

on durations being especially favourably received. More importantly, the CCC has endorsed in full our stands on these questions, as evidenced in Dr. Hagler's CCC position paper of 2 May 1980 addressed to his fellow members of the Joint Steering Committee for Revision of AACR-2 (JSCAACR2).

During the San Antonio MLA meeting Alison Hall and I became aware of an alarming attempt by the MLA Cataloguing Committee and the Association for Recorded Sound Collections' Bibliographical Access to Sound Recordings Committee to undermine parts of AACR-2 rule 21.23, especially 21.23C. The Americans had given no heed to the requirements of popular music sound recordings, especially pop "singles" (45s, 78s, disco-mix discs); the new rule greatly facilitates their cataloguing treatment, yet the Americans were proposing changes which, while suitable for Western art music recordings, would make the treatment of pop singles difficult to the point of unfeasibility of cataloguing them at all according to the rules. With other members of INTERNET and of the MLA and ARSC committees a compromise was sought, both in San Antonio and by much correspondence and telephoning later. As a member of the ARSC committee (most active in these efforts) I refused consent to four drafts for a settlement of the difficulties, feeling them inadequate or misconstrued, and I finally wrote a fifth one myself, which seems likely to be the final ARSC submission to the JSCAACR2. Dated 17 April 1980, it is entitled "AACR-2 Rule 21.23C as Applied to Recordings without Collective Titles." This Canadian-written American position statement is in significant (although not complete) accord with the CAML submission of 8 April 1980, revised 23 May 1980, which I wrote for the CCC and titled simply "AACR-2 Rule 21.23C." Dr. Hagler's CCC position paper to the JSCAACR2 of 2 May 1980, mentioned above, also endorses this CAML document.

At the 1980 annual CAML meeting the committee looks forward to meeting to discuss new issues which have arisen or are about to arise, especially in the development of new ISBDs and in subject cataloguing, as well as in the AACR-2 which has bewitched, bothered, and bewildered us this past year.

C. Gerald Parker.

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REQUEST FOR INPUT ON THE 1981 ANNUAL GENERAL MEETING

The programme committee needs to know the topics that you want to have discussed at the 1981 annual general meeting. Participants at the meeting in Montreal contributed ideas that included:

The library's role in the collection of and the provision of access to the history of musical life in communities.

Problems with the implementation of AACR II.

AACR II and the cataloguing of popular music.

Technological developments in the recording industry.

Please express your opinions on these topics and suggest any others that you consider relevant.

We are particularly interested in hearing from persons who would like to prepare and present a paper on these or other topics. It may be possible for us to have one or more main themes and still set aside some time for presentations on various topics.

Please submit your ideas by September 1, 1980.

The general consensus of the conference delegates in Montreal was that the next annual meeting should be held in conjunction with the Canadian Library Association in Hamilton. Alternatively, it could be held with the Learned Societies in Halifax. Your opinion on this or any other facet of the programming is welcome.

Please send your comments to:

George Hall, Music Librarian
Library, Music Division
University of Calgary
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or Phone 403-284-6162.

George Hall.

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WANTED - VOLUNTEERS TO ASSIST WITH RIDIM

The aim of RIDIM is to record and catalogue all examples of musical iconography held in Canadian collections; that is, all representations of music (instruments, musicians, music scores, etc) found in art - paintings, prints, drawings and other graphic arts, sculptures, carvings, and so on. This work is currently the responsibility of CAML as the national branch of IAML.