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# Newsletter

## Music Library Association

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### Acquisitions Workshop summarized

A one-day workshop on the acquisitions of music materials was presented by the Music Library Association Education Committee on 11 February 1981 at the Sheraton-Park Plaza Hotel (New Haven, Conn.) as a part of the 50th anniversary MLA meeting. Its purpose was to inform music librarians of current sources and practical means for the acquisition of books, scores, and sound recordings and to provide a forum for discussing the problems of collection development, budgeting, and the organization of acquisitions processes within the context of changing technology and economic constraints. Ruth Tucker (Cornell University) planned and chaired this workshop.

After Ruth's opening remarks, Walter Gerboth (Brooklyn College/MLA Past-President) spoke about music acquisitions from a historical perspective. His view began at the time, about a generation ago, when the supplemental volume of *Grove 5* appeared, hope for a new edition was diminished, and a burning issue was how many copies of the set could be afforded with the price nearing \$200. The *New Grove*, with some welcome aspects and some quite the opposite, was then cited as an example of what we have come to since then.

Noting the greater reliance back then on O-P material to build or fill in a basic collection and the general unavailability of source materials, except for libraries with very large pocketbooks, he then sketched an expansionist phase in acquisitions development in which the dollar was strong (especially in Europe), student populations in higher education were booming, and reprinting became rampant and provided instant access to

basic sets and source materials (in facsimile) — as well as to earlier publications that might better have been left amould'ring. Buy a lot; buy abroad; and buy in sets were the acquisitions strategies of that time. More recently, these strategies have had to be reconsidered as the dollar's value has shrunk, in the book market as in the supermarket, and the student population has dwindled. Greater reliance on centralized, computerized library services, and a recent Supreme Court ruling regarding IRS taxation of inventories that could well mean the end of in-stock materials may lead to more radical revisions of acquisitions strategies in the future, he concluded.

A panel discussion called *The External Environment: the Publication and Distribution of Music Books, Scores and Sound Recordings* followed Gerboth's remarks. Linda Walter (Otto Harrassowitz, Wiesbaden, Germany) spoke from a European dealer's point of view; Laurence Vittes (Theodore Front Musical Literature, Beverly Hills, CA) from a U.S. dealer's standpoint; and, Michael Leferts (ABI/Alexander Broude, New York City) from a U.S. agent's perspective. The final morning session concerned collection development. A general model was presented by Hendrik Edelman (Rutgers University); a music-materials model was introduced by Neil Ratliff (University of Maryland).

Afternoon activities were given to small group sessions on various topics:

*Sound recordings.* One of the most successful of the afternoon discussion groups was devoted to sound recordings. The panel consisted of Sherwood Bader (T. Front Musical Literature), Robert J. Dennis (Harvard University), Gerald D. Gibson (Library of Congress), John L. *Continued on page 5*

### MLA searches for new editor for Notes

The Search Committee (Frank C. Campbell, Chair, Lisalotte Andersson, David Hamilton, Harold Samuel) charged with recommending an editor for *Notes*, invites applications or suggestions for a person to become editor beginning in 1982 when William M. McClellan completes his tenure as editor. Information on a candidate should include educational background, professional library experience and other relevant qualifications, especially in editing and/or writing. Address correspondence to Frank C. Campbell, Chair, *Notes* Search Committee, Music Division, Performing Arts Research Center, New York Public Library, 111 Amsterdam Avenue, New York, NY 10023.

### Medieval performance practice conference announced

*Expanding the Horizons for Research into Performance Practice: Music in France at the Close of the Middle Ages* is the title of an international conference sponsored by the Center for Early Music, New York University and scheduled for 2-3 October 1981. Subjects to be covered will include iconography; archival evidence; evidence in the sources and their notation; and stylistic problems. Registration for the conference and a concert is \$10. Contact Professor Stanley Boorman, NYU, Center for Early Music, 268 Waverly Building, New York, NY 10003 (212/598-3431).

# the president reports



*MLA's membership.* In the community of professional library and music organizations, MLA is unusual and perhaps unique in the diversity of its membership. One would expect to find music librarians in our midst, but recent surveys show us that just under half of us are musicians, musicologists, music teachers—users of music libraries and not music librarians at all. At the other end of the spectrum are a goodly number of general librarians with special music affections, backgrounds, and interests, but no defined responsibilities for the music collections, materials, or services themselves. These general categories, of course, all tend to collapse, to the disgust of our statistical senses and to the benefit of our larger cause, thanks to joint appointments and ambiguous assignments. We are also blessed by the urge to versatility best exemplified by Otto Kinkeldey, music librarian one year, music professor the next, university librarian after that. This diversity has to be seen as one of the good fortunes of our organization.

Meanwhile, the mobility of music librarians—the Kinkeldey syndrome—continues to bless us. The number and the level of eminence of our sometime-music-librarians has always been impressive; and a number of recent appointments suggests that the trend is continuing and even accelerating. It is perhaps time for an informal KU-Club at MLA meetings, welcoming those recently Kicked Upstairs into the ulcer wards and tax brackets of the Eylsian pastures. On the present MLA Board, for instance, about half are recent new members of the club. Other members share our committee assignments, write for our publications, support our causes, and come to

our meetings when possible, which pleasantly turns out to be rather often. Moving up within the library, they become friends at court—having learned back in the music library many good lessons on the needs, the dangers, and the procedures for bending policy in the interests of those long-shots to succeed. Above all, they bring to the world of general library-policy decisions an enlightenment based on first-hand experience in how music libraries work, and how a musical component fits variously into the totality of the library. Such administrative awareness of our problems has to be seen as one of our great needs.

Meanwhile, the ecological cycle of the profession continues: old music librarians, elevated to the ability to send their offspring to college, are replaced by new music librarians fresh out of college. One might view this as a splendid technique for avoiding stagnation. In point of fact it no doubt sometimes is—our guiding motto being Healthy Music Libraries through the Peter Principle—although in point of fact our community has always been equally blessed by practitioners (for some reason especially in public libraries) just as energetic and flexible at retirement as they were when starting their work 40 years earlier. Under the circumstances, it is quite understandable that our Association should be characteristically open and non-intimidating. The fierce rhetoric of our committee meetings is evidence of sheer delight, just as the shameful poverty of our salary levels is evidence of fundamental honesty. I can think of no better pitch than this one to use in opening our membership drive.

*Harold J. Diamond, MLA'S new treasurer.* It is a particular pleasure to announce that Harold will be the new Treasurer of MLA. Educated at N.Y.U., Hunter, and Columbia, he is author of *Music Criticism: An Annotated Guide* (1979) and several shorter studies, and presently Music and Fine Arts Librarian and Associate Professor at Herbert H. Lehman College of CUNY. As advertising manager for *Notes* over the past few years, he has been particularly impressive. The MLA books will formally be in his custody as of the Board meeting on June 12–13, although we will be benefiting over the ensuing months from the advisory expertise of Shirley Emanuel. We are deeply grateful

to Shirley, whose diligence, adaptability, and leadership have seen us through a long transitional period.

*Doppelgänger activities.* We were obviously meant for each other; and thus The Other MLA (i.e., the Modern Language Association) will henceforth maintain our membership records through its Consortium for Computer Services. Any prospect for acronymic acrimony can be circumvented by the practice developed within the MLA Board (our board, that is), where Mod-L-A is distinguished from Mus-L-A. We look forward to improved handling of our records through this relationship.

*Presidential mail.* New university postal arrangements call for this to be addressed as follows: 432 David Kinley Hall, Graduate School of Library and Information Science, University of Illinois at Urbana-Champaign, 1407 West Gregory Street, Urbana, Illinois 61801. Those correspondents with less Brucknerian typing propensities will be happy to know that the president's home address—702 West Delaware Avenue, Urbana, Illinois 61801—is just as acceptable.

D. W. Krummel  
President, MLA

## mla Newsletter

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, The Library of Congress, NLS/BPH, Washington, D.C. 20542.

Deadline for submitting copy to the editor for the next issue is September 10, 1981.



## Automation committee meets in New Haven

The open session of the Automation Committee at the Yale meeting, the first since the committee was reorganized, consisted of reports from four of its subcommittees and a panel on online reference.

*MARC Subcommittee.* The primary concern of this subcommittee is the MARC music format, which has now been incorporated into the integrated document *MARC Formats for Bibliographic Data*. Accordingly, the subcommittee's responsibilities are two-fold: to recommend changes which will make the format a more effective instrument for the machine-readable cataloging of music materials and to keep abreast of proposed changes which could affect music users of the format.

A proposed MARC analytic format applicable to all formats is now under consideration. The stumbling block to its implementation is agreement on a linking technique. A subrecord-linking technique providing for full coding of the component part or the containing item was discussed at the LC/MARBI meeting in January, and will be reconsidered in future meetings. The presence of a subrecord is identified by one or more 002 fields, with an additional byte being added to the record directory.

The Library of Congress (LC) is planning to implement the MARC music format for LC's music cataloging in mid-1981. In preparation, the subcommittee was asked to review the format, especially the fixed fields, bibliographic control fields, and the coded fields. The re-

port will be sent to LC by the end of February.

The 048 field (number of instruments or voices) has generated much discussion, but changes to the structure of the codes are not being recommended. It is apparent, however, that additional codes are needed particularly for ethnic music, jazz, popular music, and spoken word recordings. The changes being proposed are: 1. Eliminate the indicator. (This information is more precisely conveyed by the proper use of the subfield codes.) 2. Code the more comprehensive grouping or the predominant instrumentation when more than five iterations are required. (Excessive repetitions of this field are costly in human effort, machine storage, and record length.) 3. Add a code to each category to designate *various* instruments. (A code is needed to designate parts playable by a variety of instruments, e.g., harpsichord, clavichord and piano.)

The subcommittee is recommending the extension of the relator subfield \$4 to the 1XX, 6XX, and 8XX fields, and additional codes are being proposed. The list will be published in the *Music Cataloging Bulletin*.

A bibliographic control field for thematic catalog number is being proposed. It is recommended that the field be constructed like the 028 field: subfield \$a for the number, subfield \$b for the source.

During 1980 the subcommittee consisted of Marie Griffin (Rutgers University) and Charles Simpson (University of Illinois, College Circle), Chairs; Katherine Skrobela, Don Seibert, Beverley Oziewicz, and Richard Smiraglia. Catherine Garland represented LC at New Haven. *Marie Griffin.*

*028 Subcommittee.* This subcommittee was formed to develop guidelines for the use of the 028 MARC field. It is vitally important that data to this field be uniformly input, so that meaningful information may be retrieved.

Indexing requirements for on-line searching are: 1. Both subfields should be indexed as word indexes. Words are defined as one or more alphanumeric characters set off by spaces and punctua-

tion marks. 2. The double hyphen (--) should be used as the delimiter to indicate a range of numbers, and numbers within the range should be searchable.

Printing requirements for the 028 field are: 1. In entering a sound recording, print subfield \$b followed by a colon-space ( : ) before subfield \$a. 2. In entering a plate number, print the constant *Pl.no.:* followed by subfield \$a. Subfield \$b should not be printed. 3. In entering a publisher's number, print the constant *Publisher's no.:* followed by subfield \$a. Subfield \$b should not be printed.

Guidelines for input are: 1. Input name(s) and number(s) as found on the item being cataloged, generally following spacing, punctuation, and capitalization. However, remove punctuation (usually a period or comma) from numbers intended to be read as a unit (e.g., 1,000 becomes 1000). 2. The number consists of the main number plus the alphanumeric prefixes and suffixes which remain constant throughout the item. Alphanumerics indicating sides of a sound recording or page numbers of a score are omitted. 3. Multiple numbers should be input as found on the item being cataloged in accordance with rule 5.7B19. Indexing according to the above guidelines will allow each number to be accessible without multiple iterations of this field. Libraries with files requiring set and disc numbering on separate cards will have to use separate 028 fields in order to print the appropriate added entries. Consequently, the required note will have to appear in the 500 field.

4. Include both the set and disc numbers for multi-disc sets. Input the matrix number of current sound recordings only if there is no issue number. (The matrix number would always be included in archival cataloging.) 5. Include both plate number and publisher's number for scores. 6. Input the label name for sound recordings from the recording being cataloged in accordance with rule AACR 2 6.7B19. Input the publisher's name for scores from the item being cataloged.

Members of this subcommittee are Elisabeth Rebman (Stanford University), Chair; Lois Schultz, Member. *Elisabeth H. Rebman.*

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*Automated Circulation Systems Subcommittee.* During the year, the subcommittee has concerned itself with defining its role and sharing members' descriptions of their own automated systems with one another. The duties the subcommittee expects to perform are: soliciting and collecting reports from libraries concerning aspects of automated circulation systems that are unique to music; sharing the information with other libraries; and, studying and seeking solutions to any common problems that might be identified.

At the present, the subcommittee is prepared to offer advice on *Plessey*, *Dataphase*, and homegrown systems. The subcommittee is eager to hear from libraries having experience with other systems. Members of the subcommittee are Ruth Henderson (City University of New York), Chair; John Ellert, Linda Fidler, and Alison Hall; with this report the new Chair will be Gordon Rowley (Northern Illinois University). Write to him at his home address: 425 Hillcrest Drive, De Kalb, IL 60115. *Ruth Henderson.*

*Networks Subcommittee.* The subcommittee was organized in December 1980, and held its first meeting on February 12, 1981 in New Haven. The following statement of purpose was adopted by the subcommittee: to provide a forum for discussion of concerns common to music librarians affiliated with the various automated networks in North America.

Plans for the future include making the existence of the subcommittee known within MLA and establishing links between the subcommittee and various networks and users groups. The subcommittee is also seeking contact with existing or developing networks not yet represented on the subcommittee. Librarians using networks not yet represented in the subcommittee, or librarians with interests or concerns that they wish to bring to the attention of the subcommittee, are invited to contact one of the members: Ruth Funabiki, WLN user (Washington State University), Chair; Michael Keller, RLIN user (Cornell University); David Knapp, OCLC user (Oberlin Conservatory); Eldo Neufeld, UTLASS user (University of British Columbia). *Ruth Funabiki.*

*Online Reference Subcommittee.* The subcommittee presented a mini-panel at the New Haven meeting. Barry S. Brook (City University of New York) reported on the development by Philips of a laser video disc which can contain great quantities of information in digital form.

The purpose of the subcommittee is to provide information about computer-based reference services, programs, and documentation relating to music. Anyone interested in sharing experiences and information in this field is invited to write to: Ann Basart, Music Library, 240 Morrison Hall, University of California, Berkeley, CA 94720. *Ann Basart.*

Garrett Bowles, Chair  
Automation Committee  
University of California at San Diego

## IAML/US convenes at Yale

*Election results, 1981-1984.* Geraldine Ostrove (New England Conservatory) was elected Chair; Neil Ratliff (University of Maryland), Member-at-Large; Don Roberts (Northwestern University), Secretary-Treasurer.

*Choral Music Pool Catalog.* A catalog that lists choral music parts holdings of 11 symphony orchestras has been compiled by the Milwaukee Symphony Orchestra library.

*Fontes.* The committee to consider the future of the IAML periodical (Clifford Bartlett, Chair; Hermann Wassner, Harold Samuel) reported that *Fontes* may be reduced to 2 issues per year with a newsletter being issued for more timely information.

*IAML-US/MLA Joint Committee on RILM.* Melva Peterson, Chair, thanked the numerous volunteers for their assistance in determining the completeness of RILM. Peterson and Walter Gerboth met with the RILM staff last March 28, 1980 to discuss coverage of dissertations and ethnomusicology. Recent discussion concerned future assistance; additional volunteers were solicited.

*IAML Commission for Music Information Centers.* Margaret Jory, Director, AMC, discussed the activities of the IAML Commission for Music Information Centers. All 23 MIC's are independent organizations which usually receive government support. Music Information Center representatives are not librarians but are administrators, fund-raisers, and enthusiastic supporters of the music of their countries. Some centers' activities deal only with classical music, while others are also concerned with folk music and jazz. They are first and foremost documentation centers for contemporary music that catalog and document the music of their country and gather information on their composers.

The Music Information Centers Commission is concerned with making national and international library communities more aware of the role the MICs play, as well as their importance and contributions. The MIC sessions in Cambridge were open meetings with excellent exchanges with non-MIC IAML delegates. There was a session on the editing and publishing of music that was concerned with the accessibility of contemporary music. New MIC members are France, Denmark, Colombia, and Yugoslavia. It is expected that potential members will be in Budapest as observers.

The plan for Budapest includes efforts to better integrate the MICs with the international IAML community, to have an exhibit of the cataloging procedures of individual MICs, to have a session on the new technology of editing and publishing music, and to meet with the Hungarian Radio and Education groups to discuss matters of mutual interest.

*Washington, D.C. IAML meeting.* Incoming Chair Geraldine Ostrove announced that the 1983 IAML Congress in Washington, D.C. would be the major project for the next several years. The conference will be hosted by the Library of Congress and will probably take place in mid-May. An organizing committee is being formed. Gerald Gibson (LC) described the preliminary efforts under way to accommodate the 1983 Congress. *Don L. Roberts.*

## MLA 50th anniversary report

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Hildreth (New York Public Library), Ivan March (Squires Gate Music), and the moderator Robert Parks (Vassar College). Current conditions in the record industry (list prices and prices to dealers both up, inventories down), collection development policies, and types of sources (catalog, review, and dealers) that need to be used for unconventional material received the greatest emphasis. In keeping with the workshop format, most of the panelists distributed lists of names, addresses, and subscription information. *George R. Hill.*

**Automation.** Marlene Wong (University of California, Davis) was the moderator of the small group session concerned with automation in acquisitions. She opened the discussion with a description of a utopian acquisitions system and then brought the group back down to earth with an overview of the current state of the art in network and commercial acquisitions modules. Christian Boissonnas (Cornell University) described his experiences with in-house systems. He also stressed the importance of good communications between music and acquisitions librarians in order to avoid problems in ordering music materials. Both speakers recommended the two most recent issues of the *Journal of Library Automation*, but cautioned readers to be aware that articles become dated quickly because of the rapid changes in technology. *Vicki Skinner.*

**Dealer Services.** This session was moderated by Kären Nagy (Northwestern University). Charles Slater (European American Retail Music) discussed the operation of blanket order plans for music, stressing the time- and staff-saving advantages of such plans, the speed with which new music is available, and the ability of the dealer to tailor the plan to the customer. Linda Walter (Otto Harrassowitz) reported about the record-keeping function of music dealers, particularly with regard to standing orders. She indicated that at Harrassowitz about 90% of all records are com-

puterized, and can be searched by customer, publisher, dealer, and/or title. Peter Brown (T. Front Musical Literature) described the advertising services provided by dealers to the public: 1. non-exclusive, showing materials from multiple sources; 2. institutional, stressing services; and 3. proprietary, listing house publications and/or exclusive dealer publications. Brown stressed how valuable dealers' and publishers' catalogs can be and encouraged everyone to save them even when out-of-date. David Hounslow (Blackwells Music Shop) and Ronald Broude (Broude Bros. Ltd.) were also present on the panel, but did not make formal presentations. Questions included the economics of providing full bibliographic services, what tools do dealers use to locate music, ways to make publishers more amenable to librarians' needs in producing catalogs, and blanket orders. In response to specific questions, Daniel Blumenthal (Musical Scores Ltd.) stressed that his firm provides music at lower prices precisely because they eliminated all bibliographic services to customers; Ronald Broude remarked on the strengths and weaknesses of these services. *Richard Jones.*

**Antiquarian Materials.** Panelists for this session included Gene Bruck, partner in Wurlitzer-Bruck, a New York City music antiquarian firm, and Martin Silver (University of California, Santa Barbara) and owner of his own out-of-print/antiquarian business. Moderator was Connie Nisbet Field (Northwestern University). Each panelist made brief prepared remarks; both then accepted questions from the floor.

Bruck discussed the difficulty of defining the difference between antiquarian and out-of-print materials. He pointed out that if a book is rare and hard to buy, it is antiquarian, regardless of its age. Bruck feels that an antiquarian dealer has a responsibility to know what his or her customers want and to notify potential customers of what the dealer believes they should know about. Appraisals and pricing of antiquarian materials are personal decisions; the dealer must base his or her prices on existing sale catalog prices for similar items as well as on instinct. He noted that the price a dealer pays for an item is meaningless, since some items might be sold to customers for very little mark-up, while

other items might be re-sold for several times what the dealer paid. Both panelists confessed to having made occasional misjudgments in pricing.

Silver deals especially in items of common need to libraries, particularly recently out-of-print books. He suggested that librarians should collect antiquarian catalogs, both current and non-current, and should sort them to match the needs of the particular library with the predilections of the dealers, e.g., by language of material, areas of musical interest, etc. He noted that his sales rarely exceed 35% of the total items in one of his catalogs, and that it is often worthwhile for librarians to query dealers about items appearing in old catalogs. For example, Silver recently filled 90% of a customer's order from his 1978 catalog.

Bruck and Silver agreed that the worst things a library can do are to advertise for an out-of-print item (thus displaying the fact that it is rare and causing prices to rise for it) and to send the same order to several dealers simultaneously. They discussed the difficulty in finding reputable people in most localities to make appraisals of unique or antiquarian materials which are potential donations to libraries. It is unacceptable to the Internal Revenue Service for a library (except the Library of Congress) to appraise its own materials. They must be completed by a disinterested third party, with the person donating the materials to a library paying for the appraisals.

In outlining possible pitfalls in acquiring these materials, Silver suggested that antiquarian items should be examined carefully immediately after they arrive from the dealer in order to ascertain that they are as described by the dealer. He also warned that certain publications which were never listed in *Books-in-Print*, e.g., British Museum publications, often show up in out-of-print/antiquarian catalogs at inflated prices, when in reality the publications are still available. Conversely, Silver noted that often new reprint copies of out-of-print books are more expensive than second-hand copies of the book itself. In regard to books listed in publishers' clearance and remainder catalogs, Bruck said that remainder books are about to become rare. He encouraged librarians to go ahead

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and buy any such items they see which may be of interest.

The session could be briefly summarized in Bruck's statement that the dealer handling out-of-print/anti-quarian material must know the market—who has the material and who wants it. A reputable dealer will continue to search for an item until it becomes available. *Timothy Robson.*

*Academic and Research Libraries.* The group discussion centered around three basic principles as put forth by moderator Margaret Lospinuso (University of North Carolina, Chapel Hill): 1. One should generally purchase library materials as close to the point of origin as possible; 2. Work closely with dealers, and demand close cooperation in return; 3. Obtain accurate information as to the current publishing scene. It was also noted that the first two principles occasionally may be contradictory, and that they do not apply in every instance.

Further discussion centered on the acquisition of primary source material on microfilm, relations between the music library and the centralized acquisition department, and problems of obtaining music materials from Latin America. The possibility of establishing cooperative programs between libraries was also noted. *Jean Geil.*

*Small College Libraries.* Moderated by Dee Baily of Brooklyn College, the discussion of problems specific to small college libraries covered a wide range of topics. Some of the major issues considered were: budget; organization of staff and division of acquisition responsibilities; dealers; collection development; music faculty/library relationships; interlibrary loan; and the role of acquisitions within the broader context of library responsibilities. Many suggestions and alternative solutions for the difficulties unique to small college music libraries were offered. Hoping to meet on a more regular basis, this discussion certainly emphasized the need for small college librarians to communicate with each other—a great deal of excitement and empathy was generated as common experiences, both good and bad, were shared. *Beth Christensen.*

*Public Libraries.* George Mayer (New York Public Library) led the session at which there was a ready sharing of experiences and helpful information.

Blanket orders were discussed with no consensus on their efficacy. Some felt that too much *junk* is received. Mayer stressed that the key to effective acquisitions is direct and personal contact with dealers, facilitating the tailoring of blanket orders and the overcoming of problems such as inadequate bibliographic information. Mayer also urged everyone to get on every possible mailing list and to take advantage of sale catalogs.

Development of a written acquisitions policy was deemed essential to effective collection building. Review your acquisitions policy periodically.

Mayer suggested allotting from 5 to 10% of one's budget to a different collection aspect each year, e.g., miniature scores. This may result in savings when dealing with the larger publishers such as Eulenburg or Kalmus. He also advocated charging a yearly fee for special services such as the loan of orchestral sets. An annual fee from each local organization using such a service can provide funds for new purchases.

Involving one's staff in the acquisition process prevents a narrow buying perspective and acquaints the entire staff with the new materials. Lastly, Mayer stressed the importance of dealing directly with catalogers and binding staff to work out problems. Such a working relationship can make everyone happier. *Norma Jean Lamb.*

#### Special thanks from the editor

The editor acknowledges the support of the director of the National Library Service, Frank Kurt Cylke, along with Martha Robinson, Head, Publications Section for their help in typesetting this issue. A special thanks is given to Nick Nobbe, who patiently trained the editor in the mysteries of the linotype machine.

**mla** Newsletter

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