Grant Funds Musical Theater Cataloging

The Charles H. Mills Music Library of the University of Wisconsin-Madison has been awarded a grant of $107,952 under Title II-C of the Higher Education Act of 1965: Strengthening Research Libraries Program.

The grant provides funds to catalog the 25,000 pieces of musical theater performance materials known as the Tams-Witmark Collection. The nineteenth- and early twentieth-century American and European imprints will be cataloged using the Archives & Manuscripts Control Formats on the OCLC database, and the data tapes will be made available to the RLIN database.

Acquired by UW-M in 1970 from the New York music rental firm of Tams-Witmark, the collection consists of piano-vocal and full scores, orchestral and choral parts, prompt books, libretti, stage manager guides, and dialogue parts. The repertory covers light and grand opera as well as materials from the popular musical stage. The materials also include presumed autograph manuscripts of Jerome Kern and Julian Edwards.

For more information about the grant or the collection to be cataloged, contact Arne Arneson, Head, Charles H. Mills Music Library, Memorial Library, 728 State Street, Madison, WI 53706.

Nominations Invited For 1985 Publication Awards

MLA’s Publication Awards Committee invites nominations for the 1985 publication awards. One award will be given in each of three categories:

- The best book-length bibliography or research tool in music.
- The best article-length bibliography or article on music librarianship.
- The best review of a book or score in Notes.

Nominations should be addressed to: Diane Parr Walker, Chair, MLA Publication Awards Committee, Music Library, Old Cabell Hall, University of Virginia, Charlottesville, VA 22903-3298. The deadline for nominations is November 15.

Music Library Association
1987 Annual Conference
February 11-14 * Eugene, Oregon

Call for 1988 Program Proposals

Planning for the 1988 MLA meeting in Minneapolis is under way even now. Are there topics you would like to see presented in papers, panels, or workshops? The Program Committee invites MLA members to propose ideas for sessions and speakers.

Send abstracts of individual papers on music bibliography, research, technology, library services, and other topics which may fit into sessions already being developed or possibly stimulate the creation of new ones. Even if you do not wish to speak or organize a session yourself, we encourage you to recommend subjects you think will be of interest to the MLA membership.

Send your proposals, suggestions, and comments to: Gordon Theil, Chair, Program Committee - MLA 1988, Music Library, 1102 Schoenberg Hall, University of California, Los Angeles, CA 90024; tel. (213) 825-4882.
I am pleased to announce the appointment of Sherry L. Vellucci as MLA treasurer, succeeding Karen K. Griffith at the conclusion of the fall board meeting. In addition to her position as director of library and media services at Westminster Choir College, Sherry serves or has served on several faculty committees with budgetary and financial responsibilities. Our thanks to Karen for having done a superb job in what has become one of MLA’s most challenging offices. The treasurer search committee was much impressed with the number and quality of candidates. MLA is clearly fortunate in this respect.

Elizabeth Gamble, music cataloger at Cornell University, has been appointed editor of the Music Cataloging Bulletin. She will succeed Marguerite Iskendarian in the late fall. Marguerite has edited the MCB since 1980, a tenure of remarkable length. Her work merits the association’s and the profession’s deep appreciation.

Margaret Welk Cundiff is the new chair of the Legislation Committee. She follows Bruce D. Wilson, who will continue as a committee member. Proximity to the Washington scene is an important requirement for the chair of this committee, and as a music cataloger at the Library of Congress Margaret is probably as close as a music librarian is likely to get. We are grateful for the work Bruce has done and are fortunate that we will continue to have the benefit of his experience.

The Notes editor search committee, Mary Wallace Davidson, chair, Dena Epstein, and Susan T. Sommer, is well along in its work as I write. I hope to announce an appointment in my next column.

Future meeting dates and sites are for 1988, February 9-15 in Minneapolis. Gordon Theil will chair the program committee and Katharine Holom will chair the local arrangements committee. It is anticipated that a workshop will precede this meeting. In 1989 we will meet on March 12-18 in Cleveland, where arrangements will be carried out by the Cleveland Music Task Force. Several invitations have been received for 1990 and beyond; more specific information for you must await the board’s decisions on which we shall accept. While we have every reason to assume selections of the meeting sites announced are final, they must remain contingent on our ability to conclude satisfactory hotel arrangements.

Improvements in their computer software will shortly enable Academic Services, Inc. to provide an alphabetical sort of our members and subscribers lists. This capability will significantly improve upon the present system, which is limited to sorting by ZIP code. Publication of the next edition of the membership directory, expected by the time of the Eugene meeting, will take advantage of the new software.

Geraldine Ostrove
MLA President

MUSIC LIBRARY ASSOCIATION
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MLA NEWSLETTER
Nancy Bren Nuzzo, Editor

The Newsletter is published four times a year: September-October, November-December, March-April, and May-June, by the Music Library Association, P.O. Box 487, Canton, MA 02021, and is issued to its members free.

The purpose of the Newsletter is to keep the membership of the Association abreast of the events, ideas, and trends related to music librarianship. All pertinent communications and short articles are welcome.

Please type and double-space contributions and include your name and institutional affiliation. Address correspondence to the Editor, MLA Newsletter, Music Library, Baird Hall, State University of New York at Buffalo, Buffalo, NY 14260. The deadline for submitting copy to the editor for the November-December issue is October 24, 1986.

ISSN 0580-289X

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NEWSLETTER DEADLINES FOR 1986/87

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FROM THE EDITOR

The MLA Newsletter would not exist but for the contributions of many MLA members. Sincere thanks to committee and sub-committee chairs, officers, board members, conference reporters, music librarians with new jobs, chapter secretaries and chairs, information exchangers, and others who have contributed to the Newsletter over the years, especially the two just past.

I encourage readers to take seriously the invitation to contribute "pertinent communications and short articles," typed and double-spaced, of course! As you'll read elsewhere in this issue, MLA's Board of Directors has budgeted for expansion of the Newsletter so the membership may be better informed about the workings of the organization — its administration, committees, and so-on — and to foster better communication among and provide an outlet for the work of these many groups that constitute our professional association. The Newsletter will continue to be issued four times per year (two issues in the fall and two in the spring) but expect to see more pages per issue as the coverage of MLA's activities is broadened.

I'm looking forward to hearing from more of you as we work to make this newsletter a true reflection of current activity in our profession.

Nancy Nuzzo  
Editor, MLA Newsletter  
Music Library - Baird Hall  
SUNY at Buffalo  
Buffalo, NY 14216  
(716) 636-2924

PLACEMENT SERVICE NEWS

The Placement Service ended the 1985-86 year with a total of 193 personal and institutional members, the most registrants within recent memory. The job market remained quite strong, and there are as yet no indications that this happy trend will not continue into 1986-87.

There have been some important changes in the operation of the Placement Service. For the first time in many years, dues have been increased, and are now $10.00 per full year for individuals and $15.00 per full year for institutions. Membership runs from September 1st through August 31st and entitles members to 12 issues of the Job List, which is now being issued on a monthly basis. Employers are urged to contact the Placement Officer with copy for the Job List by the last week of the month to insure that the position will appear in the next issue of the Job List.

The MLA Business Office has taken over most of the clerical tasks of the Placement Service. Therefore, all remittances, correspondence about subscriptions to the Job List, and change of address notices should be sent directly to the Canton office rather than to the Placement Officer. Meanwhile, continue to contact the Placement Officer for all non-clerical information regarding the Placement Service.

The basic mission of the Placement Service continues to be "assisting music librarians who seek initial or new employment" and "to inform members of developments in the job market." As always, comments and/or questions from our members are most welcome.

Laura Dankner  
Placement Officer  
Box 8  
Loyola University Music Library  
6363 St. Charles Avenue  
New Orleans, LA 70118  
(504) 865-2367

Report on the 1986-87 MLA Budget

In early June, the Finance Committee prepared and submitted to MLA's Board of Directors a balanced budget for 1986-87 with income anticipated at $183,516 and expenditures anticipated at an equal amount (not including convention income and costs). The board approved this budget with a few but important modifications.

During the preceding two years MLA has rationalized its budget process by using a line item accounting system (cash-based fund accounting). The board has also introduced policies that monitor the budget closely. This has put us in a position to be able to accept restricted gift or grant funds and to budget fairly accurately. Surpluses have been recorded over the past three years leaving the organization in a relatively sound financial condition (annual financial reports are published in Notes). However, the amount of surplus has also decreased substantially during that same period.

We would like to point out several features of the current budget:

1. Anticipated interest income from assets is completely budgeted. This means, of course, that if expenditures actually equal income then the assets of MLA would decrease at the same rate as inflation. Budgeting all interest income will almost certainly lead to a reduction of assets some time in the immediate future. Since interest income from assets is included in our operating expenditures, any reduction in assets will significantly reduce the interest income. The president has appointed an ad hoc Investment Committee which is reviewing current investment practices and will make recommendations for improvement by October 1986. The Finance Committee recognizes that some mechanism will be required to prevent a deterioration of MLA assets. Most probably, some proportion of interest income will have to be retained and not be budgeted for operating expenses. In
order to maintain assets as well as to maintain our current level of activity, a modest increase in dues will probably be considered for 1987 or 1988.

2. The 1986-87 budget has introduced an expansion of some member services. In order to accommodate increased communication within the organization, we have budgeted for an expanded Newsletter. This will allow for ongoing reporting of committee activities as well as the publication of reports, documents, and so forth. The budget also establishes a chapter subsidy allocation for special projects (reported elsewhere in this issue of the Newsletter). We have also provided for an increase in the publication awards. Finally, we have increased our contribution to the US-RILM office which provides an extremely important service to music librarianship at large.

3. In order to increase the visibility of MLA within both the general library and music communities, we have increased support to those who are functioning as MLA representatives to other organizations. This should enable regular and improved communication with these organizations.

4. In recognition of contributions to MLA, we have budgeted for honoraria for special officers and editors of our publications.

5. So that members will not be discouraged from participation in the Board of Directors, we have budgeted meeting expenses including transportation, lodging, and meals for members-at-large, recording secretary, and vice-president/president-elect (to date, the only subsidy given was for transportation, meaning that prospective candidates had to expect several hundreds of dollars of personal expense in order to serve in these capacities on the board).

All of these budget modifications are in response to member suggestions. They represent an attempt to a) enhance MLA’s role in the general library and music communities; b) improve services; and c) encourage member participation.

If there are any questions regarding the budget process or the 1986-87 budget please feel free to contact me or any member of the Finance Committee.

I would like to address one other budgetary matter, namely the inclusion of the convention banquet as part of the registration fee. This practice was adopted last year and will likely occur again this coming year for several reasons. Many MLA members can receive subsidy from their home institutions for registration fees but not for meals; including the banquet in the registration fee obviously benefits those individuals. Historically, nearly all convention registrants also opted to attend the banquets.

Most importantly, MLA convention costs are negotiated with site hotels and the agreements include guaranteed food service (i.e., the banquet) as a significant component. If the banquet, as a secure convention event, were to be abandoned, the registration fee for the convention would likely turn out to be higher than the fee which includes the banquet. This development seems to have affected student attendees most. In order to alleviate this problem, the Board of Directors has approved the establishment of a student registration fee at an amount less than the normal registration fee.

It must also be pointed out that the amount listed on the registration forms for additional banquet seats is not the cost of the banquet itself but an arbitrary fee. That is, the convention cost is not simply the registration fee minus the banquet fee. It very definitely includes the banquet as a scheduled event within the convention program.

This is obviously a very complex matter and questions may be directed to the manager of the forthcoming Eugene, Oregon convention, Richard Jones (University of Wisconsin, Milwaukee).

A. Ralph Papakhian
Fiscal Officer
Bibliographic Control Committee, Subcommittee on MARC Formats

MARC News

MLA Proposals Reviewed by MARBI. Three proposals pertaining to the MARC Music Format were considered in June by MARBI, the ALA RTSD/RASD/LITA committee responsible for maintaining the MARC Formats:

1. Proposal 86-9 adds a code for "Discographies" to Field 008 Bytes 24-27 (Nature of Contents) for Books and Bytes 24 (Nature of Entire Work) and 25-27 (Nature of Contents) for Serials. The proposal was passed unanimously.

2. Proposal 86-14 recommended that subfield $a of Field 028 be made repeatable. A similar proposal had been submitted by MLA in 1982 but was subsequently withdrawn. At the Milwaukee meeting in February 1986, the MLA Subcommittee on MARC Formats (SMF) chose to resubmit the proposal with revisions.

There are several reasons why a repeatable subfield $a would be beneficial: it would reduce the input time for records with multiple publisher's numbers and also shorten the display length for the records. At the MARBI meeting, representatives from OCLC and RLIN agreed that the proposed revision represented the best format for the input and display of Field 028 data, but they argued that a repeatable subfield $a would require costly reprogramming for their indexing and card production modules. MARBI, ever sensitive to the cost implications of its decisions, sided with the utilities, and the proposal was defeated unanimously. LC is currently examining OCLC's input conventions for Field 028 and may recommend that they be adopted for USMARC.

3. Proposal 86-15 attempts to clarify the meaning of "existence of parts" in Field 008 Byte 21 (Existence of Parts). The USMARC music format currently provides no guidance for judging whether parts exist. Interpretations have varied through the years, and the networks have come up with their own similar, yet distinct guidelines. Through this proposal, SMF seeks to standardize and simplify the use of this byte by relating it to the contents of Field 300 (Physical Description). During the course of MARBI's discussion, the general usefulness of the byte came into question, and Walt Crawford (RLG) suggested that it be made obsolete, which, in effect, would remove it from future use. The chair of MARBI suggested that the music cataloging community be given a chance to offer their opinions on whether 008/21 should be made obsolete. Action on this proposal has therefore been postponed until January 1987. Please send your comments to the chair of SMF, Richard Griscom, before December 1986.

Splitting Byte 4 of Field 007 (Kind of Sound). Field 007 Byte 4 (Kind of Sound) for sound recordings currently contains two types of information: the number of channels on a recording (monophonic, stereophonic, quadraphonic, etc.) and the technique used to capture the sound on a recording (acoustic, analog, digital, etc.) Although Byte 4 includes codes for digital sound, the description of the byte indicates that digital codes are to be used only if the recording is "digitally recorded for analog reproduction." Compact discs are presently coded as "Other kind of sound." Earlier this year, SMF submitted a proposal that would provide the necessary coding to accommodate digital technology, while maintaining the established two-part definition of the byte.

After careful consideration, the chief of the LC MARC Standards Office decided MLA should pursue the possibility of splitting the two types of information into two bytes, defined as follows:

007/04 NUMBER OF PLAYBACK CHANNELS
- m Monaural
- q Quadraphonic
- s Stereophonic
- u Unknown number of channels
- z Other

007/13 [new byte] CAPTURE AND STORAGE TECHNIQUE
- a Acoustical capture, direct storage
- b Direct storage, not acoustical
- d Digital storage
- e Analog storage
- u Unknown
- z Other

The addition of a 13th byte to 007 would make the coding much cleaner. Notice also that "direct-to-disc" recordings would now receive their own code.

Possible New MARC Fields Under Review. At the MLA meeting in Milwaukee, the Bibliographic Control Committee (BCC) and SMF discussed the possibility of adding several new fields to the MARC Music Format. Before SMF begins work on these new fields, we would like to have some idea of their anticipated use and how valuable the addition of these fields would be to MARC records. The fields under consideration are:

HRAF (Human Relations Area Files) Classification Code (Field 0XX). This field would contain codes taken from Outline of World Cultures by George P. Murdock, which organizes and classifies the known cultures of the world. The request for this field comes from folk-music archivists, who would use it to provide access to music by culture. Since HRAF codes are applicable to materials other than music, the field would probably be extended across all formats.

Examples:
- 0XX: $a NN17 [for music of the Shawnee Indians]
- 0XX: $a OE6 [for Javanese music]

(continued on page 6)
(continued from page 5)

Hornbostel-Sachs Classification Number (Field 0XX). In 1914, Hornbostel and Sachs devised a comprehensive classification for musical instruments (see Galpin Society Journal 14 [1961]: 3-29). Instruments are divided into four broad categories and broken down into over 300 entries. In a MARC record, Hornbostel and Sachs numbers would be assigned primarily to folk and ethnic instruments, but the classification is equally applicable to all musical instruments.

Examples:
- 0XX:  Sx 242 [tube- or vessel-kazoos]
- 0XX:  Sx 111.242.12 [suspended bells]

Character Representation of Musical Notation (Field 0XX or 7XX). During 1985-86, the BCC Working Group on Machine-Readable Music Notations (chaired by Carolyn Rabson) studied the various methods that exist for transcribing music into formats readable by computers. At the MLA meeting in Milwaukee, the BCC suggested that a preliminary MARC field be drawn up and published in the Newsletter to measure how much interest there may be for including this information in MARC records.

Subfield $a would contain a character representation of music, formulated according to one of the accepted methods, which would be indicated in subfield $2. The two examples are taken from Barlow and Morgenstern’s Dictionary of Musical Themes and Denys Parson’s Directory of Tunes and Musical Themes.

Examples:
- 0XX:  $a CGCEGE $2 Barlow [for Strauss, Ein Heldenleben]
- 0XX:  $a *DUUUU DUUUD $2 Parsons [for Chopin, Mazurka, op. 63/1]

Please address all comments to: Richard Griscom, Northwestern University Music Library, 1935 Sheridan Road, Evanston, IL 60202 (or email: MCI Mail, RGRISCOM; MAILNET, DGB10286%MORTHEWERN)

Richard Griscom  
Chair, MLA Subcommittee  
on MARC Formats

Recordings in the Public Library

Wanted: public music librarians experienced in dealing with recordings and their attendant problems. The open meeting of the Public Library Committee at the 1987 MLA conference will tackle the questions of record acquisition policy, the various available formats, circulation/security problems, etc. If you would like to be involved, please contact the committee chair: Norma Jean Lamb, Music Department, Buffalo and Erie County Public Library, Lafayette Square, Buffalo, NY 14203.

Film Music RT Formed

A Film Music Round Table is being organized. This group would allow librarians interested in film music to meet, exchange information and ideas, and discuss the role of the music library in the film music field. If you are interested, contact Stephen Wright, Music Library, Northern Illinois University, DeKalb, IL 60115.

American Library Association Annual Conference, June 28 - July 3, 1986 
New York, NY

At the American Library Association annual conference a number of programs were held relating to automation and management which will be of interest to music librarians. “New Directions in Subject Access to Nonbook Materials” was a program sponsored by the Resources and Technical Services Division (RTSD) Audiovisual Committee and co-sponsored by a number of other committees in RTSD and the Association of College and Research Libraries (ACRL). It focused on new systems which integrate subject access to nonbook materials, such as the integrated subject headings system for nonprint media used at Hennepin County, Minnesota and new systems for specific media, covering particular art forms such as pictures, photographs and music. MLA member Brad Young discussed the Phoenix 780 Schedule, the recently completed Dewey schedule for music, PRECIS, and the MARC music format, giving historical background, a description and an assessment of potential value for each.

A good part of the program on the Linked Systems Project sponsored by the Library and Information Technology Association (LITA) was concerned with uses of LSP rather than technical descriptions of how it works. A new vendor committee was announced at the session. AVIAC (Automated Vendor Interface Advisory Committee), including Geac, DRA, CLSI and other vendors, formed itself as an ad hoc committee at the ALA midwinter meeting, 1986. It will be working with formal groups involved in LSP, making recommendations concerning transfer
of data of bibliographic, authority, patron and item records, electronic mail, statistics, etc.

“New Systems, New Skills — How Automation is Changing Middle Management” was sponsored by the Library Administration and Management Association (LAMA) Systems and Services Section, Management Practices Committee and co-sponsored by the LAMA Middle Management Discussion Group. Two important responsibilities of middle management relative to automation were identified: 1) the need to focus on staff training, and 2) the need to deal with the stresses brought on by the system such as down time, job security, equipment safety, and lack of autonomy. Of the many issues described relating to the quality of work life and facing middle managers, two were identified as key: managerial control and involvement in decision-making. People need to feel a sense of ownership and commitment and then will want to make new ideas work. This means involvement rather than simply a flow of information downward.

Rosabeth Moss Kanter, author of The Change Masters: Innovation and Entrepreneurship in the American Corporation and soon to be on the faculty of the Harvard Business School after 8 years on the faculty of the Yale School of Management, gave an inspiring talk on innovation and management of change as part of the 1986 President’s Program. She talked about the skills of the change masters: 1) turning into the environment - being sensitive to the nuances about new things; 2) creativity; 3) ability to articulate and communicate a clear vision; 4) coalition building - selling the idea to the right set of supporters (first by dropping seeds to individuals); 5) ability to create a working team of participants willing to implement the idea - giving people enough autonomy to carry it out and thereby making them feel in control; 6) perseverance and persistance; and 7) making everyone a hero — share credit and recognition.

Richard Slapsys of the Queens Borough Public Library attended a number of sessions which he thought would be of interest to music librarians in public libraries. At the ACRL Art Section session “We’re Catching Up: Databases for the Arts,” he reports that Terence Ford “explained the mechanics and technology of RILM in detail and discussed how to make the best use of it in research. Along with Mr. Ford, Linda Sachs talked about the Arts and Humanities Citation Index which can be very useful in finding music citations in non-music periodicals. She discussed in detail, with slides, how to use the index. This index is quite useful as an extra source for research and would be useful in large public libraries.” In addition, Richard Slapsys reports: “Other meetings tied the fine arts with libraries in general. Some of the ideas and problems discussed could easily be related to research and scholarship in music. The ACRL Rare Books and Manuscripts Section presented a fascinating talk utilizing rare materials in the arts. Robert Kaufman from the Metropolitan Museum of Art discussed the problems of citing accurate information in rare materials, specifically related to the costume and design collection of the museum. The title of his talk, ‘What the Material Tells and How It Can Lie’ made a lot of sense. Scholars and artists of the past may have taken liberties and altered information to suit their own particular needs at the time. Thus such writings as personal recollections of contemporaries and even creative endeavors of individual artists may not accurately reflect what was really happening. The past. Parmenia Migel Ekstrom, dance historian and collector, spoke on how historic dance books preserve dance of the past and influence the development of new dance forms. She is a private collector and has opened up her unique collection to scholars and post-graduate students in an effort to stimulate research, a rather noble gesture that other private collectors may want to pursue.”

During the conference, I made follow-up contacts with both the Public Library Association (PLA) AV Committee and the ACRL AV Committee. A contact name was give to the PLA AV Committee toward a possible program jointly sponsored with MLA. The ACRL AV Committee chair noted the name and address of the MLA president so that a formal request for a liaison to the committee could be made.

Brenda Chasen Goldman
MLA Representative to ALA
Northern California

The spring 1986 meeting of the Northern California Chapter was held on April 18 at the Ira F. Brilliant Center for Beethoven Studies located in the Wahlquist Library of San Jose State University. Members and guests were greeted by Barbara Jeskalian who helped in the planning and handled all the arrangements.

At the morning session Dr. William Meredith, director of the center, welcomed the chapter and gave a very thorough presentation about the center, covering its origin, growth and development, administration, present and future activities, and goals, as well as the practical concern of finances.

After lunch, Barbara Jeskalian introduced the first speaker, Dr. Arlene Okerlund, Dean of the School of Humanities and Arts. Dr. Okerlund had played a very active part in the acquisition of the gift from Mr. and Mrs. Ira F. Brilliant of Phoenix, Arizona. She delighted her audience with her enthusiastic account of how it all came about and how an idea grew to become what is now “...the only study and research center in America devoted to his [Beethoven’s] life, works and ideas.”

Dr. Meredith followed with the topic “The Urtext Myth: Finding the Right Notes.” Referring us to illustrations of the theme from Beethoven’s Piano Sonata op. 109, he retraced every step of his research, from the composer’s sketch to the first edition, arriving at an impressive list of variants that would alter a performance. “The Urtext myth” could hardly survive.

During a brief intermission we had a chance to browse through the collection and admire the beautiful replica of a J.L. Duleken fortepiano built by Paul and Janine Poletti of Oakdale, California.

At the business meeting, Jean Lyle (University of the Pacific) summarized the results of a questionnaire sent out to libraries throughout California and Nevada to determine the desirability of a workshop for the generalist with responsibilities for music. On the basis
of the good response to the questionnaire the chapter decided to go ahead with the planning for a spring 1987 workshop. Chair Mimi Tashiro announced that the Southern California Chapter had expressed no interest in co-sponsoring the workshop. The committee that compiled the questionnaire agreed to stay on as a steering committee.

Mark Roosa (U.C. Berkeley) reported on the Duckles bibliography and made available to the members a copy of the first draft. He and Patricia Elliott began working on it as part of a course in music librarianship taught by Mary Kay Duggan. Mark mentioned that Ed Colby had been approached to write an introduction and that more sources were to be checked before the bibliography is completed. A motion was passed to submit the bibliography to *Notes* for publication, but to reserve the chapter's right to publish it in the future.

The membership applauded the election of new vice-chair/chair elect Jean Lyle and gave outgoing chair Mimi Tashiro a big hand in appreciation for her excellent leadership.

Denise Kissack
California State University,
Hayward

Pacific Northwest

The Pacific Northwest Chapter held its annual meeting in Eugene, Oregon on May 2-3, 1986. Local arrangements were made by Leslie Greer and Christine Olson.

The first session on Friday afternoon was a panel discussion on collection development involving John Gibbs (University of Washington), Marian Ritter (Western Washington University), and Leslie Greer (University of Oregon). The three compared their institutions in terms of their acquisition budgets, routines for selection of materials, who is involved in the decision-making process, the use of approval plans, and potential for cooperative purchasing. The second session, an informative discussion of compact discs, was led by John Gibbs and Leslie Greer. John began by showing the uninitiated a disc and describing how it is produced, how it is played back, how it is packaged, and how it could be damaged. Leslie then educated the group on considerations in the purchase of a player, several of which had been assembled for viewing at the meeting.

On Saturday morning, Dr. Peter Bergquist of the School of Music entertained us with tales of his sabbatical experiences in the Bayerische Staatsbibliothek, Munich, where he recently spent time working on a transcription of Lasso’s Penetential Psalms. Highlights of the business meeting which followed include a review of the now successfully-completed Directory project, an invitation from Vancouver to host our 1987 spring meeting, and the formation of a committee to study the feasibility of undertaking a project to annotate Heye with regional holdings information.

After lunch, the group reconvened at the Hult Center for the Performing Arts for a tour of the complex, then moved next door to the Hilton for an overview of the convention facilities that will serve as the site of the 1987 annual MLA meeting. The final session of the afternoon was a progress report on plans-to-date for that conference, led by Leslie Greer and Christine Olson, co-chairpersons of the Local Arrangements Committee, and some discussion on how chapter members could be involved.

Christine Olson
University of Oregon

Chesapeake

On Friday and Saturday, May 2-3, 1986, the Chesapeake Chapter met jointly with the Washington Metropolitan Area Chapter of the Association for Recorded Sound Collections at College Park, Maryland. Our hosts at the University of Maryland were Neil Ratliff, Head of the Music Library; Bruce Wilson, Curator of Special Collections in Music; and Morgan Cundiff, Piano Archives Librarian.

The session began on Friday evening with a reception opening a fine exhibition in sight and sound from the American Bandmasters Association Research Collection. The reception honored the recent gift to the University of Maryland of the Frank McGrann/Franklin and Marshall College Collection of historic band recordings and photographs.

On Saturday morning, after a welcome from Neil Ratliff, the program began with a status report on the Association of Audio Archives/NEH-funded study of archival audio preservation. Elwood McKee, the project director, along with Gerald Gibson (Library of Congress) and Morgan Cundiff, reported that the 18-month, $80,000 project aims to set standards for preservation, use, and conservation, survey sound archives, compile lists of training opportunities in audio technology, establish terminology, and publish the results of their studies. In addition, they will set up a consortium of institutions for cooperative acquisitions, shared development and research, and shared storage facilities.

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Southern California

EMI-America Production Studio in Hollywood was the site of the chapter’s spring program which focused on the services provided by EMI, the home of the Capitol Record Library. Ole Georg, National Director of Music Production, gave us an in-depth report on the business of creating educational, scientific, medical, commercial, and the ever-present film industry musical segments. Creators of the term “production music,” EMI’s more infamous projects include the motion pictures Rambo and Sweet Dreams, television shows like Hunter and Stingray, HBO productions, environmental music for all of the Disney amusement parks, and the inevitable Muzak. Very succinctly, a film company could do the music for their film by hiring composer, arrangers and musicians, or have EMI do all of the work.

One of the most relevant but mind-boggling topics Mr. Georg discussed was copyright. One of the many functions of EMI is to insure that their customers are protected from any copyright infringements. Composing original music is one function of EMI, but the amount of legal research necessary in using just the right segment of a Mozart symphony or a short amount of Michael Jackson’s “Billie Jean” is unbelievable. Mr. Georg claimed that what he described to us was just the tip of the iceberg. EMI works very closely with BMI and ASCAP in order to assure copyright compliance. Mr. Georg encourages film students to monitor their use of copyrighted material so they will be familiar with the way “the real world” of film production works. He stressed that we can assist our patrons by encouraging them to use music legitimately to avoid possible legal hassles.

After lunch, we reconvened at EMI for a brief tour of their studios. They have staff composers and musicians that work on assigned productions and on a package library of stock production music for any given mood or action. It is possible to lease this library of music for an annual fee (varying between $100 and $400 plus needle-drop charges). If your library or film department is interested in more information on this offer, write to Capitol Production Music, Capitol Records, Inc., 1750 North Vine Street, Hollywood, CA 90023.

Dale Redfield
Simi Valley Library

Mountain-Plains

The round, wedding-cake like Music Building on the Arizona State University campus in Tempe was the site of the annual meeting of the Mountain-Plains chapter on May 29-30, 1986. Twenty-eight music librarians from as far away as Kansas and Montana took advantage of low airfares to gather there for two days of lectures, workshops, and discussions.

The first day was devoted to lectures and panel discussions. After welcomes from Donald Riggs, University Librarian, Arlys McDonald, Music Librarian at ASU, and Dorman Smith, chapter chair, papers were presented on Sousa’s music at the University of Kansas (Ellen Johnson), the Polley Music Library’s microcomputer sheet music index (Carolyn Dow), and music in the early American theater (Karl Kroeger). There was also a panel discussion on evaluating music library collections with Jim Wright, Carol Neighbor, and David Day as participants.

After a tour of the Arizona State University Music Library, Warren Hoffer, tenor, and Mary Pendleton, piano, presented a delightfully humorous recital of favorite songs from yesteryear, eminently forgettable gems from “ye olde dusty collections” found in most every library.

Day two was devoted to a workshop presented by Ruth Tucker, Head of Technical Processes in the Music

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• Folk Sources By Mail. The Archive of Folk Culture, American Folklife Center, has issued a new reference aid, Mail Order Dealers of Folk Music, Ethnomusicology, and Folklore Books in North America, compiled by Stephanie A. Hall. Copies, and a complete list of the Archive's publications, are available at no charge from the Archive of Folk Culture, Library of Congress, Washington, DC 20540.

• Folklife Sourcebook. The American Folklife Center recently published Folklife Sourcebook: A Directory of Folklife Resources in the United States and Canada, by Peter T. Bartis and Barbara C. Fertig. The first directory of its kind, the publication describes the full range of folklife activities from the national to the local level, listing Federal agencies, state or provincial programs on folk culture, folklore societies and other organizations, archives, serial publications, record companies, higher education programs, and related resource publications.

The 152-page resource directory brings together and expands lists that the Library's Archive of Folk Culture has issued separately for many years. It may be purchased for $10.00 (plus $2.00 postage) from the Information Office, Box A, Library of Congress, Washington, DC 20540. This publication celebrates the tenth anniversary of the American Folklife Center at the Library of Congress and commemorates the centennial of the American Folklife Society.

• Standard for Library Binding. The new Library Binding Institute Standard for Library Binding, 8th edition, is now available. The Standard was created with the combined efforts of library binders, librarians, suppliers, and others, and covers such topics as methods of leaf attachment, mending procedures, and collation policy. The Standard is available for $5.00 from Library Binding Institute, 150 Allens Creek Road, Rochester, NY 14618.

• Good News. Theodore Front Musical Literature, Inc., has announced a significant price reduction on most European publications which they import directly. New prices will be between ten and twenty-five percent below previous prices.

• Bravo! Kurtz Myers was one of eight American librarians honored this summer by the Alumni Society and the School of Library Science of the University of Michigan. The Alumni Recognition Award was presented to Mr. Myers on July 1, 1986 at ALA in New York City, in celebration of his lifelong professional accomplishments. Mr. Myers was awarded an MLA citation for meritorious service to the profession in 1970.

• New Audio Installation. The Renner Family Audio Learning Center at Memorial Library, University of Notre Dame replaced its antiquated and worn-out equipment late last year. The new installation features custom-built cabinetry to house the equipment. Listeners do not handle the materials they listen to, but a dozen of the listening carrels have cassettes that allow students to record and re-play their assignments. The cassettes cannot be removed, thereby avoiding copyright problems. More information, and a series of color pictures documenting the entire remodelling procedure, are available from Mrs. Kay Davies, Supervisor, Renner Family Audio Learning Center, Memorial Library, University of Notre Dame, Notre Dame, IN 46556.

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NEW FACES / NEW JOBS

Dan O. Clark, Music Librarian, James Madison University.

William Coscarelli, Music Librarian, University of Georgia.

Deborah G. Davis, Head Librarian, Mannes College of Music.

Rosemary Delvecchio, Humanities Librarian, Skidmore College.

Hikmet Doğu, Reference Librarian, Fine Arts, University of Utah.

Jeanette M. Drone, Post-Doctoral Fellow, Office of Research, OCLC.

Patricia Elliott, Curator (half-time), Ira F. Brilliant Center for Beethoven Studies, San Jose State University.

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Library of the University of California, Berkeley. Her presentation focused on problems in descriptive cataloging of music materials, especially sound recordings.

After a brief lunch break, the chapter business meeting was held at which Karl Kroeger took over the chairman's gavel for two years. Carolyn Dow became vice-chair/chair-elect, and Ellen Johnson was elected member-at-large of the executive committee. The chapter accepted an invitation from the University of Kansas at Lawrence to host the 1987 meeting.

Karl Kroeger
University of Colorado, Boulder

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NEW FACES / NEW JOBS

(continued from page 11)

Barbara Erickson, Fine Arts Reference Librarian, Southern Oregon State College.

James Farrington, Music Librarian, Wesleyan University.

Linda Hartig, Music Librarian, University of Wisconsin, Milwaukee.

Anthony Hess, Art and Music Librarian, Colby College.

Neil Hughes, Music Cataloger, University of Georgia.

Dean Jensen, Librarian, Vandercook College of Music.

Karen Dean Little, Assistant Music Librarian, University of Virginia.

Mark McKone, Reference/Catalog Librarian, Greensboro College.

James Medvitz, Librarian, San Diego Symphony Orchestra.

Kären Nagy, Head Librarian and Bibliographer of the Music Library, Stanford University Libraries.

Honora Raphael, Music Librarian, Brooklyn College (substitute position).

Mary E. Russell, Assistant Catalog/Reference Librarian, Archives of Traditional Music, Indiana University.

John Shepard, Head, Rare Books and Manuscripts, Music Division, The New York Public Library.

Laura M. Snyder, Catalog Librarian, Oberlin College Conservatory Library (one-year grant position).

Matthew W. Wise, Music Cataloger, American Music Center (one-year position).

Ruth Wise, Performing Arts Coordinator, Fitchburg Public Library.

James Bradford Young, Music Technical Services Librarian, University of Pennsylvania, Philadelphia.