Recently, a friend and colleague who works at a major university told me of receiving phone calls at home from a library administrator—usually to report some minor problem in the music area that the administrator had just observed. When I expressed astonishment that an administrator would do this, rather than simply writing a note or leaving a message on the librarian’s voice mail, my friend replied that librarians at this institution are considered “twenty-four-hour librarians.” In other words, these colleagues are never off duty, and are expected to be “on call” at any hour of the day or night, every day of their professional careers.

This is an attitude that I’ve encountered many, many times in my career, and which I have often derisively referred to as the “Seven-Eleven model” of library service—the concept that libraries and librarians should be available for as many hours of the day as humanly possible, and that immediate, full service should be provided cheerfully and unhesitatingly whenever and wherever it is requested. Needless to say, in most cases we provide this level of service absolutely free, which is the one major deviation from what a Seven-Eleven store provides; if you’ve ever shopped at a convenience store, you are certainly aware that one pays dearly for the level of convenience that these establishments provide.

When I speak out against the Seven-Eleven model, my colleagues usually react with shock and question my professionalism. How can I, as a professional librarian, possibly advocate anything less than an absolute, all-encompassing level of commitment to our clientele? My response is, and continues to be, that the Seven-Eleven model actually diminishes our professionalism; it devalues who we are and what we do, and devalues us as human beings.

Consider the level of access one has to professionals in other fields. If you wish to see a physician, you must make an appointment, and we all know how difficult that can be at times. In fact, one often assumes a direct relationship between the wait for an appointment and the quality of the service; if one must wait a month to see a specialist, it must be because the specialist is brilliant and therefore much in demand. If copious appointment times are available immediately, one is suspicious—why doesn’t anyone else want to see this doctor? Do they know something I don’t? You can, of course, see a doctor immediately by going to a hospital emergency room or an “urgent care” clinic. But, of course, the Seven-Eleven pricing model holds true; the cost of such emergency care is often astronomical. Again, one simply accepts this; the value of immediate

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medical care is expected to be high.

If you need the services of an attorney, then the access and cost is even more problematic. You might be lucky enough to obtain the initial consultation free of charge, but after that, you will be billed for every hour of time that the lawyer or his staff spends on your case. Other professionals are no less accessible; can you obtain the assistance of an architect, a psychologist, an accountant, or a physicist at any hour of the day, without prior arrangements? The answer, of course, is usually “no.” In the medical or legal fields, where valid emergencies do occur, there are provisions for immediate service, but they are inevitably expensive.

One can argue that since library services are traditionally provided free of charge, that it would make no sense to place any value on their relative availability at particular times. This is, for me, one of the most frustrating conundrums of the notion that our clientele doesn’t pay for our services. In fact, I’ve been chided for my preference for the word “client” instead of the clumsy and archaic-sounding “patron,” because, I’m told, “client” implies an exchange of money. People who use our libraries do pay for them, through taxation or tuition (or both, in the case of public educational institutions). The fact that we don’t present clients with itemized bills doesn’t mean that our services are free.

I’m not suggesting that we start turning people away from our libraries, moving to appointment-only reference services, or charging clients by the hour. We should, however, realize that our time has value, that what we do has value, and that there are costs associated with the services we provide, indirect though they may be. When we make our services available indiscriminately, without any consideration of time or cost, we tacitly communicate to the world that we place no value on our work or our time. If we don’t place any value on what we do, how can we expect anyone else to?

One very instructive exercise is to calculate one’s salary down to the hour. As salaried professionals, we resist doing this; we don’t want to think of ourselves as “clock-punchers” who drop all interest in our work when five o’clock arrives. Yet I believe this mathematical exercise can help make us aware of the real cost of what we do. We don’t shirk from spending an hour on a particularly knotty reference question; I certainly don’t. Yet it helps raise our awareness of our worth to know what our clientele is paying to have that question answered.

Are we, in fact, “twenty-four-hour librarians”? I believe that as music librarians, our professional roles are an intrinsic part of who we are. However, we should recognize that our skills and knowledge are immensely valuable, and not something to be taken for granted. The Seven-Eleven model abuses us as professionals and human beings because it suggests that our time and energy are valueless, as free and available as sunlight and air; it replaces service with servility. Until respect ourselves enough to value our time, then inevitably no one else will.

MWMLA-L List Move

MWMLA-L, our chapter mailing list, has a moved to a new address. The address for posting messages to the list is:

MWMLA-L@LISTSERV.INDIANA.EDU

The address for sending LISTSERV commands (i.e., SUBSCRIBE, SIGNOFF, etc.) is:

LISTSERV@LISTSERV.INDIANA.EDU

Please make the appropriate adjustments in your e-mail software’s address book.

The archive of messages posted to MWMLA-L is now available at this website:

Administrative Structure of the Midwest Chapter

Executive Committee

- Chair: H. Stephen Wright (Northern Illinois University)
  To October 1997; Past Chair, November 1997 to October 1998
- Chair-Elect: Lynn Gullickson (University of Northern Iowa)
  To October 1997; Chair, November 1997 to October 1999; Past Chair, November 1999 to October 2000
- Secretary-Treasurer: Bob Delvin (Illinois Wesleyan University)
  To October 1997
- Newsletter Editor: Jack Stewart (University of Kentucky)
- Assistant Newsletter Editor: Kristina Shanton (University of Illinois at Urbana-Champaign)

Standing Committees

Bylaws Committee
One year terms; members may be reappointed.

- Beth Christensen (St. Olaf College), Chair
  To October 1997
- Allie Goudy (Western Illinois University)
  To October 1997
- Lynn Gullickson (University of Northern Iowa), ex officio
  To October 1997
- Jack Knapp (Oberlin College)
  To October 1997

Membership Committee
Three year terms; members can be reappointed; Chair serves one year as Chair-Elect, two years as Chair, one year as Past Chair.

- Lynne Weber (Mankato State University), Chair
  To October 1998; Past Chair, November 1998 to October 1999
- Keith Eiten (Central College)
  To October 1997
- Grace Fitzgerald (University of Iowa)
  To October 1999

Nominating Committee
One year terms; members may not serve consecutive terms.

- Mark Scharff (Washington University), Chair
  To October 1997
- Paula Hickner (University of Kentucky)
  To October 1997
- Eleonore Hansen (Bradley University)
  To October 1997

Program Committee
One year terms; members can be reappointed.

- Lynn Gullickson (University of Northern Iowa), Chair
  To October 1997
- Cathy Lutz (University of St. Thomas)
  To October 1997
- Laura Probst (University of Minnesota)
  To October 1997

Publications Committee
Three year terms; members can be reappointed; Chair serves one year as Chair-Elect, two years as Chair, one year as Past Chair.

- Laura Gayle Green (University of Missouri-Kansas City), Chair
  To October 1998; Past Chair, November 1998 to October 1999
- Jean Geil (University of Illinois at Urbana-Champaign)
  To October 1999
- Ruth Inman (Kennedy-King College)
  To October 1999
- Anna Sylvester (University of Missouri-Kansas City)
  To October 1999

Special Committees

Cataloging Committee
Three year terms; members can be reappointed; Chair serves one year as Chair-Elect, two years as Chair, one year as Past Chair.

- Grace Fitzgerald (University of Iowa), Chair
  To October 1998; Past Chair, November 1998 to October 1999
- Mary Huismann (University of Wisconsin-Whitewater), Past Chair
  To October 1997
- Richard Burbank (University of Illinois at Urbana-Champaign)
  To October 1999
- Paul Cauthen (University of Cincinnati)
  To October 1999
- Patty Falk (Bowling Green State University)
  To October 1999
- Ruth Inman (Kennedy-King College)
  To October 1999
- Jack Stewart (University of Kentucky)
  To October 1998

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Technology, Archives, Preservation, and Sound Committee

Three year terms; members can be reappointed; Chair serves one year as Chair-Elect, two years as Chair, one year as Past Chair.

- Phyllis Danner (University of Illinois at Urbana-Champaign), Chair
  To October 1998; Past Chair, November 1998 to October 1999
- Martin Jenkins (Wright State University)
  To October 1999
- Karen Little (University of Louisville)
  To October 1999
- Charles Reynolds (University of Michigan)
  To October 1999
- Suzanne Mudge (Indiana University)
  To October 1999
- Mark Scharff (Washington University)
  To October 1999
- Wendy Sistrunk (University of Missouri-Kansas City)
  To October 1999
- Anna Sylvester (University of Missouri-Kansas City)
  To October 1999

Chapter Handbook Task Force

Term ends when handbook is completed.

- Allie Goudy (Western Illinois University), Chair
- Laura Gayle Green (University of Missouri-Kansas City)

Chapter Website Subcommittee

( Subcommittee of the Public Services Committee)

Three year terms; members can be reappointed; Chair serves one year as Chair-Elect, two years as Chair, one year as Past Chair.

- Linda Hartig (University of Wisconsin-Milwaukee), Chair
  To October 1998; Past Chair, November 1998 to October 1999
- Kathleen Abromeit (Oberlin College)
  To October 1999
- Robert Acker (DePaul University)
  To October 1999
- Jennifer Anthony (University of Illinois at Urbana-Champaign)
  To October 1999
- Laura Gayle Green (University of Missouri-Kansas City)
  To October 2000
- William Hulsker (Wayne State University)
  To October 1999
- Fran Smith
  To October 1999
- Jack Stewart (University of Kentucky)
  To October 1999

Public Services Committee

Three year terms; members can be reappointed; Chair serves one year as Chair-Elect, two years as Chair, one year as Past Chair.

- Eunice Schroeder (Lawrence University), Chair
  To October 1998; Past Chair, November 1998 to October 1999
- Lewis Bowling (University of Kentucky), Past Chair
  To October 1997
- Kathleen Abromeit (Oberlin College)
  To October 1999
- Bonna Boettcher (Bowling Green State University)
  To October 1999
- Holly Borne (Butler University)
  To October 1999
- Beth Christensen (St. Olaf College)
  To October 1999
- Robert Delvin (Illinois Wesleyan University)
  To October 1999
- Alan Green (Ohio State University)
  To October 1999
- Lynn Gullickson (University of Northern Iowa)
  To October 1999
- Linda Hartig (University of Wisconsin-Milwaukee)
  To October 1999
Two years ago Jean Geil asked if I would coordinate an oral history project to celebrate the fifty-fifth anniversary of our Music Library Association Midwest Chapter. I thought such a project would be ideal to mark the chapter's anniversary and I accepted her offer. Jean, in her usual thinking-ahead fashion, had already compiled a list of MLA Midwest Chapter chairs, starting with John T. Windle (who was the first chapter chair in 1941) and ending with Steve Wright, the most recent chair. Addresses and phone numbers were provided, if known. When the Anniversary Steering Committee met last fall, several other names of individuals were added to the list of potential interviewees.

A call for project participants went out at last year's chapter meeting in Bowling Green, Ohio. There were many volunteers, more than would actually be able to participate. Some additional colleagues were asked to participate because of their experience or their convenient location to interviewee candidates.

Since that Bowling Green meeting, project participants have been busy. I am pleased to report that seventeen oral history interviews have been conducted this year. We had projected that ten to fifteen would be conducted, so I think we have done well.

It has been a privilege for me to work with everyone who participated in this oral history project. I wish to thank all of you, interviewees, for the gracious sharing of your thoughts and recollections. Thank you, interviewers, for taking the time out of busy lives to prepare and conduct the interviews. Special thanks go to all of you who persisted and also transcribed those interview tapes. Ten of the seventeen interviews have been transcribed. These are a tribute to the hard work and dedication of each person involved.

The seventeen oral history tapes reviewed for this presentation resulted in twenty plus hours of narrative. Consequently, the twenty-one minutes of excerpts that follow are merely highlights. Let us now watch and listen as we share in these reflections, memories, and tales about the people, places and events of our chapter's past ...

[Text appearing within quotes has been transcribed from tape by the author.—Ed.]

Victor Cardell: “John T. Windle, I see here on the list of MLA Midwest chapter chairs, that he appears to have been the first chair of the chapter.”

Dena Epstein: “That could be. He was a reference librarian at Newberry Library.”

Allen P. Britton: “William G. Hill—he was wonderful. He was my theory teacher. He taught what we called form and analysis in those days. Analysis of musical forms.”

Betty Olmsted: “There was always a problem about travel funds and could we get away. So probably sometimes there would be only five or ten people at a meeting.

Therese Dickman: Victor Cardell was asking a question of Dena, who was the only one of the interviewees to discuss John T. Windle, first chair of the chapter. Allen P. Britton, chapter chair from 1951 to 1953, talked about William Hill, the chair in 1948-49, who contributed much during the early days of the chapter. Betty Olmsted recalled how difficult travel was to meetings. Next Marion Korda will be commenting about some of her experience as a music librarian in Louisville.

Marion Korda: “I’m just now one year shy of having been in Louisville for fifty years ... We started at very humble beginnings ... Early on it was more convenient, in a way, to go to the Midwest Chapter meetings than, often, the national meetings.”

T.D.: Long before there was the Music Library Association or the MLA Midwest Chapter, music collections and libraries were created. According to the chronological listing of Midwestern music libraries and collections by founding dates as compiled by Jean Geil and published in the May 1995 Midwest Note-Book, Oberlin College Library was the first around 1865. The University of Cincinnati followed two years later. By 1900 the St. Louis Public Library, American Conservatory of Music Library and Newberry Library were founded. By 1941 when, as Jean Geil indicated, the MLA Midwest Chapter was established, there were about forty music libraries in the Midwest, most of which were within public libraries. During the 1940s, however, seven of the ten “Big Ten” universities created their own music libraries.

How large was the chapter originally? How many states were in the chapter? Most of the people interviewed thought there were thirteen. I’m not exactly sure. One document indicates twelve and some indicate thirteen, but since this a presentation based upon oral history, I used the number thirteen.

Kiyo Suyematsu: “The Midwest Chapter covered, at that time, around thirteen states, and that was a big region.”

Betty Olmsted: “One time Irene Millen, even, from Pennsylvania came continued on p. 6
Jean Geil, Leslie Troutman, and Rick Jones.

Many interviewees expressed their thoughts about the qualities they considered important as music librarians. Here are reflections by Jean Geil, Leslie Troutman, and Rick Jones.

Jean Geil: "I think we all have goals to get through our work in reasonably timely fashion and to make a difference in our own library in what we do and to make it easier for people to do their work."

Leslie Troutman: "I've always thought the most important qualification for any librarian is imagination and creativity. Especially I find that true as a public services librarian."

Rick Jones: "The joy of being a music librarian is that you do everything ... When I catalog, I'm always thinking as a public services librarian, 'How is this going to be used?' When I buy it, it's always because I know the collection because I catalogued it, so I know what's there. When I work with the public, it's because I catalogued it and bought it that I know how to help them. To me being a music librarian is doing all three of them!"

T.D.: Many colleagues discussed their experiences in the early days when space was a real concern and how they dealt with limited space. Here are accounts by Bill McClellan and Olga Buth.

Bill McClellan: "The library then was mainly cramped into Smith Memorial Hall on the second floor, which at that time was sort of bulging out at the seams."

Olga Buth: "Do you know what Hughes Hall looks like?"

Alan Green: "It would have been there in the ..."

Buth: "in the office. Right there by the door and then the cataloger sat across the room from me. All the new materials were around her and I had a bunch of new materials coming in my area.

During my tenure of almost twenty years at OSU, I had the same problems that other music librarians had during these years. Growth of the collection and necessary change in physical space due to the growth of the library and the music department. I didn't do this deliberately, but as new materials, particularly monuments, were received, I stored them around and on the top of my desk. I can remember Dr. Lee Rigsby coming in and laughing at the sight. I still have copies of the pictures he had taken to document the need for library space."

T.D.: Space was a common theme among many of the interviewees. Another important matter that arose was the need for listening facilities in music libraries. Many such facilities began modestly, as Bill McClellan and Nathan Eakin describe.

Bill McClellan: "There really hadn't, for example, been a music listening area, which was important to the school at that time. Before in Smith Hall there had been just a bunch of record players put out on the tables along the hallway."

Nathan Eakin: "You could see the evidence of earlier listening rooms that were in the basement of Bluett House. That must have been absolutely grim because, you know, an early twentieth century basement is not exactly a thing of beauty and joy or light."

T.D.: As time went on and technological advancements were made, music librarians devised a variety of ways to provide listening facilities for their patrons. Here are descriptions by John Druesedow, Nathan Eakin, and Bill McClellan.

John Druesedow: "The fall of '69. September the first, I believe, 1969, the doors were opened for the Amos Music Library ... It had a listening center. It was two levels, actually. A listening center with several dozen listening stations. And listening was done at the stations being broadcast from a central control area. It was not accessible to people using the library. They asked for things to be played and they were put on the turntables or the tape decks were run. I believe we didn't even have cassette decks at that time."

Nathan Eakin: "We have individual listening rooms. People are individually assigned to single rooms ... Students, faculty, staff play their own records on the room's turntable or their own tape on the tape deck."

Bill McClellan: "One of the problems at that time was in trying to design facilities that would serve the School of Music in ways in which they hadn't been served. We thought we needed a large number of listening carrels and we did have a large number of listening carrels in the original design. It turned out that we really didn't need all of those over a period of ten or fifteen years."
T.D.: Growing collections, expanded quarters, collection shifts, and new buildings were often discussed by interviewees. The following four colleagues describe very different but real situations with which music librarians in the Midwest Chapter can relate.

Olga Buth: "Are you still in the same location that we moved into?"

Alan Green: "When I came here in 1992, we were still there for about six months. And then we gradually moved up to where the Fine Arts Library used to be. So, now we have most of the south side of Sullivan Hall and we have all of what used to be the fine arts library, so we have quite a bit of room."

Dena Epstein: "I wouldn't say that Regenstein was the first university music library to be integrated into the general library, but it certainly was one of the ones that had real impact. The fact that we were able to provide the service they wanted in the main library was important. I really think the lay-out in that library just marvelous!"

Marjorie Adkins: "I was not there to participate in the move to the Harold Washington Library Center, but I do remember that the Harold Washington Library Center opened on my birthday, October 7, 1991."

Dena Epstein: "Did you go to the opening?"

Marjorie Adkins: "I definitely went to the opening and I also became part of the docent crew. I went and took docent training before that opening so that I would be able to give tours ...."

T.D.: Technological change affects us all. Here are some accounts of important innovations in music librarianship during the last thirty years.

Olga Buth: "The years from 1967 through 1977 were exciting years for me as a music librarian, and I wouldn't have missed any of the upheaval of the library in the library world brought on by the electronic technology."

John Druesedow: "OCLC was born around 1969, and was distributed to Ohio libraries as early as 1971. It was an extremely important entity. I think having OCLC right there in Columbus, in Dublin, created perhaps an extra strong influence for people in the Midwest Chapter, because they could travel by car to Columbus ... and do the workshops that OCLC was offering.

The beginnings of cassette and CD products along in the early '80s affected the facilities and the configuration.

The early '80s were also a time during which the first PCs ... began to appear. So the PC revolution started to take place just about that time ... and we began to think seriously about online catalogs in public areas."

T.D.: With computerization came many changes and increased responsibilities to ensure that music library user needs were met. Leslie Troutman describes her current involvement on one state-wide committee in Illinois.

Leslie Troutman: "Well, for example, with the conversion to the new bibliographic platform, there are a number of state-wide committees being formed to make decisions about how that new system will be configured. I'm on the indexing task force, which will determine how the public catalog, in particular, will be accessed. That's a very important thing for music materials, because if the database isn't indexed properly, we're not going to be able to get what we need out of the catalog."

T.D.: Annual meetings are important events in the Midwest Chapter. They allow us to exchange ideas, to work and socialize together as music librarians, and to develop projects that will benefit other music librarians and music library patrons. All of us at some point attended our "first chapter meeting" or we can recall a program or meeting that truly impressed us. Here are three accounts, beginning with a description by Kiyo Suyematsu of the first Midwest Chapter meeting she attended.

Kiyo Suyematsu: "In 1969, it just so happened that the Midwest Chapter was holding their meeting in Minneapolis. I was so impressed when I attended that chapter meeting! There were some prestigious names in the library world. There was Guy Marco, Clara Steuerman, Dominique DeLerm, Bruno Nettl, and Dena Epstein. I met and talked to authors of books and bibliographies that I had been looking at and studying in library school. They were so friendly and they talked to me and they answered questions. I was so impressed with the fact that these prominent authors and leaders in the music field were in the Midwest Chapter, that I decided that I really wanted to be a music librarian and I should become active in the Midwest chapter."

T.D.: Next Jean Geil gives her impression of one particularly memorable meeting session.

Jean Geil: "In Milwaukee, Wisconsin I have memories of one of the sessions there. I believe Olga Buth had organized the program. She wanted to get a panel discussion involving music faculty. Dr. Ringer made a comment that the University of Illinois music library has a fine collection of musicologically significant material, especially all the complete works and that it's because music librarians have such close ties with the collection. Well, there was a dispute ... Dena Epstein got up just to make a comment. And she said, 'If the University of Illinois has such a fine collection, it's because people like Phineas Windsor, and other early librarians, thought it was important to acquire this material long before there were musicologists at the University of Illinois.' This was the very first time I remember setting eyes upon Dena Epstein. She said this in a very polite and well-spoken manner. And I thought to myself, 'What a bold woman to take on Alexander Ringer in public!' And that was my very first and very favorable impression of Dena Epstein, both as a person with sensible ideas and as a person who could articulate them well."

T.D.: Olga Buth was mentioned by several of the interview candidates. This dialogue between John Druesedow and Ralph Papakhian simply had to be included in this presentation, especially given the dialogue that follows between Olga Buth and Alan Green.

[John Druesedow and Ralph Papakhian]

John Druesedow: "I talked with Olga Buth quite a number of times."

Ralph Papakhian: "She was a dynamo!"

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John Druesedow: "She was, indeed."

Ralph Papakhian: "She was also the photographer. I wonder whatever happened to those [photographs]?

John Druesedow: "Yes. I have wondered about the photographic archives that Olga obviously had."

Ralph Papakhian: "For both the chapter and the national."

John Druesedow: "Yes."

[Olga Buth and Alan Green]

Olga Buth: "I don't have a blessed thing!"

Alan Green: "You cleaned house well when you moved!"

Olga Buth: "I sure did. The thing is that I moved into a retirement home. You don't have much space for things. When I moved here from Texas, at that time I think I probably got rid of a lot of things."

T.D.: So much for Olga's photographic archives! Here is one of the more vivid stories about an individual who was mentioned as much as any other single individual in the gathered interviews—Marty Rubin.

Rick Jones: "One of my best friends at Ohio University was a philosophy professor. He used the library constantly. His name was Martin Rubin. He left Ohio University the same year I did because he was tired of the politics of academia. He started this little tiny company called Audio Buff. It was barely getting established, but it was established, at a time when I was suddenly looking around for something to do. I saw this little tiny ad in a library journal that said, "Audio Buff, Marty Rubin, in Athens, Ohio. I said to myself, 'That couldn't be Marty!' So I picked up the phone and called him and it turned out to be he, and we talked and talked and talked. And finally, I had to call him back, because I hung up. We'd had so much fun talking that I forgot to ask him about my recordings! And then we established a business relationship for the university there."

T.D.: Of course, we all know that through the years the Midwest Chapter has developed a reputation for having fun. The next two stories by Don Roberts and Jean Geil relate some of the lighter moments in our chapter's meeting history!

Don Roberts: "1972—Ah, look at this! Here is a facsimile on rather awful Xerox paper of a tune which we obviously sang in honor of our dear colleague when he retired from the Midwest Chapter. Kurtz Myers. It goes, 'Kurtz Myers is a-leaving us, sing boo-hoo.' So you can guess what the tune was."

Dena Epstein: "He told me he was never an officer!"

Don Roberts: "Well, maybe he wasn't an officer, but he was certainly loved."

Dena Epstein: "Oh, that may have been when he was moving to Buffalo!"

Don Roberts: "Yes, it was. Second line: 'Sing boo-hoo / Good wishes goeth after him / as he doth leave our fold. / While we do weep, New York with glee / doth greet our friend of old.'"

Jean Geil: "There was a meeting in Indianapolis. We had just an absolutely uproarious party at Dominique Delerma's house. This was a cocktail party, and I had been asked to provide suitable entertainment. So I got several of the younger members of the chapter together and I found some temperance songs. So we sang temperance songs at the cocktail party. We passed along Xerox copies of the words. I just remember Don Roberts and Walter Gerboth doubling over with laughter. I think Walter Gerboth carried back tales to the Board that the Midwest Chapter is the 'swingingest chapter around!'"

T.D.: At this point I'd like to mention that during Don Roberts' interview he pulled out his file of past chapter meeting programs, which is extensive, and briefly discussed each corresponding meeting. What a valuable historical resource!

T.D.: The twenty-fifth anniversary year of the Midwest Chapter was noted. Here Lenore Coral provides a description.

Lenore Coral: "It was during my watch as the chair of the chapter that we recognized that we were having an anniversary. I also knew that Betty Olmsted was kind of feeling at loose ends because she had left her job at Oberlin and she wasn't sure what was going to happen to her, and so I got her involved in writing a history of the chapter. And that's why we have this little booklet." (Music Library Association, Midwest Chapter: A Brief History, 1977)

T.D.: Many colleagues expressed thoughts about the Midwest Chapter and how it differed from other Music Library Association chapters. Lenore Coral summed it up well, I believe, in her following comments:

Lenore Coral: "There is no other chapter quite like the Midwest because, really in a sense, it could be a national organization. It has now things that parallel the national organization. All these committees and what have you. We didn't have those in my time in the Midwest Chapter. But nowadays, it looks like a mini-national organization.

There got to be this sort of esprit about it and people got involved, and then they got their junior staff involved and then as they grew up, they got the next generation involved."

T.D.: With time a chapter newsletter developed. In recent years Jodi Falconer and Rick Jones each held the position of newsletter editor. Rick Jones sought to find an appropriate
new name for the newsletter during his tenure. Thus, we now read the Midwest Note-Book. Jack Stewart, current editor of the newsletter, has added his own mark to the newsletter by employing new features made possible with computer enhancements.

Now the Midwest Chapter celebrates its fifty-fifth anniversary year. This celebration didn't just happen, of course. As my final interview excerpt, I'd like to have you hear Rick Jones' account of how this celebration came to be.

Rick Jones: "When Allie Goudy started talking about the fact that—it was just when I started getting the newsletter changed and all that—she said, 'You know, I think we've got an anniversary coming up.' We had an executive committee meeting and everybody was discouraged because we'd missed our fiftieth anniversary and that was the Lexington meeting. When it was accepted that we were going to do this anniversary in 1996 and no one had volunteered for it, it just seemed appropriate to me that what is probably the newest music library in our chapter would be the place to celebrate the whole history. So, I really feel very grateful to the chapter for giving us the opportunity to host that."

T.D.: Now we are here to recall the past, savor the present, and look and work for the future. For a few days we can enjoy the hospitality and splendid accommodations here at Notre Dame University. We and those colleagues not able to be present here today are the lifeblood of the MLA Midwest Chapter. Let us make the most of this time and this organization!

Before I finish, I wish to gratefully acknowledge all of the oral history project participants and photograph contributors who made this presentation possible (See attached list). Warm, heartfelt appreciation goes especially to Jean Geil, Allie Goudy, Dena Epstein, and my husband, Randy, who were constant sources of moral support to me throughout this project.

The future of the Music Library Association, Midwest Chapter is ours to shape. May we do as well as our MLA chapter colleagues who have brought us to this fifty-fifth anniversary year!•

Music Library Association Midwest Chapter
Oral History Project Participants

Interviewee
Marjorie Adkins
Allen Britton
Olga Buth
Lenore Coral
Dominique Delerma
John Druesedow
Nathan Eakin
Dena Epstein
Jean Geil
Robert Johnson
Richard Jones
Marion Korda
Bill McClellan
Betty Olmsted
Don Roberts
Kiyo Suyematsu
Leslie Troutman

Interviewer
Dena Epstein
Therese Dickman
Alan Green
Dena Epstein
Eunice Schroeder
Ralph Papakhian
Therese Dickman
Victor Cardell
Leslie Troutman
Paul Cauthen
Therese Dickman

Photograph Contributors
Olga Buth (Ohio State University)
Greg Fitzgerald (Western Michigan University)
Allie Goudy (Western Illinois University)
Jean Geil and Phyllis Danner (University of Illinois at Urbana-Champaign)
Anna Horton (Cincinnati Public Library)
Linda Richer and Dan Zager (Oberlin Conservatory of Music)
The Way It Was: A Panel Discussion

Therese Dickman, Moderator;
Dena Epstein, Beth Christensen,
Richard Jones, Jack Chitwood,
Marion Korda, Don Roberts,
Panel Members;
Transcribed and edited for publication by Lynne Weber

Dena Epstein: I'm Dena Epstein. I joined the Chapter in 1964, when I came back to the Middle West, but I want to talk about the pre-history of the chapter, before it was organized, when I was a library school student at the University of Illinois. I retired in 1986 from the University of Chicago.

Beth Christensen: I'm Beth Christensen, allie Goudy's roommate (laughter), so I'm Allie today, since she couldn't be here. My first chapter meeting was in Minneapolis in 1980. I was at that time at St. Olaf College, and I still am at this time at St. Olaf College, and I remember that meeting very, very vividly, as my first meeting.

Rick Jones: Rick Jones. My first meeting was 1976, which makes this my twentieth anniversary. I was at the University of Wisconsin, Milwaukee, then, and, obviously, now at the University of Notre Dame.

Jack Chitwood: I'm Jack Chitwood, and my first experience with the Chapter was in Ann Arbor, Michigan, I believe, in 1949, probably.

Marion Korda: I'm Marion Korda, and I think I've been a member forever (laughter). I've been at the University of Louisville School of Music since 1947, retiring in 1988.

Don Roberts: Don Roberts. I had the pleasure of attending the first separate meeting of the Chapter in 1962, in Detroit, when I was a library school student at Michigan, a student of Bill Weichlein. I went off to New Mexico where the national board put me up to the task of trying to split the Midwest Chapter, because I was asked to try and create a chapter in the mountain plains. Well, Bill McClellan, who was then at Colorado, and I, got together and decided there were two people in that whole area, so the thirteen states survived for awhile. I came back in the Chapter in 1969, been at Northwestern since then.

D.E.: I entered the University of Illinois Library School in 1940. There was no music library at the University of Illinois at that time, and after I got my bachelor's degree (the curriculum at that time went for a fifth year and got a second Bachelor's degree), the university asked me to come back and work half-time as a junior cataloguer in art and music while I worked for my Master's, so I did that .... I discovered at that time that the monumental sets were all in the main library with their pages uncut; that the head librarian, Phineas Windsor, looked ahead to when the current dean of the School of Music would retire, and he felt the School would undoubtedly expand and they would need these sets, so he bought them out of general library funds ...

At that time, the library bought 800 sheets of pre-fire Chicago imprints from a dealer in California. I never found out how this music got to California, but I was given this collection to catalog. There were no uniform titles in use at that time, so that you cataloged music as if it were books, but I became aware that very little was known about these early Chicago publishers, and when I had a chance to pick a thesis topic for my Master's, I picked music publishing in Chicago before the fire, which turned out to be much more interesting than I expected, because it was a center of publishing during the Civil War ....

R.J.: ... When I first got to Milwaukee, I think within the first week I was called in to see my immediate superior who was the head of Public Services, who wanted to know why we had so many copies of this work by Denkmüller. [Uproarious laughter.] That took quite awhile to explain ....

Therese Dickman: [Asks jack if he remembers the meals.]

J.C.: ... The first meeting I went to in Ann Arbor I went with a musicologist from Roosevelt University, where I was the music librarian at the time. Everyone knew special places to eat, and they were great eaters; they could eat mounds of food. [Laughter.] Hans Tischler; I recall, Dr. Jonas, some of you may have run into these people .... [Laughter].

I wanted to mention that I first got into music librarianship, or into librarianship actually, when I was a student at Indiana University in 1947 and '48, and I worked for Ethel Louise Lyman. Some of you may remember her and know her name, and actually I decided I would become a music librarian because Miss Lyman didn't really believe in helping anybody. [Laughter.] If someone asked her a question, she would tell them, "Well, that's surely your problem." [Laughter.]

D.E.: Were you going to go in the same tradition? [Laughter.]

J.C.: Mine was a negative reaction to the way she handled it. She was a very good music librarian, I'm sure, and she had a lot of money to spend, and I think she had a hard time spending it. My job really was to go through all of the magazines, the journals, the catalogs, and list every item that was for sale, that was advertised in these, or in the reviews ... And this became her desiderata. Dean [Wilfred] Bain became the head of the Music School then that same year (I went there in the summertime of '48), and after he got there the school changed entirely .... From there, I went to Roosevelt College, now Roosevelt University. (I had gone to Chicago to take the course in music librarianship, which Scott Goldthwaite taught, at the University of Chicago, where I got my degree finally in 1954.) At Roosevelt ... we could work with the furniture, move it around, and change it, do anything we wanted to. We had our own carpenters, and I was able to create listening tables. This was one of the first uses I know of earphones in a music library .... We also were able to create shelving with dividers in it, so that we could stand the music up instead of laying it flat ....

M.K.: ... I came to Louisville because the School of Music was given a
beautiful estate at the edge of Cherokee Park to be the home of the School of Music. They had previously been located on the main campus of the University of Louisville, so I started the library in one of the living rooms ... and gradually outgrew that and went to the stables and installed the music library there. And then after perhaps twenty years, the university was given some former property of Kentucky Southern College, so we located there ... in a former dormitory building. And then, finally, we were allowed to build our own music school on the main campus of the university ...

B.C.: ... As people were talking about ... first experiences in libraries, I went to St. Olaf fresh out of library school and full of idealism, including the ideal that library materials always stay within the library unless they’re checked out. [Laughter.] One of my first memories was this rather tall man, rather imposing-looking man with a big thatch of white hair who used to come into the music library, and go behind the circulation desk, and go back into an area where the choral music was housed, without saying a word, and help himself to whatever choral music he wanted, and then leave the library, but not until he had pinched my cheek very hard. [Hilarious laughter.] After he did this a couple of times I asked some questions about who this person was, and found out he was Olaf Christiansen, who was the retired St. Olaf choir director, and son of F. Melius Christiansen, and he was probably just picking up some of daddy’s music. I think that was a real lesson for me in compromising some of those ideals.

D.R.: But, that’s an interesting charge-out system. [Laughter.]

B.C.: It wasn’t my favorite, actually ...

D.E.: May I make a comment? In the 1940s, before World War II, public library music departments were much more numerous and more important than academic music libraries. The difference between post-war and pre-war MLA is substantial. The public librarians really were very influential in MLA and really ran the organization to a large extent before World War II ... Academic music libraries very frequently had no recorded music at all; it wasn’t considered library material.

D.R.: When I teach a course in music librarianship I often talk about how so many of the issues that we face seem to be in one of these hamster mills that come up with a regular degree of predictability, and the only difference is that it is now electronic. Let me just mention a couple of topics that were discussed in chapter meetings in 1971 and 1973 ...

For example, “Criteria and Standards for Selection of Pop and Jazz Recordings in the Music Libraries,” something many people are still wrestling with; “Current Trends in Audio”—where have we heard that? Individual workshops on various things. ... Here’s the good one, 1973: “The Computer and its Potential in Cooperative Cataloging.” [Laughter.] Some things haven’t changed much.

I might mention that same conference had perhaps the most exciting session that I remember at a Chapter meeting, and that was Don Krummel and Sam Pogue talking about music printing. Here you had two of the great expert going at it. It was a whole year of studying music printing rolled into about two hours, and I obviously haven’t forgotten it.

Jean Gill: I’m wondering if anyone knew John Windle, who was so instrumental in getting the Chapter founded, in 1941 ... .

D.E.: Well, I met him once. I went and interviewed for a job with him which he did not give me. [Laughter.] This was to supervise the WPA music periodical indexing project. This was the summer after I graduated from library school. He wanted someone who could speak and read four foreign languages, so I didn’t qualify. He also, although it’s not generally known, was officially editor of Notes between Charles Warren Fox and Dick Hill, but he never issued a single issue so his editorship is not generally recognized. In justice, we have to admit there was a war on ...

... He seemed to be a very serious, well-focused man, and after he retired ... for many years, he was “Mr. Local History” in Madison, Indiana ... I think his wife is still alive there, isn’t she?

Question: Does anyone know more about Ethel Louise Lyman?

D.E.: There was a historic statement she made at an early meeting that her edition of the Bach Gesellschaft went down in a submarine.

R.J.: It was traveling from Europe and it got sunk?

D.E.: Apparently, during wartime, but why they would ship it in a submarine? [Laughter.]

J.C.: ... I think she had started out as a singer. I was in a couple of Paul Nettl’s classes at Indiana, and she would audit these from time to time. He would try to get her to help him illustrate music. She would always refuse; she would never participate in anything. I always thought it would be very interesting if you could get her to talk about her past, but ...

Ralph Papakhian: One story I heard was that she took ... a distinguished singer on the vocal faculty up to Indianapolis to do some shopping one day. On the way back, her car broke down in Martinsville. Curiously, once the car was repaired, Ethel Louise took off for Bloomington and left the singer in Martinsville! [Laughter.]

Mark Scharff: [Question about various kinds of recorded media coming into libraries.]

R.J.: One [story] that is very modern ... Compact disks had just started to come out. The Chapter went to a meeting in Chicago, where the people from the classical station in Chicago, WFMT, did a presentation on CDs and they were one of the few people who actually had them. I went back ecstatic about these.

B.C.: Was that the presentation where they stepped on them?

R.J.: Yes. [Laughter.] I went back and talked to my library director and

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said, "This is the wave of the future, this is the way we are going to go," and he said, "Get them in. Get started." So I called the music critic from the Milwaukee Journal, and said, "How do I go about finding this?" He said, "I've got friends at Sony; we'll fix it for you." Got a call from Sony the next day, and they said, "We'll give you eight brand new CD players. All you have to do is let us say that you're using them in your library." The State of Wisconsin wouldn't let me do it because we didn't bid them. [Laughter.] It was two years later before I was able to get the first CD player in the library.

D.R.: That was also the meeting where Rich Warren, who was then the technical director at WFMT, said that there is no truth to the controversy that the upper pitches aren't in the CDs like they were in the vinyls, because they are in a frequency range that is heard only by dogs. [Laughter]

J.C.: ... If the library had recordings, they were separate from the music itself. At Indiana, Miss Lyman would have nothing to do with the recordings, but when I went to Roosevelt they were already collecting recordings ... and there was no problem about switching to LPs at all. Roosevelt had a wonderful cataloger whose name was Elizabeth Rath. She devoted most of her time to cataloging music and she had her own system and it worked very well ...

Nathan Eakin: [Describes opening of Gaylord Library ... the facility could not have stereo equipment] because of this faculty advisor, [who] at the time, said, "This is a passing fad." So the library was equipped with mono amplifiers ... so it wasn't until much, much later that we finally got stereo equipment. This brand new facility couldn't have stereo in it because of this faculty advisor.

D.R.: Even more curious, when I went to Northwestern in 1969 (which isn't that long ago, although some of you weren't born then), all of the vinyl recordings, mono and stereo, were kept in the basement in storage, and it was the 78s were up in the listening center [laughter]. Guess what we did spring break?

R.J.: And one of the first things that Marty Rubin told me about when I first got started, (and this was before he started Audio Buff, when he was still a professor of philosophy), was when you buy foreign records, buy the monaural version, because Deutsche Grammophon, which was almost the only company then, and all the other German companies, don't make monaural records, they're all stereo, but they put mono on the cover and charge a dollar less. [Laughter.] And that's what we did, and they said mono and all of them were stereo.

B.C.: I remember first coming to St. Olaf, not that long ago, and the stereo LPs were for faculty only, the mono LPs were for students. So we changed that the first week. [Laughter.]

Jack Stewart: Miss Korda ... [inquires about the development of the eighteen-digit code used by the University of Louisville Music Library to classify sound recordings].

M.K.: I think it was done in-house, and I'd like to make a comment here before this closes, how much being a member of the Midwest Chapter and the national group, learning from my friends in the neighboring states, how we interchanged information, has meant so much through all these years. It's been a great boost. I would observe what they were doing in their libraries, and I suppose, to some degree, they would come and see what I was doing in my library. The exchange has been just invaluable.

D.E.: May I say something else? You may be interested in the experience I had with AACR II. I was president of MLA at the time it was in process, and the MLA representative to the drafting committee for some reason was not being listened to, and the committee decided that for uniform titles they would enter excerpts under the excerpt title, not under the title of the main work. I got this desperate call saying, "Do something." Well, the text of the proposed cataloging code was secret ... but I went to the head of Technical Services at the University of Chicago ... and he thought he could arrange to borrow a copy from a staff member who was on the committee, ... and he said, "Try not to ask for more than three or four things. If you keep it concise, and give very strong reasons why you want what you want, they may listen to you ...."

So I spent following week ... reading the proposed cataloging code, and I don't recommend reading a code from cover to cover [laughter], but I realized early on that the first thing to ask for was that works be entered under the title of the whole work and the excerpt following. The examples I could give were Bach chorales, where the same chorale was used in eight different works ... Anyhow, we won! [Applause.] We didn't get everything we asked, but we won ...

Jean Geil: I was curious ... about the place of recordings.

D.E.: At Chicago, when I went there, the records were not library property, they belonged to the Music Department, and were housed in the kitchen of the home that was at that time the headquarters of the Music Department. They were shelved in orange crates in the kitchen and when I was hired I felt they said to me, "Cook us a catalog." Up till the they hired me, the job of looking after the records was circulated among different members of the faculty, and they had reached the point where nobody could find anything when I moved back to Chicago and I was hired two days a week to create order.

R.J.: ... My first job, I almost fell into it. I was finished as a graduate student with my Master's degree, and had been accepted at the University of Maryland in a doctoral program for musicology. My wife was not finished her Master's degree, and had a summer to go. They had advertised for the first music librarian, and it was my job to show four or five people around and tell them what was going on, and then they were going to be interviewed by the faculty. The first four wanted to have nothing to do with it. Three of the four didn't even bother coming to the interview. The fourth one came and evidently left at the end of the first day. The fifth one came on the interview schedule ... As I showed him around he was absolutely, totally bored by everything ... On Saturday I went home to my wife and said, "If they hire this person, the only person who is really willing to come, they will have this person who just really doesn't care about the students, doesn't care about the library ... . I went into the Director of the School of Music on Monday and said, "You know, it is none of my business and I'm three weeks from leaving here, but this person doesn't seem like the right person," and they said, "You're absolutely right, and we
decided to hire you.” [Laughter.]

That was when I got into the job. At that point ... we had a very good collection of recordings, but the main library would not catalog records, so I started cataloging records, ... the way people learned to catalog in those days ... So all my recordings cataloging was to pull out the volumes we had then of Library of Congress Cataloging for Music Sound Recordings and Phonorecords, ... see what it looked like and then try and ... figure out a way to imitate it.

[Audience member asks if a music librarian must have musical talent, and if the group has performed together.]

T.D.: Actually, this is the perfect segue ...

D.R.: Well, the Chicken Singers came to MLA very, very late. The Midwest Chapter started the singing tradition, as far as I know. And there is a little debate about where this emerged. Jean says it was at a cocktail party at Dominique DeLerma’s. I remember one happening in our living room in Evanston, but if you look at the programs in the early seventies, you will see a group called the Singing Angels. Now, this group had a very specific subject specialization. [Laughter.] You could say we were out to bury the hatchet. [Laughter.] Temperance songs. Temperance songs. And you never heard better singing until today, because in going through my old chapter files I found copies of two of the favorite songs by this group. I think Jack is going to come up to the piano ... I thought if we were really going to talk about the history of the chapter we should recreate some of the history ...

[Group sings “Shingling the Rumseller’s Roof” and “Down in the Licensed Saloon,” led by Jack Chitwood at the piano.]*

**Chapter to Elect Secretary-Treasurer**

The Midwest Chapter Nominating Committee has announced two candidates for the position of Secretary/Treasurer: Marty Jenkins and Bob Delvin (who is running for a second term). Biographical information for the nominees appears below.

You may vote by mail, or in person at the annual meeting. Ballots submitted by mail must be received by H. Stephen Wright, Chapter Chair, no later than October 10.

The Nominating Committee consists of Mark Scharff, chair (Washington University), Paula Hickner (University of Kentucky), and Eleonore Hansen (Bradley University).

**Marty Jenkins**

Marty Jenkins has been Music Library Coordinator at Wright State University in Dayton, Ohio, since 1992, and an active member of the Midwest Chapter of MLA since entering library school at the University of Illinois in 1990. Over these past seven years he has served the chapter with terms on the Anniversary Steering Committee and the Nominating Committee, and currently is on the Technology, Archives, Preservation and Sound Committee. He is also active in MLA on the national level, serving on the Reference Performance Subcommittee and as chair of the III Music Users’ Group, and with the Music OCLC Users’ Group where he chairs the Reference Products Committee. At Wright State, Marty just completed a term as chair of the university’s Unclassified Staff Advisory Council. In addition, he sings with the university’s Madrigal Singers and with his vocal quartet, Fairfield Consort, and plays percussion and writes arrangements for the Brass Band of Columbus.

**Bob Delvin**

Bob has been Music and Fine Arts Librarian at Illinois Wesleyan University since 1980 and has held the rank of assistant professor since 1986. Having a varied background in music, Bob was employed as an organist at Christ the King Episcopal Church in Normal, Illinois from 1983 to 1994, a library assistant at Hope College Library from 1977 to 1979, a sales associate with Malecki Music, Inc. from 1975 to 1977, and a graduate teaching assistant at Eastern Michigan University from 1970 to 1972. He holds a B.A. in organ from Hope College, a M.A. in music history from Eastern Michigan University, and a M.A. in library science from the University of Michigan. Bob has been active in the Midwest Chapter since 1980 and has served on the Small Academic Music Libraries Committee and the Public Services Committee, and hosted the 1994 annual meeting at Illinois Wesleyan University. Bob was elected Secretary-Treasurer in 1995.

**Ballot for Chapter Secretary-Treasurer**

______ Marty Jenkins

______ Bob Delvin

Note: If voting by mail, ballot must be received by October 10, 1997 to be counted. Mail to H. Stephen Wright, Chair, MLA Midwest Chapter, Music Library, Northern Illinois University, DeKalb, IL 60115-2889. You may vote in person during the annual meeting.*
MIDWEST CHAPTER OF THE MUSIC LIBRARY ASSOCIATION MEETING
Thursday - Saturday, 16 - 18 October, 1997
Sheraton Minneapolis Metrodome, Minneapolis, Minnesota

The Program Committee has arranged sessions that run the gamut from thought-provoking to practical. The Thursday evening reception will celebrate local jazz with a performance by University of Minnesota musicians. The Friday workshop co-sponsored by MINITEX, the Minnesota statewide library network, is titled "Digital Sense: Practical Applications in Electronic Music Resources." It will feature a keynote address by Craig Curtis, the newly appointed Senior Director of Programming at Minnesota Public Radio, followed by a panel discussion and practical sessions on issues surrounding electronic music resources. Saturday morning will include the annual business meeting and a session presented by the TAPS committee on practical preservation of sound recordings. In this session, Steve Smolian of Smolian Sound Studios will provide "sound" advice on how to clean, store, and reformat 78's, LP's, and tape cassettes and will answer questions that you may have. The full preliminary program appears elsewhere in this newsletter as well as on the meeting website. Updates to the program will be posted on the website.

The Local Arrangements Committee welcomes you to the annual meeting and to St. Paul and Minneapolis. We hope that you will enjoy your visit to the Twin Cities where a wide variety of cultural events, dining, sightseeing, and shopping await you!

Special Events: We have arranged for tickets to the Friday night performance at the Guthrie Theater of Noel Coward's comedy "Blithe Spirit." The $27 cost includes a group-rate ticket and bus transportation to the theater. We must receive your registration and separate check by the September 30th registration deadline. Beyond that date we cannot guarantee that seats will be available. Be sure to take advantage of this opportunity to see sparkling, classic comedy performed by one of the finest theatrical companies in the country!

On Saturday afternoon we have arranged concurrent tours to the Minnesota Public Radio (MPR) facility and the Pavek Museum of Broadcasting. Rex Levang, MPR music librarian, will lead us through MPR's state-of-the-art studios -- home of nationally broadcast shows such as "St. Paul Sunday," "Sound Money," and "The Splendid Table" -- and their large audio library. The Pavek Museum houses one of the world's finest collections of antique radio, television, and broadcast equipment as well as one of the most extensive treasuries of radio literature ever assembled. The highlight of the tour will be creating our own radio broadcast from an authentic 1950s-era radio studio. Both tours promise to be fun and informative! The small fee for these covers bus transportation and the admission fee to the Pavek Museum.

Website: For the latest information on the meeting as well as links to Twin Cities information and events, please refer to the meeting website at http://www.stkate.edu/library/pal/mla/ or via the link through the Midwest Chapter's website at http://www.uky.edu/OtherOrgs/MLAMidwest/.

Accommodations: The Sheraton Minneapolis Metrodome (1330 Industrial Blvd., Minneapolis, MN 55413) is located approximately halfway between downtown St. Paul and downtown Minneapolis in the heart of the Twin Cities metropolitan area. It features the award-winning Anchorage Restaurant, an indoor heated pool, whirlpool, sauna, exercise equipment, and a sundeck. The hotel shuttle van is also available to guests for rides within a five-mile radius of the hotel as well as to the Mall of America.

Hotel Registration: The hotel rates are $73 for single or double rooms. Reservations must be made directly through the hotel by Thursday, September 25th. Please call the hotel at (800) 777-3277 or (612) 331-1900 and mention that you are attending the Midwest Chapter MLA meeting to obtain the conference rate. After this date the hotel cannot guarantee either room availability or the conference rate. We encourage you to reserve your hotel room as soon as possible as the new president of the University of Minnesota will be inaugurated on October 17th and it is expected that all hotels around the University will quickly fill.
Meeting Registration: The registration fee for the full meeting is $55. Late registrations received after Tuesday, September 30th, will be $65. This fee includes the opening reception, the all-day Friday workshop, and lunch on Friday. One-day registration fee for the Friday workshop on electronic music resources is $30. Optional fees include the Friday evening performance of "Blithe Spirit," breakfast on Saturday, and the Saturday afternoon tours to Minnesota Public Radio or the Pavek Museum of Broadcasting.

The meeting registration form is in this newsletter and also on the meeting website. Registration form and checks should be sent to:

Kristi Bergland  
Midwest Chapter, Music Library Association  
160 Wilson Library  
309 19th Ave. South  
Minneapolis, MN  55455

Questions about registration can be addressed to Kristi Bergland (612-625-7879 or berrlg007@tc.umn.edu).

Getting there
By air: The Minneapolis/St. Paul International Airport is served by most major airlines. Cabfare from the airport to the Sheraton Metrodome is approximately $20. For information on the hotel shuttle, see below.

By train: Amtrak serves the Twin Cities daily. The station is only a short cab ride (approximately $8) away from the Sheraton, or take advantage of the hotel shuttle van (see below).

By bus: Both St. Paul and Minneapolis are served by Greyhound and have bus terminals located in their downtown areas. If you arrive at the Minneapolis terminal, you can take advantage of the hotel's shuttle van service (see below). Otherwise, cabfare from either the Minneapolis terminal or the St. Paul terminal is about $15.

By car: Interstates 35 and 94 both go through the Twin Cities. The Sheraton is just off I-35W a short distance north of I-94 and is easily accessible from either interstate: please see the detailed directions on the attached map. Free parking is available in the hotel parking lot.

Hotel shuttle service: For those who arrive at the airport, the Amtrak station, or the Minneapolis bus terminal, the Sheraton Metrodome does provide a shuttle van (roundtrip price: $4). However, reservations for the van must be made in advance by calling 1-800-777-3277 and asking for the bell stand.

Weather, or, What should I pack?: Autumn weather in the Upper Midwest can range from beautiful warm summer-like days to bone-chilling cold and damp. However, we can hope for highs in the 60's and lows near freezing though, of course, extremes at either end certainly are possible. Dress in layers, bring moderately warm outerwear and an umbrella and you should be all set! For up-to-the-minute weather information, refer to the links on the meeting website.
MIDWEST CHAPTER OF THE MUSIC LIBRARY ASSOCIATION MEETING
Thursday - Saturday, 16 - 18 October, 1997
Sheraton Minneapolis Metrodome, Minneapolis, Minnesota

PRELIMINARY PROGRAM

Thursday, 16 October – Sheraton Metrodome

12:00-5:00 pm: Registration

1:00-5:00 pm: CHAPTER COMMITTEE MEETINGS

1:00-3:00 pm: Cataloging Committee (open)
1:00-2:00 pm: Public Services Committee (open)
1:00-2:00 pm: Publications Committee (open)
3:00-4:00 pm: Chapter WWW Site Subcommittee (open)
3:00-4:00 pm: Membership Committee (open)
3:00-4:30 pm: TAPS (open)

5:00-7:00 pm: USER GROUP MEETINGS

5:00-7:00 pm: Dinner break (on your own)

7:30-10:00 pm: OPENING RECEPTION: "Jazz in Minneapolis"

Friday, 17 October – Earle Brown Center, University of Minnesota/St. Paul Campus

"DIGITAL SENSE: PRACTICAL APPLICATIONS IN ELECTRONIC MUSIC RESOURCES"
Co-sponsored by MINITEX

7:45 and 8:15 am: Shuttle bus departures from Sheraton to Earle Brown Center

8:00-9:00 am: Registration
Continental breakfast

9:00-9:15 am: Welcome
   Thomas Shaughnessy, University Librarian, University of Minnesota

   Introduction
   Laura Probst, University of Minnesota (Local Arrangements Committee Chair, Program Committee Chair)
   Lynn Gullickson, University of Northern Iowa (Program Committee Chair)

9:15-10:00 am: KEYNOTE ADDRESS
   Craig Curtis, Senior Director of Programming, Minnesota Public Radio

10:00-10:15 am: Break

10:15-11:00 am: PANEL REACTION
   H. Stephen Wright, Northern Illinois University, Moderator
   Patrick Wall, President, A-R Editions
   Emma I. Dederick, Indiana University
   Walter Gegner, Minneapolis Public Library
   Dan Donnelly, University of Minnesota
11:00-11:30 am: OPEN DISCUSSION

11:30 am-1:00 pm: Lunch break

1:00-4:00 pm: AFTERNOON SESSIONS (Choose 2 sessions)

A. BASIC CATALOGING OF ELECTRONIC MUSIC MATERIALS
   William Fietzer and Beth Tice, University of Minnesota

B. EVALUATION AND SELECTION OF ELECTRONIC MUSIC MATERIALS
   Laura Gayle Green, University of Missouri-Kansas City

C. SEARCHING THE INTERNET FOR MUSIC REFERENCE SERVICE
   Robert Acker, DePaul University

1:00-2:15 pm: SESSION 1

2:15-2:45 pm: Break

2:45-4:00 pm: SESSION 2

4:00-4:30 pm: WRAP-UP SESSION

4:45 and 5:15 pm: Shuttle bus departures from Earle Brown Center to Sheraton

5:00-7:00 pm: Dinner break (on your own)

8:00-10:30 pm: "BLITHE SPIRIT," Guthrie Theater

Saturday, 18 October – Sheraton Metrodome

8:15-9:00 am: Buffet breakfast

9:00-9:45 am: CHAPTER BUSINESS MEETING

9:45-10:00 am: Break

10:00-11:30 am: "SOUND SENSE: PRACTICAL PRESERVATION PRACTICE"
   Steven Smolian, Smolian Sound Studios
   Sponsored by TAPS

END OF MEETING

1:00-4:00 pm (approx): AFTERNOON TOURS (CHOOSE ONE)
   A. Minnesota Public Radio
   B. Pavek Museum of Broadcasting
MIDWEST CHAPTER OF THE MUSIC LIBRARY ASSOCIATION MEETING
Thursday - Saturday, 16 - 18 October, 1997
Sheraton Minneapolis Metrodome, Minneapolis, Minnesota

MEETING REGISTRATION FORM

Name: ________________________________  Phone: __________________________

Address: __________________________________________________________________

____________________________________________________________________________

Email: _______________________________________________________________________

Institutional affiliation: _________________________________________________________

Make all checks payable to Midwest Chapter, MLA. Please enclose a separate check for the optional Guthrie performance. Fees for the optional Saturday afternoon tours will be collected during on-site registration.

Return form to: Kristi Bergland
Midwest Chapter, Music Library Association
160 Wilson Library
309 19th Ave. South
Minneapolis, MN 55455

Full meeting registration  (includes Friday workshop)  Amount

Registration: $55  ______

Late registration (rec'd after 9/30): $65  ______

Buffet breakfast, Saturday morning: $12  ______

Total enclosed  ______

Friday all day workshop only registration

Workshop registration: $30  Total enclosed  ______

ALL REGISTRANTS: Please indicate below your choices for:

Friday lunch options (choose one): Vegetarian ______  Meat ______

Friday afternoon sessions: You will be attending two of the three Friday afternoon sessions. Please indicate your preferences (1st, 2nd, 3rd):

  ______ Basic cataloging of electronic music resources
  ______ Evaluation and selection of electronic music materials
  ______ Searching the Internet for music reference service

[over ->]
OPTIONAL EVENTS (May be cancelled if insufficient reservations are received)

Friday evening, 17 October

Guthrie Theater, "Blithe Spirit"
Payment must be rec'd by 9/30/97. SEPARATE CHECK, PLEASE.

____ tickets @ $27 Total enclosed ______

Saturday afternoon tours, 18 October
Please indicate your interest by CHOOSING ONE tour. The prices include admission and transportation. Payment for these tours will be collected during on-site registration.

Minnesota Public Radio (cost will be about $5) # of persons ______

Pavek Museum of Broadcasting (cost will be about $9) # of persons ______
Sheraton Minneapolis
METRODOME
1330 INDUSTRIAL BOULEVARD
MINNEAPOLIS, MN 55413
TEL: (612) 331-1900 FAX: (612) 331-6827

We’re Easy To Find!

FROM THE AIRPORT: Follow I-494 West out of the Airport. Take I-35W North to Industrial Boulevard (Exit #22). The hotel will be on the right side as you exit.

FROM THE NORTH: Follow I-694 to I-35W South. Take the Industrial Boulevard exit (Exit #22). Go left on Industrial and the hotel will be on the right.

FROM THE SOUTH: Follow I-494 to I-35W North. Take the Industrial Boulevard exit (Exit #22). The hotel will be on the right side as you exit.

FROM THE EAST: Follow I-94 West towards Minneapolis. Take Highway 280 North. At the first stoplight (Broadway Street) take a left. Take a right on Industrial Boulevard and the hotel will be on the left.

FROM THE WEST: Follow I-394 East to I-94 East. Take I-35W North to Industrial Boulevard (Exit #22). The hotel will be on the right side as you exit.