

Victoria) for their tireless efforts of organization and co-ordination which, along with our guest speakers, made this year's conference a success. I found it to be both stimulating and informative and well worth a voyage across Canada. It was a wonderful opportunity to meet and exchange ideas with my colleagues from the west whom I rarely see as most of our meetings during recent years have occurred in eastern Canada.

My appreciation has heightened by the magnificent view of the mountains and the Vancouver harbour.

Debra Ann Begg

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ANNUAL REPORT OF THE CATALOGUING COMMITTEE

On June 10, 1982 the CAML-CC presented a workshop called "Music Cataloguing for Non-musicians" at the Canadian Library Association conference in Saskatoon. We were invited to present this program because of the success of our program on AACR-2 at the 1981 CAML conference held in Hamilton with CLA. The workshop was sponsored by the Technical Services Co-ordinating Group of CLA which is chaired by Rashid Tayyeb of St. Mary's University, Halifax. Participants and topics were as follows: John Colquhoun, chair: Library of Congress and Dickinson classification schemes, major features of AACR-2 concerning music, popular music; Chris Bull: sources of and use of copy cataloguing; Jim Whittle: sound recordings; Tony Woodward: subject analysis, Dewey Decimal classification. The participants are members of the Cataloguing Committee except Chris Bull, a former music cataloguer, who is a member of CLA's Technical Services Co-ordinating Group. The workshop was very successful. There were about 35 people present and many favourable comments were received.

At the 1982 meeting Jim Whittle submitted a report of his comments on the proposed changes to ISBD(NBM). This was forwarded to the IAML Project Group on ISBD(NBM) which met to discuss this report at the IAML conference in Brussels in July 1982. Jim's report contained many valuable suggestions which were incorporated into the final submission of the IAML Project Group on ISBD(NBM) to IFLA.

Work on improving AACR-2 continues. In October we supplied examples to be added to rule 25.29D4 showing the use of continuo in uniform titles and notes. I represented CAML at the Canadian Committee on Cataloguing meeting of February 3-4, 1983. At that meeting I presented a comprehensive paper on the problems of cataloguing popular music according to AACR-2 and suggesting guidelines for revisions to AACR-2 which would improve the treatment of popular music. Other important topics concerning music discussed at that meeting included the revision of rule 21.23C-D for entry of sound recordings and the addition of provisions for phonogram date.

Gerald Parker took my place at the second CCC meeting of 1983 on May 30-31 since it conflicted with the CAML conference in Vancouver. There were numerous items on the agenda concerning music. These included the description of

braille music, the transcription of parallel title information when the word which is the same or cognate in the languages present is not repeated, notes for non-standard notation, the use of the publisher's name rather than the label name in the imprint area, uniform titles for liturgical music and for parts of musical works. Following this meeting I worked on follow-up documents for some of these topics.

On the international scene I continue to chair the IAML Project Group on UNIMARC. This Group is preparing recommendations for improvements to the fields for music in the UNIMARC format. Two meetings have been held within the past year, in Brussels, July 1982 and in Washington, May 1983.

At the IAML conference in Washington, May 1983 I participated in a program presented by the IAML Project Group on Computer Cataloguing "The Utilization of Computers in the Cataloguing of Music and Sound recordings in North America." I spoke about the Canadian government version of DOBIS (Dortmund Bibliotheks-system) which is being developed and used by the National Library of Canada.

The CAML-CC held an open meeting May 31 in Vancouver. It was attended by people interested in cataloguing and the use of catalogues as well as by committee members. Some of the topics on the CCC agenda were discussed and the comments presented assisted me in preparing follow-up documents. Some problems and questions concerning the use of Canadiana and Library of Congress copy were discussed. Everyone felt that thorough analysis of sound recordings in Canadiana was very important. I urged people to make more use of Canadiana and send me their comments on it. Many people were unaware of the great increase which has occurred in the last two years in the amount of music, especially serious music, appearing in Canadiana. Comments are also sought on the proposed Dewey 780 classification schedule for music.

Joan Colquhoun

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IAML-IASA 1983 WASHINGTON, D.C.

Go south from Ottawa and turn right at about Baltimore, and you should end up at the federal capital of the United States of America, situated on the Potomac River. Enhanced by classical Georgian architecture exemplified by such buildings as the Capitol, the White House, and picturesque Georgetown, Washington is a city definitely worth visiting. I expect that those of you knowing my country of origin will feel obliged to comment that in 1814 the British burned the Library of Congress - well, I imagine it was merely an overreaction to some particularly bizzare interpretation of the current cataloguing rules. IAML 1983 was actually held across the Potomac in Arlington Va., at the Rosslyn Westpark Hotel, which has very slow elevators. However, as retiring President Brian Redfern commented, we should be thankful for the opportunities thus provided for meditation while waiting, and the unique small meeting places available in the slowly ascending/descending elevator cars. The hospitality afforded us by the IAML US Branch and friends was truly magnificent. The Library of Congress put on one sherry and two buffet receptions (full MARC format, of course), and the American Film Institute hosted us at the John F. Kennedy Center for the Performing Arts (just across the road from the infamous