

**REPORT FROM EUGENE: THE 1987 MUSIC LIBRARY ASSOCIATION ANNUAL MEETING**

**FEBRUARY 11 - 14**

**-Alison Hall  
Carleton University**

Eugene may not be the easiest place in the world to get to -- "you're flying via Dallas/Ft. Worth" -- but it's well worth the trip. It is a small, pleasant university town, where, in early February, the weather was mild and springlike, with crocuses blooming. Some early arrivals had great fun rattling around the countryside in a school bus to visit two Oregon wineries. There were a number of good restaurants for evening dining, and, for further amusement, one could of course attend the various sessions of the conference.

**Exhibiting Music Materials** described firstly the construction of the exhibit "Music in Harvard libraries". The main reasons for exhibiting were listed as: advertising the highlights of a collection, publicizing recent acquisitions, educating patrons, and educating oneself. The importance of always having a reason for displaying an item was stressed, and of making captions as brief but meaningful as possible. "Interesting exhibits of ordinary materials" included a consideration of the potential audience, e.g. en passant, or with time to browse; taking the exhibit on the road to advertise outside the library; the importance of planning, such as making a checklist of requirements, and allowing sufficient time for obtaining materials, and for setting up; security precautions and consideration of possible damage from light, temperature, humidity, etc. Finally, "The nuts and bolts of mounting exhibits" elaborated on the five aspects of colour, line, shape, texture and space as prime considerations, showed how to achieve the right focus on items, not to overdo the colour or crowd the cases, and the importance of good signage, and the careful disassembling of the exhibit, returning borrowed items promptly, and keeping documentation for later reconstruction.

(Speakers were Michael Ochs (Harvard); Paula Elliot (Washington State); and Hilary Cummings (U of Oregon))

**Gold in Your Own Backyard: Making Special Collections Accessible** dealt with the bibliographic control of archival materials and special collections, which, formerly left out in the cold with the advent of on-line catalogues, are now receiving more attention, as provision for bibliographic records for their special requirements and subsequent access is gradually being made. The AMC MARC format for archives has been adopted by RLIN and OCLC, with WLN and UTLAS to follow. Now a software package called CACTUS allows downloading of MARC records for future in-house use as a stand-alone catalogue.

(Speakers were Deane Root (U of Pittsburgh); Victor Cardell (UCLA); Bruce Wilson (U of Maryland); and Jerry McBride (Middlebury College))

**Money and the Music Librarian** was concerned with the means of obtaining money from two main sources, donors, including "Friends of the Music Library", and grants; knowing where the money is and how to get it. Grant applications should be thoroughly prepared, immaculately produced, and, if awarded, efficiently administered. If denied, one should find out why, and learn from this for the future. When cultivating donors, both committed and potential, one must be willing to put in the extra work it takes to accommodate them, and show them that they are appreciated. When dealing with an identifiable group such as "Friends", who can be an excellent source of funds that must be raised quickly, it is important that each person have a function, however slight. The librarian should take care not to be too dominant, but more of an eminence grise, working behind the scenes.

(Speakers were Karen Kammerer (KWAX-Eugene); Michael Keller (Yale); Neil Ratliff (U of Maryland); and John Druesedow (Oberlin))

**Music Binding: Isn't that Something my Assistant Does?** showed us various examples of appropriate binding that can be used for music scores to allow them to open flat, and casings and folders of different types for scores and parts, parts, and pamphlets. Librarians were encouraged to educate themselves about binding by attending courses or workshops, to be able to judge better the correct type of binding to have done for each type of item, and to weigh the costs of constructing a folder or casing in-house, against buying something ready-made.

(Speakers were Sally Grauer (Library Binding Institute); Hans Wiesendanger (UCB); and Ted Honea (Eastman))

Other general sessions included "Music in the National Libraries of the Western Hemisphere"; "Library Resources in Special Areas of Music" (Pop and Rock, Film, and Women in Music); "Recordings and the Public Library", and "Lacunae in Music Reference Materials".

With the advent of AACR2 now six or more years behind us, a lot of the initial excitement generated by cataloguers and others seems to have died down, and there is no longer manifested quite the same compulsion to throw custard pies at Fred Bindman, or stick pins into a wax model of the Library of Congress. However, that is not to say that contentious issues do not remain, and the Round Table of alternate (or subterranean) approaches to cataloguing is still deeply concerned with the problem of specific uniform titles, especially those in transliterated or unfamiliar (to most, that is) languages. It was suggested that a field might be provided for an alternative uniform title for local use. This still does not resolve the problem of deciding which is the best known form, as, for example [Le sacre du printemps] versus [The rite of spring]. Other news on the cataloguing front includes the fact that the changes in subject headings for popular music, originally set out in a paper some time ago now, by Harry Price, are under consideration, and there is every reason to believe that they will eventually be adopted. The Bibliographic Control Committee has created three new working groups: Archival

and rare book cataloguing; 028 indexing; and Musics other than western art. A new edition of the MARC authority format is forthcoming, the consolidated AACR2, including the revised chapter 25, is due out in 1988, and since October 1986, LC have been inputting their own authority records on-line.

There was strong Canadian participation, including Sandra Benet Acker (Victoria); Maria Calderisi Bryce (NL); Eldo Neufeld (UBC); Rita Vine (Calgary); Kirsten Walsh (UBC); and Lorna Young (U of Saskatchewan).

And it would be an omission not to mention the performance of "The stars and stripes for ever", and "All birds look like chickens to me", by the Chicken Singers, directed by Gillian Anderson, which brought the house down. Finally, hats off to the Eugene Hilton as a first-rate conference hotel, and to the local arrangements committee, who did a really super job. Flights out of Eugene are as few as those in, and as a significant portion of the 300-odd (300 odd?) music librarians bussed out to the airport for the 8.40 am flight to Chicago O'Hare, someone remarked: "This is the flight that if anything happens to it, there'll be a lot of good jobs going!" It didn't, so there aren't!

-Alison Hall  
Carleton University Library

#### MLA MEMBERSHIP DUES

Canadian members of MLA will probably have noticed the extra amount for postage that is charged to them. The reason is that the U S Post Office charges MLA overseas rates for publications mailed to Canada; these comprise the bulk of the mailings to the membership.

-Lenore Coral  
Does Simon Riesman know about this? -Ed.

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**Next Newsletter deadline: July 31, 1987**

Communicate news and notes to the Editor, Faculty of Music Library  
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