The Summer Dancers

Clyde Miller

a sophisticated, astringently comic novel about in and out groups in the new South
RICE UNIVERSITY FONDREN LIBRARY

Founded under the charter of the university dated May 18, 1891, the library was established in 1913. Its present facility was dedicated November 4, 1949, and rededicated in 1969 after a substantial addition, both made possible by gifts of Ella F. Fondren, her children, and the Fondren Foundation and Trust as a tribute to Walter William Fondren. The library recorded its half-millionth volume in 1965; its one millionth volume was celebrated April 22, 1979.

THE FRIENDS OF FONDREN LIBRARY

The Friends of Fondren Library was founded in 1950 as an association of library supporters interested in increasing and making better known the resources of Fondren Library at Rice University. The Friends, through members' contributions and sponsorship of a memorial and honor gift program, secure gifts and bequests and provide funds for the purchase of rare books, manuscripts, and other materials that could not otherwise be acquired by the library.

THE FLYLEAF

Founded October 1950 and published quarterly by the Friends of Fondren Library, Rice University, P.O. Box 1892, Houston, Texas 77251, as a record of Fondren Library's and Friends' activities, and of the generosity of the library's supporters.

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A LETTER TO THE FRIENDS

Dear Friends,

The annual meeting of the Friends of Fondren Library was held on Wednesday, May 2, 1990, in the Farnsworth Pavilion of the Ley Student Center.

Edgar Lovett, president, called the meeting to order. He commended Cynthia Allshouse and Betty Charles on the success of this year's gala, and thanked Ron Blake for his help in setting up and maintaining the computer system in the Friends office. Mr. Lovett reported that the Friends currently has 1,170 memberships, and he noted that new means of attracting recent graduates to the organization are being studied. The Friends continues to support the contemporary literature shelf and the audiovisual collection; it also continues to donate books to the library in honor of guest speakers and the annual homecoming honoree. This year the board purchased a CD-ROM analysis package for the library to facilitate collection comparisons with peer libraries.

Before announcing the officers and directors for the coming year, Mr. Lovett thanked the retiring directors, Mrs. J.D. Bucky Allshouse, Dr. Harold M. Hyman, Richard W. Lilliott III, and Dr. Harold E. Rorschach, Jr. The following are the officers for 1990-91: David S. Elder, President; Mrs. Frank B. Davis, Vice-President, Membership; Charles D. Maynard, Jr., Vice-President, Programs; Mrs. William H. Merriman III, Secretary; J. Richard Luna, Treasurer. The directors for 1990-91 are Ronald W. Blake; Mrs. Jack S. Blanton, Jr.; Dr. J.D. Hellums; Paul T. Hlavinka; Mrs. Thomas W. Houghton; Mrs. John R. Hurd; David D. Itz; Ms. Carolyn E. Kenner-Varner; Mrs. George E. Rupp; Mrs. Gus Schill, Jr.; Salman R. Shah; Mrs. Roxanne K. Shaw; Thomas D. Smith; Henry L. Walters, Jr.; Dr. John E. Wolf.

After expressing his pride in the organization, Mr. Lovett turned the meeting over to the new president, David Elder. Mr. Elder urged members of the Friends to help recruit prospective members by giving them the membership information that appears on the inside back cover of The Flyleaf. He then introduced the evening's speaker, Dr. Stanley Dodds of the physics department, who gave a lecture on undergraduate curriculum at Rice. After the presentation, the meeting was adjourned and an informal reception was held.

Yours truly,
Kay Schill
Secretary

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Tim Freeland, Computer Consultant

Cover: Andy Warhol's book jacket for
The Summer Dancers (Macmillan, 1961),
by Clyde Miller.

The Flyleaf Page 1
Judging a Book by Its Jacket

by Randy Tibbits

For ten years now, I’ve collected book jackets. As a result, I’m used to puzzled looks. I’m used to explaining why, to justifying, to grasping for any signs of understanding and appreciation. And I’m used to the disappointment of seeing the puzzled looks turn into, at best, a sort of humoring indifference nine times out of ten.

Because, you see, collecting book jackets is a bit suspect. If you collect Shakespeare folios, people are a little awed, even through they may not share your enthusiasm. But book jackets? Even other collectors feel free to malign you for collecting jackets. One eminent book collector from the 1930s wondered if there were any “so perverted as to buy books merely to get the wrappers [i.e., jackets], and collect them.”

And if you collect Shakespeare folios you’re bound to be rich, which in itself is awe-inspiring to most of us. But book jackets are as common as candy wrappers and it’s a rare soul who takes you seriously if you pay money for them — even the small money that all but the choicest of them cost.

So here I go again, explaining, justifying, grasping for those signs of appreciation. But I’ll understand if you can only manage puzzled looks.

It all started when I was a student in the library school at UT-Austin. For one long, long summer I worked as a shelf reader in the Harry Ransom Humanities Research Center (HRC), the vast rare books library at UT. For those unfamiliar with library jargon, let me explain. A shelf reader is one who goes along the shelves of a library making sure the books are all in order. It means reading not the books, of course, but the call numbers — down to the last decimal place (PS 635/R257/B6.0098468754 and so on). “Mind-deadening” takes on new meaning; but it’s a job that has to be done — though never again by me, I hope.

By the second day I had completely exhausted my interest in call numbers. Actually, this probably happened during the afternoon of the first day, but for sure by the second. I started looking desperately for anything about the job that would keep me sane through another seventy-six days until the fall term, when scholarship money would start up again.

Lucky for me I was shelf reading in the HRC, which, being a rare books library, keeps its books in their jackets. Many libraries, especially academic ones, throw most jackets away. It cuts me to the heart to have to say it.

Just before noon on that second day — I remember it vividly, as the Puritans remembered their conversion experiences — I developed a deep and abiding appreciation for the outside of books, for their jackets: an appreciation that hasn’t faltered since. I began to notice that many of the jackets were beautiful; that many of them were amusing; that almost all of them were miles ahead of call numbers in degree of interest. Many of them even had considerable graphic impact. And that’s when it hit me that a collection of book jackets might not be a bad thing, not a bad thing at all.

But there are millions of book jackets. Today, and for the last eighty or ninety years, almost every hardback published in the United States, as well as in a number of other countries, has come in a jacket. What started out as a protective covering eventually turned into the first line of marketing between publisher and book buyer. In this century of marketing, almost no book can afford to be without one. So, clearly, I couldn’t collect them all; but how would I decide which I would collect?

The answer came one afternoon a couple of years later at the duplicates sale table in the Enoch-Pratt Free Library in Baltimore. Temporarily between jobs, I had plenty of time to pore over the sale table, where books, sometimes good ones, went for fifty cents or a dollar. (When they went up to two dollars the next year, I stopped buying in protest over the price gouging.)

Randy Tibbits is an information specialist with the Regional Information & Communication Exchange, the fee-based information service in Fondren Library.
SEVERAL OBSERVATIONS

By Geoffrey Grigson

One Tuesday afternoon — they always put a new lot out that day, so I was a Tuesday regular — I picked up a sort of interesting-looking jacket wrapped around a book called *The Madhouse in Washington Square*, by David Alexander (Lippincott, 1958). I’d never heard of the book or the author. I still haven’t read it, though now it’s one of my treasures. Because when I opened it up, I read near the bottom of the front flap: “Jacket design by Andy Warhol.”

You may recall that Andy Warhol didn’t hit it big until the early 1960s. During the fifties he made his living as a successful, though hardly world-famous, graphic designer in New York City. So what I held (and hold even as I write) was an early graphic work by one of the prime movers of contemporary art. Like him or not, you can’t ignore him if you’re interested in modern art.

At a dollar, the book — that is to say, the jacket — seemed like a good investment, even for an unemployed librarian. It still does. I’ve never seen another copy, and have not found any record of it in the mass of publications about Warhol’s work. The jacket is, in effect, a limited-edition print by Warhol. By now it may be a very limited edition, considering how unkindly the world treats book jackets, especially those covering undistinguished novels. It’s also a good example of the distinctive blotter-paper style that Warhol developed in the fifties as a prelude to his more famous work later on. Cheap, attractive, of potential interest to scholars: how could a collector ask for more in his collectibles?

In addition to Madhouse, Warhol designed eight other book jackets. In ten years I’ve managed to find all but one. In the meantime, I’ve also collected more than 250 other books, magazines, and phonograph records, all in jackets or wrappers designed specifically for them by people who are now recognized as significant artists. In a 1979 article about collecting areas in modern American fiction, Peter Howard of Serendipity Books in Berkeley suggested that there might be a number of artist-designed jackets to be collected. I’ve found out he was right.

These, then, are the parameters of my collection in brief: (1) the jacket must have been designed by a significant artist; (2) it must have...
been designed for the book it covers (I'm not interested in all those Rembrandt reproductions on modern art texts, for example); and (3) it must still be on the original book, since the book somehow inspired the art, even if by the mere fact of its existence.

I hope that the unrecorded Warhol has given you some idea of why book jackets might be worth collecting, but if you still have doubts, maybe the Jackson Pollock jacket will help convince you.

Pollock designed only one jacket; he probably thought this type of work beneath him. But when Peggy Guggenheim wanted a jacket design for her memoirs, Out of This Century (Dial Press, 1946), he consented. His decision is understandable: she was his primary patron during those early years when he wasn't selling many pictures. According to the catalogue raisonné of his work, the original art has disappeared, so the jacket itself is the only record that still exists of those images.

And then there are the Henry Moores. Moore is best known as perhaps the paramount sculptor of the twentieth century, but he also did some graphic work, including a few book jackets. One in my collection is a stunning drawing for a collection of war stories called A Map of Hearts (Cresset Press, 1944). Another is for a collection of poems entitled Several Observations (Lindsay Drummond, 1939), by his friend Geoffrey Grigson.

There is a whole group of books in artist-designed jackets centering on the American poet Frank O'Hara. At the time of his death at age forty in 1966 (he was struck by a beach buggy on Fire Island), many considered O'Hara the shining light among poets of his generation. He was also a curator at the Museum of Modern Art in New York City and had been influential in focusing attention on the work of younger members of the New York School of artists.

As a tribute to him, O'Hara's friends founded the Frank O'Hara Foundation, whose purpose was to publish the works of previously unpublished poets. Each annual volume would be issued in a jacket designed by a talented young artist. At least five volumes appeared in the series, four of which I have been able to locate in their jackets: Highway to the Sky, by Michael Brownstein (Columbia University Press, 1969), jacket by Joe Brainard; North, by Tony Towle (Columbia University Press, 1970), jacket by Edward Gorey's book jacket for A Room in Chelsea Square, published anonymously.

Larry Rivers, a close friend of O’Hara, designed a jacket collage for the first issue of the posthumous Collected Poems of Frank O’Hara (Knopf, 1971). It included a full frontal nude of O’Hara, which caused such a stir that Knopf quickly issued a new jacket without illustration designed by someone else.

As a group, the members of the New York School were prolific jacket designers for their friends in literary and artistic circles, demonstrating, perhaps, that at least in New York in the 1950s and 1960s, art and literature were in many ways one world. For example, Willem de Kooning designed the jacket for The Tradition of the New (Horizon Press, 1959), by the influential art critic Harold Rosenberg; Grace Hartigan, one of the few women painters in the New York School, designed the jacket and Saul Steinberg designed the endpapers for But Not for Love (Horizon Press, 1960), a novel by May Natalie Tabak, wife of Harold Rosenberg; Helen Frankenthaler designed the cover of Barbara Guest’s collection of poems The Blue Stair (Corinth Books, 1968); and Roy Lichtenstein and Andy Warhol allowed their work to appear as the front and back jacket illustrations, respectively, for the novel Doobie Doo (Doubleday, 1965), by Ivan Karp, director of the Leo Castelli Gallery.

The Karp novel might be a somewhat questionable inclusion according to the guidelines for collecting outlined above, because the illustrations by Lichtenstein and Warhol may not have been done specifically for Karp’s book. But since this is my collection, I can bend the rules a little when it suits me. I justify its eligibility by arguing that both artists undoubtedly knew the author and consented to having their work used on the book’s jacket. The Warhol contribution is, in fact, a silk-screen portrait of Karp himself.

Some might consider the large number of books in jackets illustrated by Edward Gorey another bending of the rules. Gorey is generally considered an illustrator, after all, and not an artist. But whatever the label, he is a master and a personal favorite of mine. Such is the power of television that Gorey is probably best known for the opening and closing credits of the Mystery! series on public television, a sort of “jacket” for the television age, come to think of it.

Though early in his career Gorey earned the right to have his name appear on the jackets he designed, he apparently chose not to exercise that prerogative when he did the jacket for A Room in Chelsea Square (Doubleday, 1959). But then the author’s name didn’t appear either. As a “witty” novel about gay life in London’s Chelsea district, the book was risqué for the fifties, and associating one’s name too closely with it was no doubt risky. But even without his name on the jacket, Gorey’s distinctive style easily gives him away.

A collection like mine has never been formed before, as far as I can tell. Though some might argue that there are good reasons for this, I find that it simply enhances the challenge. My first step is just figuring out what it is I need to collect.

These days a collector of Hemingway first editions, for example, needs only a little patience and a lot of money to do his business. Hemingway firsts are fairly exhaustively recorded, so a collector waits, checkbook at
the ready, until a catalog or letter from a dealer arrives offering what is wanted. The chances of running across a Hemingway first lurking in a used-book shop at used-book prices are slim.

My problem is the opposite. No one has recorded what I need to collect, so my only option is to spend hours and hours in used-book shops going through the shelves. This is not an unpleasant activity for one of my bookish temperament, even though it does bear a striking resemblance to shelf reading at times.

Sometimes, when I go into a shop, I can almost hear the siren song of some choice jacket calling to me. Often the song proves to have been in my imagination, though more than once, just as I've been about to step out the door, I've spotted the jacket that made the whole dusty day worthwhile.

That's how I found my copy of the Pollock jacket, in a shop on Magazine Street in New Orleans. Not only did I get the book for peanuts, but I also got a long, gossipy tale about Guggenheim's sister who lives — or maybe it's "lived" by now — not far from the shop.

And once, in a very dusty shop in a very shabby section of San Francisco, one of my Warhol finds drew me like a magnet through book-lined catacombs, which, had there been an earthquake, would have buried me. Luckily, the two of us made it out together. The exhumed treasure was The Summer Dancers (Macmillan, 1961), by Clyde Miller. Price: four dollars, and hands so dirty not even Lava soap would clean them.

I have also been lucky to find a dealer interested in my collection. Not many dealers are. But Burton Weiss of Serendipity Books has kept my collection in mind as he goes through Serendipity's vast stock of twentieth-century literature. Over the years he's supplied me with a number of treasures, including Vanessa Bell's original drawing for the jacket of The Moment and Other Essays (Hogarth Press, 1948), by her sister, Virginia Woolf.

Virginia and Vanessa were close. So close, in fact, that Virginia called on Vanessa to illustrate the jackets for all her books. Unfortunately for me, Virginia's books are very attractive to collectors, as are all the other early books published by Virginia and her husband, Leonard, at their Hogarth Press, several in jackets designed by Vanessa and her longtime companion, Duncan Grant. As a result, I haven't been able to afford many of Vanessa's jackets. It's one of the few instances in which the jackets I'm interested in are around books so collectible in themselves that I'm priced right out of the market.

I have been able to collect, however, one exciting Duncan Grant jacket, on Wu Ch'eng-en's Monkey, translated by Arthur Waley (Allen & Unwin, 1942). And as an example of what seems to be a developing family tradition, I have a Hogarth Press edition of Virginia Woolf's The Pargiters (1978) in a jacket by her niece and Vanessa's daughter, Angelica Garnett.

So that's my collection. Like any collection, it stands or falls on its merits, even after this lengthy attempt at justification. And if you can still only manage puzzled looks, I won't be hurt. Collecting has been fun, which is what really counts. And besides, book jacket collectors are a thick-skinned lot. All one of us.
The Networking of America

The Internet and NREN, large computer networks that link research centers across the country, have become the interstate highways of research.

by Kay Flowers

Picture this: As I sit at my workstation in Fondren Library, I decide to stop wordprocessing and drop a note to a friend in California asking about the latest developments in human-computer interaction. Or maybe I should simply log in to the catalog at Gainesville and see if the University of Florida has any material on the subject. I could also read some “mail” I just received from colleagues in Colorado discussing recent developments in online catalogs. Meanwhile, at the University of Illinois at Urbana-Champaign, a professor of geology is running some reservoir problems using the NCSA (National Center for Supercomputer Applications) supercomputer, while another faculty member in computer science has just received the most recent data from a colleague with whom she is writing a paper. Finally, a scientist has taken time from his research at Los Alamos to answer a query I sent this morning that could not wait for his return to Rice.

These are only a few of the activities now possible with computer networking, the process of connecting computers to telecommunication lines so that they can talk to each other over great distances. Networking is not new, but the national involvement in networking is reaching a new high as more and more institutions join research networks spanning the country. In this article, I’d like to give a brief history of the largest networks and explain what such activity can mean for Rice University and Fondren Library.

The practice of networking research centers got its biggest boost in the late 1960s with the development of the DARPA Internet. Sponsored by the Defense Advanced Research Project Agency to streamline transmission of data and results of defense-related research projects, the ARPANET served as the catalyst for the development of formal network protocols, the rules governing the format of data and its exchange between systems.

These formal protocols include a detailed description of several tools and applications for the network user. For example, electronic mail programs allow users to send messages back and forth, thus cutting down on phone conversations and “telephone tag.” File transfer programs govern how a large file, such as a draft of a manuscript or data from a psychology or physics experiment, can be sent to another user. Remote terminal access allows users in Houston to connect to computers at other sites as if they sat at a terminal directly connected to the remote machine. Many libraries and other organizations connected to national networks now allow remote access to stored information and resources without charge.

These tools and protocols are based on a process called packet switching, a method of communication that puts each piece of information in a “packet,” a computer’s version of an envelope. Like an envelope, the packet contains information about the sender and intended recipient, delivery options such as expedited delivery, and a description of the contents of the message. Once the packet is sent to the addressee, the receiving machine reads the user address and routes the packet to the correct user. Since packets have machine addresses, they can be sent across the country in relays. A machine receiving packets not meant for it sends them on to the correct machine, or to the next

Kay Flowers is assistant university librarian for automated services at Fondren Library.

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Rice Internet, the campus backbone that links building LANs (Local Area Networks) to resources elsewhere on campus and in other parts of the country.
machine on the way to the correct machine. Packet switching and related software developments allowed the ARPANET to grow beyond its original scope to include many of the largest universities in the country.

Though the ARPANET was the first big step in research networking, other networks have also contributed to the general acceptance of, if not demand for, this type of communication. BITNET (Because It’s Time Network), a joint project between higher education and IBM, connects scholars across the country, regardless of discipline. With its links to other countries, BITNET helped shrink the world of scholarship by making it possible for colleagues around the globe to share information. CSNET (Computer Science Network), which recently merged with BITNET, was developed to offer enhanced communications between computer science departments in higher education and other organizations that needed to access the ARPANET but did not have defense-related contracts with DARPA. Other, smaller networks have also become links in the great chain of networking that is crisscrossing the nation.

The most recent addition to general research communications networks in the United States is the Internet (for internetwork communication), really a bridge between many networks. Just as the Rice Internet joins networks in several buildings to allow access among them, so the Internet joins campus networks with regional networks, and regional networks with national networks. As a partner in this enterprise, Rice is already offering its faculty and research staff access to more than thirty-four libraries. Fondren Library’s LIBRIS system is part of the Rice Internet, and anyone in the country can reach our catalog by using the address “library.rice.edu.”

The Internet represents a great achievement in cooperation that spanned several years. In 1985, the National Science Foundation established four national supercomputing centers across the United States. To facilitate access to the machines, a national network backbone was built in 1986 to link the sites, thus forming the basis for NSFNET. Then, in 1987, the NSF awarded several grants to establish regional networks that would hook up to the national backbone. Rice University was a corecipient of one such grant,
The NSFNET backbone connects the supercomputer centers at the University of Illinois, Urbana, and Cornell University. Regional networks such as Sesquinet interconnect local sites with the Internet. (Circles contain Nodal Switching System numbers.)

and from that grew Sesquinet, the regional network for Texas.

A joint venture of Rice and six other institutions (including the University of Houston and Baylor College of Medicine), Sesquinet provides Internet access for the southeast Texas area. Since it began in 1987, Sesquinet has joined forces with THEnet (Texas Higher Education Network), operated by the University of Texas, to support network access throughout the state. Through gateways operated at each institution, researchers can send, for example, mail to colleagues, files to coauthors, and programs to the national supercomputer centers.

Today the Internet consists of thirteen regional networks that link up to the national NSFNET backbone. It connects not only the supercomputer centers established by the National Science Foundation but also resources and researchers around the world. Built on high-speed fiber-optic cable, the current network can carry 600 million bits of information per second. Its popularity means that it is gradually reaching capacity, and plans for future upgrades are already in place.

Continuing support for networking thus far has come from the National Science Foundation. However, the grants are running out. A bill now before Congress would establish and support a National Research and Education Network (NREN) to continue the work started by the ARPANET and NSFNET. This network would span the country to link institutions heretofore unable to connect, allowing their faculties to participate in nationwide efforts and providing another avenue for accelerated research and development in all disciplines.

Though Fondren Library’s participation in networking is limited to catalog queries at this time, the future looks bright. Mailing lists, some of which circulate information about other libraries, include contacts in several foreign countries. In fact, NOTIS-L, a mailing list of NOTIS sites, now includes members in New Zealand who are asking for help from U.S. members in the implementation of their system. Such communication would not be possible without the Internet.

Many libraries are already on the Internet; more will join. RLIN (Research Libraries Net-
a large library utility with a database that includes more than ten million bibliographic records representing the holdings of major U.S. research libraries, is already on the network, and it is hoped that OCLC will add its database soon. In the near future, researchers will be able to access almost any library without leaving their offices. With telefacsimile transmission and electronic mail, coupled with scanners and laser printers, document delivery through the Internet may change the face of interlibrary loan. Other large databases — of census data or satellite data, for example — could become more accessible, widening the range of research possibilities. Better interface programs will make navigating the net easier, so that researchers really will have the world at their fingertips.

As libraries face the reality of being unable to buy all the information resources available, the development of the National Research and Education Network offers the possibility of instant access and document delivery. The coming years will be challenging and exciting as the tremendous possibilities of networking are more fully explored. 

### BIBLIOGRAPHY

The following publications on networking are available in Fondren Library for those interested in pursuing the topic.

Spin Control
or, Writing Record Reviews for Fun and (Minimal) Profit

by Robert Follet

American Record Guide is always interested in expanding its board of reviewers. Inquiries should be sent to the managing editor.

This brief announcement in the March 1984 issue of American Record Guide, a bimonthly periodical devoted to reviewing recordings of classical music, caught my eye immediately. As assistant music librarian at the University of North Texas, my principal responsibility was the selection and cataloging of sound recordings. I spent a great deal of time reading reviews and, heaven knows, I have always had opinions. I decided I should maybe try my hand at writing reviews too.

In my letter to the magazine I offered to write a few “sample reviews.” The Guide responded by sending me a box of four recordings and asking for a review of each. Now, six years and almost fifty published reviews later, I can say with confidence that reviewing is a lot of fun — and very time-consuming.

What I review for American Record Guide is determined by the editor. In the time I have been writing for the magazine, it has gone through three editors and as many owners, each of whom has had his or her own ideas about what a review should consist of. The editor distributes recordings, which are sent gratis to the magazine, on the basis of reviewers’ interests and expertise. I currently review a great deal of twentieth-century French string music and eighteenth-century chamber music. At the moment, for example, I am working on reviews of two different recordings of Haydn string quartets as well as a very interesting, albeit strange, recording of twentieth-century music for string basses (two to twenty).

Recordings are sent out about once a month, and while no exact deadline is given, the rule seems to be that if you haven’t begun work on the review within four weeks, you should return the recording. There is always the option of simply refusing to review a recording, though I have never yet done this. For his part, the editor reserves the right not to publish a review, if, for instance, it was submitted too late, it was poorly done, or the American agent decided not to import the recording. The current editor is very good about occasionally sending an item that doesn’t require a review (in other words, a perk), and one of my favorite recordings, the anonymous fourteenth-century Mass of St. Hubert played on twelve valveless hunting horns, was obtained this way.

What one discusses in a review is determined by the recording. For a recording of works from the standard repertoire, emphasis is usually given to the performance; obscure works, on the other hand, need to be discussed for their musical merit. Although trained as both a musicologist and a performer, I try not to make my reviews too technical. I use my knowledge of performing, of string literature and technique, and of music history to validate my remarks as much as possible, but I avoid lecturing the reader or necessarily teaching something with each review I write.

Every critic has his or her own system for preparing a review. The editor may supply some general guidelines, but the reviewer is basically on his own. The method I use is to listen to the recording a number of times, possibly ten to twenty, in a variety of contexts. I may first listen to it as background music while reading or working on another project; then I might listen more critically, following along with a score if possible. Since comparisons are a valuable part of any reviewing process, I also try to listen to other recordings of the same music. I avoid, however, reading what other critics have said until after finishing my own review.

Robert Follet is music librarian at Fondren Library.
As soon as the review is written, I try to put it out of my mind. There are always nagging doubts that maybe you missed something and the recording isn’t really that good, or maybe in fact it’s much better. Another reviewing periodical gives its writers a chance once a year to mention reviews they would like to retract — those that they have since decided were wrong. I too have written a couple of reviews that I subsequently regretted, because they were probably harsher than was necessary.

I have been fortunate, however, in that I have not raised the ire of any performers — at least none that I am aware of. A couple of years ago I wrote a less than totally favorable review of a recording by a fairly prominent violinist. I received a letter from the editor a couple of months later reporting that Madame X had greatly enjoyed my review, had requested a number of copies, and had subscribed to the magazine. I can only hope that she agreed with my conclusions. (I did make some positive suggestions concerning her next recording project.)

I do not go back and read my old reviews. (For that matter, I do not go back and listen to the recording again for a while either.) When the magazine arrives, I look to see what was published, add it to my resumé, and file the issue away. Once, while reading reviews as part of my collection development duties, I ran across a review that I found particularly insightful and intelligent. To my great delight, I eventually recognized it as my own.

During my tenure with American Record Guide, technology has had a marked impact on the review process. For the first few years I reviewed twelve-inch vinyl discs exclusively; now all my reviews are of compact discs. At the beginning I carefully typed my reviews, usually after writing early drafts longhand. Then I switched to writing on a PC and supplying printed copy. Now I write at the PC, translate the copy into ASCII codes, and copy these onto a floppy disc that I send to the editor. The editor can use the floppy to type-set the copy without having to retype the review.

Reviewing has many rewards. Since I am not paid for my reviews, monetary compensation is not one of them. Free records, however, are certainly an inducement, as are the additions to one’s resumé. But more than that I enjoy the intellectual challenge of reviewing, of trying to find something new to say. And then, too, those strong opinions look even more convincing in print.

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**CARRINGTON FLOWER FUND**

In recognition of Samuel M. Carrington’s recent retirement as university librarian, Fondren Library has established the Samuel M. Carrington Flower Fund to provide ongoing displays of fresh flowers and plants in the library. Contributions may be sent to the Friends of Fondren Library or to Ferne Hyman at Fondren Library, Rice University, P.O. Box 1892, Houston, Texas 77251-1892. Checks should be made payable to Rice University or to the Friends of Fondren Library.
The Tenth Annual Fondren Saturday Night Night

March 10, 1990

Pam Lovett, David Elder, and gala cochairman Cynthia Allhouse

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Women received a complimentary long-stemmed red rose as they left the gala.

Photos by Gina Walters
Gala auctioneer Bucky Allhouse lends a hand as Dr. Carrington opens the box.

Friends of Fondren Library
Bids Adieu to Sam Carrington

Outgoing University Librarian Sam Carrington was presented with a farewell gift from the Friends of Fondren Library in appreciation of his twelve years of dedicated service to Fondren Library. We thank Dr. Carrington for his thoughtful leadership and support during a period that brought significant changes to the library, and we wish him the best in the future. He will be returning to the Rice faculty as a professor of French after a sabbatical leave.

And the gift is… a silver-plated wine cooler. At right: Master of ceremonies and gala cochairman Edgar Lovett.
Ramsay Elder and Diana Kiehl, winner of a floral centerpiece. Under one place setting at each table was hidden a sticker that entitled the person seated there to the table centerpiece.

Special Thanks To

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The Shepherd School of Music
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Surroundings
The Texas Limited
The Victorian Inn
The Westin Galleria & The Westin Oaks

Photos by Gina Walters
Preview of the Student Art Exhibition

April 19, 1990

Russ Pitman presents the Mavis C. Pitman Memorial Prize, an annual student art award named in honor of his mother, to Patsy Hernandez. Hernandez' untitled acrylic on canvas painting was one of several works by the San Antonio native in the student art show. Hernandez earned a bachelor of fine arts degree this past spring and a B.A. in art and art history in 1989. She plans to take a year off to paint and to travel before beginning graduate study.

Overview of the Sculpture Court, Sewall Hall. The large central sculpture is by Karen Vargas.
Viewing works of art on display in Sewall Art Gallery. Right background: Mongongo Nuts, acrylic on canvas, by Ken C. Wood III, who received the Texas Art Supply Award.

Dear Friends of Fondren Library,

Sewall Art Gallery would like to thank you for your generous support of the Twenty-seventh Annual Rice Student Art Exhibition. This tradition of support has helped to make the event more special every year. I am always amazed that the students are so appreciative of the encouragement they receive from the Rice community. The opening is an evening of magic and fantasy that fosters the creative spirit, and it is even more important because you are there to encourage the students in their various creative endeavors!

Best regards,
Stella Dobbins, Director
Sewall Art Gallery


Photos by Betty Charles
FONDREN LIBRARY
SUMMER 1990 HOURS

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Monday - Friday 7:45 a.m. - 8:00 p.m.
Saturday 10:00 a.m. - 6:00 p.m.
Sunday CLOSED

Circulation
(527-4021)
Monday - Friday 8:00 a.m. - 8:00 p.m.
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Reference
(285-5113 or 5119)
Monday - Friday 9:00 a.m. - 5:00 p.m.
Database searching by appointment during the summer.

Brown Library
(527-4832)
Monday - Friday 9:00 a.m. - 5:00 p.m.

Government Publications
(527-8101 x2587)
Monday - Friday 8:30 a.m. - 6:00 p.m.
Saturday 10:00 a.m. - 5:45 p.m.

R.i.C.E./Interlibrary Loan
(528-3553)
Monday - Friday 8:00 a.m. - 5:00 p.m.

Woodson Research Center
(527-8101 x2586)
Monday - Friday 9:00 a.m. - 5:00 p.m.

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March 1 - May 31, 1990

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In addition, the following have upgraded their membership in the Friends.

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The Friends of Fondren Library is most grateful to these new Friends for their interest and to the Friends of longer standing for their support and for renewing their commitments.

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Gifts to Fondren Library

March 1 - May 31, 1990

The Friends sponsors a gifts and memorials program for Fondren Library that provides its members and the community at large with a way to remember or honor friends and relatives. It also provides Fondren the means to acquire books and collections beyond the reach of its regular budget. All gifts to Fondren through the Friends' gift program complement the library's university subsidy.

Funds donated through the Friends are acknowledged by the library to the donor and to whomever the donor indicates. Gifts can be designated in honor or memory of someone or on the occasion of some signal event such as birthdays, graduation, or promotion. Bookplates are placed in volumes before they become part of the library's permanent collection.

For more information about the Friends' gift program, you may call Gifts and Memorials or the Friends' office (285-5157). Gifts may be sent to Friends of Fondren, Rice University, P.O. Box 1892, Houston, Texas 77251; they qualify as charitable donations.

The Friends and Fondren Library gratefully acknowledge the following gifts, donations to the Friends' fund, and donations of periodicals and other materials to Fondren. All gifts enhance the quality of the library's collections and enable Fondren Library to serve more fully an ever-expanding university and Houston community.

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GILBERT R. WHITAKER, JR.,
for his efforts to reduce RICO litigation in this country in his position on the board of directors of Lincoln National Corp.," by A. David Silver

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- Donor: $25
- Contributor: $50
- Sponsor: $100
- Patron: $250
- Benefactor: $500
- Library Fellow: $1,000
- Endowed Membership: $4,000

Members of the Friends will receive The Flyleaf and invitations to special programs and events sponsored by the Friends. In addition, members who are not already faculty or staff of the university will receive library circulation privileges. Borrowing privileges for Rice nonaffiliate members are available starting at the $50 membership level. A maximum of four books may be checked out for a period of 28 days, and a photo ID is required. Members must be at least 18 years old.

Checks for membership contributions should be made out to the Friends of Fondren Library and mailed to Friends of Fondren Library, Rice University, P.O. Box 1892, Houston, Texas 77251-1892, along with your preferred name and address listing and home and business phone numbers. Contributions qualify as charitable donations and also help to meet the Brown Foundation Challenge Grant.

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