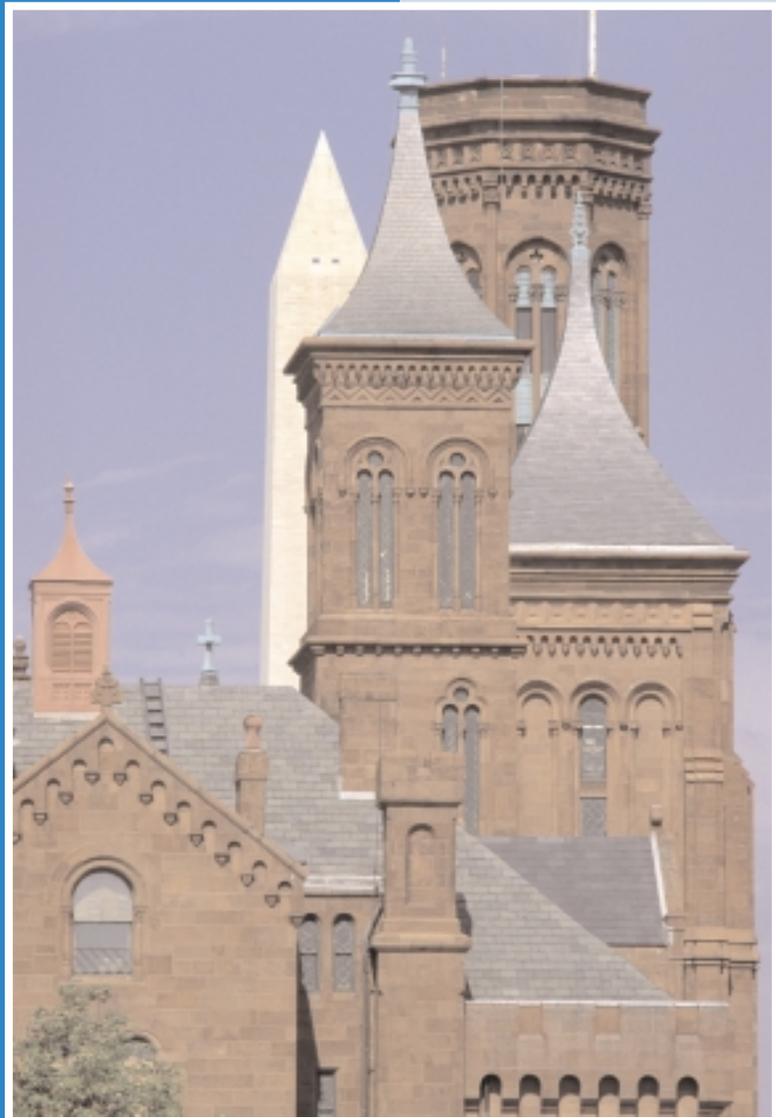


MILA

N E W S L E T T E R

Final Reports from Washington D.C.



Washington, D.C. Convention and Tourism Corporation (WCTC)

President's Report

Laura Dankner, MLA President



Paying Your Dues. A phrase fraught with meaning, as in: "I've worked hard for this" or "I deserve this" or "I want to support the professional organization which works hard for me and which deserves my support." Yes, dear friends, it's that time of the year. By this time all of our current members, in all categories, have received renewal forms for MLA's 2004–2005 membership year.

I hope that all of you reading this column will consider either renewing or joining MLA, a venerable organization that will shortly be celebrating its 75th anniversary. Membership offers incredible benefits. Of course, kudos to all who have already renewed. You are our lifeblood.

Many of you include donations to MLA's funds at the time that you renew your memberships, or upgrade to the sustaining membership level. Thank you so much for your generosity! I'd also like to remind you of the many benefits of planned giving—either by mentioning MLA in your will or perhaps making MLA a beneficiary of an annuity or retirement plan. This can be a wonderful

way of supporting MLA, especially for those who may not be in a position at the present time to make a donation. Questions? Look at the section "Giving to MLA" on our web site or contact either Allie Goudy, chair of our Development Committee, or myself for further details. On a personal note: I found that naming MLA as a beneficiary of a retirement account was incredibly easy, involving only securing a form and filling in a name. So in case you are interested in this type of gift but unsure of how to proceed, let me assure you it's generally not at all cumbersome.

At the time this issue is published, the Board will be hard at work in Middleton, WI, headquarters of our business office, A-R Editions, at our spring Board meeting. We'll be setting next years' budget, considering the many reports submitted by our special officers, editors, committee chairs and others, and discussing upcoming meeting sites and programs. Generally just doing our jobs, working for you—our membership—as is our great privilege. You have paid your dues and now we, the Board, will make sure that you've gotten your money's worth.

Calendar

24–30 June 2004

ALA Annual Conference
Orlando, Florida

8–13 August 2004

IAML-IASA Joint Congress
Oslo, Norway

16 August 2004

Submissions Due
MLA Newsletter No. 138

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MLA NEWSLETTER
Stephen Mantz, Editor

The *Newsletter* is published four times a year: September–October, November–December, March–April, and May–June, by the Music Library Association, c/o A-R Editions, Inc.; 8551 Research Way, Suite 180; Middleton, WI 53562, and is issued to its members free of charge.

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

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The deadline for submitting copy to the editor for issue number 138 (September–October 2004) is August 16, 2004. Submissions in Microsoft Word sent via email attachment are preferred, but paper copy (double spaced) via USPS accompanied by 3.5" disk is acceptable.

Plenary Session II Librarians Lobbying Capitol Hill

Anne Harlow,
Temple University

Valentine's Day morning, Gordon Theil led MLA's second plenary, a stimulating session on legislative issues of concern and sharpening MLA's lobbying skills. Gordon remarked how similar the purpose of the copyright law, "to promote the progress of science and the useful arts," is to the mission and values of music librarians. To be true to this mission, MLA monitors laws, maintains the "Copyright for Music Librarians" web site, and the Legislation Committee informs membership of important upcoming votes in Congress. Music librarians must become effective lobbyists in order to ensure the "progress of the useful arts" by supporting legislation that enhances and encourages access and preservation of music materials. Addressing the group to introduce effective ways of influencing legislation and to speak about important issues were three distinguished panelists, all lobbyists in Washington.

Patrice McDermott, Deputy Director of the Office of Public Relations, ALA Washington, focused her presentation on the USA PATRIOT Act. The purpose of this act is to "unite and strengthen America by providing appropriate tools required to intercept and obstruct terrorism." Written and passed in an environment of intense emotional turmoil for our country, now a calm and reasoned approach must prevail while reviewing this far-reaching law. The "Electronic Tap and Trace" provision of the Patriot Act is of particular concern to libraries. Previously, any pen/tap orders had to be authorized; however, the new law permits any "dialing, addressing, or signaling in-

formation not including content" to be obtained freely without any authorization. The law is unclear about whether or not an investigating agency can track the online behavior of library patrons without authorization. Libraries must consider whether electronic content can be excluded, and how to do so.

Another provision of concern is the National Security Letters Administrative Subpoena—Section 505. This provision requires the production of "transactional records" of wire or electronic communications, such as e-mails and/or internet usage with no oversight. In addition, a gag order is attached to this law forbidding any one aware of such an investigation to speak about it. Under the new law the FISA court can issue an international terrorism or clandestine intelligence investigation for seizure of any records, including library records. The interpretation of the law is that "any tangible thing" can be seized, including computers and hard drives.

ALA's goals are to support national security while keeping civil liberties and privacy intact. Librarians are being encouraged to take appropriate actions. To start, consult with legal counsel and the local FBI and make sure that they understand the law and the rights of individuals. Library policies should be reviewed in light of the current situation. Library staff needs to be trained to follow institutional policies and to be made aware that a written court order is required for information to be given to an investigator. If such an investigation should occur, all costs incurred in retrieving informa-

tion that is requested should be documented.

Numerous legislative initiatives are now in the House and Senate. The need for oversight and accountability of investigators and law enforcement officials is paramount. For more information see <http://www.bordc.org>, the website of the Bill of Rights Defense Committee. Under these circumstances librarians must stay informed and continue the discussion concerning issues of patron privacy and civil rights. A balance must be found between the need to fight terrorism and the constitutional and practical concern for a free and open society.

Mary Alice Baish, who is with the American Association of Law Libraries, presented "Librarians Lobbying IP on Capitol Hill, in State Capitols and Yes, Even Internationally." Recent legislative successes, disappointments, current crises, and upcoming legislation were discussed. Successes were the

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Librarians must stay informed and continue the discussion concerning issues of patron privacy and civil rights

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On the Cover. The towers of the Smithsonian Castle.

Plenary Session II

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TEACH Act and the Uniform Computer Information Transactions Act. Disappointments were the Digital Millennium Copyright Act and the Copyright Term Extension Act. Current crises are Database Legislation and Free Trade Agreements.

The "Technology, Education and Copyright Harmonization Act" (the TEACH Act, P.L. 107-274) was the first break in changing copyright law.

Under this law, "performances and displays of protected works through the internet in mediate instructional activities" are allowed without having to get permission. Such ser-

It is important to find allies, digging to find common ground where differences abound

vices must be limited to students officially enrolled in a course. Looking at why the TEACH Act was a success gives some clues for effective lobbying. Support for this law came from unusual sources such as Senators Hatch and Leahy. In addition there was a Report and Recommendation by the Copyright Office and "forced negotiations" by sponsors. Currently, data is needed on who is using TEACH and how it is working within license agreements.

Another success was the defeat of UCITA, the Uniform Computer Information Transactions Act, a proposed law restricting use allowed under copyright law, and validating restrictive licenses. Adopted by the National Conference of Commissioners on Uniform State Laws in July 1999, quickly enacted in Virginia and Maryland, it was then defeated in more than twenty states. One factor in successfully defeating UCITA was bringing together allies that might be adversaries on other issues. The importance of finding allies, digging to find common ground where

differences abound, and being creative in unearthing support was emphasized.

Legislative disappointments were the Digital Millennium Copyright Act and the Copyright Term Extensions Act. The DMCA (P.L. 106-113) was enacted in 1998 to update U.S. copyright law to conform to WIPO (World Intellectual Property Organization) treaties. DMCA "tilts the historic balance between creators and users

in favor of copyright holders and prohibits the circumvention of technological protection measures that control access." This law prohibits computer scientists from exposing security weak-

nesses. DMCA contains no provision for Fair Use. The CTEA (P.L. 105-298) is another legislative disappointment. Known as the "Sonny Bono," or "Mickey Mouse Law," CTEA extends the term of copyright to life of the creator plus 70 years. With such continual extensions of copyright protection, the concern is that copyright protection will readily amount to "eternity minus a day."

Database legislation is an area currently needing attention. Efforts have been made since 1996 to overturn FEIST, the law ensuring that copyright be granted only if there is

creativity. If the bill in Congress is passed, protection will be based on the "sweat of the brow" rather than creativity, allowing database producers to own facts contained within databases; such protection would be perpetual. This bill has been reported out of the House Judiciary Committee on February 11th and referred to the Energy & Commerce Committee. A diverse coalition hopes to stop it.

Copyright IP provisions in Free Trade Agreements are another area of current concern. Hollywood producers, such as Disney and other companies, arranged for built-in provisions for copyright protection in Free Trade Agreements, enacting the U.S. extended term protection in international trade. However, the United States extended copyright and the DMCA are more stringent than most international laws. Copyright protection included in Free Trade Agreements must be in accord with international copyright laws.

Help is needed now! Database Legislation H.R. 3261 in the House needs to be stopped. Sponsors are needed for H.R. 107, the Digital Media Consumers' Right Act of 2003, and for the "Security and Freedom Ensured Act of 2003" (S. 1709), the "SAFE" Act, amending the Patriot Act.

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Transitions

Michelle Cronquist, Music Cataloger, Northwestern University

Hyeyoon Cho, Music Cataloger, Southern Methodist University

Emily Guthrie, Customer Service Representative, Music Library Services Company

Jon Haupt, Fine and Performing Arts Librarian, Iowa State University

Sarah Ziebell Mann, Librarian III, New York Public Library, Theatre on Film and Tape Archive

Winifred Fordham Metz, Media Resources Librarian, University of North Carolina-Chapel Hill

Alyssa Resnick, Senior Library Supervisor, Brand Library & Art Center

Plenary Session II

continued from previous page

For more information on important legislative issues for librarians from the American Association of Law Libraries see <http://www.ll.georgetown.edu/aallwash/>.

Kay Guinane, of the Office of Budget and Management Watch, began by discussing legal rules that apply to nonprofits. Nonprofits are permitted to lobby Washington, but lobbying expenditures must stay within a certain prescribed percentage of the institution's budget. Volunteer efforts to influence legislation are permitted, as long as no funds over the specified allotment are spent. Sharing information with other libraries, coalitions, nonprofit groups, and educational institutions

is important in increasing grassroots impact. Nonprofits have the right to lobby and to be heard.

Strategic targeting techniques for the federal level were presented. Knowing what each committee does and the committees of your congressional representatives is crucial. Contact your congressperson if he is on a committee making a decision on an important bill. Educate members of Congress about the impact of specific legislation on their constituents. Ask your members of Congress to talk to key committee members and to write them a "Dear Colleague" letter soliciting additional congressional signatures. Visit local offices of congressional representatives and invite them to visit your li-

brary. Always remember to give members of Congress thanks when they vote as requested. Announcements can be made in library newsletters whether or not members of Congress vote on your side!

Methods of communication were discussed. "Snail mail" is much too slow to arrive in Congressional offices. E-mail can be problematic because many members of Congress block e-mail from people not in their legislative district. Better methods of contacting members of Congress are fax or telephone.

The discussion that followed involved how MLA can be effective in lobbying. An MLA government policy based on the ALA policy was suggested, as well as involvement at the chapter level. The Legislation Committee will be posting additional information. ALAWON, the ALA newsletter alert service, is important. More information can be found at <http://www.ala.org/washoff>.

New Editor for *Notes*

At its 2004 national meeting in Arlington, Virginia, MLA announced the appointment of James P. Cassaro as Editor of *Notes*. He succeeds Linda Solow Blotner. MLA's quarterly journal *Notes* has been in publication since 1934.

Mr. Cassaro has served MLA in many capacities, most recently as Past-President after two years as President and four years as Treasurer. He is Head of the Theodore M. Finney Music Library at the University of Pittsburgh. Previously he was Assistant Music Librarian for Cornell University, where he received an M.A. in Musicology. Earlier he was Assistant Catalog Librarian for the A.M. Willis Jr. Library at North Texas State University, and Record/Reference Librarian for the Music Library at the University at Buffalo, SUNY, where he received a B.A. in Music and an M.L.S.

His recent publications include a critical edition of Jean-Baptiste Lully's *Ballet des Saisons* (G. Olms, 2001), *Gaetano Donizetti: A Guide to Research* (Routledge, 2000), nineteen articles on French Baroque and American composers in *The New Grove Dictionary of Music and Musicians* (2nd ed., 2001), and thirty-nine articles in *Grove Music Online*. Additional articles include "The Musical Chadwicks: John M. and George M. of Central New York," *Notes* 54/2 (Dec. 1997), and "Music Cataloguing and the Future," *Fontes Artis Musicae* 41/3 (July, 1994). He contributed lists of essential works for full and vocal scores of Choral music and Opera in *A Basic Music Library*, (3rd ed., ALA, 1997), edited two MLA Technical Reports: *Space Utilization in the Music Library* (1991) and *Planning and Caring for Library Audio Facilities* (1989), served as an abstractor for *RILM*, and published reviews for *Notes*, *Fontes Artis Musicae*, and *Serials Review*.



Jamming with the MLA Big Band
(photo: Gerry Szymanski)

Committee Reports

Music Library Facilities Subcommittee

*Eunice Schroeder,
Chair*

“Something Old, Something New” was the unstated theme of the well-attended 2004 annual program session of the Music Library Facilities Subcommittee at the MLA meeting in Washington, D.C. Jim Cassaro, in his presentation titled “The One-Room Schoolhouse: Space Utilization in the Theodore M. Finney Music Library, University of Pittsburgh,” outlined facilities challenges and solutions in an aging library, and Joyce Clinkscales (“A Special Place: The Marian K. Heilbrun Music and Media Library at Emory University”) and Robert Delvin (“The Ames Library at Illinois Wesleyan University: Reflect Tradition, Promote Scholarship, Inspire Excellence”) described exciting new library facilities at their respective institutions. Each speaker presented a cornucopia of facts and figures supported by engaging photos.

The Finney Music Library at the University of Pittsburgh, founded in 1966, comprises approximately 4,000 square feet on two levels (main and mezzanine). Forty-five percent of the collection is currently in storage. Cassaro described various challenges including shelving arrangement, space issues in the reference collection, and lack of adequate security. Several renovations to address facilities problems were completed in 2000–01: installation of a security gate, addition of an elevator, and expansion of the listening center from 11 to 22 listening stations, along with consolidation of a CD-ROM PC and microforms into the listening area to create a Media Center. In addition, compact shelving was installed in 2001 and again in 2002. Even with these modifications, the library cur-

rently can accommodate only 2–3 more years of collection growth before reaching capacity, and there are no plans for a new facility or major expansion.

The Heilbrun Music and Media Library at Emory University, located on the fourth floor in the main library’s 1997 addition, was designed by Shepley, Bulfinch, Richardson and Abbott of Boston. The fourth (top) floor, originally constructed as shell space due to budget limitations, was completed in 2001, with the S/L/A/M Collaborative of Atlanta as architects for the interior spaces. The Heilbrun Library shares the floor with a language lab, language classroom, and the control room for the University’s cable TV operation. Complementing the modified circular shape of the building, the central area features a dramatic curved ceiling in three tiers and a curved interior glass wall on one side. Expansive windows at the perimeter offer views of the creek running under the building and the ravine landscaped with native trees and plants. Compact shelving in both public and staff areas houses the collections of approximately 41,000 books and scores, 29,000 sound recordings, and 13,000 motion pictures in various formats; though the electronically operated shelving initially tended to malfunction when direct sunlight struck the safety sensors, the shelving now functions well, thanks to filters installed by the manufacturer, Space-saver. (Due to a relatively small user population, patrons do not typically vie for aisle space.) The library houses forty-four individual carrels equipped with internet connections and audiovisual or computer equipment, and internet connections are also available at the study tables.

Computing equipment for users currently consists of eight Information Commons workstations and two catalog-lookup stations. A group viewing room for class use features a Crestron system for integrated operation of audio and video equipment as well as cable television. The floor also houses three group-study rooms, two faculty studies, and a conference room. Work space for staff includes a digitizing room, where streamed audio files are created.

The Ames Library, the third library building built on the campus of Illinois Wesleyan University in Bloomington, Illinois, opened its doors on January 9, 2001. The \$26 million dollar structure, inspired by the Arts and Crafts movement, was designed by the architectural firm of Shepley, Bulfinch, Richardson &

Even with recent modifications, the library can accommodate only 2–3 more years of collection growth before reaching capacity

Abbot of Boston. The library comprises 103,000 square feet, distributed over five levels. The library’s motto, “Reflect tradition, promote scholarship, inspire excellence,” is realized through an environment that integrates the traditional values of an

undergraduate, liberal arts university with state-of-the-art information technology. The Thorpe Music and Media Center, located on the third floor and housing approximately 15,000 recordings, includes two MIDI-computer workstations and three fully equipped group listening rooms. Adjacent to the Center is the library’s collection of 35,000 music books and scores.

At its 2004 annual business meeting, the subcommittee focused especially on effective ways to disseminate to MLA members information on music library construction and renovation projects. In the coming year, subcommittee members will

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consider some specific ideas developed at the meeting for providing easier submission of, and access to, information in the Music Library Facilities Register. We will also be seeking two new members, to begin their terms following the 2005 annual meeting. Anyone who might be interested in joining is welcome to submit a statement to that effect to the chair, Eunice Schroeder (schroeder@library.ucsb.edu).

Personnel Subcommittee

Jeanette L. Casey,
Chair

The Personnel Subcommittee had a very productive—and enjoyable—time in Washington, D.C. Work centered on our continuing efforts to find new ways of serving the MLA membership. At this year's annual meeting, the brand new resume review service was a definite success. Participants on both sides (reviewees and reviewers) reported it as a helpful and positive service. It will be offered again at next year's annual meeting, with some logistical improvements and a hopefully coinciding article on resumes for music librarians in *Music Reference Services Quarterly*. Many thanks go to Paula Elliot for coordinating the service and to our reviewers Ned Quist, Sheri Stormes, Jeanette Casey, Paula Elliot and Jennifer Ottervik, who kindly offered the Placement Desk as the central service point.

Another new service, a career-mentoring program, is being planned to launch at next year's annual meeting. This program is envisioned as a one-year commitment between a matched mentor and mentee, open to any MLA member. There are a great many details to be worked out, in coordination with the Membership

Committee, the New Members' Forum and the MLA Board, who have all been positive and supportive of this idea.

Finally, the subcommittee was delighted that this year's annual meeting saw the publication of *Careers in Music Librarianship II*, edited by Paula Elliot and Linda Blair. The subcommittee acted in an advisory capacity for this important work, with a number of subcommittee members making contributions to it.

Statistics Subcommittee

David Hursh and Diane Napert,
Co-Chairs

The Statistics Subcommittee met for a business meeting during the Washington D.C. meeting. The business meeting was held on Feb. 12 at 3:00 p.m. In attendance at the business meeting were: Co-Chairs, David Hursh (East Carolina University) and Diane Napert (Hart School); Administration Committee Chair, Robert Acker (DePaul University); and committee members, Antonio Calvo (University of California, Northridge), Guy Leach (Georgia State University) and Stephen Luttmann (University of Northern Colorado).

The meeting opened with a discussion of the 2001–02 survey, for which analysis is currently taking place. We received 124 responses to the survey this year. This is down 19 responses from the previous year. Of note, this year we had a sizeable number of new respondents. However, the number of repeat respondents was down nearly twice that amount resulting in an overall lower response rate. Our discussion centered on how we might encourage respondents to participate on a recurring basis. One possibility was to have the MLA Board support the survey from the first announcement,

even going so far as to having the MLA president announce the survey. Our feeling was that if the board communicated the importance of gathering statistics, the membership would recognize the importance as well.

Survey workflow issues were also discussed. The co-chairs reported on the results for some of the questions which impact other subcommittees within the administration committee. Chair of the Administration Committee, Bob Acker, brought a request from the MLA Board to the subcommittee. The Board has asked that we oversee the administration of an MLA member satisfaction survey developed from last year's town meeting. A decision with regard to this request was not reached prior to the end of the meeting. We thanked Jean Finks and Steve Luttmann for their service to the committee and we welcomed new member Guy Leach. Subsequent to the meeting, two additional MLA members accepted an appointment to the committee. They were Bruce Evans (Baylor University) and Kirstin Dougan (Duke University).

Preservation and Legislative Committees

Alice Carli,
Chair, Preservation Committee

Copyright is a central issue confronting preservation librarians, who often must stretch copyright law to meet the demands of responsible preservation. The law necessarily lags behind the practice from which it springs, especially in the rapidly developing field of digital preservation. The four speakers at the session grappled with the conflicting responsibilities of preservation librarians to protect the materials under their care, the institutions for which
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Committee Reports

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they work, and their own professional careers. A full summary is posted on the MLA web site, in the Preservation and Legislation committees' pages.

Don't Ask Don't Tell: Following the Letter or the Spirit of the Law?

David Seubert

As archivists and librarians charged with preservation, are we to follow the letter or the spirit of the law? The letter is sometimes contrary to best practice. The right of libraries and archives to reproduce materials for preservation purposes is, like fair use, a right to be exercised, not a privilege to be requested. Only by pushing the boundaries can the scope of what is acceptable under the law move forward in a direction that benefits libraries, researchers and the preservation of the materials.

If we follow the spirit, rather than the letter of the law, we will be upholding our professional responsibility to preserve these materials as well as moving in a positive direction toward expanding the scope of permissible preservation. Laws evolve through test and practice. If we do nothing, preserving the law at all costs (to our materials) the laws will never change, but important cultural collections will be placed at risk. If everybody collaborates in "breaking" the law, it may change. Don't ask before preserving your collections, just preserve them. It is our responsibility to do so.

NRPB Study of the Current State of Audio Preservation in the United States

Samuel Brylawski

In 2000 Congress established the National Record Preservation Act.

One result was the establishment of a 22 person board, the National Record Preservation Board, which proposes legislation. Jim Farrington of the Eastman School of Music represents MLA on the NRPB. In addition to advising the Librarian of Congress in choosing the annual National Recording Registry, the board is conducting a study, with the assistance of the Council on Library and Information Resources (CLIR), of the current state of audio preservation in the United States. CLIR will publish a report of the first set of findings, regarding current archival practice, later in 2004.

After further research into the relations between preservation and access and copyright law, CLIR and the National Recording Preservation Board will be able to review existing laws and policies which may inhibit preservation and access to preserved masters. The Librarian of Congress is directed by law to report to Congress on the state of audio preservation and make recommendations for any changes in the law required to promote the preservation of our audio heritage. It is hoped that in the coming years the

board's work will clarify the now-murky policies and laws which guide audio preservation and access, and help to chart a course to guide libraries and archives in the development of legal, as well as effective, programs to preserve their holdings.

Meeting the Copyright Challenge from the Trenches

Esther Gillie

Deana Marcum raised a challenge at the MLA opening plenary session regarding the profession looking to music librarians to "solve the issues of copyright roadblocks to access and preservation." The following recommendations are aimed at meeting the challenge:

- 1) Take every opportunity to help educate our university administrations and legal counsels. Seeing how we are handling things collectively might lead us to new paths of progress.
- 2) Work to create more commercial reissues of recordings. Seek permissions to print recordings "on demand," so that music record publishers will be aware there is a market.

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As archivists and librarians, are we to follow the letter or the spirit of the law?



The opening reception in the exhibit area. (photo: Rebecca Littman)

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- 3) Preserve metadata and provenance of creation for music school/department recitals to make it easier to get permissions from the creators. Communicate with boards, administration, and faculty concerning copyright issues.
- 4) Learn institutional policy concerning copyright; ask for its creation if there is nothing firm in place.
- 5) Don't assume that Fair Use makes it okay to reproduce or use a sound recording without seeking copyright permission.
- 6) Overcome our fear of copyright and define a proactive course of action. Might we collectively determine when and where to initiate legal action designed to force clear and specific rulings that will clear up the muddy waters concerning copyright? While this is a hard sell to institutions seeking to avoid legal controversy, it

could be effective to choose the battles carefully and then as a community to support the initiatives.

D-Space: A Model of Consortial Digital Preservation

Alice Carli

D-space, a digital preservation consortium to manage academic research files, may also offer new preservation options for archival and library collections. Its extremely open structure allows great flexibility in data capture and in access, and participating institutions commit storage and personnel resources in support of faculty that may also be available "for free" for preservation purposes. The model and its associated software, developed jointly by MIT Libraries and Hewlett-Packard, are at <http://www.dspace.org>. The basic structure of Dspace is a "federation" of host sites, each having its own internal structure, including hardware, staff and administration.

Any group (department, lab, library) that has "collections" of digital files (archives, research notes, theses, digital reformats) constitutes a "community." A research institution will generally consist of several communities.

The impetus to include Dspace in this presentation, given that the central topic is copyright issues in preservation, comes from the fact that Dspace represents the type of collegiate co-ownership that makes the electronic world so intractable to copyright law, and so compelling to librarians! Copyright management is possible in Dspace, and recent postings to the tech mailing list include discussion of the development and implementation of licenses. However, it is clear that the organization's central focus is on preserving materials, which is made as simple and painless as possible for the content producer, while restricting access in accordance with copyright requirements is a complex chore for the technical administration.

MLA Announces Travel Grant Recipients

Amber Johnson, Lisa Lazar, Nara Newcomer, and Jaroslaw Szurek were awarded the 2004 Kevin Freeman Travel Grant to attend MLA's national meeting in Arlington, Virginia. This is the eighth year MLA has awarded the Freeman Travel Grant.

Amber Johnson completed her M.A. in Library and Information Science at the University of Iowa in May, 2003; she also holds a B.A. in music from the University of Northern Iowa. In August, 2003 she began her professional career at Mansfield University in Mansfield, Pennsylvania, where she serves the North Hall Library as Humanities Librarian, Music Specialty. While at

the University of Iowa she gained diverse experience as a Reference and Instructional Services intern, research assistant to a library and information science faculty member, and student assistant in the Rita Benton Music Library.

Lisa Lazar received her M.L.I.S. from the University of Pittsburgh in August, 2003; she also holds a B.Mus. from Northwestern University. Her library education highlights included a cataloging course with Richard Smiraglia and a music preservation course with Alice Carli. She recently served as music/preservation specialist at Gumberg Library, Duquesne University. Soon after receiving the

Freeman award, Ms. Lazar became a Preservation Program Specialist with Preservation Technologies, L.P. Due to travel funding opportunities from this current position, Ms. Lazar graciously returned her portion of the awarded Freeman grant for distribution among the other 2004 recipients.

Nara Newcomer is a graduate student in the music librarianship program at the University at Buffalo, SUNY; she expects to receive her library degree in May, 2004 and her M.A. in music history shortly thereafter. Ms. Newcomer is currently a graduate assistant at the University at Buffalo Music Library and holds a

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Musical Theatre and Small Academic Libraries Roundtables

Barbara Walzer,
Sarah Lawrence College

The Small Academic Libraries Roundtable collaborated with the Musical Theatre Roundtable on Thursday, February 12, 2004 at the annual MLA meeting in Arlington, Virginia.

Nancy Zvac is Head Librarian of the Albert Pick Music Library at the University of Miami, Coral Gables, Florida. Additionally, she oversees the Larry Taylor-Billy Matthews Musical Theater Archive at the University of Miami. The university acquired the archive partly via a gift and partly by purchase in 1991. It is a

The Gershwin Room is a tribute to the Gershwin brothers and a permanent exhibition area for materials from the George and Ira Gershwin Collection

comprehensive collection of recordings and music focusing primarily on American musical theater and popular music. The collection includes 15,000 long-playing records, 2500 compact discs, several hundred video and audio cassettes, and 20,000 pieces of sheet music. There are more than 1,000 piano-conductor scores, vocal scores and volumes of vocal selections, fifty of the piano-conductor scores being special presentation editions produced by the Chelsea Music Service. Also in the

collection are 3,000 playbills and programs.

Larry Taylor, who died in March 1991, was printing coordinator and office manager for the Chelsea Music Service, Inc. In this position he handled the music for such popular shows as *The Phantom of the Opera*, *Cats*, *Les Miserables*, and many others. He also served as music librarian for such artists as Liza Minnelli, Chita Rivera, Dolly Dawn and Roberta Peters. In his early career he was a singer, touring with Dorothy Collins, Gig Young and others, and he was one of Judy Garland's backup singers during her last New York appearance.

Billy Matthews, while a student at the University of Texas, was associated with several musical comedy productions there. In 1946 Mr. Matthews produced and directed historical pageants for the Texas and New Mexico State Centennial Committees. He was a successful director and production stage manager with Broadway and National companies, as well as a broad range of university, stock and dinner theaters. A highlight of his career was his production of *Okla-homa* for the White House during

Lyndon Johnson's presidency. He died in January 1997.

Students use this collection for classes, auditions, juries, research, and program notes. Faculty members use it in courses to review new works in the various formats and to present musical theater workshops. Outside campus usage includes materials for radio programs, requests for songs, and photos of playbill covers for the *Today Show*. The website address is: <http://www.library.miami.edu/music/mustheat.html>. There are three separate databases for searching playbills, scores, or recordings.

Before concluding, Nancy played sound recordings of "The Rain in Spain" performed in various languages from the archive collection, and had attendees guess the language. Please visit this site, which is a useful and important musical theatre reference source.

Our second presenter was Raymond A. White, Senior Music Specialist, from The Library of Congress Music Division. He is the curator of the George and Ira Gershwin Collection. His lecture was imaginatively entitled: "There's a Manuscript I'm Longing to See: The George and Ira Gershwin Collection at the Library of Congress."

The Gershwin Room is a tribute to the Gershwin brothers and is a permanent exhibition area for materials from the Library's George and Ira Gershwin Collection. This exhibition includes George's piano and desk, Ira's typing table, a self-portrait oil painting of each brother, and other documents that chronicle their lives and careers. The exhibit opened in 1998.

Ray described the series of music materials: music from shows, concert music, song files, miscellaneous
continued on next page

Travel Grant Recipients . . .

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B.A. in music from Bethany College in Lindsborg, Kansas. She notes that she became interested in music librarianship as an undergraduate, and that MLA provided her first connection to the profession.

Jaroslav Szurek completed his M.S. at the School of Information

Science and Policy at the University at Albany, SUNY, in December 2002. Since January, 2003 he has served as music librarian and cataloger at Samford University, Birmingham, Alabama. He also holds a certificate in Information Science and the M.A. in musicology from Jagiellonian University, Krakow, in his native Poland.

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music, music notebooks, lyric sheets (170 unused lyrics by Ira), music owned by George; correspondence, chiefly letters to and from George and Ira; biographical materials, including several radio broadcast scripts, essays about the Gershwins, newspaper clippings, and screenplays for the film *Rhapsody in Blue*; scrapbooks (34 volumes); iconography, featuring 23 photographs taken by George, 125 of George and Ira, paintings and drawings; publicity materials which include 2 boxes and oversized posters; program materials; financial documents including royalties and estate materials; and legal documents relating to shows, publications, and George's estate.

Ray read from a number of published and unpublished Gershwin letters. His expressive style brought to life Gershwin's true personality, character, interests and imagination. Excerpts included the following:

- His first London review in 1932
- Preparations for *An American in Paris* in 1928, and on the phenomenon of having several shows running at the same time on Broadway
- Advice to aspiring songwriters that included providing producers' addresses, revealing of George's generosity
- His new apartment on West 77th Street, his Mercedes, and his new butler
- A marathon run of 32 performances by Gershwin and Paul Whiteman of *Rhapsody in Blue*, followed by another run featuring the *Piano Concerto*
- His and Ira's 1936 move to California, intended as a short visit, but in fact a move from which George never returned
- Hollywood parties, including one given by the Gershwin's for Moss Hart's new teeth, followed by another letter on recovering from the party
- His liking of California, but missing his New York friends
- Generally, on colorful and strange Hollywood types, on his music for an Astaire movie, and on a dinner party that included Stravinsky, of which George wrote "Stravinsky and Mother got along famously. Isn't Hollywood wonderful?"
- His last letter to his mother on June 10, 1937 mentions feeling a slight dizziness, and not feeling well in general, and reports on his plans to return home to New York soon.
- Twenty-four-year-old George (1898-1937) writes to Ira (1896-1983) from London on his first trip abroad: "When I reached shore, a woman reporter came up to me and asked for a few words. I felt like I was [composer Jerome] Kern or somebody."
- To longtime friend Mabel Schirmer in 1936, George reports: "Of course, there are depressing moments too, when talk of Hitler and his gang creep into the conversation. For some reason or other the feeling out

here [in California] is even more acute than in the East."

George Gershwin died on July 11, 1937 of a brain tumor.

Raymond White closed by saying that February 12, 2004, the date of this presentation, was the 80th anniversary of the premier of *Rhapsody in Blue*, the orchestral manuscript of which is held in the Ferde Grofe collection at the Library of Congress.

For more information on the George and Ira Gershwin Collection, visit <http://www.loc.gov/exhibits/ex-current.html>.

There was no business meeting at this session. Pamela Bristah will no longer co-chair SALRT. She has been appointed to the Board as Member-at-Large and is not permitted to hold two posts. We thank Pam for her attention and commitment in chairing our roundtable. Barbara Walzer will continue as chair.

Performing Arts and Video Roundtables

Liza Vick,
University of California, Irvine

At our recent national MLA meeting in Washington, D.C., the Video and (new) Performing Arts Roundtables met jointly on February 13, 2004, with approximately 25 in attendance. Betty Woerner (Video Roundtable coordinator) presented on the topic of "Sources for Finding Videos on Dance and Theatre." As
continued on next page

New Members

The following personal members recently joined MLA. We welcome them!

Jonathan Michael Brinley, Bloomington, IN
Rachel Lynn Conrad, New York, NY

Rebecca E McCallum, Sibley Music Library
Kristine E Nelsen, Anchorage, AK
Sandra M Pace, Staten Island, NY
Cynthia B Stockard, Columbia, SC

Roundtable Reports

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media librarian at Reed College, Ms. Woerner has much experience dealing with vendors and acquisitions issues. Her very practical and useful presentation included an annotated list of websites and vendors (contact us for a copy if desired). This practical handout provides a quite comprehensive list ranging from company and artist websites to well and lesser known vendors, distributors and broadcast sites. Her discussion also touched on issues of interest such as hard to find performances and broadcasts (some not available commercially due to union regulations, copyright, and many other reasons). Some dance companies hold archival or in-house film

footage of performances that may or may not be available for sale. If librarians acquire such copies, making preservation copies is advisable along with routine maintenance and care. Other helpful pointers included tips on finding releases and re-releases from vendors such as Insight Media (good source for hard to find videos but often more expensive and the titles are not consistent). She recommended using Google or WorldCat to locate proper cataloging and less expensive versions.

Other issues touched on in the discussion portion of the roundtable included database software (for cataloging, distributor, and clip information). Mention of DVD formats brought up several topics such as

DVD preservation (more vulnerable to damage, lack of ability to copy) and copyright for videos in general (PAL, NTSC, copying of portions okay in special instances with appropriate permissions). Also, the obvious questions of how quickly libraries and departments will transition to DVDs, with new equipment, zones, technology and attendant issues.

We would like to coordinate another joint session at next year's Vancouver meeting, so please send any ideas or suggestions to Liza Vick (Performing Arts, lvick@lib.uci.edu) or Betty Woerner (Video, Betty.Woerner@directory.reed.edu).

Weitz Receives Distinguished Service Award

Stephen Luttmann,
University of Northern Colorado

The Executive Board of the Music OCLC Users Group (MOUG) has named Jay Weitz as the third recipient of MOUG's Distinguished Service Award.

This award has been established to recognize and honor a librarian who has made significant professional contributions to music users of OCLC. The MOUG Executive Board selects a recipient based on nominations received from the MOUG membership.

Jay's nomination was the collective work of eight music librarians, and speaks for itself: "Jay has been active in MOUG since he assumed the position of Quality Control Librarian in OCLC's Online Data Quality Control Section in 1982. Anyone who has had anything to do with cataloging music on OCLC during the past 20 years, either knows Jay Weitz, and/or has been affected by Jay.

Since he began his regular "Correspondence from OCLC" columns in the *MOUG Newsletter* in November 1982, up to his present "Questions and Answers" contributions to the newsletter, Jay has unselfishly shared his music cataloging knowledge and wisdom with the world. He has been instrumental in improving the quality of music cataloging in the OCLC database for over 20 years by: a) direct database maintenance; b) presentation of countless workshops on music and A-V cataloging rules and MARC tagging; c) participation in national and international conferences and committees; d) cordial, humorous, and informative responses to thousands of inquiries submitted to him by mail and e-mail; e) direct involvement in OCLC's Enhance program. Since 1989, Jay has provided invaluable service to MOUG through his work as MOUG's OCLC liaison. Over the years, Jay's constant efforts to improve the quality of music cataloging have been invaluable, not

only to OCLC users, but to the entire music library community." While the Executive Board received nominations for a number of well-deserving candidates, in the end Jay's oft-spoken admonition, "Don't agonize," guided the Board to its decision. The Executive Board, along with the entire MOUG membership, is proud to recognize Jay Weitz's exemplary accomplishments in the world of music cataloging.

Before going to OCLC in 1982, Jay was a music cataloger at Capital University in Columbus, Ohio. He received his B.A. in English from the University of Pennsylvania, M.L.S. from Rutgers University, and M.A. in Education from Ohio State University. In addition to his liaison role from OCLC to MOUG, Jay serves a similar role for the Bibliographic Control Committee of the Music Library Association, and for committees within the American Library Association and the International Federation of Library Associations (IFLA).

Atlantic Chapter

Officers: Carl Rahkonen (Indiana University of Pennsylvania), Chair; Steve Landstreet (Free Library of Philadelphia), Vice Chair/Chair Elect; Mary Prendergast (University of Virginia), Secretary/Treasurer.

Standing Committees: Communications Committee: Robert Freeborn (Pennsylvania State University), Chair; Brian Cockburn (Website), Alice LaSota (E-mail List), Amy Edmonds (Web-Newsletter). Membership Committee: Anne Harlow (Temple University), Chair; Steve Landstreet (Free Library of Philadelphia), and Alice LaSota (University of Maryland)

Projects: The chapter has been involved in outreach to other professional library organizations and library schools in our area. Anne Harlow (Membership Committee) produced a brochure, a handout and a draft PowerPoint on CD that can be modified for presentations to specific organizations. The chapter has also been involved in fundraising, publicity, coordinating events and tours for the 2004 National Meeting in Washington, D.C. As of January 22, 2004, the chapter has raised \$11,090 from 36 corporate, university and individual contributors. The Chapter has also donated an additional \$3000 of its own funds.

Grants: The chapter received matching funds from the National MLA to award travel grants to support attendance at our chapter meetings or the national MLA meeting hosted by our chapter. We awarded two grants to library school students, Chelsea Harper (University of Maryland) and David M. King (University of

Pittsburgh), and one grant to a music library paraprofessional, Teri McFerron (Indiana University of Pa.) to attend the national meeting in Washington, D.C.

Electronic Mail Distribution List: To subscribe: LISTSERV@listserv.umd.edu Web interface: <http://www.listserv.umd.edu/archives/atmla-l.html>; Alice LaSota (University of Maryland), List Owner

Web-Newsletter: Amy Edmonds (Washington, D.C. Public Library), Editor

Website: <http://www.lib.jmu.edu/org/mlaatlantic/>; Brian Cockburn (James Madison University), Web Editor

How to Join: Membership application linked from our Website at: <http://www.lib.jmu.edu/org/mlaatlantic/chptrinfo.html>

Dues: \$12.00 (librarian); \$7.00 (student/paraprofessional)

Future Meetings: Fall 2004: West Virginia University, Morgantown, WV Program: Beth Royall (West Virginia University), Steve Landstreet (Free Library of Philadelphia), Carl Rahkonen (Indiana University of Pennsylvania). Fall 2005: Peabody Conservatory, Baltimore, MD

2004 National MLA Meeting at Crystal City, Virginia: Local Arrangements Co-Chairs: Jane Penner (University of Virginia) and Catherine Dixon (Library of Congress)

Members: 47

Greater New York Chapter

No Report Submitted.

Midwest Chapter

Officers: Robert C. Delvin, Chair (to 10/05), Richard LeSueur, Past-

Chair (to 10/04), Michael Duffy, Secretary-Treasurer (to 10/05), Gregory Fitzgerald, Newsletter Editor, Rebecca Littman, WebMaster

Chapter Meetings: October 16-18, 2003: Iowa City, IA; 2004: St. Louis, MO; 2005: Lexington, KY

Chapter Projects: Membership recruitment (ongoing). Publications Committee is 1) undertaking a chapter membership handbook, 2) completing a new edition of the *Directory of Automation Projects*, and 3) coordinating a chapter oral history project to coincide with the chapter's 70th anniversary in 2006. TAPS (Technology, Archives, Preservation, Sound) Committee has created a webpage link from the chapter website: <http://www.mlamidwest.org/tapsHome.htm>

Awards Recipients (2003): Kevin Freeman Travel Grant: Stacie Traill (University of Minnesota). Midwest Chapter, MLA Retiree's Scholarship for Student Members: Christina Skasa (University of Wisconsin-Milwaukee), Janet Weaver (Kent State University), Thomas Pease (Indiana University).

Chapter Website: <http://www.mlamidwest.org>

Members: 144 regular members; 25 student members

Annual dues: \$8.00

Mountain/Plains Chapter

Officers (to May 2004): Chair: Janet Bradford (Brigham Young University); Vice-Chair/Chair-Elect: Steve Luttmann (University of Northern Colorado); Past Chair: Suzanne Moulton-Gertig (University of Denver); Secretary/Treasurer: Anita Breckbill
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Chapter Reports

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(University of Nebraska-Lincoln); Member-at-Large: Lori Stevens (Utah Valley State College); Chapter Archivist: Laurie Eagleson (University of Arizona); Chapter Webmaster: Laurie Eagleson (University of Arizona)

Newsletter: *Conventional Title*, 2 issues per year. Jean Jensen, Editor.

Chapter website: <http://www.library.arizona.edu/mpmla/welcome.html>

Electronic Discussion List: MPMLA-L@du.edu; Listserv manager: Suzanne Moulton-Gertig

Meetings: May 16–17, 2003, Lincoln Nebraska, Anita Breckbill and Carolyn Dow, hosts. (See full report in *MLA Newsletter*, No. 134, September/October, 2003)

Best of Chapter: Members voted to submit two MPMLA papers for Best of Chapter nominations. Janet Bradford's presentation "An Introduction to the John Addison Collection: A Neglected Gem in the BYU Film Music Archives' Crown Jewels" was one of the two winners of this year's competition.

Chapter Project: Membership has dropped in recent years so we are surveying the MPMLA region, by state, for librarians who have music responsibilities. Each will be given a personal invitation to join us and MLA.

Chapter Grant: Grant money (received in 1998 for a purpose that is now obsolete) has been repurposed for travel grants to our regional meetings in an effort to boost attendance.

Dues: \$10.00

Members: 40

New England Chapter

Officers: Diane Napert (Hartt School of Music, University of Hartford),

Chair (through May 2004); Roy Rudolph (Longy School of Music), Vice-Chair/Chair-Elect (through May 2004); Sarah Shaw (Brown University), Past Chair (through May 2004); Richard Vallone (New England Conservatory), Secretary-Treasurer (through May 2005); Beth Sweeney (Boston College), Member-At-Large (through May 2004)

Newsletter: *New England Quarter Notes*, quarterly; Amy Harrell (Trinity College), Editor

Website: <http://www.wesleyan.edu/nemla/>; Alec McLane (Wesleyan University), Webmaster

Archives: Diane Ota (Boston Public Library), Archivist

Electronic Discussion List: NEMLA-L. To subscribe, send a message to lyris@lyris.wesleyan.edu with the text **subscribe nemla-l** in either the subject line or the body of the message. You may also log into the list website at <http://lyris.wesleyan.edu> to subscribe, unsubscribe, read, or send messages. Choose **Library ITS Lists**, then **nemla-l**. Messages may be sent to the list at nemla-l@lyris.wesleyan.edu. You must be a subscriber to post to the list.

Standing Committees: Education and Outreach Committee: Beth Sweeney (Boston College), Chair; Membership Committee: Margaret Chevia (Providence Public Library), Chair; Nominating Committee: Sarah Shaw (Brown University), Chair; Program Committee: Roy Rudolph (Longy School of Music), Chair; Publications Committee: Alec McLane (Wesleyan University) and Amy Harrell (Trinity College), Co-Chairs

Roundtables: Bibliographic Instruction/Reference Roundtable: Tracey Rudnick (University of

Connecticut), Coordinator; Public Libraries Roundtable: Erin Mullen, Boston Public Library, Coordinator; Technical Services Roundtable: Vera Deak (Brandeis University), Coordinator

Chapter Meetings, 2003: Spring 2003 (May 2, 2003) at Bowdoin College: Program Committee: Diane Napert (Chair), Sydnae Steinhart (Bowdoin Site Host); Fall 2003 (October 25, 2003) Greenwich Library: Program Committee: Roy Rudolph (Chair), David Waring (Greenwich Library Site Host)

Projects and Activities, 2003: As a follow-up to the grant the chapter received in 2002, we continue to encourage student attendees at our meetings. We had several inquiries with regard to the Greenwich meeting, with one student attendee in the end. However, we also funded two first-time attendees at this meeting. In addition, Sharon Saunders taught a workshop on cataloging sound recordings for the Central Massachusetts Regional Library System in spring 2003. We also had three members attend the University of Rhode Island Library School "Mentors' Night" in spring 2003. We updated and printed out new NEMLA brochures in anticipation of these outreach efforts. Discussion has been ongoing about updating the NEMLA traveling exhibit, with several suggestions currently being considered.

During the year we have added links to New England Consortia, State Libraries, and Library Associations to our NEMLA webpage. This will help draw attention to other groups we can partner with and could encourage a reciprocal link from one of these organizations. With
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the December 2003 newsletter we moved to a primarily electronic format for *New England Quarter Notes*. Those that request a print copy are sent a printout. In addition to streamlining our workflow, this allows us to include pertinent links in the newsletter. Much talk about a future MLA meeting in New England ensued during the year, the culmination of which was a proposal for Newport 2008 or what has also been called "MLA by the Sea."

Roundtables and Standing

Committees:

The Bibliographic Instruction/Reference, Technical Services, and Public Libraries Roundtables met informally at the Chapter's semi-annual meetings to exchange ideas on topics not specifically addressed by the standing committees of the chapter. We are pleased to have a new public libraries roundtable coordinator who is new to New England and comes with enthusiasm and good ideas.

Education and Outreach Committee: Chaired by the Member-at-Large, Beth Sweeney, 2003 marked the second year of the Education and Outreach Committee. The purpose of this committee is to devise and coordinate activities related to professional and continuing education for music librarianship within the New England region as well as developing the relationship with other library communities (public libraries, library schools, regional library associations). Many of our projects and activities came out of ideas from this committee.

Membership Committee: First-Time Attendees Grant (ongoing),

pays for meeting registration, lunch and travel expenses for the NEMLA member and guest. Applications are encouraged from interested paraprofessional staff as well as other librarians who are not necessarily music librarians, but who work in related fields. Apply to Membership Chair, Margaret Chevan (401) 455-8088 or margoc@conan.ids.net.

Program Committee: Future chapter meetings are being planned for spring 2004 at Holy Cross College (Massachusetts) and fall 2004 at The MacDowell Colony (New Hampshire). In response to suggestions from members we are planning to include a jam session for interested members at the Holy Cross meeting. We have lots of instrumentalists willing to take their instruments along to the meeting.

Publications Committee: Work continues on the migration of the *Directory of Music Libraries and Collections in New England* to an electronic format, to be posted on the NEMLA website. A person has been assigned to coordinate the update of each state.

To join the chapter: Contact Richard Vallone, NEMLA Secretary/Treasurer, New England Conservatory, Spaulding Library, 290 Huntington Ave., Boston, MA 02115 (rvallone@newenglandconservatory.edu) (phone: 617-585-1251), or fill out the membership form found on the chapter website at: <http://www.wesleyan.edu/nemla/join.htm>

Dues: \$12.00 (regular), \$6.00 (student/retired), \$16.00 (institutional); Three-year option for regular members: \$36.00

Members: 95 (personal members); 2 (institutional members)

New York State Chapter

Officers: Edward Komara (Chair to October 2003, Past Chair from October 2003); Carole Vidali (Vice Chair/Chair Elect to October 2003, Chair from October 2003); Jane Subramanian (Past Chair to October 2003); G. Dale Vargason (Vice Chair/Chair Elect from October 2003, Newsletter Editor to October 2003); David Peter Coppen (Secretary/Treasurer)

Meetings: Annual chapter meeting, October 24–25, 2003, Skidmore College, Saratoga Springs, New York. Speakers included: Stephen Gerber (member, SUNY Buffalo/Buffalo and Erie County Library), "The Tenth Muse Is American, And Her Name Is Hyperbole, or, P.T. Barnum and Louis Julien Produce a Monster Musical Congress"; Raya Then (member, Buffalo and Erie County Library), "Music at the Pan-American Exposition in Buffalo NY 1901"; Suzanne Landry (guest, National Dance Museum, Saratoga Spring, NY), "Ballet, Its Art, Its Music, Its Contexts."

Chapter website: <http://www.fredonia.edu/nysoc/>

Members: 30

Dues: \$10.00

Northern California Chapter

Officers: Manuel Erviti, Chair (to Spring 2004), University of California, Berkeley, 510-943-6197, merviti@library.berkeley.edu; Rhonelle Runner, Vice-Chair (Chair after Spring 2004 meeting), University of the Pacific, 209-946-2570, runner@pacific.edu; Raymond Heigemeir, Past Chair (to Spring 2004), Stanford
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Chapter Reports

University, 650-725-1148, raymondh@stanford.edu; Alicia Patrice, Secretary/Treasurer (to Spring 2004), California State University, Sacramento, 916-278-7999, alicias@csus.edu; Nancy Lorimer, Secretary/Treasurer (from Spring 2004), Stanford University, 650-725-8819, nlorimer@stanford.edu.

Meetings: Spring 2003 Meeting (Friday, May 2, 2003), Berkeley Public Library, CA, featuring a tour of new facilities, with its separate floor for music and art collections, concert of vocal music by "Solstice," and a presentation by M. Erviti on the identification of a mystery manuscript score from the nineteenth century. Fall 2003 Meeting (Friday, November 14, 2003), San José Library, CA, featuring a tour of recently-opened facilities that combine academic (SJSU) and public (SJPL) collections, with an emphasis on music in Special Collections and at the Ira F. Brilliant Center for Beethoven Studies.

Newsletter: Kathleen Earl, Editor, mrlbrn@accessbee.com, American River College, 916-728-2122

Electronic Mail Distribution List: mlanc@ucdavis.edu; Send subscription requests to the University of California, Davis listprocessor, listproc@ucdavis.edu. For more information on subscribing see <http://danrcs.ucdavis.edu/Network/ mailing/default.shtml#Topic>.

Chapter Website: <http://www.mlanc.org/> or <http://www.lib.ucdavis.edu/hss/music/mla/mlanc.html>. Michael Colby (University of California, Davis), Webmaster, mcolby@davis.edu.

Members: 39 with both chapter and national MLA memberships

Dues: \$10.00

Pacific Northwest Chapter

Officers (through May, 2004):

Chair: Carolyn Shandler, Surrey Public Library (until May 2003 was Vice Chair/Chair-Elect); Vice Chair/Chair-Elect: Laurel Sercombe, University of Washington (elected May 2003); Past Chair: Paula Elliot, Washington State University (Chair until May 2003); Secretary/Treasurer: Beverly Stafford, Multnomah County Library; Newsletter Editor: Terry Horner, University of British Columbia

Website: <http://www.lib.washington.edu/music/pnwmla/pnwmla.html>. Webmaster: John Gibbs, University of Washington

How to join the chapter: Go to the chapter URL listed above. Scroll down the page to the "Membership Renewal Form." It works for first-time memberships, too.

Electronic mail distribution list: pnwmla-l@u.washington.edu. Send subscription requests to listserv@listserv.u.washington.edu. Co-listowners: Laurel Sercombe and John Gibbs, University of Washington

Newsletter: Terry Horner (University of British Columbia), Editor

Annual Chapter Meeting: May 2-3, 2003: Western Washington University, Bellingham, WA.

Projects: Preparations for 2005 annual meeting in Vancouver, BC.

Dues: \$10.00

Members: 28

Southeast Chapter

Officers: Chair: Sarah Dorsey (UNC Greensboro) (2003); Vice-Chair/Chair Elect: Diane Steinhaus (UNC Chapel Hill) (2005);

Secretary/Treasurer: Steve Mantz (Davidson) (2003); Member-at-Large (Program Chair): Laurel Whisler (Furman) (2004); Member-at-Large (Nominating Chair): Rashidah Hakeem (University of Mississippi) (2003)

Website: <http://jpl.coj.net/semla/index.html>

How to join chapter: Go to URL listed above, click on "Join SEMLA Today" and then click on "Membership Application." Send the form to the address listed.

Electronic mail distribution list: SEMLA-L@listserv.uga.edu. To join, send subscription request to listserv@listserv.uga.edu.

Meetings for 2003: Chapel Hill and Durham, NC, October 23-25, 2003. Interim chapter meeting held in Austin, TX, February 14, 2003.

Projects: Currently raising LAC money for MLA in Memphis, TN (2006); website was updated; awarded a SEMLA Travel Grant to our annual chapter meeting; update Chapter Officer's Handbook is ongoing.

Dues: \$5.00 (students \$2.00)

Members: Individual: 85; Institutional: 5

Southern California Chapter

Officers: Dan Del Fiorentino, Chair (through June 2003); Vic Cardell, Chair (from July 2003); Ken Calkins, Vice-Chair/Chair-Elect (from July 2003); Don Brown, Member-at-Large for Membership (through June 2003); Antonio Calvo, Member-at-Large for Membership (from July 2003); Kevin McLaughlin, Past Chair (through June 2003); Dan Del Fiorentino, Past Chair (from July 2003)

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Meetings: The annual meeting was held October 17, 2003 at the Autry Museum of Western Heritage, Los Angeles. The 29 participants heard a team of four librarians discuss the Autry National Center Institute for the Study of the American West. Other paper topics included film music bibliography, country music in the San Fernando Valley, railroad music, the state of the classical recording industry, and the Grammy Foundation archives. A tour of Frank Lloyd Wright's Ennis-Brown House followed.

Chapter Projects: The chapter started an oral history program, thanks to the initiative of Dan Del Fiorentino and the support of NAMM: International Music Products Association. Marion Scichilone was appointed as the new newsletter editor. Kathy Glennan, Web master, converted all back issues of the chapter newsletter and mounted them on the chapter Web site.

Chapter Website: <http://www.usc.edu/isd/partners/mlascc/>

Dues: \$10.00 individual, \$8.00 Institutional and retired, \$6.00 student and supporting (non-regional)

Members: 49

Texas Chapter

Officers: Bruce Evans, Baylor University, Chair (to Fall 2003); Mary Du Mont, Rice University, Chair (from Spring 2004); Ericka Patillo, University of Houston, Secretary/Treasurer

Meetings: The Texas Chapter annual meeting was held at the Dallas Public Library, October 17–18, 2003. The Friday afternoon program featured a presentation given by Dr. Alan Grovenor,



The opening reception featured Cheick Hamala Diabate and Bruce Penner performing "Music from Mali," sponsored by Smithsonian Folkways Recordings. (photo: Gerry Szymanski)

president of Documentary Arts (<http://www.docarts.com>) and co-author of *Deep Ellum* and *Central Track: Where the Black and White Worlds of Dallas Converged* (University of North Texas Press, 1998). Dr. Grovenor talked about the forming of Documentary Arts, a recording company "dedicated to the preservation and presentation of historically and culturally significant places and people," which to date has focused largely on jazz, blues and folk music in Texas. Following Dr. Grovenor's presentation, two papers were read, "Pickpockets, Prostitutes, and Pimps: The Bawdy Baroque of William Hogarth and John Gay—Narrative Art and Ballad Opera," by Ron Bukoff of Centenary College, Shreveport LA, and "A Taxonomy of Musical Humor in P.D.Q. Bach: Moving Towards Peter Schickele's Style of Musical Comedy," by Tammy Ravas, University of Houston, Houston TX.

The following morning Tina Murdock conducted a tour of the newly renovated fine arts divi-

sion of the Dallas Public Library, which was followed by the TMLA business meeting. The meeting saw the formation of a membership task force to recruit new members and generate general publicity for the chapter, as well as to address the question of pre-registration for the annual meeting and whether it would make planning for the meeting easier. The members of this task force are Tina Murdock (Dallas Public), Keith Chapman (Rice University), and Susannah Cleveland (University of North Texas). The chapter also created a task force to review the chapter constitution and bylaws, consisting of Tammy Ravas (University of Houston), Bruce Evans (Baylor), and Alisa Rata (Southern Methodist University). The chapter decided to meet in Houston in October of 2004, and discussed planning of the meeting, which will mark the chapter's 30th anniversary.

Chapter Website: <http://www3.baylor.edu/MLA/tmla/index.html>

Dues: \$7.00

Members: 25

Now is the Time to Apply for Awards!

The Music Library Association has several awards and grants available to its members. The following four have closing dates in the near future. Apply now!

Gerboth Award **Deadline: June 15, 2004**

The **Gerboth Award** was established by the Music Library Association in memory of its Past President and Honorary Member Walter Gerboth. It is awarded to members of MLA who are in the first five years of their professional library careers, to assist research-in-progress in music or music librarianship. Eligible members are invited to apply by **June 15th** for next year's award. Please send the following information to the address below:

1. A description of the project and a statement about its significance.
2. A detailed total budget, specifying the amount of funding requested from MLA (to a maximum of \$1,000) and its purpose (capital purchases are not eligible.) Indicate any other sources of funding you may have already secured.
3. Two letters of recommendation—one for the project and one for yourself.
4. A curriculum vitae that also names additional references.

If you have any questions about the award, particularly about whether you are qualified to apply for it, you are encouraged to contact the chair of the Gerboth Award Committee, at the address below, or via email to follet@peabody.jhu.edu. Your inquiries are welcome!

Send applications to:

Robert Follet
Arthur Friedheim Library
Peabody Conservatory
1 E. Mt. Vernon Place
Baltimore MD 21202

Carol June Bradley Award **Deadline: June 15, 2004**

At its 2003 annual meeting, the Music Library Association announced the establishment of the **Carol June Bradley Award** for Historical Research in Music Librarianship. Ms. Bradley is Librarian Emeritus at the University at Buffalo, SUNY, and has been the foremost historian of music librarianship. This annual award, in the amount of \$1,000, will be granted to support studies that involve the history of music libraries or special collections; biographies of music librarians; studies of specific aspects of music librarianship; and studies of music library patrons' activities.

The grant will be awarded to support costs associated with the research process. These may include travel, lodging, meals, supplies, and photocopy or microfilm reproduction of source material. There are no restrictions as to applicant's age, nationality, profession, or institutional affiliation. All proposals will be reviewed entirely on the basis of merit.

Applicants should submit the following documents:

1. A summary of the project
2. A preliminary budget
3. A current vita
4. The names of three references

Within one year of receiving the award, the recipient is required to submit a report on how the funds were spent, and on the progress of the work supported. Any publication of the recipient's work must state that this award helped to support the research process. **The deadline for receipt of applications is June 15, 2004.** Applications received after that date will be considered for fund-

ing in 2005. Recipients will be notified by October 15, 2004 and announced at the MLA annual meeting in Vancouver, B.C., February, 2005.

Applications should be submitted to:

Edward Komara, Chair
Bradley Award Committee
Crane Library, Schuette Hall
SUNY Potsdam
44 Pierrepont Avenue
Potsdam NY 13676

Dena Epstein Award **Deadline: July 1, 2004**

The **Dena Epstein Award** for Archival and Library Research in American Music was created in 1995 through a generous gift from Morton and Dena Epstein to the Music Library Association. Requests are currently being accepted for one or more grants to be awarded for the year 2005. The amount to be awarded this year is \$2000. The decision of the Dena Epstein Award Committee and the Board of Directors of the

Music Library Association will be announced at the MLA annual meeting in Vancouver, B.C., in February 2005.

A grant may be awarded to support research in archives or libraries (both nationally and internationally) on any aspect of American music. There are no restrictions as to applicant's age, nationality, profession, or institutional affiliation. All proposals will be reviewed entirely on the basis of merit.

Applicants must submit the following documents:

1. A brief research proposal (under 10 pages) that includes:
 - a. a description of the project

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The award recipients will be announced at the annual meeting in Vancouver, B.C., February 2005

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 b. a detailed budget for the project, indicating:

- 1) the amount of funding requested (capital purchases such as computer equipment and furniture are ineligible.)
- 2) justification for the funding
- 3) additional sources of funding

c. a demonstration of how the applicant's research will contribute to the study and understanding of American music.

2. A curriculum vitae of the applicant.
3. Three letters of support from librarians and/or scholars knowledgeable about American music.

Mail the required documentation to the chair of the Dena Epstein Award Committee at the address below. Applications may also be sub-

mitted electronically as Microsoft Word attachments to the chair's email address. Please note that awards may be presented to an individual applicant or divided among multiple applicants. At its discretion the committee may choose not to award a grant during any particular year. An applicant who has not received an Epstein Award for the first year of application may resubmit a proposal in the two following years for any one project. An applicant may receive only one award for any one project.

Submit applications to:

Diane Steinhaus
 Music Library CB#3906
 University of North Carolina
 Chapel Hill, NC 27514-8890
 dstein@email.unc.edu

The deadline for receipt of applications and letters of support is **July 1, 2004**.

Kevin Freeman Travel Grant Deadline: July 15, 2004

Applications are now being accepted for the **Kevin Freeman Travel Grant**. The grant, established in 1994 to honor the memory of Kevin Freeman and awarded for the first time in 1997, provides the recipient with support for travel and hotel expenses to attend the Music Library Association's annual meeting. It covers the conference registration fee and a cash award up to \$750 for travel and a room at the convention hotel (at half of the double-occupancy rate).

The applicant must be a member of the Music Library Association and be in the first three years of his/her professional career, a graduate student in library school (by the time of the conference in February 2005) aspiring to become a music librarian,

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Singing reindeer from the Pacific Northwest beckoned members to Vancouver in 2005. (photo: Barbara Dobbs Mackenzie/Judy Tsou)

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or a recent graduate (within one year of degree) of a graduate program in librarianship seeking a professional position as a music librarian. The applicant must not have attended an MLA annual meeting prior to applying for the grant. Previous applicants who still qualify are welcome to re-apply.

Applicants must submit the following by **July 15, 2004**:

1. Letter of application with an explanation of the reasons for at-

tending the MLA annual meeting, a justification of financial need, and a budget (the double room rate in Vancouver, B.C. is approximately \$150 (US) plus tax).

2. Current vita

3. Two letters of support under separate cover (email is acceptable)

Mail application and supporting materials to:

Stephen Luttmann, Chair
Music Library

Campus Box 68
University of Northern Colorado
Greeley, CO 80639-0100
voice: (970) 351-2281

luttmann@arts.unco.edu or
stephen.luttmann@unco.edu

For more information, contact the chair via email.

Recipients will be notified by October 15, 2004 and announced at the MLA annual meeting in Vancouver, B.C., February 2005.

MLA Announces Research Award Recipients

Ken Calkins,
MLA Publicity Officer

At the national meeting in Arlington, MLA announced the following three research awards for 2004:

Carol June Bradley Award

C. Rockelle Strader is the recipient of the first Carol June Bradley Award for Historical Research in Music Librarianship, for a project entitled "A History of the Cataloging of Sound Recordings in the United States." The scope of the project includes three parts: a chronology and comparative description of cataloging codes and methods; a discussion of the development of the MARC format for sound recordings; and an annotated bibliography of materials on the subject that have been published after 1980. The impetus for this project began when Ms. Strader attempted to find historical materials about the cataloging of sound recordings for a class project. She found many articles, manuals, and books on the subject, each reflecting the time at which it was written. However, she found no single account or chronology that com-

pared the variety of approaches or documented the changes that occurred as recording technology and cataloging techniques developed over the past century.

Ms. Strader holds an M.L.I.S. from Kent State University and a Ph.D. in music theory from the Ohio State University. She is currently Electronic Resources Manager in the serials and electronic resources department of the Ohio State University Libraries, Columbus, and has had a good deal of other work experience in the Music/Dance Library and other branch libraries at Ohio State.

Dena Epstein Award

The Dena Epstein Award for Archival and Library Research in American Music was granted to Kati Agocs, Jane Ellsworth, and Catherine Smith. The award endowment was established through a generous gift from Morton and Dena Epstein in 1995.

Kati Agocs is a doctoral candidate in composition at the Juilliard School. Her project is to write an introduction and prepare a critical edition of Leopold Damrosch's *Symphony in A Major* (1878) for publication in the series *Recent Researches*

in American Music (A-R Editions). The manuscript is housed in Juilliard's Lila Acheson Wallace Library, and the Epstein Award will fund a research trip to work with Damrosch collections at the Library of Congress.

Jane Ellsworth is Lecturer in Music History at the Ohio State University and Instructor of Clarinet at Kenyon College. She will trace the history of the clarinet in early America, from its appearance in the late 1750s to 1820. She is focusing on major east-coast cities of colonial America such as Boston, Philadelphia, New York, Baltimore and Charleston. She has already researched Philadelphia and Baltimore; her Epstein Award will fund archival research at the South Carolina Historical Society and the Charleston Library Society in Charleston, South Carolina.

Catherine Smith is preparing a one-volume biography of William Grant Still to be published by the University of Illinois Press. Smith is a noted Still scholar and an experienced biographer. The Epstein Award will facilitate a research trip to the University of Arkansas, Fayetteville,
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to use the William Grant Still and Verna Arvey Papers held in the Department of Special Collections.

Walter Gerboth Award

Jennifer Oates and D. J. Hoek are the 2004 recipients of the Walter Gerboth Award. The award assists MLA members who are in the first five years of their professional library careers with research-in-progress in music or music librarianship. Walter Gerboth (1925–1984) was founder of the music library at Brooklyn College and at the time of his sudden death Assistant Director of its Conservatory. He was a much-loved MLA president and a devoted mentor.

Jennifer Oates received her M.S. in Information and Library Studies from Florida State University in 2003 and a Ph.D. in Historical Musicology from that same institution in 2001. Her dissertation is titled *Opera Traditions and Scottish Nationalism: Hamish MacCunn's Jeanie Deans*. After serving as Circulation and Reserves Manager for the Warren D. Allen Music Library at Florida State, she was recently appointed Music

Librarian and Assistant Professor at Queens College, CUNY. She is continuing her research on the composer Hamish MacCunn to complete a “life and works” volume and is currently in negotiations with the Ashgate Publishing Company.

Dr. Oates plans to use Gerboth funds to support travel to Scotland and England where resources related to MacCunn (1868–1916) are located. She expects to visit a number of repositories including the Hamish MacCunn collection at the University of Glasgow, the National Library of Scotland, the British Library, and the Victoria and Albert Museum.

D. J. Hoek received his Master of Library Science from Indiana University in December 1998. He also holds Master of Music degrees in Theory and in Composition from Bowling Green State University (1996). He assumed his first professional position in February 1999, as Music and Media Catalog Librarian at Wichita State University Libraries, and is currently serving as Head of the Hugh A. Glaser Music Library and Librarian for the Performing Arts at Kent State University. The Gerboth Award will

enable Mr. Hoek to prepare an updated compilation of Arthur Wenk's *Analyses of Nineteenth- and Twentieth-Century Music, 1940–1985*. This new volume, which will include references to analyses through the year 2000, is under contract with Scarecrow Press and will be published in the MLA Index and Bibliography Series.

While much of Mr. Hoek's research has been conducted at his home institution, he expects to visit several other research libraries in the course of his work. Specifically, he plans to use Gerboth funds to support trips to the music libraries at Indiana University and the Eastman School of Music.

MLA Awards

A list of Music Library Association award descriptions and application requirements is available under “Awards & Grants” on the MLA website (<http://www.musiclibraryassoc.org>). The next annual awards will be announced during the 2005 MLA Annual Meeting in Vancouver, B.C.

National Recording Registry Selections Announced

Librarian of Congress James H. Billington has announced the second annual selection of 50 sound recordings to the National Recording Registry. Under the terms of the National Recording Preservation Act of 2000, the Librarian is responsible for annually selecting recordings that are “culturally, historically, or aesthetically significant.” Registry recordings must be at least 10 years old. Nominations for the registry were gathered from members of the public, who submitted suggestions online, and from the National Recording Preservation Board (NRPB), which comprises leaders in

the fields of music, recorded sound and preservation. The board also assisted the Librarian with the review of nominations.

In announcing the registry, the Librarian called the selection of the National Recording Registry “a difficult, but absorbing task. The number and range of recordings to consider is great—and a tribute to our extraordinarily rich and varied sonic history. This year's list attests to the diversity of significant recorded sound in our lives—not only music of many types, but political addresses, comedy, sports, poetry, sermons, and machinery.”

Like the inaugural selections, those for 2003 celebrate many milestones in the history of sound recording in America:

- The first Bubble Book (the first children's book bound with recordings);
 - The best-selling Okeh Laughing Record of 1922, a comic novelty recording;
 - Guy B. Johnson's field recordings of African Americans in the 1920s;
 - The set of recordings that represent a full day of radio broadcasting from station WJSV in
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Washington, D.C. (the first time a complete day of broadcasting was recorded);

- Anne Brown and Todd Duncan as original cast members of "Porgy and Bess";
- The first broadcast of "A Prairie Home Companion";
- The radio broadcast of fourth game of the 1941 World Series;
- The first "foreign" selections named to the registry, including the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" and Richard Wagner's "Ring" cycle, conducted by Georg Solti to celebrate their influences on American culture and the global recording industry;
- The work of two prominent audio documentarians—the recordings of steam locomotives by O. Winston Link and "New York Taxi Driver" by Tony Schwartz.

The creation of the National Recording Registry is one part of the National Recording Preservation Act of 2000, legislation that promotes and supports audio preservation. The registry celebrates the richness and variety of the nation's audio legacy and underscores the responsibility to assure the long-term preservation of that legacy so that it may be appreciated and studied by generations to come.

The Library of Congress is identifying and preserving the best existing versions of the recordings on the registry. These efforts have received support from record companies and archives that own the best available elements and editions of registry recordings. A number of major record labels have located the best surviving elements of their recordings

—from master tapes to metal parts—and duplicated them at no expense to the Library, ensuring that the best existing version is added to the National Recording Registry Collection at the Library of Congress.

The NRPB welcomes suggestions from the public about potential recordings to include on the National Recordings Registry. Suggestions can be made anonymously via a form at the NRPB website (<http://www.loc.gov/nrpb>), or by sending the information to MLA's representatives, Jim Farrington or Barbara Sawka (alternate).

The deadline for public nominations for the 2004 National Recording Registry is **July 15, 2004**.

2003 National Recording Registry (In chronological order)

1. Emile Berliner. "The Lord's Prayer" and "Twinkle Twinkle Little Star." (ca. 1888)
2. Vess Ossman. "Honolulu Cake Walk." (1898)
3. Bert Williams and George Walker. Victor Releases. (1901)
4. Billy Murray. "You're a Grand Old Rag [Flag]." (1906)
5. Frances Densmore Chippewa/Ojibwe Cylinder Collection. (1907–1910)
6. The first Bubble Book. (1917)
7. William Jennings Bryan. "Cross of Gold." Speech re-enactment by Bryan. (1921)
8. Guy B. Johnson Cylinder Recordings of African American Music. (1920s)
9. Okeh Laughing Record. (1922)
10. Associated Glee Clubs of America. "Adeste Fideles." (1925)
11. Amade Ardoin and Dennis McGee. Cajun-Creole Columbia releases. (1929)
12. Leadbelly. "Goodnight Irene." (1933)

13. Huey P. Long. "Every Man a King" speech. (1935)
14. Marian Anderson. "He's Got the Whole World in His Hands." (1936)
15. Robert Johnson. *The Complete Recordings*. (1936–1937)
16. Jelly Roll Morton. Interviews conducted by Alan Lomax. (1938)
17. Benny Goodman. *Carnegie Hall Jazz Concert*. (1938)
18. WJSV (Washington, D.C.) Complete Day of Radio Broadcasting. (September 21, 1939)
19. Bob Wills & his Texas Playboys. "New San Antonio Rose." (1940)
20. 1941 World Series Game Four - New York Yankees vs Brooklyn Dodgers
21. Robert Shaw Chorale. Bach B-Minor Mass. (1947)
22. Budapest Quartet. Beethoven String Quartets. (1940–1950)
23. George Gershwin. *Porgy and Bess*. Original Cast. (1940, 1942)
24. Rodgers and Hammerstein. *Oklahoma!* Original Cast. (1943)
25. Paul Robeson, Uta Hagen, Jose Ferrer and others. *Othello*. (1943)
26. Louis Kaufman and the Concert Hall String Orchestra. Vivaldi *Four Seasons*. (1947)
27. John Kirkpatrick. Ives Piano Sonata No. 2, "Concord." (1948)
28. O. Winston Link. Steam Locomotive Recordings. (6 vol.: 1957–1977)
29. Rafael Kubelik conducting the Chicago Symphony Orchestra. Modest Mussorgsky Pictures at an Exhibition. (1951)
30. Billy Graham. Problems of the American Home. (1954)
31. Glenn Gould. Bach *Goldberg Variations*. (1955)
32. *Ella Fitzgerald Sings the Cole Porter Song Book*. (1956)
33. Chuck Berry. "Roll Over Beethoven." (1956)
34. Thelonius Monk. *Brilliant Corners*. (1956)

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Suggest recordings for the registry by contacting MLA's representatives to the NRPB

35. Georg Solti and the Vienna Philharmonic Orchestra. Wagner's Complete Ring Cycle. (1958-1965)
36. Eastman Wind Ensemble with Frederick Fennell. *Winds in Hi-Fi*. (1958)
37. Charles Mingus. *Mingus Ah-Um*. (1959)
38. Tony Schwartz. *New York Taxi Driver*. (1959)
39. Patsy Cline. "Crazy." (1961)
40. John Fitzgerald Kennedy, Robert Frost and others. Kennedy Inaugural Ceremony. (1961)
41. Judy Garland. *Judy at Carnegie Hall*. (1961)
42. Otis Redding. "I've Been Loving You Too Long (To Stop Now)" (1965)
43. The Beatles. *Sgt. Pepper's Lonely Hearts Club Band*. (1967)
44. Johnny Cash. *At Folsom Prison*. (1968)
45. Ali Akbar College of Music Archive Selections. (1960s-1970s)
46. Marvin Gaye. *What's Goin' On*. (1971)
47. Carole King. *Tapestry*. (1971)
48. Garrison Keillor. *A Prairie Home Companion*. (First broadcast of the variety show, July 6, 1974)
49. Bruce Springsteen. *Born to Run*. (1975)
50. Fania All-Stars. *Live at Yankee Stadium*. (1975)

An annotated list of the 2003 Registry is available at: <http://www.loc.gov/rr/record/nrpb/nrpb-2003reg.html>

Call for Papers: SAM

The Society for American Music invites proposals for papers, concerts, lecture-performances, full panels of 3 or 4 papers, and other useful events for its 31st annual conference in Eugene, Oregon, 16-20 February 2005. The email or postmark **deadline is July 15**.

We welcome proposals involving any aspect of American music or music in the Americas, but especially welcome ideas for papers and sessions inspired by any of the following:

Pauline Oliveros (the SAM honorary member of 2005) and related topics such as philosophies of composing or audience in American experimental music

Centennial of the births of

Harold Arlen (15 Feb 1905-23 April 1986)

Marc Blitzstein (2 March 1905-22 Jan 1964)

Jule Stein (31 Dec 1905-20 Sept 1994)

Meade Lux Lewis (4 Sep 1905-7 June 1964)

Topics inspired by the Pacific Northwest (i.e., Native American styles of the West or Northwest; Jimi Hendrix; grunge; Quincy Jones; Microsoft).

Guidelines

Individual or joint papers should be no longer than twenty minutes. Performances should be no longer than thirty minutes and may include a short lecture component. Presenters do not need to be members of the Society, but are required to register for the entire conference. Performances are not remunerated. The committee encourages proposals from persons who did not present at the 2004 meeting in Cleveland, but all proposals will be considered and judged primarily on merit.

For the specifics of how to submit a proposal, please consult the Society for American Music website (<http://www.american-music.org/conferences/Eugene/Callforpapers.htm>).

All materials must be electronically date-stamped or postmarked by July 15, 2004, and should be sent to:

jtsou@u.washington.edu

or

Judy Tsou, SAM Program Chair

School of Music

Box 353450

University of Washington

Seattle, WA 98195