Drolet, chairperson of the committee, told me later that the session was a resounding success, with over 200 people present, many questions, and some requests for membership information. Donna has been invited to be a regular member of the PLA AV Committee, with her first assignment work on guidelines for public service. Congratulations Donna!

Other sessions I attended included a meeting of IFLA association members, the ARCL AV Committee, and the LITA AV Committee, which is attempting to provide some sort of information exchange for the multiplicity of AV committees within ALA. On behalf of MLA, I offered any cooperation that might be helpful. A session on copyright was devoted to planning for the five-year review of the new Copyright Law. Comments and suggestions will be solicited from all kinds of libraries, and any librarian who wishes to participate will have an opportunity to do so. The special problems of music will be considered fully in this review.

There was not much time between sessions to sample the beauties of Dallas, but I was able to visit Bob

Skinner and his staff in the Music Library at Southern Methodist University. I also had the pleasure of chatting with Vicki Skinner, Morris Martin, and Béla Foltin. In discussions with exhibitors, I learned some encouraging news: the Dewey Office assured me that a complete revision of the 780 section of Dewey is at the printer and should be available as a separate pamphlet in the fall; a representative of Lockheed said RILM should be online in August; and, our own *Basic Music Library* was displayed and for sale at the booth of ALA Publishing Services.

Going to Dallas seemed well worthwhile when I was approached on a crowded shuttle bus by a librarian from the Denver public schools, who noticed Music Library Association on my name tag. "Can you suggest a classification system for jazz?" she asked. She gave me her card, and I will write the good news from Dewey, which will provide for jazz, and other kinds of popular music I was told.

Dena J. Epstein
Past President, MLA

IAML convenes: Salzburg

The annual meeting of the International Association of Music Libraries was held from July 1-7 at the Internationale Stiftung Mozarteum in Salzburg, Austria. Approximately 225 music librarians from 26 countries attended, with about 22 coming from the U.S. Predictably and wonderfully full of "Mozart was born, lived, slept here" places, Salzburg also had a "Schubert slept here" house and several concerts each night to choose from, so there was no possibility of forgetting the music and history to which our libraries owe their existence. Salzburg also, unfortunately, outdid its reputation for *Schnur-Regen* (threads of rain) to the point of raining *Bindfäden* (cats and dogs). One more Austrian reputation was magnificently upheld in Salzburg--eating good food, especially sacher torte, beginning with the omnipresent *Mozart Kugeln* we were handed at the opening session and continuing throughout the week at

cafés, restaurants, two sumptuous IAML receptions, and ending at a farewell dinner at the Winkler restaurant on the Mönchsberg, overlooking the city.

The opening session featured talks by Harold Heckmann on *Tonträger als Musikgeschichtliche Quellen* and by Rolf Schuursma on *Eighty years of sound archivism, ten years of IASA*, interspersed by 2-piano duets played by the Duo Mrongovius.

Another unusual general session was held, called *The future of IAML*, which consisted of three parts. First, Heinz Werner, Chairperson of the Project Group on Objectives and Procedures, distributed proposed changes to the By-Laws which will be voted on at the 1980 meeting in Cambridge, a most significant change being the proposed election of Board members by mail ballot. Secondly, Anders Lonn, General Secretary, distributed a summary of answers to a questionnaire sent to Professional Branches and Working Committees. The questionnaire dealt with the branches' and committees' current activities and plans for the next 3-10 years, and pointed up overlapping interests and the need for better coordination between all groups. Thirdly, Richard Andrewes presented a statement drawn up by the Project Group (Planning) with several comments upon the recommendations for the future of IAML. The planning group recommended a nominating committee to insure that Board members represent the widest possible range of interests and experience. (President Barry Brook later announced the formation of such a committee.) Another recommendation called for Professional Branches and Working Committees to be transformed into open forums for the identification and discussion of needs and exchange of information; separate project groups would then be appointed by Council to carry out the proposals generated by the open forums. This proposal generated much discussion, ranging even to a suggestion that professional branches be eliminated. Finally, the financial priorities of IAML were discussed, particularly the high percentage of funds devoted to *Fontes*.

[Judith Kaufman's report to be continued in the next issue]

Calendar

Forthcoming meetings and conferences

- October 13, 1979
"On-line bibliographic data bases for reference in libraries" EDUCOM, Radisson Downtown Hotel, Minneapolis. Contact: Carol Parysz, EDUCOM, P.O.Box 364, Rosedale Rd., Princeton, NJ 08540.
- October 18-21, 1979
College Music Society, Annual Meeting, San Antonio, Texas. Contact: Craig Short, CMS, Regent Box 44, University of Colorado, Boulder, CO 80309.
- November 1-4, 1979
American Musicological Society, Annual Meeting, Biltmore Hotel, New York City. Contact: Alvin H. Johnson, Executive Director, University of Pennsylvania, 201 S. 34th Street, Philadelphia, PA 19104.
- November 13-16, 1979
Library-Management Skill Institute, Office of Management Studies of Association of Research Libraries, Columbia, Md. Contact: OMS, ARL, 1527 New Hampshire Ave., NW, Washington, D.C. 20036. (202-232-8656)
- November 18-20, 1979
National Association of Schools of Music, Annual Meeting, Fairmont Hotel, San Francisco, CA. Contact: Sam Hope, NASM, 11250 Roger Bacon Drive, Reston, VA 22090.
- January 20-26, 1980
American Library Association, Midwinter Meeting, Palmer House, Chicago, IL. Contact: C.J. Hoy, Conference Manager, ALA, 50 East Huron Street, Chicago, IL 60611. (312-944-6780)
- February 14-17, 1980
Association of American Library Schools, Annual Conference, Sheraton Crest Hotel, Austin, Texas. Contact: Janet Phillips, Executive Secretary, AALS, 471 Park Lane, State College, PA 16801.
- February 25-March 1, 1980
Music Library Association, Annual Meeting, San Antonio, Texas. Contact: MLA, 2017 Walnut Street, Philadelphia, PA 19103.
- March 5-8, 1980
American Association for Higher Education, Annual Meeting, Washington Hilton Hotel, Washington, D.C. Contact: Ann Yates, Assistant Executive Director, AAHE, 1 Dupont Circle, Suite 780, Washington, D.C. 20036. (202-293-6440)
- April, 1980
International Conference on Musical Iconography, City University of New York. Contact: Research Center for Musical Iconography, Graduate Center, CUNY, 33 W. 42 St., New York City 10036.
- April 9-12, 1980
Music Educators National Conference, Annual Meeting, Miami, Florida. Contact: James A. Mason, HFACE-442, Brigham Young University, Provo, Utah 84602.
- June 29-July 5, 1980
American Library Association, Annual Conference, New York Colliseum, New York City. Contact: C.J. Hoy, Conference Manager, ALA, 50 E. Huron St., Chicago, IL 60611.

Copyright

Continued from p. 3

trends, the committee reported, "it is worth noting that performances and displays are continuing to supplant markets for printed copies and that in the future a broad 'not for profit' exemption could not only hurt authors but dry up their incentive to write."

From the start the Congress and representatives of American educational institutions, including ACE as well as copyright owners, agreed to fundamental changes in the concept of copyright and the rights of copyright owner. One of those changes made equivalent colleges and universities with the commercial entertainment business when they publicly present copyrighted music. That was done because they *are* equal in a free market environment. Both pay the same fees to performers, for the use of auditoriums and concert halls, the services of cleaning personnel, ushers, sound engineers, stage bands, union labor, electricity and the other ingredients that are part of the presentation. There is no educational discount of any of these parts. The new law requires that the contribution of people who write music be equally recognized. The fees asked on the their behalf by the licensing organizations are not astronomical. The following serves as illustration:

In October 1977, before the new law became effective, Arizona State University presented an evening concert to an audience of 8,500. No payment was made to the writers and publishers of the music used that night. But \$2,373.67 was paid by the school for "T-shirt security," \$1,042.72 was paid for police supervision, \$2,558.27 was paid for union stagehands, and \$1,158.78 for cleanup. Under the new law the three performing rights licensing organizations: ASCAP, BMI and SESAC, would have been paid less for that concert than the \$295.00 spent by the Arizona State University for "drug control".

Many years of empathetic discussion between educators and copyright owners took place in connection with the drafting of the new Copyright Law. The rights of copyright owners and limitations on

those rights were incorporated into the legislation. Both the music-using educational institution and the writer and publisher of music are poorly served after so lengthily a process by ignorance of the law or willful avoidance of the responsibilities placed upon them both.

Russell Sanjek, Vice-President
Public Relations
Broadcast Music, Inc.

For copyright information:



ABINGDON PRESS. Carolyn Hite. 201 Eighth Ave., South, Nashville, TN 37202 (615-749-6421)
ALFRED PUB.CO., Inc. R.V. Salerno. 15335 Morrison St., Sherman Oaks, CA 91403
ANFOR MUSIC. 166 W. 48th St., New York, NY 10036
ARSIS PRESS. Clara Lyle Boone. 1719 Bay St., S.E. Washington, D.C. 20003 (202-544-4817)
C.L. BARNHOUSE CO. Robert Barnhouse. 110 B. Ave. E., Oskaloosa, IA 52577 (515-673-8397)
BECKENHORST PRESS. P.O. Box 14273, Columbus, OH 43214
BELWIN MILLS PUB. CORP. Daniel Gendason. 25 Deshon Dr., Melville, NY 11747 (212-582-5300)
THE BIG THREE MUSIC CORP. Linda Wohl. 729 7th Ave., New York, NY 10019 (212-575-4639)
BOOSEY & HAWKES, Inc. Sylvia Goldstein. 30 W. 57th St., New York, NY 10019 (212-757-3332)
BOURNE CO. Robert Alexander. 1212 Ave. of the Americas, New York, NY 10036 (212-575-1800)
MICHAEL BRENT PUB., Inc. Pam Flanagan. 70 Winding Wood Rd., Port Chester, NY 10573 (914-939-7632)
BRODT MUSIC CO. Ed Belch. Box 9345, Charlotte, NC 28299 (704-332-2177)
ALEXANDER BROUDE, Inc. Robert Bregman. 225 W. 57th St., New York, NY 10019 (212-586-1674)
CANYON PRESS, Inc. Alison Fahrler. P.O. Box 447, Islamorada, FL 33036 (305-664-4704)
CHANTRY MUSIC PRESS, Inc. Frederick M. Otto. 32-24 N. Center St., Springfield, OH 45501 (513-325-9992)
COLUMBIA PICTURES PUBLICATIONS. Paimai Morse. P.O. Box 4340, 16333 N.W. 54th Ave., Hialeah, FL 33014 (305-620-1500)

CONCORDIA MUSIC PUBLISHING HOUSE. Ruth Ann Johnson. 3558 S. Jefferson Ave., St. Louis, MO 63118 (314-664-7000)
EDITIONS SALABERT, Inc. Peter Salomone. 575 Madison Ave., New York, NY 10022 (212-486-9230)
EUROPEAN AMERICAN MUSIC. Carolyn Owlett Hunter. 195 Allwood Rd. Clifton, NJ 07012 (201-777-2680)
CARL FISCHER, Inc. Jim Ahlberg. 62 Cooper Square, New York, NY 10003 (212-777-0900)
MARK FOSTER MUSIC CO. James McKelvy. Box 4012, Champaign, IL 61820 (217-367-9932)
FRANK MUSIC CORP. Lucy Coccia. 119 W. 57th St., New York, NY 10019 (212-975-4886)
GALAXY MUSIC CORP. Robert Mabley. 2121 Broadway, New York, NY 10023 (212-874-2100)
GENERAL MUSIC PUB. CO., Inc. Paul Kapp. Box 267, Hastings-on-Hudson, NY 10709 (914-693-9321)
HANSEN PUBLICATIONS, Inc. Lee Buck. 1860 West Ave., Miami Beach, FLA 33139 (305-673-5167)
JENSON PUBLICATIONS, Inc. Art Jenson. 2880 S. 171st St., New Berlin, WI 53151 (414-784-4620)
JOBETE MUSIC CO., Inc. Phyllis Leatherwood. 6255 Sunset Blvd., Suite 1600, Hollywood, CA 90028 (213-468-3446)
KELTON PUBLICATIONS. Karen Bruderlin. 1343 Amalfi Dr., Pacific Palisades, CA 90272
KENDOR MUSIC, Inc. Art Dedrick. Delevan, NY 14042 (716-492-2623)
NEIL A. KJOS MUSIC CO. Candy Sanchez. 4382 Jutland Dr., San Diego, CA 92117 (714-270-9800)
HAL LEONARD PUB. CORP. Mary Buttman. 8112 Bluemound Rd., Milwaukee, WI 53123 (414-774-3630)
LORENZ INDUSTRIES. Geoffrey R. Lorenz. 501 E. 3rd St., Dayton, OH 45401 (513-228-6118)
LUDWIG MUSIC PUB. CO. Elizabeth Ludwig. 557-67 E. 140th St., Cleveland, OH 44110 (216-851-1150)
MAGNAMUSIC-BATON, Inc. Norman A. Goldberg. 10370 Page Industrial Blvd., St. Louis, MO 63132 (314-427-5660)
MAGNAMUSIC DISTRIBUTORS, Inc. Theodore Mix. Sharon, CT 06069 (203-364-5431)
EDWARD B. MARKS MUSIC CORP. Bernard Kalban. 1790 Broadway, NY 10019 (212-247-7277)
MCAFEE MUSIC CORP. Don McAfee. 300 E. 59th St., Suite 1202, New York, NY 10022 (212-838-8721)
MCA MUSIC. John McKellen. 445 Park Ave., New York, NY 10022 (212-759-7500)

MYKLAS PRESS. Mary E. Clark. P.O. Box 929, Boulder, CO 80302 (303-449-0661)

NOVELLO & CO., Ltd. Frank L. Moore, 145 Palisade St., Dobbs Ferry, NY 10522 (914-693-5445)

OXFORD UNIVERSITY PRESS. Allison Crane. 200 Madison Ave., New York, NY 10016 (212-679-7300)

PEER-SOUTHERN ORGANIZATION. Division of Serious Music. 1470 Broadway, New York, NY 10019 (212-265-3910)

J.W. PEPPER & SON, Inc. Bob Dingley. Valley Forge, PA 19481 (215-666-9600)

C.F. PETERS CORP. Gertrud Mathys. 373 Park Ave. South, New York, NY 10016 (212-686-4147)

PLYMOUTH MUSIC CO., Inc. Bernard Fisher. 17 West 60th St., New York, NY 10023 (212-246-9675)

THEODORE PRESSER CO. Nick Elsier. Presser Place, Bryn Mawr, PA 19010 (215-525-3636)

RUBANK, Inc. Edward Wolske. 16215 N.W. 15th Ave., Miami, FL 33169 (305-625-5323)

E.C. SCHIRMER MUSIC CO. Geoffrey H. Leake. 112 South St., Boston, MA 02111 (617-426-3137)

G. SCHIRMER, Inc. Carl Michaelson. 866 Third Ave., New York, NY 10022 (212-935-8898)

OSCAR SCHMIDT INTERNATIONAL, Inc. Glen R. Peterson. Garden State Rd., Union, NJ 07083 (201-964-1074)

SHAPIRO, BERNSTEIN & CO., Inc. Leon Brettler. 10 E. 53rd St., New York, NY 10022 (212-751-3395)

SHATTINGER/HANSEN PUBLICATIONS. 1860 Broadway, New York, NY 10023

SHAWNEE PRESS, Inc. Steve Kanych. Delaware Water Gap, PA 18327 (717-476-0550)

SOUTHERN MUSIC CO. Arthur Ephross. 1100 Broadway, San Antonio, TX 78215 (512-226-8167)

SUMMY-BIRCHARD CO. Paul Hamill. Box CN 27, Princeton, NJ 08540 (609-896-1411)

VOLKWEIN BROTHERS, Inc. Walter E. Volkwein. 117 Sandusky St., Pittsburgh, PA 15212 (412-322-5100)

WARNER BROS. MUSIC. Walter Evans. 75 Rockefeller Plaza, New York, NY 10019. Al Kohn. 9200 Sunset Blvd., Los Angeles, CA 90069 (213-273-3323)

WINGERT-JONES PUBLICATIONS. Merrill Jones. 2026 Broadway, Kansas City, MO 64141 (816-221-6688)

WORD INCORPORATED. Pat Dunn. P.O. Box 1790, Waco, TX 76703 (817-772-7650)



- ERA. More than 150 education-related organizations have voted not to meet in states that have not ratified the Equal Rights Amendment, the National Organization for Women reports. These organizations include the American Association of University Professors, American Library Association, College Music Society, Music Educators National Conference, National Education Association, National Librarians Association and the Music Library Association.

Congress voted last October to give states that had not yet ratified the amendment 3 more years--to June 30, 1982--to do so.

The 15 states that have not ratified ERA are: Alabama, Arizona, Arkansas, Florida, Georgia, Illinois, Louisiana, Mississippi, Missouri, Nevada, North Carolina, Oklahoma, South Carolina, Utah and Virginia.

- Dorothy Schrader, who served as general counsel of the Copyright Office, Library on Congress, from 1974 to 1976, was again appointed general counsel effective July 16, the Library of Congress has announced. She replaces Jon A. Baumgarten, who left the Copyright Office to enter the private practice of law.

- The Joint Steering Committee for revision of *Anglo-American Cataloguing Rules*, responsible for the second edition of AACR; concluded its work last December. The committee has been reconstituted with its principal item of business being the creation of a concise version of AACR2. In process of being drafted by Michael Gorman, co-editor of AACR2, the version is intended for anyone not requiring the full text of AACR2, who could nonetheless benefit from a concise adaptation of these rules.

- J.W. Pepper & Son, Inc. an educational music retailer, will join European American Music Distributors Corp. in establishing a cooperative venture dedicated to the distribution and dissemination of scholarly and serious music publications. Dean Burtch and Ronald Freed, Presidents of Pepper and European American Music, respectively, have announced that the new organization, to be known as European American Retail Music, Inc., will operate from the J.W. Pepper headquarters in Valley Forge, Pa.

Charles M. Slater will be managing Director at the Valley Forge location effective August 1. For more information contact: Richard E. Thorne, c/o J.W. Pepper & Son, P.O. Box 850, Valley Forge, PA 19482. (215-666-9600)

Midwest Chapter history available

Music Library Association Midwest Chapter: a Brief History, by Betty Olmsted, has been issued by the Midwest Chapter. This pamphlet (16 pages) traces the struggles and growth of the chapter from the middle 1950s to date, including plans, goals, and projects, along with a roster of officers and meetings.

Copies are available for \$2.00 from Connie Nisbet, Secretary-Treasurer, Midwest Chapter, Music Library, Northwestern University, Evanston, IL 60210; make checks payable to the Music Library Association, Midwest Chapter.

Meeting

Continued from p. 3
the "Music Received" column of *Notes*, requesting that publishers always include price. She also noted that material which is listed as "reprint", "revision", or "reprint of out-of-print" will be listed as such.

Carolyn Hunter was elected chairperson for the next meeting. All members are looking forward to many productive sessions.

Jeanette M. Hodelín
European American Music

NEWS

FROM THE CHAPTERS

New York/Ontario

Sibley Library of the Eastman School of Music, Rochester, NY hosted the NY/Ontario Chapter on April 28, 1979.

The program, devised by Program Coordinator Stuart Milligan, focused on the preservation of music materials exclusive of recordings. Speakers were John Mahoney, Microform Coordinator of Sibley Library, on *Care and preservation of library microform collections*; Grant Romer, Conservationist, International Museum of Photography, George Eastman House, Rochester, on *Physical properties of photographic materials: some problems and solutions*; and, Werner Rebsamen, Professor, School of Printing, Rochester Institute of Technology, on *Physical properties of binding*.

Much of the afternoon session was devoted to an intriguing talk by Neil Ratliff, Performing Arts Research Center, New York Public Library on *Bouzoukis, bees and Byzantine chant: in search of music in Greek libraries*. With many amusing anecdotes, Mr. Ratliff reviewed his circuitous trip throughout Greece on behalf of a census of Byzantine manuscripts and their sources.

Norma Jean Lamb

Mountain-Plains

The Mountain-Plains Chapter of MLA held its second Annual Meeting in Albuquerque, New Mexico on May 3-4. Program Chairperson Charlemaud Curtis (University of New Mexico) planned sessions which both introduced us to the musical traditions of New Mexico and brought us up-to-date on the latest developments in music librarianship.

At Thursday's opening session, James Wright (Chapter Vice-Chairperson/Chairperson Elect and UNM's Fine Arts Librarian) presented an overview of the contents of UNM's Archive of Southwestern Music. He demonstrated the tremendous variety of the collection by playing taped selections of Indian, cowboy, and Hispanic music. Charlemaud Curtis, cataloger of the Archive, spoke on the origins of the collection and the system of cataloging she uses. On Thursday afternoon, we heard Michael R. Wolfe (Audio Technician, UNM) speak on new trends in sound recording. Later, Scott Wilkinson and William Wood discussed copyright from the composer's point of view. Wrapping up the afternoon's activities, Hester Miller conducted a tour of the new Albuquerque Public Library.

Friday morning, panelists Arne Arneson (Chapter Chairperson and Music Librarian, Univ. of Colorado at Boulder), Susan Patrick (Music History Professor, UNM), and Douglas R. George (Art History Professor, UNM), presented their philosophies on the teaching and application of bibliographic and refer-

ence tools, launching an interesting discussion among themselves and the audience.

Later Friday morning, Arne Arneson and James Wright conducted a short business meeting at which the challenge of promoting Chapter membership and convention attendance was discussed.

A look at UNM's music cataloging operation concluded the formal sessions. The music cataloging team, under the direction of Virginia Dudley, conducted brief training sessions in searching at OCLC terminals and then made themselves available for questions from the floor. From the cataloging area in Zimmerman Library, we proceeded to the Fine Arts Center for a tour of the Library and the concert halls.

Pamela G. Massey
University of Colorado at Boulder

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, Suzanne T. Perlongo, Editor, Indiana University of Pennsylvania, Music Library, Indiana, Pa. 15705. All other correspondence should be addressed to: Music Library Association, 2017 Walnut Street, Philadelphia, Pa. 19103.

Deadline for submitting copy to the editor for the next NEWSLETTER is tentatively set at October 29.

newsletter

MUSIC LIBRARY ASSOCIATION
2017 WALNUT STREET
PHILADELPHIA, PA 19103

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