CONVENTIONAL TITLE

NEWSLETTER OF THE MOUNTAIN-PLAINS CHAPTER, MUSIC LIBRARY ASSOCIATION

Opus 12  October 1986

CHAPTER UNDER NEW MANAGEMENT

Yes, we've been reorganized, but not under Chapter 13. Karl Kroeger of the University of Colorado has taken the helm for the next two years. Dorman Smith has retired to the cooler corner of Past-Chairmanship. For more on our officers, see the verso of this page.

CONFERENCES PAST AND FUTURE

ALL HATS OFF for the staff at Arizona State who hosted one of our best conferences ever last May 29-30. See Laurie Eagleson's roundup of the meeting inside. Next May we will be meeting in Lawrence, Kansas, accepting the gracious invitation of the University of Kansas. Make your plans now ... and let Ellen Johnson know about how you would like to participate.

NEW MEMBERSHIP YEAR APPROVED

The membership, by mail-in ballot overwhelmingly approved the change of our membership year to September-August. So, it's time to get out the old checkbook and cash in on one of the last great bargains in the post-industrial era. A membership form appears at the end of the newsletter.
CONVENTIONAL TITLE is published by the Mountain/Plains Chapter of the Music Library Association.

Charles King............................Editor
Karl Kroeger............................Production and Distribution
Mona Frontain............................Typist
Serena Baker, Spencer Hunter.......Technical Assistance

This newsletter actively seeks to serve as a written forum for the open discussion of issues relating to music librarianship. Your participation in this forum is encouraged. Please submit all information, queries, articles, suggestions for articles, etc., to Charles King, Music Collection, 115 Music Building, University of Arizona, Tucson, AZ 85721. We need your input.

OFFICERS OF THE MOUNTAIN/PLAINS CHAPTER -- 1986-88

Chair: Karl Kroeger (Music Bldg. M290, Univ. of Colorado, Boulder, CO 80309) 303/492-8093.
Vice Chair/Chair Elect: Carolyn Dow (Polley Music Library, 14th & W St., Lincoln, NE 68508.)
Secretary/Treasurer: Laurie Eagleson (Catalog Dept., Univ. of Arizona Libraries, Tucson, AZ 85720) 602/621-6452.
Member at Large: Ellen Johnson (Univ. of Kansas, Lawrence, KS 66044) 913/864-3496.
Past Chair: Dorman Smith (Music Coll. Univ. of Arizona, Tucson, AZ 85721 602/621-7010)

WALTER GERBOTH AWARD

The Music Library Association is now accepting applications for the second Walter Gerboth Award, in the amount of $200, in memory of the esteemed professor of music and former music librarian who died in 1984. Eligible are members of the Association who are music librarians in the first five years of their professional career, seeking assistance for a research project in progress whose focus is music bibliography or librarianship. It is desirable but not required that the research be destined for publication.

An application should be accompanied by two letters of support, one for the person and one for the project, and should include a vita as well as names of further references who might be consulted. It should describe the project and its significance, and show the total budget, specifying the amount requested from the Association, sources of other funds, if any, and the purpose of the funds requested. No funds will be awarded for capital purchases. Applications should be submitted by January 1, 1987, to Gerboth Award, Sibley Music Library, Eastman School of Music, 16 Gibbs St., Rochester, NY 14604.
The 1986 ANNUAL CONFERENCE

The 1986 meeting of the Mountain-Plains Chapter was hosted by Arizona State University in Tempe on May 29-30. Music librarians from ten states attended the very stimulating program, which was planned by Shelley McGehee, Annette Yoch and Arlys McDonald, all of ASU. All were welcomed to the campus and the conference by Don Riggs, Director of Libraries, Arlys McDonald, Head Music Librarian, and Dorman Smith, Chapter Chair.

First on the program was "Horns a'plenty with Sousa", written by Ellen Johnson (University of Kansas), and read by Dorman Smith. (Ellen unfortunately became ill and could not attend the conference.) It concerned a collection of Sousa-related books, scores and records donated to KU by Paul Bierly. The recordings, which are considered by some to be one of the finest 78 rpm collections of band music in the country, are now part of KU's archive of recorded sound. The paper also mentioned several other special collections in this archive.

The second paper, "Little creatures, Journeys and Single Parents", was given by Carolyn Dow (Poley Music Library, Lincoln City Libraries), about a microcomputer sheet music index which her library has made. They used an IBM-XT with hard disk, Epson printer and R-Base 4000, later updated to R-Base 5000. They chose to enter name, title, alternate titles and subjects (LC as much as possible), but not publisher and place on their individual records. They have found subject access to be very beneficial, and have used it to pull up sheet music on various topics to use in public displays. Although Poley's sheet music collection is not on OCLC, they do honor ILL requests.

Carolyn's paper sparked a discussion on other libraries in the Chapter with sheet music collections (ASU, UofA, CU-Boulder, UNM) and how they are being cataloged. It was suggested that a survey be taken on these sheet music collections and their availability. Karl Kroeger (CU-Boulder) agreed to coordinate the survey.

A panel consisting of Carol Neighbor (Wichita Public Library), Jim Wright (University of New Mexico), and David Day (Brigham Young University) discussed "Evaluation of Music Library Collections". Jim pointed out that most importantly, one must know the clientele the library is serving, as well as the curriculum. David's ideas included a number of liaison activities with the music department such as attending music faculty meetings, offering bibliographic instruction to undergraduate music history classes, seeking donations of special collections through music faculty and reading faculty publications. He also suggested monitoring ILL activities and attending AMS meetings if possible. Since there are sometimes no criteria for evaluating collections, Carol spoke about forming measurable goals and objectives, such as building up the used collection of piano-vocal scores, replacing popular missing items and cultural outreach by means of concert series, etc. All three panelists then addressed the evaluation of gift collections. It was felt that staff to process these materials must also be taken into account and therefore, gifts should be evaluated very carefully before accepting.

After lunch, Karl Kroeger spoke about "Music in Early American Theater". The centers of late 18th-early 19th century musical theater were limited mainly to the larger cities, such as New York and Philadelphia. Actors and actresses were the best singers of the day;
in fact, good singing was more important than good acting. Usually two plays appeared on one bill. The orchestras consisted of 12 or so local instrumentalists, many of which were imported from Europe. The earliest known score of early American theater music with all the parts is that of the Voice of Nature by Victor Pelissier.

The remainder of the afternoon was spent on a tour of the ASU music library, complete with demonstrations of their online catalog, ALIS III, followed by a recital of “eminently forgettable" songs from the Civil War period through the early 20th century by ASU faculty members Warren Hoffer, tenor, and Mary Pendleton, piano. Finally, all enjoyed Mexican food complete with sangria and margueritas on the patio of Juantanamera’s Restaurant.

The entire morning of the second day was devoted to a workshop given by Ruth Tucker, Head of Technical Processes at the UC-Berkeley Music Library. Her presentation was entitled, "The Human Fly: Can a Music Cataloger Keep it All Together, or, The Bibliographic Control of Music Materials: Rigors, Practicalities, and Possibilities." The analogy to the character in the movie "The Fly" was drawn to illustrate that music catalogers are constantly being pulled in more than one direction (for example, production vs. other activities). Some of the problems encountered by music catalogers are:

- Music is published in all languages;
- Many published versions of the same work require collocating in the catalog;
- Lack of standardization in OCLC and RLIN records, partially due to LC’s late adoption of MARC music formats. (The first LC MARC music records were loaded into OCLC only last December.);
- AACR 2: some rules are difficult to apply;
- Rule interpretations in Music Cataloging Bulletin and Cataloging Service Bulletin to keep up with;
- Must conform to national and network standards when entering original MARC records;
- LC classification schedules not fully developed in some areas which may be needed in local collections;
- LC subject headings may not always be adequate;
- National retrospective conversion standards for music are much higher than book standards. Very time-consuming, expensive.

Some of the constraints of automation are as follows:

- Because LC went online with music so late in the game, music catalogers had to tag LC copy from the music NUC’s;
- Lack of high quality copy in databases. A study done showed only one in 30 records was totally correct;
- Music is often one of the last formats to go online (locally as well as nationally);
- Music requires special display capabilities: uniform titles, etc., which are often not needed for the bulk of materials in an online catalog;
- Budget and staffing: music is often not well-funded;
- Catalogers have a hard time using work time for other professional activities, but nevertheless, must stay up on national standards;

During the second part of the workshop everyone broke into several small groups and was given a score or sound recording to catalog. Then LC’s cataloging for the same pieces was revealed and
discussed. There was often disagreement regarding LC's cataloging.

The last part of the workshop was devoted to a discussion on ways of coping with the problems previously mentioned. One way is through cooperative efforts, several of which exist now or will shortly:

Linked Systems Project (LSP) will provide access to various systems including OCLC and RLIN. LC authority records will be keyed in directly;

Associated Music Library Group (AMLG), consisting of the major US research music libraries, proposed a retrospective conversion project. They found that the hit rate on RLIN was only about 15%, but was 65% on OCLC, with several libraries getting an 80-85% hit rate;

Name Authority Cooperative (NACO). Rick Jones (UW-Milwaukee) was trained at LC and achieved independent status. All REMUS libraries are now fishing their authority records through him to be added to LC's name authority file;

OMRAC. A small group of libraries who provide full analytics for recordings which are added to OCLC records.

Suggestions for online public catalogs for music (based on Berkeley's experience):

Keyword searching for all title fields (240, 245, 4xx, 7xx, 8xx);

Specify display in summary screen (for example, make sure there are enough spaces to display complete uniform titles);

Boolean searching is very important for music;

Organize by author and title rather than date of input;

Don't let system ignore single letters (as in key signatures);

Decide what to put on help screens;

Have ability for local online maintenance;

Have ability to create local cataloging (permanent brief records) and make standards as flexible as possible;

Have ability to create temporary brief cataloging records for backlog;

Have ability to key full-level records and later send tapes to utilities to be dumped;

Other suggestions were to batch cataloging by composer or format, do not agonize over cataloging decisions, choose alternate methods for cataloging if they will work better for your library (There is a roundtable in MLA for this), to change the cataloging rules in about 10 years after everyone is automated. Most important of all, keep a good sense of humor.

Last on the agenda was the Chapter business meeting. Officers for 1986-88 were announced. Karl Kroeger took over as Chapter Chair, Carolyn Dow became Vice Chair/Chair Elect, and Ellen Johnson, Member at Large, with Laurie Eagleson remaining Secretary/Treasurer.

As a result of a recent election, the Chapter will be changing its membership year to September 1-August 31. It was moved and seconded that regular dues ($5.00) be due on September 1 for the 1986-87 year.

The Chapter voted to accept the offer from the University of Kansas at Lawrence to host the 10th annual meeting of the Mountain-Plains Chapter on May 28-29, 1987.

Laurie Eagleson
MOUNTAIN-PLAINS CHAPTER, MUSIC LIBRARY ASSOCIATION

Financial Report
1985-1986

Previous balance 561.02

Cash receipts

Memberships, 1986 125.00
Registrations, 1986 590.00*

=================================
+715.00 Total

Cash disbursements

1986 conference
Speaker (R. Tucker) 118.00 airfare
200.00 honorarium

Nametags 5.40

================
323.40

Newsletter (11-85) 72.79
Boulder deposit increase 52.00

================
124.79

=================================
-448.19 Total

Boulder account

Deposit +177.00

Newsletter (11-85) - 72.79**

Present balance 827.83
Boulder deposit 177.00

============
TOTAL ASSETS 1004.83

*27 people registered for both days @$20.00;  5 people registered
for 1 day only @$10.00.
**This represents the total cost to the Chapter after processing
fees were added and interest on the deposit was deducted.

Laurie Eagleson
July 15, 1986
THE MUSIC COLLECTION AT THE UNIVERSITY OF UTAH

by

Myron Patterson

The music collection at the University of Utah is housed in the Marriott Library as part of the complete library holdings. Unlike many institutions, the whole collection in Marriott is centralized. The only branch libraries on campus are the law library and the Eccles Medical Library.

There are over 15,000 scores and approximately 6,400 books on music in the University of Utah music collection. Of particular interest are the holdings of the Leichtentritt collection purchased by the University from Hugo Leichtentritt prior to his death in 1951. A catalogue of this collection was published in 1954 by the University Library.

In addition to scores and monographs the library owns a substantial sheet music collection which is housed in the Fine Arts reference area and is catalogued in a quasi-permanent (very) brief catalogue separate from the main card catalogue of the library. Approximately 15,000 sound recordings are housed in the audio-visual section of the library. The recordings are non-circulating and can be played for patrons from a centralized control station. Recently the library began to purchase compact discs and obtained three compact disc players; video tapes of musical (mostly opera) performances are housed in the AV area.

Prior to 1967 Dewey was the classification system used by the library; after that date LC was adopted. Unfortunately, this means the collection is housed in two areas of the Marriott Library, much to the consternation of some patrons. Since 1977 all bibliographic records have been entered on OCLC, but music and sound recordings prior to that date have not been retrospectively converted.

Reference service for music is provided from the Fine Arts reference area where there is one full time fine arts librarian (Hikmet Dogu) and one music catalogue librarian (Myron Patterson) who also provides music reference. There is one paraprofessional.

Future plans for the library include the implementation of the NOTIS integrated system, after which retrospective conversion of scores and sound recordings will begin and a computerized access system for the sheet collection will be adopted. There are, unfortunately, no definite time frames for these events.

In addition to the library's music collection, the music department has a listening laboratory housed in the music building.
THE 1986 IAML/IASA MEETING IN STOCKHOLM

by Karl and Marie Kroeger

The 14th Congress of the International Association of Music Libraries, Archives and Documentation Centers was held in Stockholm, 10 - 15 August, 1986. It was a joint meeting with the International Association of Sound Archives (IASA), as has been the custom since the founding of IASA over a decade ago.

"The Venice of the North" - "The City on the Water" - rolled out the red carpet for some 350 music librarians and sound archivists from 26 countries, some from as far away as New Zealand and Australia. The United States was represented by 31 attendees: Mountain-Plains chapter members who attended were Karl and Marie Kroeger and David Day. Although each day was full of paper sessions, commission meetings, and group conferences, there was still time for outside activities and getting to know some of the city. This was helped by the fact that nearly everyone in Stockholm speaks some English, from the counter-girls at McDonald's to the salesclerks in the stores and the subway attendants in their kiosks. In fact, at times it was hard not to feel that the IAMl meeting was being held in some mid-west U.S. city.

The opening session at Swedish Radio's new and dramatic Berwald Hall was preceded by a special introductory session for new attendees at the IAML/IASA conference. We attended this preconference session and were surprised to see about 50 other people who were newcomers. Following the opening session, Swedish Radio hosted a lavish smorgasbord. It might appear ingenuous to say that the best thing about the conference was the food, but food was indeed a high point of the meeting, and many attendees returned home more substantial than they came.

Conference sessions were usually divided into 1 1/2 hour slots, with sometimes as many as six meetings going on at the same time. One had to pick and choose carefully among many simultaneous events. We attended meetings of the Project Group on the Universal Availability of Publications, the Project Group on Editing and Publishing Contemporary Music, the Commission on Service and Training, the Research Libraries Branch, and the Libraries in Music Teaching Institutions Branch. Several things about these meetings impressed us: first, the number of areas in which IAML is active, and second, the fact that many of the problems we face in the Mountain-Plains area are shared by librarians throughout the world. We are not alone and our problems are not unique. This may be comforting or depressing, depending upon one's perspective. Our colleagues face faculties, administrators, and students with attitudes very similar to what we experience. One cannot escape the problems we know so well by taking a position in the south of France.

Karl was most closely involved with the Libraries in Music Teaching Institutions Branch, at which he gave a presentation on Bibliographic Instruction based on his experiences at the University of Colorado. We were rather surprised at the widespread interest in the topic among the some 50 persons who attended the session. Apparently, BI is an emerging
issue of interest among university and conservatory music librarians in Europe and elsewhere. His paper resulted in a committee being formed within the branch to determine ways in which IAML might help Bibliographic Instruction programs world-wide.

We recommend that you attend a IAML conference if at all possible. You should not be concerned about understanding the presentations, or participating in a meeting with people from so many countries. While English, French, and German are the "official" languages of IAML, almost all of the papers and discussions at this conference were in English.

In addition to the meetings, there were tours of the Royal Music Academy library - the major Swedish music collection - the Swedish Radio, the Drottningholms Castle court theater, the Stockholm town hall (at which another magnificent smorgasbord was laid out for us by the City of Stockholm), and a post-conference trip to several country churches with medieval mural paintings and a tour of the baroque Skokloster Palace. Except for the final day - the tour of the churches and palace - the fickle Swedish weather was on its best behavior, with blue skies and bright sun. For the tour, unfortunately, it turned cool and rainy, taking much of the pleasure out of the trip. Nevertheless, the Skokloster Palace, with its richly ornate decorations, was a high point.

Music was not only discussed at the conference, but heard and played as well. Concerts included a magnificent performance by the Swedish Radio Chorus of choral music by Swedish composers, a performance by the Swedish Radio Brass Quintet at the opening session, and concert by the Stockholm Philharmonic Orchestra. In the evenings, all sorts of music could be heard in the Kungsträdgården, a nearby public park, and on the shopping streets there were nearly always street musicians, many of whom were very good. IAML members themselves provided some of their own musical entertainment by forming (for the first time, we understand) a IAML orchestra, a IAML chorus, a IAML early music group, and a IAML jazz band. There were no public performances so we weren't able to hear these groups, but we were promised a hearing at the next IAML meeting in Amsterdam in June 1987. (Can this be considered an inducement to attend?)

The final dinner was held in a hotel in Vaxholm, a resort town about a 40-minute boat ride away. There was good food, good wine, and good entertainment provided by several folk musicians playing dance tunes on the nyckelharpa (keyed fiddle). It was also a time for meeting new people, for the champagne and wine suppressed inhibitions and loosened tongues. Nearly everyone left with the thought that the final dinner should have been held the first night. The boat ride back to Stockholm was quiet, almost somber, as everyone seemed to realize that a wonderful week was over. But there was also the consoling thought that the next meeting would be less than a year away, in an equally fascinating city: Amsterdam.
UNIFORM TITLES FOR THE WORKS OF ROBERT SCHUMANN
IN THE LC NAME AUTHORITY FILE
as of October 1, 1986
Compiled by Laurie Eagleson and L. Serena Baker
University of Arizona

This is our first completed list of uniform titles for composers with
over 100 authority records in the LCNA file. Although they have not
reached the 256 record limit and are still searchable on OCLC, we have
found them to be very useful. Firstly, one does not always have immediate
access to an OCLC terminal, and secondly, branch libraries often do brief
cataloging without the aid of any online utility.
The method we have used is to extract all authority records through
OCLC and then enter the headings and control numbers on floppy disk to
make updating possible. Diacritics are added manually. References (coded
Rules: n) are not included.

We are also working on lists for Beethoven, Brahms, Handel, Haydn,
Schubert, Tchaikovsky (with English cross references), Telemann and
Vivaldi (updated and consolidated with Philip Youngholm's list). In
addition, we are revising earlier lists for J.S. Bach and Mozart, both of
which are unsearchable on OCLC. (If possible, we will try to make these
lists available upon completion to anyone interested for the cost of
duplicating and mailing.--LE)

NAME:
Schumann, Robert, 1810-1856. .......................................... n50000565

UNIFORM TITLES UNDER SCHUMANN, ROBERT, 1810-1856.
AACR 2
Adagio und Allegro, horn, piano, op. 70, Ab major ........................................................ n81059986
Album für die Jugend .............................................................. n80138509
Album für die Jugend, Nr. 10: Fröhlicher Landmann .......................................................... n85077507
Album für die Jugend, Nr. 14: Kleine Studie .............................................................. n81073762
Album für die Jugend, Nr. 32: Scheherazade .............................................................. n81074290
Album für die Jugend, Selections .............................................................. n80138508
Albumblätter. Leid ohne Ende .............................................................. n81075546
Albumblätter. Schlummerlied .............................................................. n78085376
Andante und Variationen, pianos (2), horn, violoncellos (2),
   Bb major .............................................................. n85133812
Andante und Variationen, pianos (2), horn, violoncellos (2),
   Bb major: arr. .............................................................. n85091697
Braut von Messina .............................................................. n84191765
Bunte Blätter .............................................................. n81085507
Bunte Blätter. Albumblätter .............................................................. n80105419
Bunte Blätter. Novelletten .............................................................. n81085508
Bunte Blätter. Selections .............................................................. n78046862
Bunte Blätter. Stücklein .............................................................. n83178778
Carnaval .............................................................. n811149806
Chamber music. Selections .............................................................. n81040627
Clavier-Sonaten für die Jugend .............................................................. n85156316
Concerto-Allegro mit Introduction .............................................................. n81043779
Concertos, piano, orchestra, op. 54, A minor .............................................................. n81150165
Concertos, violin, orchestra, G minor .............................................................. n81133950
Cortar .............................................................. n85076489
Quartets, strings, op. 41. No. 1. Scherzo .......................... n85199722
Romances, oboe, piano, op. 94 ........................................ n81019531
Romanzen und Balladen, op. 49. Beiden Grenadiere .......... n85199794
Scenen aus Göthe's Faust ............................................... n84040600
Selections ........................................................................ n80138511
Skizzen ........................................................................... n85160763
Sonatas, piano, no. 2, op. 22, G minor .......................... n81085485
Sonatas, piano, no. 3, op. 14, F minor ............................ n84089512
Sonatas, violin, piano, no. 1, op. 105, A minor ............... n79129664
Sonatas, violin, piano (1853) ........................................... n79130019
Sonatas, violin, piano (1853). Intermezzo ......................... n79130018
Songs. Selections ............................................................ n83178710
Spanisches Liederspiel. Contrabandiste ......................... n80093110
Stücke im Volkston ......................................................... n85133811
Stücke in Fughettenform ................................................. n85133863
Studien, pedal piano, op. 56 ............................................ n80125202
Symphonies ..................................................................... n81014998
Symphonies, no. 1, op. 38, Bb major ............................ n83152023
Symphonies, no. 3, op. 97, Eb major .............................. n50000566
Symphonies, no. 3, op. 97, Eb major. 5. Lebhaft .............. n79095833
Symphonies, no. 4, op. 120, D minor ............................ n81055569
Thème sur le nom Abegg varié .......................................... n83178776
Trios, piano, strings ........................................................ n80143858
Vierhändige Klavierstücke für kleine und grosse Kinder. n3047077
Vierhändige Klavierstücke für kleine und grosse Kinder.
Abendlied ........................................................................ n83047078
Vocal music. Selections ..................................................... n82010139
Waldscenen ...................................................................... n85219053
Waldscenen. Vogel als Prophet ......................................... n84078018
Works  ................................................................................ n80151346

Schumann, Robert, 1810-1856 (Spirit) .......................... n82102707
Schumann, Robert, 1810-1856 (Spirit).
Cameos ............................................................................. n82102705

UNIFORM TITLES UNDER SCHUMANN, ROBERT ALEXANDER, 1810-1856.
(AAACR 1):
Fügen über den Namen Bach, organ, op. 60. No. 1 .......................... n78045385
Lieder, op. 40 .................................................................... n8094514
Lieder und Gesänge aus Wilhelm Meister ......................... n79050898
Romances, women's voices, unacc., op. 69 ..................... n79062251
Romanzen und Balladen, op. 64. Tragödie ......................... n78025667
Sonata, piano, no. 3, op. 14, F minor. Quasi variazioni ........ n79004396
Studies, pedal piano, op. 56. No. 5 ................................. n79028252
Studies, pedal piano, op. 56. No. 6 ................................. n78045386
Symphony, no. 4, op. 120, D minor. Finale ....................... n79050879
Carter, Nancy F.  
Music Library, Campus Box 184 Boulder, CO 80309  
University of Colorado, Boulder (303) 492-8093

*Curtis, Charlemaud  
5703 Princess Jeane NE Albuquerque, NM 87110  
Univ. of New Mex., Fine Arts Lib.  
(505) 277-6833

*Davis, Chester K.  
5010 S. Bock St. Las Vegas, NV 89119  
Univ. of Nevada, Las Vegas (702) 736-4250

Day, David  
Lee Library-5222, BYU Provo, UT 84602  
Brigham Young University (801) 378-6119

Dick, Gerald  
1796 N. 1350 W. Provo, UT 84604  
Brigham Young Univ., Lee Library (801) 378-7653  
4601 Briarpark #12 Lincoln, NE 68516  
Polleye Music Library, Lincoln City Libraries (402) 435-2146

*Eagleson, Laurie  
9532 E. Irene Tucson, AZ 85730  
Univ. of Arizona, Main Library (602) 621-6452

*Faw, Marc T.  
2508 Beavere Drive Norman, OK 73069  
University of Oklahoma (405) 325-3910

Foster, Donald L.  
10404 Griffith Park Dr. NE Albuquerque, NM 87123  
Univ. of New Mex., General Library  
(505) 277-7163

Frontain, Mona  
3858 E. Edison Pl. Tucson, AZ 85716  
Univ. of Arizona, Music Collection (602) 621-7009

Gates, Earl  
2423 Arkansas Lawrence, KS 66046  
University of Kansas (913) 864-3038

**Hartsock, Ralph  
Cline Library Box 6022 NAU Flagstaff, AZ 86011  
Northern Arizona University (602) 523-2171

Hayes, Deborah  
Campus Box 301 Univ. of Col. Boulder, CO 80309  
University of Colorado, Boulder (303) 492-6352

Haynes, Joyce  
SEMCBS Media Processing, 3301 S. Monaco  
Denver, CO 80222

*Johnson, Ellen S.  
3112 Longhorn Dr. Lawrence, KS 66044  
University of Kansas (913) 864-3496

*King, Charles  
6429 Calle de San Alberto Tucson, AZ 85710  
Univ. of Arizona, Music Collection  
(602) 621-7009

*Kroeger, Karl D.  
9260 Newton St. Westminster, CO 80030  
Univ. of Col., Boulder, Music Lib.  
(303) 492-8093

*Kroeger, Marie  
9260 Newton St. Westminster, CO 80030  
University of Denver (303) 871-3404  
Rt.2 Box 172 Hobble Creek Canyon  
Springville, UT 84663

Mathiesen, Thomas J.  
Brigham Young University (801) 378-3688

*McDonald, Arlys L.  
2220 W. Calle Del Norte Dr. Chandler, AZ 85224  
Arizona State Univ. Music Library
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>McGehee, Shelley</td>
<td>1325 E. Wesleyan Dr. Tempe, AZ 85282</td>
<td>(602) 965-3513</td>
</tr>
<tr>
<td>Neighbor, Carol</td>
<td>1754 N. Market Wichita, KS 67214</td>
<td></td>
</tr>
<tr>
<td>Page, Richard M.</td>
<td>220 A Sycamore NE Albuquerque, NM 87106</td>
<td></td>
</tr>
<tr>
<td>Ranney, Harriett Frazey</td>
<td>1429 Jackson St. Missoula, MT 59802</td>
<td></td>
</tr>
<tr>
<td>Savig, Norman</td>
<td>1611 12th Ave. Greeley, CO 80631</td>
<td></td>
</tr>
<tr>
<td>Seifert, Jan E.</td>
<td>3713 Red Oaks Dr. Norman, OK 73069</td>
<td></td>
</tr>
<tr>
<td>Smith, Dorman</td>
<td>432 N. Bull Run Dr. Tucson, AZ 85748</td>
<td></td>
</tr>
<tr>
<td>Stoddard, MaryAnn</td>
<td>1825 N. Meadowlark Dr. Flagstaff, AZ 86001</td>
<td></td>
</tr>
<tr>
<td>Voth, Annette</td>
<td>1226 W. Manhattan Tempe, AZ 85282</td>
<td></td>
</tr>
<tr>
<td>Wright, James</td>
<td>7412 Euclid NE Albuquerque, NM 87110</td>
<td></td>
</tr>
</tbody>
</table>

**Member, Music Library Association**

**New address**

**NOTE:** 1986 memberships expire on August 31, 1986.

---

**MICROFORMS IN SERIES UNION LIST**

**READY FOR DISTRIBUTION**

Revised and updated during the Summer 1986, the Microforms in Series Union List now incorporates the microform holdings of eight libraries in the Mountain/Plains Chapter. With separate sections for miscellaneous collections and for collections devoted to a single composer, it provides access to 102 different sets or series.

The 12-page list, compiled by Ralph Hartsock (Northern Arizona University) is available for $2.00 from Dorman Smith (U. of Arizona). Make the check payable to the Mountain/Plains Chapter-Music Library Assn. Ralph is also making it available on diskette configured to the MultiMate word processing system on the IBM PC or the OCLC M300. One should send him a blank, double-sided, double-density diskette. See the membership list elsewhere in this issue for complete addresses. Contributors will be sent one copy gratis.