

Boer War but was discharged as medically unfit in 1903 because of illnesses contracted during his stay in South Africa.

Shortly thereafter, he joined Lieutenant Dan Godfrey's band and migrated to the United States in 1908. In 1915, Zealley moved to Canada in order to participate in the war effort. The rest of his life was spent in this country, forming and conducting military bands during both World Wars, teaching and writing. In 1926, he published the book Famous Bands of the British Empire. He died in Agincourt, Ontario.

raison d'une maladie qu'il avait contractée pendant son séjour en Afrique du Sud.

Peu après, il s'est joint à la fanfare du Lieutenant Dan Godfrey et a immigré aux Etats-Unis en 1908. En 1915, il est déménagé au Canada dans le but de participer à la guerre mondiale. Il a passé le reste de sa vie dans ce pays, a former des fanfares militaires et a les diriger pendant les deux guerres mondiales, à enseigner et à écrire. En 1926, il a publié le livre Famous Bands of the British Empire. Il est mort à Agincourt en Ontario.

Gift from his widow, Mrs. Gladys Zealley, January 18, 1977.
Don de sa veuve, Mme Gladys Zealley, le 18 janvier 1977.

2 scrapbooks covering Zealley's career from 1939 to 1951, 3 copies of "The Canadian Military Journal" and 3 data sheets made out by Mrs. Zealley.

2 albums de coupures de journaux couvrant la carrière de Zealley de 1939 à 1951, 3 copies du "The Canadian Military Journal" et 3 feuilles d'information rédigées par Mme Zealley.

Stephen Willis.

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CAML FALL WORKSHOP - CBC VANCOUVER - NOVEMBER 20, 1976

I. OPENING

Cheryl Osborn welcomed the following members and other music librarians to the CAML Fall Workshop: Sandra Benet (University of Victoria), Christopher Bull (University of Saskatchewan), Christine Callon (Vancouver Community

College), John Cull (Vancouver Public Library), Doug Kaye (University of British Columbia), Judy Knox (Canadian Broadcasting Corporation), Jane Kupfer (New Westminster Public Library), Eldo Neufeld (University of British Columbia), Cheryl Osborn (Greater Victoria Public Library), Marian Ritter (Western Washington State College), Jean Simpson (New Westminster Public Library) and Karen Wilson (Canadian Broadcasting Corporation).

II. TOUR OF THE CBC MUSIC LIBRARY AND DISCUSSION OF RESOURCES BY KAREN WILSON AND JUDY KNOX

Everyone present regretted the absence of the Supervisor of Music Services, Ruth Levy, who had made all of the local arrangements for the Workshop. In her stead, Karen Wilson, Music Librarian, and Judy Knox, Record Librarian, gave the presentation on the CBC Music Library.

Background

The Canadian Broadcasting Corporation centre in Vancouver opened in December 1975. AM and FM radio, television, French radio and television, studios for all such programming, the Library and regional administrative offices are housed in the centre. Already there is a shortage of space, and many costumes and props are kept in the former CBC building to ease the problem.

The group was given a bird's eye view of the centre--offices, the news rooms, the master control for radio and television, Studios 1 and 2--before being taken to the Library. We were delighted to have the opportunity to tour the building.

The Library

The Library is divided into two broad sections: the record library and the music (score) library. The record library has three distinct collections of AM, FM and French records which are maintained separately for the different networks. There are some 68,000 records in the collections, and approximately 3,000 discs are acquired annually. A small percentage is gift material from record companies, much of which is deemed to be junk! The collections, built up since the mid-1940's, are well rounded. Much popular material has been added since the advent of the programme, THE GREAT CANADIAN GOLD RUSH, and the nostalgia for 1950's rock and roll music. Many records are no longer suitable for play on the air, and are discarded to various agencies. Librarians interested in acquiring some of these discards for their libraries may contact Ruth Levy for further in-

formation. Those records with valuable liner notes are kept for reference purposes. The cataloguing of records in the Library is encyclopedic in scope, and was the envy of all the librarians in attendance. There are two modes of access: a card catalogue with composer, performer and subject entries and a Linedex index with title, subject/form, name and documentary entries for each work on a record. There is a cross reference control file between the two systems of access. Information can literally be obtained within minutes for any piece on any record in any of the collections. We were delighted to learn that we may telephone the Library to obtain information. Records are housed in classed order according to twenty-five form and subject headings. Further information on the cataloguing and classification systems may be obtained from the CBC staff. The records are cleaned by a machine with warm, distilled water applied first by terry cloth followed by a Lektro-stat puff.

The music library contains some 10,000 titles of sheet music, orchestral sets and popular music books. In contrast to the record collections, scores are ordered for specific programmes for the most part. Book catalogues of the score holdings of the Toronto and Montreal CBC music libraries are checked before orders are placed because of the expense of rental material. Many popular books and pieces of sheet music are purchased. The material in this library is catalogued similarly to the recordings, with card catalogue and Linedex access to the collection. Performing right affiliation information as well as publisher information is given for each work. Instead of being housed in class order, the scores are arranged by composer on the shelves. As for the recordings, we may telephone this library to obtain information, and in addition we may obtain scores on inter library loan, a real boon. During the tour of this library, it was noted that no photocopies are made of the scores, since the CBC would be extremely liable to charges of copyright infringement.

III. ROUNDTABLE DISCUSSION OF THE SELECTION AND ACQUISITION OF RECORDINGS IN CANADA WITH EMPHASIS ON CANADIANA

Sandra Benet, discussion leader; assisted by Doug Kaye, Judy Knox and Cheryl Osborn; with participation from the group.

Sandra Benet opened the discussion with a statement on the difficulty of defining Canadian recordings and similarly of location and obtaining these recordings. There are many problems involved, bibliographically and otherwise.

A. Four of the institutions represented by persons in attendance have written collections policies for music material. Two of the policies state that Canadian material, including local performers/composers, is to be collected.

Discussion then centered on the difficulty of identifying Canadian material. "What comes after the CBC Canadian Collection?" and "How do we find out about composers and performers from Quebec?" were voiced by one and all.

It was agreed that the publications of CAPAC/BMI, the CMC, CAUSM and the Canadian Music Council should be regularly consulted to identify composers and performers. John Cull noted that libraries should provide a bibliographic service for the local record scene. Vancouver Public Library has various special files on Canadian and international authors, composers and artists. MUNTZ TAPE CATALOGUE was cited as a good source for Canadian artists.

It was then concluded that there should be a local archive of Canadian material on record. Doug Kaye reported on the proposal of some years ago which was subsequently dropped from lack of financial support that TRIUL (Tri-University Libraries--University of Victoria, University of British Columbia and Simon Fraser University) should establish a sound archive.

Discussion turned to the legality and feasibility of taping CBC broadcasts, since there is no local Corporation archive of broadcast material. Judy Knox noted that the A. F. of M. and A. C. T. R. A. are extremely strong unions. These bodies as well as the publishers would have to be consulted.

Copyright and the doctrine of fair use were deemed grey areas. It would be helpful to have copies of the sections of the Canadian Act which apply to recordings and a legal opinion on the contemporary interpretation of the Act.

Discussion on collections policies concluded with a note on libraries as producers of material (production of material or the depository of local performance material). No existing policies cover this area. Sandra Benet reported that the University of Victoria is to include this area in its policy. The Music Librarian (Sandra Benet), the Law Librarian (Diana Priestly) and the Library Archivist (Christopher Petter) are currently considering what can be taped, what can be released and what the Library should house.

B. Discussion then turned to sources for selection of recordings. Consideration was first given to locally produced material. It was the consensus of the group that local distributors were not interested in promoting local products nor was there coverage given in local newspapers. Therefore, local studios should be monitored for the issue of new releases.

Turning to Canada in general, apart from the Canadian selection sources given on the hand-out sheet and the publications of Canadian music institutions presented in "A" above, the following sources should also be consulted: CBC publications, CANADIAN MUSIC and publications of the Canadian Registered Music Teachers Association. It was felt that newspapers do not as a rule provide regular reviews of Canadian recordings.

Publishers' lists were also felt to be a valuable source for the selection of Canadian recordings. It was the experience of certain members in the group that distributors cease to send lists if libraries do not order materials directly from them.

The annual record trade directories issued by Billboard (US - Billboard. International Buyer's Guide. Section 2. Music Record Directory) and RPM (Canadian - Canadian Music Directory) were found to be extremely valuable sources for information on Canadian record labels.

CBC staff members noted that they attempt to keep up with Canadian composers represented by CAPAC, BMI, the Frederick Harris Music Company and G. V. Thompson, but that it was an almost impossible task.

It was felt to be important to listen to Clyde Gilmour's programme, Gilmour's Albums, on the CBC to obtain information on new releases, re-issues and material of popular interest in general.

C. Concurrent with the discussion on selection sources was the attention given to acquisition sources. The geographic isolation from the major sources of production and distribution was felt by all members of the group. However, for the most part, members had direct control of selection and agenting, which was a positive step in overcoming this isolation.

Consideration was first given to distributors, local and national. Experience with distributors has been mixed. On the one hand some distributors have been known to exchange rights of representation without informing libraries and have similarly not distinguished out-of-stock items from not-available-in-Canada items when reporting to libraries while on the other hand some distributors have provided excellent service on all accounts. CBC Vancouver library staff purchase most Canadian releases from distributors.

Where distributors are not used wholly or in part, record jobbers or stores are employed to supply recordings. Apart from those agents listed on the hand-out sheet, the merits of All Records (Vancouver), Discount Records (San Francisco) and H. Royer Smith (Philadelphia) were discussed. U. B. C. purchases most of its recordings from a single jobber in Washington State, John Erling, and is required to pay federal sales tax.

Another method of acquisition is across-the-counter buying from local commercial outlets. Department store record sections, record stores and foreign book and grocery stores have been found to have a surprising variety of worthwhile material. Top artists were found to be well represented in the Canadian section of international files, and much Canadian material was also to be found in the French section.

Members were reminded of the variety of imported materials available from the Peters International Catalogue (New York).

Another extremely useful source for information and sample material is the embassy or high commission. Several persons spoke of the valuable service performed by these agencies.

And, lastly, the lack of a Canadian edition of SCHWANN RECORD AND TAPE GUIDE was lamented. However, it was noted that if two copies of a record were forwarded to Schwann, the record would be henceforth represented in the monthly issue. Another important American in-print source for recordings is PHONOLOG. In loose-leaf format, PHONOLOG consists of two parts--Pops and Classical--in which currently available releases are listed. There are tri-weekly, weekly and semi-weekly lists of information which are sent to subscribers to keep up-to-date on all new releases. There is an expensive initiation fee and then an annual fee of approximately two hundred dollars for the service.

A variety of periodicals, directories and record lists were put on display for the group to peruse.

IV. BUSINESS MEETING

A. Greetings from Maria Calderisi, President of CAML, were extended to the meeting, and the following information regarding up-coming meetings was passed along:

1) CAML Annual General Meeting - date: May 1977; place: Waterloo, Ontario; to be held in conjunction with the Canadian Association of University Schools of Music;

2) The Annual General Meeting for 1978 will take place in Edmonton, Alberta in conjunction with the Canadian Library Association Annual Conference;

3) There may be regional workshops in Montreal and Ottawa in the New Year.

Maria requested that members report news items for both the CAML Newsletter and the IAML publication, FONTES ARTIS MUSICAE. She also asked for suggestions from members for bibliographic projects which CAML should undertake.

Brochures on CAML and membership forms were passed around to those in attendance.

B. Committee to Open a Branch of the Canadian Music Centre in Vancouver. Christine Callon, Vice-Chairman of the Committee, reported on activity to date.

The Committee, under the chairmanship of Alan Clingman, was founded in October 1975 with the object of raising sufficient local patronage for the establishment and maintenance of a Western Branch of the Canadian Music Centre.

Prior to the formation of the Committee, Cheryl Osborn and Christine Callon had conducted an investigation into the efficacy of having a branch of the Canadian Music Centre in Vancouver from January to April 1975, while both were studying at the UBC School of Librarianship. Composers, performers, critics, professors and representatives from musical organizations, performing rights' groups, libraries, schools of music and conservatories were consulted. There was unanimous support given to the idea of having a Branch in Vancouver.

A financial commitment of \$32,000 has been made by the following bodies: the City of Vancouver, the Provincial Government and the Koerner Foundation. As of the time of the Workshop, the Committee was awaiting definitive support from the Vancouver Foundation and the Canada Council.

Space for a Centre is available at the Vancouver Community Music School.

The Centre would be staffed by a Regional Director and Secretary. One-half of the collection at the Toronto headquarters would be made available locally. Operating costs for the local Branch would be split between the provincial and federal governments. The tentative opening date could be January 1978.

There is one difficulty: a similar notion for a regional Centre has been entertained in Alberta with a proposed site in Calgary. A similar amount of money has been pledged locally as well.

Keith MacMillan and the Board of the Canadian Music Centre have the difficult task of deciding where the Western Centre should be established--there can be only one Branch in the west at this time.

We British Columbians feel that there is no question as to where the western Branch should be located. The presence of the varied centres of music instruction and study, the professional performing organizations, the publishers of printed and recorded music and the performing rights' organizations all speak to the rich musical life which abounds in British Columbia and which would be so greatly enhanced by a local Branch of the Canadian Music Centre.

Persons interested in the work of the Committee may reach Christine Callon at Vancouver Community College, King Edward Campus, 2750 Oak Street, Vancouver, B.C.

C. Sandra Benet invited members to the CAML Spring Workshop to be held in conjunction with an MLA Chapter Meeting in Victoria on May 6, 1977. A meeting of the American Society for Eighteenth Century Studies will be held at the same time.

QUESTIONS: 1) Is there a local organization which re-cycles records? A There is no known source. However, local recycle agencies for paper and glass should be contacted. Doug Kaye comment: "Recycled records are poor."

2) A patron has asked whether there is a local club for collectors of 78 rpm records. A There is a group of collectors which meets regularly to trade desiderata and sale lists. For information, contact Mr. John Kirkup, c/o Accounting Department, Canadian Broadcasting Corporation, 700 Hamilton Street, Vancouver, B.C., V6B 2R5.

Cheryl Osborn.