

MLA in Las Vegas

Feb. 18-22, 2002

By Lisa Rae Philpott
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When one thinks of Las Vegas, aka Sin City, images of Wayne Newton, Liberace, casinos and scantily-clad, sequined showgirls come to mind: images seemingly at odds with a music librarians' conference! (Although, an entertainment capital must undoubtedly have a musical aspect, mustn't it?) Unusually, I had travelling companions this year. My friends (with a seven-year-old son) informed me they would be tagging along. ("Is that alright??") Given the venue, I expressed some surprise, but they assured me that they had always wanted to see the Grand Canyon! Our noontime descent into Las Vegas was bright and reassuring: an oasis in the desert, surrounded by mountains, and palm trees; the Las Vegas Strip easily visible from the air, along with the Pyramid and Sphinx of the Luxor. By night, the Strip looks like a movie backdrop, with the neon signs that are familiar from every movie you've ever seen. However, the hawkers flogging handbills for a wide range of "entertainment" services are somewhat disconcerting (use your imaginations)!

President James Cassaro opened the 71st Annual Meeting of the Music Library Association with greetings to attendees, visiting scholars and local luminaries.

Kenneth Marks (Dean, U Nevada, Las Vegas Libraries) invited attendees to visit the UN-LV libraries as a distraction from the Strip. Isobel Emerson (Chair, Department of Music, UN-LV; President, Mozart Society of America) described the state of the music collection upon her arrival in 1979: one stack of music scores and books, plus one cabinet of uncatalogued recordings! Eventually, they became sufficiently enlightened to add a music librarian to the staff; in the fall of 2001, they got their new music library. Cheryl

Taranto is the second musicologist at UN-LV. Jeffrey Koep (Dean, UN-LV College of Fine Arts) spoke of the 18 percent growth in the fine arts department at their institution, and reminded the attendees: "Don't forget to gamble: to help us build our next building!"

Plenary Session I

The Music Industry in Las Vegas
Vic Cardell (San Diego Public Library),
Moderator

Ken Hanlon (UN-LV), jazz historian and trombonist, discussed his early career in Las Vegas. In 1968, work was plentiful, despite a 90-day "no work" policy for newcomers (professional musicians) to the city; casual jobs were permitted, but no long-term contracts. At that time, the rules were lax, and Hanlon managed to hold down jobs with both a daytime and a nighttime band, playing trombone and doubling on euphonium at the Circus, Circus casino (daytime) and the *Folies Bergère*. While this should have worked well, given the timing of the shows, occasionally things became a bit dicey when comedian Jack Carter was more tenacious than funny, leaving Hanlon a mere ten minutes to get to his next scheduled gig! At some time during the 1960's, a rule had been instituted whereby a new bandleader could only retain one-third of an existing band at a given venue. Hanlon decided to give his notice to Cy Zentner at the *Folies* (the less appealing gig, given the gruelling schedule and the repetitiousness of the repertoire). Shortly thereafter, Circus, Circus gave notice to its house band, and Hanlon found himself completely out of work, with a second child on the way. He had to call contractors and grovel for employment.

The appeal for musicians of venues like the Sands was partly due to the constant change of acts and the musical variety of the headliners (Jack Jones, Sammy Davis Jr., et al). Also, in those days, most performers were eager to release a "Live in Las Vegas" album. National contracts specified that only 15 minutes of a three-hour live session could be used, so a 45-minute LP guaranteed that three shows' worth of recording would be required to meet the contract obligations. Or, if a show was one-and-a-half hours in duration, then it would be necessary to contract for six shows, which would allow the luxury of choosing the best takes. The down side happened when the house band was required to be onstage for an act which didn't fit with the resident band. Buck Owens and his Buckaroos were not keen to pay for a band which didn't play, so the contract specified that the house band had to be onstage for the duration, and played only the final chords! Eventually Hanlon heard the Buck Owens recording on his car radio, and was amused to hear the hit "Losing my Money in Vegas" upon which he himself had played. The entire recording had been sweetened with strings, and the final chord (played by the house band) had been faded-out to inaudibility: the entire house band had been paid *not* to be on the album!

Hanlon supplemented his income by copying parts and arranging music. At one point, the Ed Sullivan Show came to Circus, Circus; Sullivan's musical director, Ray Bloch, phoned Hanlon asking for string parts to be arranged for the show. Hanlon was hired to add strings to the tune for Tanya the Elephant! Decades later, he received a postcard in the mail: as an arranger for the Ed Sullivan Show, Hanlon was invited to re-bill for his services when they re-aired the shows. So, for three percent of the work dues he was paid 100 percent of his original fee. For this work the residuals never stop, although eventually they will decline to 10 percent. For musicians, entertainment is life itself.

Jazz bassist Johnny Pate began his career in Chicago, and was part of the house trio at the Blue Note. He discovered he had a talent for composing and arranging, and wrote for

the likes of Wes Montgomery, Shirley Horn, and Peabo Johnson, to name a few. He scored the movie *Shaft in Africa* and music for several television series. Cardell played a wonderful clip of "Satin Doll" with the Blue Note Trio and Duke Ellington. Pate mentioned that he was practically the only bass player that was permitted to sit-in with the Duke, because he "knew the book"...but, there was practically *no* bass book!

Pate retired to Las Vegas from Los Angeles some 18 years ago, concerned about raising a seven-year-old son in LA. When he arrived he did not "put his card in" and did not list his phone number. Despite his efforts for anonymity, the word got out and his friend Joe Williams insisted that Pate was "not retiring on me!" He began conducting various benefit concerts for Williams (also resident in LV) as his regular music director, Norman Simmons, was in New Jersey. This association garnered Pate an invitation to arrange "Let it Snow" and "Winter Wonderland" for the U.S. Navy Band on the occasion of Williams's invitation to sing at the Christmas 1991 official tree-lighting ceremony in Washington. It also transpired that Pate went along to rehearse, and then ended up conducting the performance; to his dismay, Joe started singing the second tune, but then smoothly segued into the correct one!

From the age of five or six, Pate was accustomed to harmonizing to the music his religious mother sang in church. He had a good ear. By age 10 or 11, he had a tuba thrust into his hands, although at first his mother carried it for him. By Grade 7, he was singing in glee clubs and choirs. During his wartime service, he spent 13 weeks at the Infantry Training Center. There was a band. Pate played piano by ear; someone decided his talent would be wasted on the field, so said that the band needed two tuba players (they had one). There was also a bass fiddle available, and Pate taught himself the instrument by borrowing a book. Upon discovering the efforts of arrangers, Pate decided he could do that too, and did!

Upon his Army discharge in 1946, Pate decided he would try to be a jazz musician. Having worked with Ella, Duke, Sara, Curtis Mayfield, B.B.King, it's obvious he succeeded admirably! He became part of ABC Paramount, as an in-house producer whose mission was to find, record and produce new artists...and *B.B.King Live at the Regal* was one of his many successes. Pate played a 1965 clip with Wes Montgomery playing one of Pate's charts; in 1993 he heard the Tilo Berg Big Band (Germany) on the radio, and, to his amazement, they were playing this same chart: the music never really ages!

During his tenure at ABC Paramount, Pate had a healthy expense account and, unusual for a black man in the late 1950's and 1960's, travelled the trains first-class. He regularly took one of his colleagues to dinner, and she eventually insisted on cooking a meal for him, and introduced him to her roommate, Barry Manilow.

Joe Delaney, journalist and record producer, would sneak out of bed to listen to his crystal radio as a child. He has written for *Down Beat* and, following WWII, was a salesman for Decca. He has worked for Coral Records (Mills Brothers, "Ragmop"), as a columnist for the *Las Vegas Sun*, and has hosted a TV show.

"Hits are accidents," says Delaney. Decca, post-WWII, contracted with Woody Herman to release eight selections on 10-inch shellac 78s, which were to be issued in cardboard binders. When the session was about to end, everyone realized only seven selections had been recorded, and that an eighth was needed. Herman suggested recording the band's signature riff with a couple of solos, which became the hit, "Woodchoppers Ball." Similarly, Erskine Hawkins and the Collegians scored a major hit with their riff, "Tuxedo Junction," which was another fill-in additional track required for a session. And Jimmy Hilliard, in the midst of a recording for Mercury, needed another tune. Singer Frankie

Laine suggested one, but didn't know the chart. The pianist who knew the chart was roused for the occasion. The tune? "That's My Desire."

Delaney met B.B. King in Memphis, when he was setting-up Coral Records. Visiting WDIA, the first 50,000-watt station staffed by black personnel, Delaney met B.B., who had a ten-minute spot, which proved to provide the impetus to his career and eventual status as a national treasure. After B.B.'s manager retired, Delaney managed both Gladys Knight and B.B. King's careers.

As a youngster, Delaney saw Louis Armstrong onstage at the Tropicana. Years later, he was involved with an event (whether as a manager or record producer for the Dukes of Dixieland was not clear) where five bands were to play 10 minutes apiece; Armstrong was the headliner. Well, "Pops" popped a button; suddenly there were 20 minutes to be filled, and the crowd was becoming hostile. Delaney decided it was best to be honest and explain the reason for the delay. This was in 1952; Frank Assunto and the Dukes of Dixieland were also on the ticket, and their set with Armstrong was incredible. Then and there, Delaney decided he had to record Armstrong on "Label X, Audio Fidelity." Nearly eight years later, despite the fact that Armstrong was under contract to Decca (who had produced a highly successful anthology directed by Milt Gabler, through the efforts of his manager Joe Glaser), Delaney managed to record Armstrong and the Dukes on *Louis and the Dukes* (AFLP-1924), a personal career highlight. His favourite memory of this session was of Armstrong not liking a particular tempo. Walking and wearing a hanky on his head, a Hawaiian shirt and bermuda shorts, Pops directed the band to "Watch my buns!" to get the proper tempo. Remarkably, nine of the tracks were recorded in one take.

Bibliography Round Table – D. J. Hoek
(Kent State)

Challenges in Publishing Music Bibliographies Brad Eden (UN-Las Vegas),
Richard Carlin (Routledge Publishing)

Brad Eden is involved with bibliography and metadata, musicology, has participated on the MLA Descriptive Cataloguing Subcommittee and is presently consulting with Routledge Press. Richard Carlin is an editor with Routledge.

The Routledge Music Bibliography Series, specifically the *Composer Resource Manuals*, which once sold 8,000 copies/title are now only selling 300-600 copies/title. This session is a reaction to that statistic, since offering the “how-to’s” might suggest faculty and/or librarian possibilities for publishing.

The trend in bibliographies is to include the transitory (i.e., Web-based items). While many of the big-name subjects are well represented (Bach, Beethoven, Mozart), there are certainly areas and composers who have not as yet received a thorough bibliographic treatment. While Routledge is not a dissertation publisher, Carlin did post a call for proposals on MLA-L some months ago, directed to anyone doing music research. This could involve submitting a proposal (via e-mail) with a sample chapter, proposed table of contents and an idea of completion date. Carlin trusts Eden’s input, and titles can be rapidly approved in four to six weeks.

Routledge’s \$85 list price was suggested to be somewhat high, but Carlin pointed out that if one could actually sell 50 additional copies, then the price could be 50 percent lower. (The margins are quite narrow.) If a Palestrina bibliography sold 600 copies, “we’d be dancing naked in our underwear!” An attendee suggested that there is a need for city/country/geographical guides to music of a particular locale, for teaching purposes, and wondered whether Routledge could fill that gap. Standing orders and approval plans are

constantly being dropped, shuffled or updated to the point where it’s difficult to guarantee how (or if) a book will be acquired by a particular library. Thomas Heck inquired about Web co-publishing, to which Carlin responded, “How do you make money on the Web?” In response to methods of acquisition (Amazon.com), publishers do not care where you buy a book, only that you buy it. While there are still lesser-known composers to be treated, even well-known composers have not yet been well-documented (e.g., early Cage).

Telemann’s Cantatas. Alex Karass (College of the Holy Cross)

Karass’s research into Telemann began by accident; he had planned to study Bach in the first instance. However, Telemann’s funeral cantatas captured his interest. This most prolific 18th-century German composer exhibits French, Italian, German and Polish influences with a contrapuntal baroque/pre-classical *galant* style. During his lifetime, Telemann enjoyed a legendary status, and wrote a huge quantity of music for interesting vocal and instrumental combinations. Bach’s music was reassessed by Mendelssohn, and his works published by the Bach Gesellschaft. In contrast, Telemann’s first edition seems to have been published with malicious intent! Telemann scholarship is remarkably slender, and new and modern editions are not plentiful. Karass distributed a list of available editions.

Electronic Resources Subcommittee Martin Jenkins (Wright State U)

Emusicquest: The Music-in-Print Online Database Lisa Rae Philpott (UWO)

The venerable *Music-in-Print* series was discontinued after 30 years’ existence as a print resource. It has recently moved to an electronic platform. Somehow, I’ve always thought the publisher should have bitten the bullet and changed the name to “Music Which Was *Once* In Print,” but in any case *M-i-P* is one of the mainstays of our reference collections. The vendor offers a free trial to

interested parties. Contact: info@emusicquest to receive a name/password.

One accesses individual databases in the same manner as one would choose the appropriate print volume: choral music, guitar music, choral music, etc. At present there are eight databases. Institutional subscriptions are \$400 US/year, with access to all databases. When searching the various databases, it is best to be persistent: if unsure of the spelling of a composer's name, search only the name (do not include title/keywords); you will be given a cross-reference (not "clickable") to the form used. Some databases spell out the names of the instruments; others do not. If searching for music for clarinet and voice, you might have to try several databases, such as classical vocal music, woodwind music, and miscellaneous, to be sure to cover all of the options. However, I was surprised to find no clarinet/piano version listed for the Vanhal clarinet concerto (there were listings for a full score, plus an EMB edition with orchestral parts). Searching foreign-language titles (songs) requires some creativity: Schubert's "Hirt auf dem Felsen" will sometimes be found by using "Hirt" as a keyword; in other databases, by using "shepherd."

The functionality of *emusicquest* is being tweaked constantly. The vendor is very responsive to suggestions for improvement, and is himself a musicologist and guitarist who was also employed by *M-i-P* to produce a volume of *Guitar M-i-P*. Given that beta testing of Web-based music products seems to be de rigueur (*Groveonline* being a prime example), I don't believe that regular tweaking can be construed as a criticism! The access points are: composer, title/keyword, instrumentation/voicing, nationality and historical period (the latter two not yet available in all databases; composers' given names are also searchable).

So, do you need *emusicquest*? If you are a large academic library, the answer is likely yes. If your University Librarian is keen on electronic access, the answer is also yes! Bear in mind that the move to the online product

essentially doubles the cost of this product. (I compared the annual online subscription cost with the cost of the print volumes received over the last several years.) But it is a reputable product offering convenient access to 30 years' worth of indexing which is crucial both to our users and our profession.

Finding Scores on the Internet Martin Jenkins (Wright State U)

Jenkins prefaced his session by saying that without Gordon Callon's site at Acadia U, he would have had no idea where to begin! He highlighted several sites which use/offer free software, providing a fascinating overview of the wide range of sources available. The range of software is dizzying: PDF, PostScript, Sibelius (requiring a "scorch" plug-in), Finale, Score, GhostScript and Noteworthy Composer. There are even sites which present ASCII formats (mainly single-line melodies). After the conference, Jenkins provided the site address for the following handout:

www.libraries.wright.edu/libnet/subj/mus/printmusic.html

CD-ROM Sources for Printed Music H. Stephen Wright (Northern Illinois U)

Wright wondered why it was necessary to actually speak about these products (Presser's CD-Sheet Music): they're inexpensive, you buy them, you use them! The price range of these CDs ranges from \$14.95 to \$18.95 apiece, and they contain the music of "dead white European males" exclusively. He offered hints regarding their installation and use. One needs to run/install the "setup" once for the entire series. While networking is an advertised option, there is little information on how to do so, nor is there anything to indicate the cost (although this information was available at the Presser booth). There is a copyright letter on the disc, which can be printed for presentation to music festival personnel; one is permitted to make an unlimited number of copies from the disc.

The graphical quality of these scanned scores is lacking, especially when enlarged. The “named files” are sometimes good, or not, depending upon the amount of thought that was put into the production (or so one imagines). It is also possible to copy these files onto your hard drive (possibly the publisher might protest). These products are one-third to one-tenth the cost of similar editions; they save wear and tear on your collection, take up little shelf space, and are copyright-free. There are the usual problems associated with public domain editions (they are not “informed”); there are access/storage problems: where do you put them, and how do you inform your users that they exist (if they’re not on the shelf, then browsing isn’t going to happen). There are printing costs associated with these CDs and cataloguing issues such as the lack for contents’ notes for piano music. There are also some errors: for missing/illegible pages, one contacts customer support, which provides a replacement page through downloading (which doesn’t address the defective CD, since one cannot incorporate the new page onto the disc). When the subscription-via-Web version becomes available, there will be no need to worry about the physical location; users will be able to access the Web version from home, and presumably it will be easier to find.

Interview Workshop. Paula Elliott (Washington State U)

Moving, Choosing, Waiting your Turn

Paula welcomed the panel: Geraldine Laudati (U Wisconsin), Michael Rogan (Tufts), and Renee McBride (UCLA and MLA Placement Officer).

Laudati described herself as being occupied, vitally interested, and never bored. She presently has the job of her dreams and, unusually, has spent her entire 25-year career as either an acting director or director in all of her jobs. Certainly, there are gender issues, but it is also important to have a sense of self and make the decision to apply for a position.

One important issue is the culture of the institution: does it value ability, seniority, or political acumen. Questions to consider are: what is the management style of the person to whom you report; what’s your management style; are there conflicting agendas between the music school and the library; how are you measured for promotion/tenure; must you publish or does singing in a church choir count; must you attend conferences; and are there opportunities for training. Laudati is fortunate to be granted release time from her job to travel to Italy for two months annually.

Other opportunities for advancement arise from the retirement of senior colleagues. What is the potential for spousal hires? (Ask the HR department if there are opportunities for spouses.) Salary is important; Laudati asked for a nice starting salary and got it. (But, this information may not be provided to the interviewing body, cautioned Elliott.) If you are offered less than your present salary, are there other mitigating benefits?

Renee McBride described her experience in filling out a State Form for a position on which she was asked to state her present salary. There was no place to indicate that salary was not the prime consideration, and she felt disclosing her salary might have put her beyond the committee’s consideration.

Laudati emphasized the need to stay vital. One can wait one’s turn, but it is important to do your job. Partnering with different departments can keep one’s interest; working with students is a guarantee that one remains vital. Express an interest in interdisciplinary studies; Laudati never expected she would be learning Indonesian, but she has. Laudati described herself as terminally enthusiastic and she enjoys her adventures with students.

Michael Rogan offered his perspectives on the employer’s viewpoint, having recently been unable to fill a position. He suggested that when going in to an interview situation, there is a house advantage in that the applicant pool must be presented through the HR department. The employer wants to make a good match; the candidate wants to buy in.

Recently, a search had to be extended in order to have a pool from which to select: one qualified candidate applied, but it was decided to wait for more. Rogan ended up with two candidates who met the qualifications: a young man who was creative and who possessed growth potential, and a woman who had a specific technical background. In essence, he had two fully qualified candidates to choose from. He chose the woman because her interpersonal skills were excellent and she would require little training. Essentially, an employer is looking for someone who will be successful.

MLA Placement Officer Renee McBride shared an article, "The changing nature of work in academic libraries" (*College and Research Libraries* 62, no. 5 (Sept. 2000): 407-422). New job characteristics include the requirement of a second master's degree, administrative experience, knowledge of trends in automated libraries, communications skills, and vision and leadership skills. In the 1990's, especially in reference and collections' jobs, instruction and subject expertise are routinely required, as are outreach skills. The number of advertised "combination jobs" has doubled, and "creativity, enthusiasm and flexibility" are cited as desirable characteristics.

Since 1998, MLA placement ads have numbered 263 library jobs: 173 academic, 35 public, 16 conservatory, 8 cataloguing services, 7 orchestra, 6 independent archives, 5 museums, 4 other (publishing, government, the Met). Qualifications for academic positions include a musicology background, management/budgeting skills, dealing with computer and audio-visual equipment, working with undergraduates and a commitment to public service. A graduate music degree is preferred, with experience being described as demonstrated ability to do whatever. Foreign languages are also preferred. Jobs for conservatory librarians prefer a performing background; those for academic reference librarians stress teaching and reference skills. Academic collections' positions seek bibliographers with foreign-language background. Cataloguing jobs for

contract positions frequently involve the cataloguing of sheet music collections. Technical-service positions generally involve serials and acquisitions duties. Archives positions often occur with museums that deal with music and something specific to collect. A job at OCLC required music cataloguing experience; public library reference jobs stress "tact, courtesy and patience" and a foreign language is often an asset. Orchestral music librarians must be able to mark bowings, make corrections, maintain good records, and be flexible. Publishing-industry jobs vary widely, and can encompass anything from inventory management to customer service. Generally speaking, MLA postings show a preference for graduate degrees; combination positions require more versatility.

Discussion of salaries ensued. Many job postings do not mention salary, and rarely is a range given. Rather, "commensurate with experience" is the popular phrase. When should one raise this question? One recommendation was to call and ask the incumbent his present salary. Jobs at Eastman never post a salary, mostly because it is less than one might expect; however, the cost of living in Rochester is significantly cheaper. Rogan suggested that one must learn how to ask the hard questions in a nice way; often it is best to let "them" discuss the salary range, and then see whether moving and travel expenses will be covered.

Common interviewing mistakes were highlighted: do not discuss your area of research too often (it might sound like your only interest!). Gregg Geary spoke about salary ranges in a unionized setting, and how one might only be offered a salary in the middle of a range, rather than at the top end, so that there is still room to manoeuvre with respect to increases over time.

One attendee mentioned that it is difficult to turn an unsuccessful interview into a learning experience: whom do you call? HR is not much help; the chair of a search committee often must consider legal issues. Discrimination is also a concern for those re-entering the job market after motherhood.

Sometimes your only fault is the fact that there was an internal candidate, and you were required to be part of a pool. If you are from an ethnic background, it was suggested that you should address your differences and how they would become assets to the institution.

Introduction to Information Literacy Diane Vanderpol and Cheryl Taranto (UN-LV)

Information literacy is popular topic of late. Students must learn how to find, acquire, assess and use information; they must have some knowledge of resources, and a sense of when to ask for help. They also need to know that “it’s not *all* full-text out there,” and how to operate within copyright law.

At some point our accrediting agencies are going to discover information literacy and will demand that we evaluate our students on this basis. Taranto stated that the National Association of Schools of Music’s accreditation with respect to libraries is quite sparse: “provide the opportunity for every music student to develop individual potentialities to the utmost.” However, for new DMA students, the NASM is interested in information literacy, without naming it as such.

BI is now a four-letter word! It’s not enough to say that *New Grove* is good, rather, students need to know how to evaluate a source and be information-smart. The challenge is how to design a 21st-century research assignment that deters plagiarism. The biggest difference between BI and info-lit is that the former is fixed and the teacher is in control. Info-Lit is dynamic and developmental, and encourages collaboration and independent thinking. The end results of both systems are similar: info-lit examines the big picture, but specific skills are still required (how to navigate books with ToC and indices, and the knowledge that, for Roman numerals, X = 10). Perhaps the biggest difference is that info-lit is concerned with lifelong learning needs.

Taranto asks her students whether they buy merchandise on the Web: did you use your credit card; and how did you decide to *trust* this company. The same sorts of questions need to be posed when assessing a Web page or article.

Is info-lit different for music students? Taranto wasn’t sure. Music students still need to be able to evaluate books, scores, and Web sites and recognize what is reputable. How does one choose between two printed editions? Is it better to listen to a Beethoven Symphony conducted by Furtwangler or by Norrington? A reasonable assignment for a PhD class might be for each student to find two different scores, two different recordings, read the literature about that work and then to perform the work in recital. A Lully aria was the cited example, which would involve choosing an edition and developing the methodology to apply one’s own ornamentation.

American Music Roundtable Peter Hirsch (NYPL)

No Room in the Garage: A Brief History and a Possible Agenda for American Independent Experimental Music Publishing

Larry Polansky is Chair, Dartmouth College of Music, a composer and a co-director of Frog Peak Music. Jody Diamond is Professor at Dartmouth and her research interest is Asian music.

Frog Peak Music (FP) is a 20+ year-old composers’ collective, begun in the Bay area due to a crisis in the distribution and availability of the music of new composers. These were great composers whose works were simply not available. Frog Peak began as a social experiment: a community of like-minded friends with a social and community commitment and *no* rules! They hoped to serve as a model for others, by not restricting themselves to tenured cronism and taking all comers, famous or not. The existence of FP caused composers to whip works into a final

state, and gave them impetus to compose. Polansky and Diamond began FP when they were young, poor and adjunct; now they are older, tenured and poor! Essentially they strive for sustainability, and consider themselves a good model for society: art for its own sake!

Diamond explained that living American composers must find a day job in academia (in her case, as an adjunct). The secret to keeping FP going was 20 years of owning a big enough house. FP takes people, not pieces: essentially the works in the catalogue are those placed there by the composers. She also founded the American Gamelan Institute in 1981 as a means of collecting, publishing and validating the efforts of gamelan musicians, whose music had never previously been notated. The power of publishing makes it possible to gather, name and make available what was once entirely ephemeral. She published the journal *Balungan* as a means for scholars to share in-depth knowledge and artistic creativity.

Why publish? It is validation, and something you want/need to do. Composers see their works as children; publishing gives them "legs." FP's overriding requirement is that the scores must be readable, and therefore performable. Unlike C.F. Peters, which will make a "copy master," FP merely copies the scores. They prefer to use interesting cover art in the tradition of Billings, who employed Paul Revere to create the frontispiece for the *New England Psalm Singer*, and who single-handedly increased the publication of new music in early America by a factor of ten. FP continues the tradition of a belief that new music has to be available, in the same way that Cowell championed the music of Ruth Crawford Seeger, Farwell published and personally distributed Wa-Wan Press imprints, and Ives wrote 114 songs, and Sounding and Lingua presses were founded. The Dutch do not need anything like FP; their government assists composers.

To date, FP has meant working with friends, or with composers who will become

friends; only one person has ever been asked to leave. FP has *one* editorial standard: elegant, consistent design, and Carter Scholz has fulfilled that requirement. Diamond learned a lot by attending the composer-publishing forum at the conference: libraries want to store, catalogue and preserve their acquisitions (acid-free paper, more binding-room needed) and librarians prefer paper catalogues. Essentially FP prints on demand and the Polanski-Diamond garage is a stock room. They offer distribution services also. (I noticed John Tenney's CMC-bound scores among the titles.) Another illuminating moment for FP came at MLA with the discovery of approval plans and standing orders, where a large library (NYPL, Boston Public, Toronto) might purchase the entire catalogue and keep the operation in business; obviously an area which bears further investigation!

FP does pay people a standard 50 percent; unlike commercial publishers, it does not take the royalty money. (C.F. Peters gets the royalties, mechanicals, etc.) FP is willing to take a percentage of the BMI fees; some composers assign 100 percent of the BMI revenue to FP in return for FP's representation. FP pays its own phone bill and photocopier lease, plus pays an assistant for 20 hours per week.

It is extremely difficult for libraries to purchase music by new composers, as many composers self-publish, such as Terry Riley (Ancient Word Music). There are some 700 music publishers, and 200 are the composers themselves. Notably, FP members banded together to do a good turn for a dead composer: 10 volunteers worked to bring the music of Johanna Beyer to publication.

Scores on the Web: a Model for Creating and Maintaining a Cooperative Digital Library of Public Domain Music Scores
Peter Munstedt (MIT), Connie Mayer (Harvard)

Munstedt described how libraries place a great many things on reserve and, in terms of music scores, a great deal of public domain

material. A freely available cooperative project to digitize the scores of Beethoven, Schubert, et. al., would be ideal. Who would like to help work on this? MIT's Carl Jones (systems) volunteered; it's a good idea to befriend your systems people!

Mayer thought this would be a good idea, and wondered how hard it would be to accomplish. A minimal level of bureaucracy would be ideal, but one might wonder why this should be done at all. We understand that access to printed scores is mandatory since they are essential to the study and analysis of music. Online reserves could provide 24/7 access to public domain scores. Research libraries hold significant collections of 19th and 20th century imprints which are now in the public domain and falling apart; scanning/digitizing them could help preserve them. A cooperative effort would avoid duplication of effort: scan once and create a virtual archive. (Special collections are full of rare and unique materials; this could also be a means of providing access to these items.) Essentially one wishes to use high-quality scanning (forget typing in MIDI files), but many sites do not provide good bibliographic information to identify their musical sources: one needs the composer to be named, along with authority control, a uniform title, and a date/place/publisher. And, does one scan a study score? Or a performing edition?

Ideally, there would be one free interface to permit one to find all online musical scores no matter what their format (MIDI, PDF, etc.); it should be easy to navigate. Such a resource could be used for ready reference, and would require a table of contents feature. It must be able to display a full page, and possess the ability to zoom and print all and/or a portion of the page. It must be able to be placed on-reserve. There must also be a rapid page-turn feature.

Jones designed a prototype application using SQL (HTML environment), whereby MIT could run the interface; others could add-on and input information. This is a table of contents interface, with navigation and search features and drop-down menus for composers

with uniform titles. Ideally, the contents would be displayed side-by-side with the score in a GIF-image, 400 dpi grayscale. Image-scanning should be high-quality, with the preservation copy in a grayscale-TIFF format, but able to accommodate JPG and GIF images. Web-delivery methods must include screen display capability, table of contents, and PDF printing with navigation/page-turning ability. Apparently, GIF images do not print well, and 300 dpi is not optimal for rapid page-turns.

Munstedt discussed the available library models for such a project:

A. Centralized model

- scanning performed by a few people to ensure consistency
- one search-interface
- printing is supported
- coordinate selection of materials to be scanned
- few doing the work
- smooth/efficient process
- grant writing
- can be expanded later

Disadvantages:

- need to find one or two libraries willing to take this on
- limited input from other libraries
- collection of basic repertoire
- length of project
- fundraising
- what do you do if or when one library backs out

B. Decentralized model

- many contributors
- cooperation via the Open Archives Initiative
- one delivery mechanism
- policies/standards
- grant-writing still feasible

Disadvantages

- lack of central control
- difficult to find a central server/institution

- Long-term storage would be the responsibility of each inputting library
- trade-offs in consistency, scanning
- standards, Web display, printing

C. Quick and dirty

- Web sites that link to other sites
- access to scanned music is difficult without a search engine
- libraries don't have to do the work
- fees for access
- librarians have no control: selection, scanning, authority control, etc.

D. Commercial options

- CD-Sheet Music offers a site license and should have 200,000 pages available by the end of 2004
- annual fee of \$300-\$2,000

The Open Archives Initiative is the one which holds promise for the future; commercial ventures require expensive annual subscriptions and we all might be further along with a one-time investment.

Discussion evolved around future migrations of formats. If one chooses to go with a "standard," then the greater the likelihood that migration will be reliable. Granted, there is (and will be) technical obsolescence of the environment. Can one guarantee that one's institution will agree to commit forever? There are certainly long-term preservation issues and caveats. One wants these scores to be free to the world, and this will require contributions by libraries, not just individuals. Ideally, the project would involve the uploading of MARC data (cataloguing records), too.

For interest, the Colorado Digitization Project and the One Million Books Project (Carnegie Mellon, scanning done offshore—participants have access to the project) were cited as current projects, as was the Research Libraries Group's Cultural Materials Project.

Plenary Session II

Perspectives on the Digital Music Library in Your Future, Mary Wallace Davidson (Indiana U), Moderator

Wallace Davidson spoke about digital libraries versus collections. The aim of the Digital Library Federation (www.diglib.org/dlfhomepage.htm) is to organize resources (including the specialized); to select, structure and offer intellectual access to materials; and preserve their integrity, thereby ensuring existence over time. Integrity includes moral rights, copyright, performing rights, security, and protection from distortion. The phrase "existence over time" implies an enormous length of time to make materials readily available to tuition-payers. Collections are transferred through integration of new formats, and can be licensed or owned: there may be no direct curatorial control. Clearly, new business models are needed to ensure availability of materials for users.

Many libraries are experimenting with delivery of digital audio materials: the need for digital sound is core to our users. Digital score collections are being planned at Harvard and MIT. There is a need to have synchronized play/display music materials, and jacket covers and program notes must be accessible, along with historical and analytical articles, professors' notes. We would expect digital graphical analyses, with links that permit an overlay of "bubble" diagrams to save/transmit to one's professor. Scores should be searchable thematically. Ohio State University is working with Humdrum technology (www.music-cog.ohio-state.edu/Humdrum/). Indiana University's Digital Library Initiative is in its Phase 2, with funding from both the National Science Foundation and the National Endowment for the Humanities (<http://dml.indiana.edu/>). System designs must include usability testing and be available for networking.

Mary LaFrance (Associate Dean, William S. Boyd School of Law (UN-LV)) is a

specialist in intellectual property law, tax and entertainment law who also holds a PhD in philosophy. She offered her analogy: intellectual property law is like trying to nail Jell-O to a wall; the philosopher enjoys the mess. Interestingly, copyright law makes the daily news. While copyright was instated to offer protection for a limited time, that time period seems to get longer and longer (Ashcroft vs. Eldridge wants 20 more years!). Again, nailing Jell-O to a wall.

Streaming audio involves remote transmission, and presents interesting problems with respect to the public performance of a work. In essence one is dealing with *two* copyright works: the musical work and the sound recording. Public performance is covered under case law, such as motion pictures on video, be it via the Internet or other venue; the copyright holder is guaranteed performing rights. One would need a "privilege" to permit streaming of music via the Web. There are limited public performing rights for sound recordings. Prior to the Digital Act, the U.S. had no sound recordings performing rights. In the case of digital transmission, the copyright holder has exclusive rights. There are bills pending in Congress regarding the issue of streaming audio.

A distance-learning bill might include and expand a copyright privilege, but there are wrinkles: most privileges deal with classroom situations. Is a face to face privilege possible, if one is teaching remotely? One might wish to exempt certain performances (distance education) from the law. In terms of listening tutorials, digital audio is streamed to a recipient and a buffer copy is created, if only for an instant. The act of creating a copy, however briefly, still contravenes the "exclusive copy" of the copyright holder.

With respect to audio-visual materials, an Elvis Presley practice session recorded on film without his consent is a bootleg. Reproduction of bootleg material (trafficking and distributing) is actionable. While Presley himself won't be taking action, his heirs might seek an injunction. If such a bootleg has

historic or educational significance, the heirs might negotiate a special license for that purpose. Music librarians must present a united front to Congress to ensure that their voices are heard. Organizations and associations have far more clout than individuals, and copyright professors are merely voices in the wilderness.

Sam Brylawski (Chief, LC Motion Picture and Sound Division) has been an audio preservation engineer and a reference librarian. He is active in ARSC's labelography initiative and deals with digital preservation issues. Congress charged LC with the responsibility of building the National Digital Information Infrastructure.

Thousands of digital sound record files are made daily via MP3, streaming of a variety of formats, downloading services, etc. Those involved in new business ventures and formats are *not* thinking of music libraries. We need to collaborate to cope with the changes. The CD digital audio format is 20 years old, and the multiplicity of formats present many collection challenges. MP3 files mean a lot to us, in terms of the consumer being a producer of the customers' wishes. That being said, these files have a mere one-tenth to one-twelfth the sound quality of a commercial CD, which format is not at all attractive to audiophiles. Should libraries strive to acquire higher-quality sound files? Certainly, in terms of streaming, radio broadcasts are poorly preserved despite the availability of \$12 software to capture streamed MP3 or "wav" audio files, and given the fact that some radio stations operate out of individuals' bedrooms! Offerings on MusicNET, PresPlay and other sites are fraught with collections' issues.

The National Association of Science's "Digital Dilemma" suggests that libraries must assure the long-term availability of materials; certainly the open 10-inch audiotape reel as standard is dead and gone. To preserve a sound recording under the new plan, one must include scans of every physical piece, using a Metadata Encoding Transmission Standard (METS) via XML: there are hundreds of fields for a sound

recording. LC21 actively encourages the creation of tools which automatically create metadata. In terms of the creation of standards, with respect to digitized sound, we must make our needs known (what is an acceptable compression rate?).

With a view to the future, there is no end in sight: change is ongoing. *AACR2* is inadequate for sound recordings: the album is dead, and uniform titles for popular music have not been addressed. We would be further ahead to cooperate with the private sector. They are far ahead of us in terms of cataloguing and providing detailed documentation of their product, partly in an effort to stave off piracy. Philips has also developed "audio fingerprinting" whereby a tune can be identified within three seconds! Part of this is due to the use of metadata; your cell phone will be able to identify and display this information.

ALA did a terrible job with respect to the extension of copyright in 1998, and the RIAA reaped the financial benefits. We need to make our needs known, although the artists themselves are the most important part of the equation. We need to gain the trust of copyright holders and must negotiate the ability to provide digital audio reserves, and to meet the requirements of the National Recordings Preservation Act. The rapidity of change is exemplified by this example from a recent LC reference meeting. Not that long ago, it took a week to produce a list of *every* CD-ROM held at the Library of Congress...what are the chances of producing an up-to-date, reliable list at this point in time?

The Levy Project, GAMERA and Beyond

Ichiro Fujinaga (Johns Hopkins) has been involved with the David Edelberg Handel Archive at McGill University and the Lester S. Levy Sheet Music Project at Johns Hopkins.

Fujinaga created a database of metadata with Levy Project, including images of music, lyrics, and cover art. The search engine retrieves manuscripts and lyrics. In order to

work with optical music recognition, he has created GAMERA, a framework to create the structure of a document-recognition system (medieval texts, tablature, Greek):

http://mambo.peabody.jhu.edu/~karlmac/publications/gamera_python_2001/gamera.html

These are component-based image-processing/recognition tools (requiring plugins) which are designed for domain experts for ease of use (graduate students, Shakespeare experts). He plans to have this available to the public by the summer of 2002. The system is portable, extensible (Linux, Windows, Mac), batch-able and has a graphical user interface. GAMERA stands for General Algo-Rhythms and Methods for Enhancement and Retrieval of Archives; it is also the name of a Japanese fire-breathing turtle. Essentially, Fujinaga removes the staff lines, then classifies the musical symbols. He foresees globally distributed library servers for content: scores, audio files, metadata, primary/secondary sources. Applications servers would offer search engines, analysis, data-format conversion (score, audio, metadata), score reformatting (parts-to-score, transposition), full-text indexing (of scores, audio and analysis), and a copyright service (permitting online payment). A library portal would offer access to scores located all over the world and to audio, plus local resources; one could pose a query by simply humming (not unlike most music library reference desks!).

The practical scenario? Undergraduate student John Doe connects from his dormitory to the system at 2 a.m., hums a few bars and is presented with a list of musical works. He can then narrow the results by composer. He can listen to a copyright-free performance, see the scores, get/view/read primary and secondary sources, and perform a harmonic analysis. He can search for similar items by the same composer. He can then cut-and-paste his work into an essay which is due at 11 a.m. the same day.

Challenges include the cost of digitization, copyright, user education, applications servers (analysis, convertors, reformatting), data

formats (metadata, images, scores/audio) and library-to-library communication. The development of distributed digital systems is underway; the software and infrastructure will emerge with the services.

Ask MLA

Digital Audio Richard Griscom (U Illinois)
Lois Kuyper-Rushing (Louisiana State U)
Pauline Bayne (U Tennessee)

According to LaFrance, it would appear that all libraries offering digital audio music reserves are in contravention of the copyright law. However, Griscom recently offered a questionnaire on digital audio via MLA-L, in response to a recent article by Maple and Henderson in *Library Resources & Technical Services* (2000). He was interested in staffing, collections (what/why/copyright?), staffing (who funds, trains, and services), and formats. He received 50 replies and 34 responses to his questionnaire.

Who is offering digital audio? University music libraries, some college music libraries, with most offering streaming of reserve audio material; some are concerned with preservation issues. About one-fourth offer 24-hour reserve listening access; thus, while exit-gate counts decline, actual usage is increasing. The sound is converted to large, raw computer-files which must be compressed to be more manageable. Streaming technology is the preferred means of delivery, being quick and efficient. RealAudio, QuickTime and Liquid Audio are popular formats, but multiple formats are often available. Two-thirds of respondents used Real Producer or Real Server; the remainder used Sound Forge.

The speed of the stream is an important consideration. Faster is better, but it takes more space. Sound fidelity is no worse than that of over-played cassettes or AM Radio. Two-thirds of respondents are delivering sound at 96 KB/second; one-third at 132 KB/second, the latter being near CD-quality.

Equipment requirements include a computer to perform the encoding, a turntable to process LPs, concert or recital tapes, and disc-cleaning machines. One librarian used his own laptop to do the encoding. Streaming is a continually changing process and standards are evolving; one is continually re-creating compressed files. Several libraries make/keep the raw files (storage issues, large files); 40 percent make master copies of their raw audio files and then burn them to CD-ROM. The server is transmitting copyrighted materials. Libraries are limiting access to these materials through a networked audio system, and none are seeking copyright permission. The recordings are, for the most part, owned by the library; if the recording is borrowed, the library tries to acquire/purchase a copy. Most libraries will not copy anthologies (e.g. *NAWM*). Frequently, access is via Web-CT and password through a campus-wide authentication system; still others freely permit walk-in use, with authentication for off-campus access.

Overall, the preferred means of offering digital sound reserves is via a Web page, followed by an electronic reserves program (Web-CT), or via links in the OPAC. While it takes a great amount of work to set up these programs, the subsequent maintenance work is a mere one or two hours/week by one-and-a-half FTE staff. Student workers can do the encoding (ten hrs/week), and decisions must be made regarding the location of the server (music library, main library, or ITS?). There appear to be no sharing of files or work (much duplication of effort); the cost ranges from 0\$ (the cost of a laptop) to \$900,000 (the Variations Project at Indiana), although start-up costs are less than \$5,000; annual maintenance is less than \$3,000.

Lois Kuyper-Rushing detailed her experience at Louisiana State. Questions to consider are who will find the money to install and develop this service; who will record/compress/select the software to deliver text and sound files; who will prepare and maintain the files; will the existing staff be able to fit these duties into its workflow or will someone have to be hired; will the

mainframe of the campus be participating in this project; what software and hardware will you be using; will you FTP files to the Web; what will be offered and to whom; what delivery and authentication system will be employed (e.g., authentication by the library or by e-mail); and will the links to sound files be for registered students only.

When LSU's system was opened to home use, the calls came flooding in, e.g., Where are the volume controls? Slow modem speeds were a definite problem. How will you fund this service? Is it legal? We have convinced ourselves that authentication is equivalent to legality, but you also will need to convince your administration. Post the copyright policy and your disclaimers.

Pauline Bayne (U Tennessee) discussed the collaborative aspects of digitization and the physical necessity of reclaiming the space occupied by 24 cabinets of photocopied articles on reserve. Her institution also streamlined its media and audio-visual collection via digitization. The project required the use of the campus network, providing access to dorms, ITS labs, and off-campus students via broadband network access. Therefore the project required central support and digitization would be expensive. Since July 2001, the Digital Media Services (DMS) department has handled all the digitization requirements at no cost to the faculty or department for class-related activities or conference/society presentation; fees are charged for digital conversion for other purposes. DMS also handles audio transfer to digital sound files.

Discussion was wide ranging on this topic. Tom Moore pointed out that digital delivery of sound to our users is indeed illegal, and that music libraries are not an insignificant portion of the market. Others were not convinced that this action would affect the industry, especially when compared to the action of placing a single CD on reserve. However, whereas some libraries formerly purchased four copies of a CD to put on reserve, they no longer do so. Bayne suggested that the reserve setting, with controlled access, fulfilled the

spirit of special opportunities afforded to libraries through fair use exceptions. Historically, print reserves have been made available in multiple copies, depending upon the size of the class. Is offering digital sound via a network really that much different? Of course, any attempts to offer this service only on-campus will not work for distance education students.

Lenore Coral stressed the importance of offering text, liner notes and derivative materials in conjunction with the sound files, which many libraries seem to be overlooking. Jane Penner advocated Bayne's Digital Media Services approach, which would go a long way towards streamlining the process for faculty and students. Otherwise individual text-sound-image centres will grow to fill these areas, which will be a maze to navigate. Someone asked how library listening stations had been altered to accommodate digital services. UI-UC offers no in-library listening. It is done remotely and is heavily used. LSU offers its digitized sound through computer stations, so access is via CD-players or the Web. U-TN is space deprived, having 20 CD/tape listening stations and 10 public computers. Large classes of 400-500 students (e.g., history of jazz, history of rock), which formerly visited either the media centre or the library, can now listen anywhere on campus or at home. Questions regarding inclusion of call numbers and tracking were mentioned, and how diacritics are often lost when the cataloguing information is cut-and-pasted. Bayne recommended lobbying for copyright changes. If libraries own the material and restrict the access to authorized users, then cut the links once the need for access ends, there should be no problem. Coral asked whether archival files were being retained, and whether bibliographic records were being updated with digital-format information. Ruth Ann McTyre asked whether libraries were digitizing entire albums or just required tracks. It would seem that practice varies widely.

Mary Wallace Davidson stated that Indiana digitizes entire recordings, and will no longer permit use of LPs. Granted, there are preservation issues associated with LPs, but

we've not been dealing with digitized sound long enough to know all the associated problems inherent with the format. Again, are there differences between providing digitized recordings for prescribed course-related listening as opposed to general listening? She said that so far "they're not coming after us," but that it is a calculated risk taken in consultation with the university council. It seems that several institutions use BlackBoard or Web-CT software to restrict access to registered students. But one attendee reported that she had still had access to materials from previous terms, long after the courses were completed, and cautioned libraries to ensure that the links were indeed severed after a specified length of time. And Bonna Boettcher assured attendees that MLA is lobbying appropriate bodies with respect to the Digital Futures Coalition and in regard to pending legislation and court cases.

Save the Sound!

National Recordings Preservation Act, Mary Russell-Bucknum (Library of Congress)

There is an effort underway to begin a National Recordings Registry similar to the National Film Registry. This initiative would involve sharing sound files, resulting in a comprehensive national sound recordings' preservation system which would improve user accessibility to recordings for educational purposes. A Web site is to be developed soon. This will be a federally chartered organization that can issue tax receipts for gifts, to be funded annually to the tune of \$250,000 a year for seven years. The inaugural meeting was scheduled for March 12, 2002. Sam Brylawski (LC) and Jim Farrington (Sibley) are members of the committee. Brylawski noted that, optimally, this group will be comprised of academics, librarians, archivists, recording engineers, and the heads of ASCAP and RIAA. One attendee suggested that having a list of the sound reproduction equipment owned by institutions would be useful. (e.g., players for wax cylinders, eight-track tape players).

Archiving in the Digital Domain: an Overview Konrad Strauss (Indiana University)

Strauss is the incoming Director of Recording Arts at Indiana U; his client resumé includes Cirque du Soleil, the Chicago Symphony, Itzak Perlman, and the New York Symphony Orchestra.

Digital-archiving initiatives require informed decisions regarding the longevity of media, format, and hardware; data capacity (CD-R is low capacity, a mere 650 MB); price; availability; metadata; ease of access; shelf space (1/4-inch tapes are heavy); and the ease of refreshing and reformatting one's data must also be considered. With respect to formats, one needs stand-alone hardware for each of them plus a computer. Will files be stored online or offline? In the case of compressed formats, one must keep an archived full-resolution file on a computer. Strauss recommended choosing a good, robust CD-R, like Mitsui gold discs, at a price of 75 cents/disc (don't pay more!) and a 44.1 KHz sampling rate: record at the highest resolution possible.

The Broadcast Wave Format has been designed to include metadata that accompanies the sound: broadcast audio extension chunk, cue-sheet chunk, quality chunk, audio data, and an optional-data chunk. The format uses MS.wav, is compatible with most digital audio programs, and includes the metadata in the "additional" chunks. Mandatory chunks are: description = title; originator = artist, orchestra; originator reference = cataloguing number; originator date = time-stamp; time reference = sample count; and coding history = copied history. The additional optional chunks include quality, peak envelope (i.e., the loudest point on the file), audio decision list, and the edit decision list. Channels under development include multi-channel audio and a film chunk; proposals for additional chunks are also being accepted.

The presence of a sound engineer is

required for a digitization project; the engineer must listen, make notes, and prepare the metadata. There are systems which will automate the process, but there are pluses and minuses associated with each in terms of compatibility with standard formats, or whether the data files are created/transferred in real time or not. Strauss presented the storage capacity of commercially available magnetic storage tapes (1/4-inch, 4 mm, 8 mm, 1-inch) by manufacturer, with ranges from 400 MB to 11 GB, and offered similar statistics for optical discs: CD-R = 700 MB; CD-RW = 650 MB; DVD-R = 4.37 GB; DVD-RW = 4.37 GB; DVD-RAM = 4.37 GB; MO (magneto optical discs) = 650 MB to 2.6 GB. He also discussed the manufacture of optical discs, and suggested that DVD-R was the one to watch: SS DL = 8.5 GB, and DS DL = 17 GB, and are metadata-ready.

Highlights of the Annual General Meeting

MLA President James Cassaro reminded us that several roundtables are up for renewal this year: jazz and popular music, large research libraries, research in music librarianship, video, and women in music each require six letters of support to be sent to him by May 15, 2002.

This conference is Don Roberts' last as MLA's consummate conference manager; he also retires from Northwestern this year.

Upcoming conferences:

- 2003 Austin, TX
- 2004 Washington, DC
- 2005 Vancouver, BC
- 2006 Memphis, TN
- 2007 East
- 2008 West

This year's conference statistics:

461 (including 34 first-timers and 13 students)
62 exhibitors

For me, the memorials' section is the most touching aspect of the meeting, when

colleagues pay tribute to those who have passed away in the preceding year. Some of the names may be unfamiliar, given that several of the deceased were octogenarians (or older, Sydney Beck was 95); other names are indeed familiar (Richard F. French, 85), and it is delightful to hear personal anecdotes about them. This year's list was longer than ever, augmented by the untimely death of Edie Tibbits (whom I met at Rare Book School), and also including Fred Bindman, Sydney Beck, Sylvia Goldstein, Elizabeth Olmsted, and Ron Freed.

Laura Dankner (formerly known as "Swamp Woman") has been elected MLA's Vice-President/President Elect.

The Austin local arrangements "posse" distributed packages of Texas wildflower seeds, and listed the proposed tours for the next meeting: the National Wildlife Center, the LBJ Library, and the Texas Capitol Center. It seems that a previous Texas meeting featured a costume contest; the possibility of a repeat was suggested (look for Cassaro disguised as Annie Oakley!)

Unusually, this year's MLA conference was held midweek to optimize savings. (Las Vegas is a popular weekend getaway, and one of the very few destinations which does not require a Saturday stay-over to qualify for cheaper airfares.) Alas, the planned local arrangements reception at the Liberace Museum (under renovation) was moved to the Las Vegas Hilton, where the sequins were replaced by Klingons in full regalia and the opportunity for libation in Quark's Bar. The hustle and bustle of the Strip and the theme hotels were fascinating. But the pervasive haze of cigarette smoke in the casinos was unexpected and most unpleasant. (We Canadians are wonderfully spoiled by our non-smoking legislation!)

All in all, Las Vegas is an interesting place to visit, with opportunities for family entertainment: the Blue Man Group and Cirque du Soleil's "O" received our patronage. The casinos did not do very well by me, nor by my travelling companions who

found plenty of activities for family entertainment. I understand the roller coasters were a hit, but mercifully I was otherwise occupied! (Children are permitted in the casinos as long as they remain in the marked aisles.) A side trip took us to Williams, Arizona, with a stop at the remarkable Hoover Dam. I was imagining what it must have been like to have played in the tunnels the day before the water was turned on! From Williams, we took the Grand Canyon Railway

to the south rim of the Grand Canyon, and availed ourselves of a bus tour to facilitate seeing the most of this natural wonder. (With a one-mile drop over the edge, I only got close to those areas with sturdy handrails!) Our return drive to Las Vegas saw us take Historic Route 66 where we visited a "time warp" 1952 gas station. Would I visit again? Perhaps not, but the side trip to the Hoover Dam via the Grand Canyon was certainly a highlight!

