CHAPTER ACTIVITIES

Party. There will be no Spring Meeting this year. Instead, a special fund raising Chamber Music/Wine and Cheese Tasting Party will be held on Sunday afternoon, July 17. This affair will feature chamber music performed by professional musicians in the Los Angeles area, door prizes and a variety of wines supplied by one of California's premium wineries. We hope to raise a substantial amount of money for SCMLA, whose treasury has fallen into a dismal state. A detailed announcement will be mailed out next month. We urge you to come.

Bylaws and Election. Bylaws revisions have been prepared by the Bylaws Revision Committee (Jim Elrod, Chairperson, Don Phillips and Hank DuBois). If the revisions are approved, the office of Recording Secretary will become Secretary-Treasurer, with expanded responsibilities; Members-at-large will become chairpersons for standing committees; dues will be set by the Executive Board. These changes were discussed at the fall meeting of SCMLA at CSU Northridge and were generally agreed to by those in attendance.

Ballots are included in this mailing to members in good standing. Delinquent members may pay their dues ($2.00) to Joan Flintoff, Executive Secretary-Treasurer, SCMLA, 3845 McLaughlin, Los Angeles, Cal. 90066. Ballots should be sent to Rodney Rolfs, Chairperson, Nominating Committee.

MLA NATIONAL ACTIVITIES

The MLA summer meeting will take place on home territory this year in Santa Barbara, giving those of us with little travel funds a chance to attend a national meeting. Martin Silver and Susan Sonnet are our hosts. Stephen Fry is Program Chairperson. The four sessions will deal with the new copyright law, preservation of archival materials, Southern California film and television music. Stanlie Sadie will talk about Grove VI at the Open Forum.

SUMMER MEETING DATES

Music Library Association
Santa Barbara, August 16-20
International Musicological Society, 12th Congress
Berkeley, August 21-27
International Association of Music Libraries
Mainz, September 4-9
The Arnold Schoenberg Institute on the USC campus held its official opening and dedication ceremonies on February 20. Supported by a Consortium of institutions—University of Southern California, California State University, Los Angeles, California Institute of the Arts, and the University of California, Los Angeles—this institute is an international center for the study of the life and work of Arnold Schoenberg. The Institute building has been constructed on two levels. The lower level is devoted essentially to study and research and houses the Schoenberg Archives. Its facilities include a reading room with microform and sound equipment and a seminar facility. The upper level of the building is the public area of the Institute. It contains the re-creation Schoenberg's studio in Los Angeles. On this level also is the Exhibit/Performance Hall where lectures, performances and exhibits are held. Acoustics of the Hall were designed by Gerald Strang. Issue no. 1 of the Journal of the Schoenberg Institute made its appearance in November. The Journal is issued three times a year (subscriptions are $5.00). Leonard Stein is the Director of the Institute; Clara Steuermann is the Archivist. Telephone number is (213) 746-5362. Visitors are requested to make appointments in advance. We welcome the Arnold Schoenberg Institute to the Southern California music community and extend our best wishes and congratulations in bringing about this important endeavor.

Long Beach Public Library. Natalee Collier, Head of the Performing Arts Department announced that the Long Beach Public Library opened on April 11th in its new quarters in the Long Beach Civic Center at Ocean and Pacific. Dedication ceremonies for the entire Civic Center complex, which includes the library, were on Sunday, May 1. The Performing Arts Department and the Record section may both be reached through the Main Library switchboard, (213) 590-6401.

University of California, San Diego. Elizabeth McGraw, Music Librarian, reports that a Nakamichi 700 cassette recorder was recently purchased for their listening room console. It is being used to make cassettes for the permanent tape collection. The Nakamichi has three heads which allow the technician to monitor the tape which is being made (not only the source). Liz notes that the recording quality is excellent, comparable to open reel recordings. The Nakamichi is used primarily to record jazz and classical recordings for recreational listening. UCSD's listening room has ten Revox tape decks and ten Advent cassette decks for public use; listening is with Sennheiser earphones. There is a class listening room equipped with a Revox, a Thorens turntable and two Century 100 speakers. The staff operated console has five Revoxes, four Thorens, and a tuner. Their production room is both versatile and efficient, with an Ampex 440, two Revoxes (one half-track and one quarter-track), a Thorens turntable and a mixing panel. The sound collection includes app. 11,000 records, 4,000 open reel tapes and 2,000 cassettes. All tapes are rewound in the summer.

University of Southern California. In November, 1975, the USC Music Library moved from Whitney Hall to larger quarters in the Doheny Library, Room 233. The Music Library collection includes scores, recordings, reference books and current periodicals, and is now more conveniently located in close proximity to music books and bound periodicals which are shelved in Doheny's main stacks. New listening equipment includes six turntables and four cassette decks. Rodney Rolfs is the Music Librarian; Leslie Armistead is the music cataloger. Telephone number is (213) 746-2525.
ARSC MEETING

The annual meeting of the Association for Recorded Sound Collections in East Orange, N.J., March 30--April 2, was one of the many centennial celebrations of the invention of the phonograph to be held across the continent this year. The Edison Site in East Orange is now a national park. A tour of the Site, including the labs, shops, museum, and the replica of the Black Maria set the tone for later sessions.

The atmosphere of the meeting was highlighted by the intense personal interests and knowledge of collectors. Personal appearances of pioneer Edison recording artists such as Eva Taylor, 82, who gave a club performance in Copenhagen last year, added a feeling of participation in oral history. Other early recording artists participated through recorded telephone conversations. Unissued recordings of blues and jazz performances whetted our musical appetites and launched avid discussions of recording practices.

Careers of performers were outlined and discussed in conjunction with multimedia presentations of slides and recorded tape. Similar presentations outlined the development of recordings, acquisitions of patents, and changes in the use and construction of needles, tone arms, and turntables. Other sessions dealt with record reviews, the development and history of the Victor Talking Machine Co., record reissues, and collecting. A visit to the Menlo Park Edison monument and the Rodgers and Hammerstein Archive of Recorded Sound were welcome, interesting interludes.

- Don Phillips
UCLA Music Library

BIBLIOGRAPHY

Sources for American Indian Music on Commercial Recordings.*

Canyon Records.
6050 North 3rd Street
Phoenix, Arizona 85012

Folkways Records
701 Seventh Avenue
New York, New York 10018

Indian House
P.O. Box 472
Taos, N.M. 87571

Indian Records
(a.k.a. Indian Shawl)
P.O. Box 47
Fay, Oklahoma 73646

Irocrafts
R.R. #2
Ohsweken, Ont., Canada

Library of Congress
Music Division
Recorded Sound Section
Washington, D.C. 20540

Soundchief
1405 Taylor Avenue
Lawton, Oklahoma 73501

Taos Recordings and Publications
P.O. Box 246
Taos, N.M. 87571

Native American Music
K.D. Edwards
7606 S.E. 15th
Oklahoma City, Oklahoma 73110

or
Box 10542
Midwest City, Oklahoma 73110

Compiled by Charlotte Heth,
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*This list was prepared for our May 1976 meeting. It is still current and should prove to be useful for the acquisition of recordings of American Indian music.
NORTHERN CALIFORNIA

MLA Northern California Chapter held its Spring meeting on Friday, May 6 at the San Francisco Conservatory of Music. Paul Hersh presented a lecture-recital on Elliott Carter's Piano Sonata.

Speaking of things Northern, the above notice appeared in CUM notis variorum, No. 10, the Newsletter of UC Berkeley's Music Library which Ann Basart has been editing for the last year. CUM is full of news of the Music Department and the Music Library and its holdings, new and old. It even has its own index. Congratulations to Ann for a delightful and informative publication.

EDITORIAL

On past occasions the Southern California Chapter MLA has met jointly with the Northern California Chapter or with the American Musicological Society Southern California Chapter. While these meetings take more coordination to arrange, they usually offer a good opportunity to interact with colleagues we see less often, and also offer a more varied program fare. We hope that a joint meeting can be arranged for the coming year.

MUSIC OCLC USERS GROUP

Lenore Coral sends the following communication:

"As many of you will know a movement got underway at Nashville to organize a Music OCLC Users Group. A volunteer team of five (Karl Van Ausdal, Mary Lou Little, Karen Hagberg, David Knapp and Lenore Coral) are setting up some guidelines for the organization. The purpose of the group will be to keep music users up to date on OCLC decisions, keep open channels of communication with OCLC about our special set of problems and to keep up the standards of music and sound recording cataloging in the OCLC data base. We hope also to be involved in organizing training sessions and continuing education programs for OCLC Music users. Anyone interested in receiving the first issue of the newsletter should send his name and address to me,

Lenore Coral
Mills Music Library
University of Wisconsin
728 State Street
Madison, Wisconsin 53706"

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