

L'accès aux disques est facilité par un catalogue complet "auteurs-titres" et "sujets" en voie d'achèvement, et par des présentoirs aménagés à même les cloisons qui séparent les aires d'écoute. Son choix fait, l'utilisateur remet le disque au préposé à la diffusion, s'installe dans un fauteuil, branche le casque d'écoute qu'on lui a remis, et règle le niveau sonore. Pour l'instant, on ne fait pas de prêt extérieur et l'audition doit se faire sur place seulement.

Voilà donc, de la part des autorités de la Bibliothèque de Québec, une belle initiative qui répond certainement à un besoin. Le local est agréable et bien aménagé, et situé dans un lieu historique que certains trouveront malheureusement pas très accessible et fort achalandé, particulièrement en saison touristique. Il semble également que les adultes et les enfants n'y fassent pas toujours bon ménage... Il faudrait peut-être réserver une salle spéciale pour des derniers.

Il est à espérer que la communauté québécoise profitera de ce nouveau service, et que des crédits suffisants seront alloués non seulement pour maintenir la phonothèque en opération, mais aussi pour assurer son expansion et dépasser rapidement les objectifs fixés au départ par les autorités de la Bibliothèque.

Claude Beaudry.

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LETTERS TO THE EDITOR

1. So Mr. Cheetham has been a member of CAML, off and on, for the last twenty years - and hasn't even noticed that the Association changed its name from the Canadian Music Library Association several years ago. So much for his powers of observation, also his interest in CAML and its Newsletter. In fact, it is just this 'off and on' attitude to membership that largely hinders CAML from being as professional as it would surely wish to be. We need librarians who become members and stay members, not those who come and go as the mood takes them. Support in adversity is infinitely more valuable than fair-weather friends.

The Newsletter has been a regular subject of discussion at meetings of the Board of Directors, and during the past few years certain improvements should have been observed, such as the establishment of a quarterly frequency, use of a uniform type face, a more professional and 'business-like' title page and an attempt to institute regular columns to embrace the varying interests of music librarians. A special issue was even prepared aimed to reach the public library clientele. Progress is being made, that is certain, but we are yet a small organisation, and miracles cannot be achieved overnight.

With reference to the animadversions against individual contributors, besides being in the worst possible taste, they are frankly inaccurate. If Isabel Rose quotes book prices in U.S. dollars, or happens to recommend a book published south of the border, this is hardly what I would call 'touting' U.S. publications. Maria Calderisi's report of the IAML Lisbon Conference I found both interesting and informative, and to cite a passing reference to a 'delicious dinner' as if it was the main focus of the article is nothing more or less than, to coin a phrase 'dirty pool', similarly the like comment applied to Isabel Rose. And Tin-pun-alley - well, if that sober serial, the Library Association Record can see fit to include cartoons within its pages, I see no reason why the CAML Newsletter should be ashamed to have its own touch of light relief. Writing a humour column is never an easy task, as not everyone is ever going to be amused by everything, and I would congratulate Mr. Lewis on his attempts to introduce a new aspect to the scene. In any event, a serial should be assessed on its overall content over the years, not just on two or three articles appearing in recent issue.

Finally, reading through the back issues of the CAML Newsletter, I find that there are many articles to be found of a high professional standard, most pertinent to the professional aspects of music librarianship and which any publication of a music library association should be proud to print. There was, however, one glaring omission - that of any article by Mr. Cheetham! If he feels so strongly about the content of the Newsletter, surely it should be incumbent upon him to provide our hardworking Editor with some contributions that meet the high standards of professionalism in music librarianship that he himself so earnestly desires to propagate.

Alison Hall.

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2. This might be a longer letter than I normally approve of, but in view of the circumstances, I feel it must record my remarks at full length, at this time.

I received, last week, two items from your association. One being a notice of the Saskatoon meeting, and the other the February Newsletter. February!

Please do not consider me in the same thoughtless manner as appeared in the criticism of Peter Cheetham who, in my personal opinion, made rude remarks, without forethought and true evaluation.

You will recall the meeting between the Canadian Music Publishers and members of your association at ISME in London last year, where, very much to my personal concern, a great deal of criticism and bitterness was turned upon the publishers present. Not that such attitudes offend publishers, for this seems only the 'right thing to do', when organizations are confounded and poorly constructed. However, I was most concerned, not for any commercial implications, but merely because my company has established a service and system which is probably without equal in Canada and, perhaps, anywhere. My thirty-two years in this business of music qualify me to utter such positive remarks.

You had problems with Canadian publishers. Not service, as you stated, because few, if any, music libraries actually concern themselves with Canadian products, particularly from the few sole-Canadian music publishers. This is understandable, for it is a typical Canadian identity, the one for which we search so hard, yet fail to realize we have already established our national identity, that of apathy, and 'it can be done tomorrow' attitude.

My favoured impression of Canadians in business is a result of my many daily telephone calls where the normal reply is, "Sorry. He/she is not in. Is there any message?" This was quite evident when I tried, on Friday 25th, to contact anyone concerning the Saskatoon affair. My first call was, hopefully, to speak to Kathleen McMorro, of the University of Toronto faculty of music library (incidentally, The Frederick Harris Company is also part of the University of Toronto, as an auxiliary music publisher). Despite my inimitable charm, which often becomes a frustrated curse of rudeness, the person answering (male) would only repeat "I don't know. I don't know.", showing a remarkable identification to my above description of our Canadian identity. I enclose my usual form for such calls.

Returning to the London affair. Much was spoken, and much was promised and I became a member in February, 1979, after receiving a response to my August, 1978 request finally on January 30, 1979. I also purchased the mailing list, and have sent several mailings since that time, with others now proposed, but being cancelled as of this letter.

On May 14th, 1979, I received the Newsletter of February. I do not see my company's name on the individual membership, which is as expected, but lo! and behold! on page 15, you do list four other organizations, not one of them being Canadian, and Frederick Harris, for \$35.00 can't even make appearance on the CAML listing. I am not annoyed. Merely pointing out your lack of courtesy.

I would have left this matter alone, had it not been for the May 28th meeting in Saskatoon, a communication I first received on May 22nd.

I would have, also, let this pass had it not been for the small remark on the second page stating 'massive publishers displays' ..Calling several of my fellow members, I was told that they were not aware of the Saskatoon meeting, or even the letter, which is to be expected, since it appears I am the only publisher who responded to your concern at ISME by joining.

It is quite doubtful if Harris would have attended Saskatoon, not so much for the case of CAML, but simply because we no longer exhibit or display in Canada, having found a lucrative and interested market in the U.S.A. where, also, to the loss of Canadian periodicals, 100% of our advertising is now in American related magazines. The answer is quite logical. Only last week, I softened slightly and telephone a Canadian magazine, with a tentative offer of a \$300.00 advertisement. Yes, you know the answer. "Sorry. He is not here. Can I take a message?" I then called a magazine in Chicago, who did not hesitate to take my money. He was there.

So, I called the Saskatoon music library late Friday, the 25th, and do sincerely appreciate the tolerance and kindness shown to me in my impatience, by a person I recall only as Kathleen, or Kathreen...I am not sure. But I was told there would be music exhibits. Chiefly, Norton from New York. What more can be said? We have no further use for each other. The CAML has no need of Canadian music publishers and, personally speaking, my efforts, which were most sincere, now terminate and I am free to pursue the Company's commercial and cultural policies in areas where we benefit.

I know that my good friend, Ezra Schabas, who was your guest speaker, will question me as to why we had no representation, and you can readily appreciate my reply. "Sorry, but they weren't in, and I didn't leave a message." I will trouble you no longer. Please reciprocate.

With regrets and apologies.

W. Ray Stephens.

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BOOK REVIEW

Kodaly and Education II: A Selected Bibliography of the Kodaly Concept of Music Education. Compiled by John P. Barron. Willowdale: Avondale Press, 1979. 82 pp.; hard cover; \$8.95

Mr. Barron, Music Co-ordinator for the Middlesex County Board of Education in Ontario, has endeavored to include in this work only