



MUSIC OCLC USERS GROUP

NEWSLETTER

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FROM THE CHAIR

Stephen Luttmann
University of Northern Colorado



By the time most of you read this, the fall semester, for those of you who have fall semesters, will be hurtling toward its end. You will have made it through the Thanksgiving holiday weekend, which, for those of you with families, probably won't feel like time off. But before you leave the office, the terminal, the backlog, and so forth behind for several days' worth of shopping, housecleaning, and other similarly relaxing activities, be sure to register for the upcoming annual meeting! Because I don't want to steal any more fire from Catherine's column as absolutely necessary, I will limit myself to pointing out that the excellent fruits of the Program Committee's labors can be found at <http://www.musicoclcusers.org/mougmeet.html>, which also contains a link to the online and paper registration forms. Also note that the deadline for early registration is **December 31, 2010**, so save yourselves some money and register now!

As most of you know by now, the bylaws amendments were approved *unanimously*; member participation rate in the vote was a gratifying 68%. This probably shouldn't come as a surprise, because the changes all amounted to minor touch-ups of language that didn't at all change the way we operate. Nonetheless: Thanks to all of you who participated in the vote!

And thanks for your participation in this year's officer elections, which will have concluded by the time you read this.

The MOUG Executive Board was faced with two dilemmas in awarding our first Ralph Papakhian Travel Grant, and let me say at the outset that they were pleasant ones indeed. First was the large number of candidates, all of them highly deserving and possessing impressive credentials. Second was the unexpected gifts MOUG received toward a travel grant fund: first, a \$70 "round up" by Laura Gayle Green (University of Missouri-Kansas City) when renewing her membership, followed by \$250 from Elizabeth Johnson of the Indiana University Lilly Library. And to think that donations to MOUG aren't even tax-exempt yet!

This raised the question: Should we make one award, or more? After much thoughtful deliberation, the Board decided that the difficult times, the unexpected generosity of the two donors, and confidence in our future ability to fund the grant suggested that we be generous ourselves, so we are making three awards. (Also, if I know Ralph, if he had any extra cash in his pocket, he would either buy you lunch, or make sure your wine glass

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MUSIC OCLC USERS GROUP

MISSION STATEMENT

The mission of the Music OCLC Users Group (MOUG) is to identify and provide an official means of communication and assistance for those users of the products and services of the Online Computer Library Center, Inc. (OCLC) concerned with music materials in any area of library service, in pursuit of quality music coverage in these products and services.

Thanks to all who contributed to this issue. The Newsletter is a publication of the Music OCLC Users Group. It is published three times a year: June, September, and December. Editor: Damian Iseminger, New England Conservatory, 290 Huntington Ave., Boston, MA 02115-5018.

Communications concerning the contents of the Newsletter and materials for publication should be addressed to the Editor. Articles should be submitted electronically in Word. Articles should be consistent in length and style with other items published in the Newsletter. Permission is granted to copy and disseminate information contained herein, provided the source is acknowledged. Correspondence on subscription or membership (including change of address) should be forwarded to Diane Napert, MOUG Treasurer, Sterling Memorial Library, Yale University, P.O. Box 208240, New Haven, CT 06520-8240. (Dues in North America are \$30.00 for personal members, \$40.00 for institutional subscriptions; outside North America, \$45.00 for personal members, \$50.00 for institutional subscriptions; back issues for the previous two years are available from the Treasurer for \$5.00 per copy.) A copy of the quarterly financial report is available from the Treasurer on request. Please note that subscriptions, once placed during the annual renewal period, may not be canceled, and no refunds will be given.

The Music OCLC Users Group is a non-stock, nonprofit association organized for these purposes: (1) to establish and maintain the representation of a large and specific group of individuals and institutions having a professional interest in, and whose needs encompass, all OCLC products, systems, and services and their impact on music libraries, music materials, and music users; (2) to encourage and facilitate the exchange of information between OCLC and members of MOUG; between OCLC and the profession of music librarianship in general between members of the Group and appropriate representatives of the Library of Congress; and between members of the Group and similar users' organizations; (3) to promote and maintain the highest standards of system usage and to provide for continuing user education that the membership may achieve those standards; and (4) to provide a vehicle for communication among and with the members of the Group. MOUG's FEIN is 31-0951917.

MOUG-L: MOUG-L is an electronic discussion list for the dissemination of information and the discussion of issues and topics of interest to music library professionals and users of OCLC products and services. To subscribe to MOUG-L, send an e-mail to listserv@lsv.uky.edu with the subject line blank. In the body of the message type: SUBSCRIBE MOUG-L <your name>

MOUG Web site: <http://www.musicoclcusers.org>

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FROM THE CONTINUING EDUCATION COORDINATOR

Catherine Gick Busselen
Brown University



Photo by Lindsay Elgin

The preliminary program for the 2011 MOUG meeting, to be held in Philadelphia, is included in this newsletter and can also be found online at <http://www.musicoclcusers.org/mougmeet.html>. We will once again be starting Tuesday afternoon and continuing through Wednesday morning. In addition to our wonderful program, MOUG is co-sponsoring an RDA Pre-Conference prior to the Music Library Association Annual Meeting, along with the MLA Bibliographic Control Committee and the Education Committee. The pre-conference (which you can read more about on page 5 of this newsletter) will be held Wednesday. We are offering a lower registration rate for the full MOUG meeting as well as a Tuesday-only rate for those who are attending the RDA pre-conference. The schedule has also been arranged so that those who are attending the pre-conference will still be able to attend the MOUG Business Meeting.

The opening reception was such a great success last year that we have decided to start the conference out in the same way this year. This will be a great opportunity for everyone to reconnect with long-time MOUG friends and welcome our newest MOUG colleagues.

We are very fortunate to have Dr. Barbara Tillett, Chief of the Policy and Standards Division at the Library of Congress, with us on Tuesday to give the first plenary. She will be talking about a very hot topic in librarianship, linked data. Following Dr. Tillett's presentation, we will break for an early dinner. There are plenty of restaurants within walk-

ing distance of Loews or you can order from the Lounge Bites Menu at the SoleFood Lounge onsite. Be sure to be back by 6PM so that you don't miss a single minute of MOUG Hot Topics with Jay Weitz and Vince Wortman, both of OCLC, Inc. We will finish off the first day with the MOUG Business Meeting.

Wednesday morning we will start off with a two-way view of electronic theses and dissertations. Jenny Colvin, Music Librarian at Furman University, will offer a public services perspective and Mark Scharff, Music Catalog Librarian at Washington University, will provide us with one library's experience with the metadata/cataloging side of things. Next, we will welcome Anna Kijas, Music & Dramatic Arts Librarian at the University of Connecticut, as she gives us a look at WorldCat Local today. And, last, but certainly not least, we will hear a report on the 2010 Accuracy of Cataloging Authority Study. Many of you will remember the article "Music in the OCLC Online Union Catalog: a Review" by Richard Smiraglia and Ralph Papakhian published in *Notes* in 1981. This past summer, Dr. Smiraglia led a group of students who conducted a follow-up study and our final plenary will report on results of that study.

As you can see, there is something for everyone once again this year. So, I hope you will all take advantage of the lower registration rate and join us in Philadelphia! A big thank you goes out to A-R Editions and the Music Library

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From the Chair

(Continued from page 1)

was full, depending on the time of day.) This year's winners are, in alphabetical order:

- Sally Bauer, Music/Media Cataloger, New York Public Library
- Sandra Schipior, Cataloger, Juilliard School of Music
- Tim Smolko, Library Associate (Acquired Music Cataloger), University of Georgia

Congratulations to the winners, and regrets that we couldn't fund everyone!

Which brings me to the tasks ahead. The MOUG Executive Board is nearing a decision on how best to remain engaged in non-catalog-related OCLC matters; stay tuned to MOUG-L, where we'll keep you updated as to developments. Also, at its summer meeting, the Board decided that it was time to make some updates on our 501(c)(3) applica-

tion – the tax code status that allows you to make tax-deductible donations – and to this end I will have appointed, by the time you read this, a small tax force to make these finishing touches. Actually, we haven't yet filed the application, because for quite some time the IRS has been promising to roll out an online application process that would cost us several hundred dollars less than the traditional paper submission process. But the IRS seems to be in no particular hurry to do so, and the support we received in starting up the travel grant suggests that perhaps the application is a matter of somewhat more urgency than we'd been treating it. If you have any thoughts on this, don't hesitate to write me (stephen.luttmann@unco.edu) – or post your thoughts and concerns on this or on any MOUG- or OCLC-related matter to MOUG-L (moug-l@sv.uky.edu). That's what it's there for!

Thanks, and may your holidays be long on blessings and as stress-free as possible. And see you in Philadelphia!

Music OCLC Users Group Annual Meeting

**Tuesday-Wednesday, February 8-9, 2011
Loews Hotel, Philadelphia, Pennsylvania**

PRELIMINARY PROGRAM

Tuesday, February 8, 2011

- | | |
|-----------------|---|
| 8:00 AM-1:00 PM | MOUG Board Meeting |
| 1:30-8:30 PM | Registration |
| 2:00-3:00 PM | NACO-Music Project |
| 3:00-3:30 PM | Meet and Mingle (cookies and lemonade) |
| 3:30-4:30 PM | Plenary Session: Building Blocks for the Future: Making Controlled Vocabularies Available for the Semantic Web
Dr. Barbara B. Tillett (Chief of the Policy and Standards Division at the Library of Congress) |
| 4:30-6:00 PM | BREAK for dinner on your own |
| 6:00-7:00 PM | MOUG Hot Topics
Jay Weitz (Senior Consulting Database Specialist, OCLC)
Vince Wortman (Product Support Specialist I, OCLC) |
| 7:00-8:15 PM | MOUG Business Meeting |

Wednesday, February 9, 2011

- | | |
|-------------------|--|
| 7:00-8:30 AM | Registration |
| 8:00-9:10 AM | Plenary Session: Dealing with Electronic Theses & Dissertations from the Back Room to the Front Lines
Jenny Colvin (Music Librarian, Furman University)
Mark Scharff (Music Catalog Librarian, Washington University) |
| 9:10-9:20 AM | BREAK |
| 9:20-10:30 AM | Plenary Session: Update on WorldCat Local
Anna Kijas (Music & Dramatic Arts Librarian, University of Connecticut) |
| 10:30-10:45 AM | BREAK |
| 10:45-11:45 AM | Plenary Session: Report on the 2010 Accuracy on Cataloging Authority Study Led by Richard Smiraglia
Presenter TBD |
| 11:45 AM-12:30 PM | Enhance Working Session
Jay Weitz (Senior Consulting Database Specialist, OCLC) |

Music OCLC Users Group Annual Meeting

**Tuesday-Wednesday, February 8-9, 2011
Loews Hotel, Philadelphia, Pennsylvania**

REGISTRATION

MOUG is offering online registration through the Music Library Association (MLA) conference registration page, located at <https://www1.areditions.com/mla/directory/conference.asp>. You do not need to have an account on the MLA website in order to register. The MOUG portion of the registration form is in the last half of the Web page.

A printable registration form is also available on the MLA conference website for those who prefer not to register online. The form is located at <https://www.areditions.com/mla/MLA-2011/MLA-Packet.htm> in both Word and PDF formats. Print out the form, fill it out, and submit it with your registration payment to the address indicated on the form.

Early registrations must be received by **December 31, 2010**. Regular registrations must be received by **January 21, 2011**.

RDA PRE-CONFERENCE

MOUG, along with the MLA Education and Bibliographic Control Committee, is sponsoring a one-day RDA Pre-Conference workshop to be held on Wednesday, February 9, prior to the MLA Annual Meeting. The workshop will provide catalogers with a hands-on experience using the RDA Toolkit. The workshop will emphasize getting to know RDA, with a focus on the special aspects of music cataloging, including the creation of name/title authority records. Because it is unknown when RDA will be implemented nation-wide, the workshop will focus on what music catalogers need to know about RDA, regardless of when it will eventually be adopted by the cataloging community. Speakers will include John Attig, Penn State University, Kathy Glennan, University of Maryland, and participants from the national RDA test. For further information, see the RDA Pre-Conference description at <https://www.areditions.com/mla/MLA-2011/MLA-Packet.htm>.

The maximum number of registrants is 80, with a minimum of 60. If the minimum is not met, the pre-conference will be cancelled and the registration fee refunded. The cost for MOUG members will be \$115; non-members \$125. Those who wish to attend the pre-conference and the Tuesday portion of the MOUG Meeting may register for the MOUG Meeting at a one-day rate. Only those who are attending the pre-conference are eligible for the one-day rate. Online registration for the pre-conference is available on the MLA conference registration page. Pre-conference registration is due **January 10, 2011**.

CONFERENCE HOTEL

Loews Philadelphia Hotel
1200 Market Street
Philadelphia, Pennsylvania, 19107
<http://www.loewshotels.com/en/Philadelphia-Hotel>

Hotel reservations can be made by phone at 888-575-6397 or online at <http://www.loewshotels.com/en/Philadelphia-Hotel/GroupPages/MLA2011>. Be sure to mention you are attending the MLA/MOUG meeting for the reduced rate.

Single/Double: \$179/night
Additional person:.....\$20/night
Suites:start at \$650/night
Tax/Occupancy Rate:..... 15.2%
Overnight parking:\$36/day

Reservations must be made before **January 10, 2011** in order to secure the meeting rate.

From the Continuing Education Coordinator
(Continued from page 3)

Association for making online registration an option for us again this year. While online registration is preferred, you may print off an MLA 2011 Registration Form and mail it to the address listed on the form. Both forms are available at <http://www.musicoclcusers.org/mougmeet.html>.

We would like to give you the opportunity to send your questions to our presenters in advance of the meeting. If you have burning questions on any of the session topics or would like something in particular brought up at the MOUG Hot Topics session, please feel free to submit them to me at Catherine_Busselen@Brown.edu.

Additionally, we would greatly appreciate your assistance on the MOUG registration desk. If you would like to volunteer to help out on Tuesday afternoon, evening or Wednesday morning, please contact Scott Phinney at phinney@mailbox.sc.edu.

My sincerest thanks go to the MOUG Program Committee and the MOUG Board for all of their hard work and assistance in putting together such a great program this year!

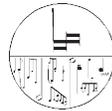
Volunteers Needed!

Volunteers are needed to compile summaries of the presentations that will be given at the 2011 MOUG Annual Meeting in Philadelphia. Summaries should be no more than 1,500 words and must be submitted to the Editor by Friday, March 11, 2011. The summaries will be published in the June 2011 issue (no. 107) of the MOUG *Newsletter*. If you are interested in preparing a summary, please contact Newsletter Editor Damian Iseminger at damian.iseminger@necmusic.edu.

For Music Scholars, Teachers,
Performers, Librarians—

Notes

Quarterly Journal of the Music Library Association



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NEWS FROM OCLC

Compiled by Jay Weitz

“Geek the Library” Campaign Now Available to All U.S. Libraries

Geek the Library (<http://www.geekthelibrary.org/>), a community-based public awareness campaign, is now available for adoption by any U.S. public library. The campaign is designed to highlight the vital role of public libraries in today’s challenging economic environment and to increase local library support. Geek the Library has proven the ability to improve public perceptions about local library funding needs in test communities. Details about how libraries can use the campaign to increase local support are available at get.geekthelibrary.org.

With support from the Bill & Melinda Gates Foundation, OCLC helped libraries in central Iowa and southern Georgia pilot the campaign from June through December 2009. Nearly 100 libraries and library systems participated. Four additional library communities tested the campaign on a more abbreviated calendar and budget: Milwaukee Public Library in Wisconsin; Piedmont Regional Library System in Georgia (covering Banks, Barrow and Jackson Counties); Shelbyville-Shelby County Public Library in Shelbyville, Indiana; and Zion-Benton Public Library in Zion, Illinois.

Pilot libraries used the campaign to position the library as a critical asset—for individuals (e.g., to find jobs, re-educate themselves and enhance literacy) and for the community (e.g., access to technology, continued education and economic benefits). The campaign served as a springboard for initiating and expanding relationships with influential members of the community and the media, and for starting important local library funding discussions.

Interested libraries can register on get.geekthelibrary.org for more information about executing the campaign locally. Libraries and library systems that meet minimal commitment requirements for implementing Geek the Library will receive full access to all campaign material and initial campaign training from dedicated field managers. This team will focus on supporting participating libraries through the planning and launch stages, but will provide ongoing guidance, as needed.

Theodore Front Contributes Records to WorldCat

OCLC is pleased to announce that Theodore Front Musical Literature is now contributing MARC records for both books and scores to WorldCat.

Theodore Front Musical Literature, Inc. was founded in 1961, with the goal of providing information and materials to facilitate building institutional and private music collections. University, college, conservatory, and public libraries worldwide are using Theodore Front’s collection development tools, which are continuously refined to suit the most exacting and current requirements of music libraries. Approval plans and firm orders for music scores, books and audio-visual materials, standing orders, subscriptions, and out-of-print services, are offered with professional expertise. Newly released materials from the United States, the Americas, Europe, and the Pacific Rim are reviewed and updated daily. A variety of electronic and on-line services, management reports and other facilitators are available on demand.

Please see <http://www.tfront.com/> for more information.

MARC records are matched to existing titles in WorldCat or added to WorldCat if there is no matching record. Sample records:

Score match: #639949555
 Score original: #657608378
 Book match: #441155894
 Book original: #658189737

In each case a 938 field is added with the vendor code TFRT. This is searchable in Connexion using the vendor index (search vn:tfirt). The records that are added to WorldCat may be upgraded by catalogers. In the future, Theodore Front may also contribute records for other formats besides books and musical scores.

News from OCLC

New for WorldCat.org: More Music Metadata

More evaluative content for music has been added to WorldCat.org. WorldCat has beefed up more than 250,000 pop and classical record entries, thanks to a new partnership with All Music Guide and Rovi. Some of the new things you'll find include additional descriptions, genres and

styles, release dates, tracks, AMG top track picks (for pop music), ratings and reviews (for pop music), and cover art. It means your users will now know more about the music they're looking at, with recommendations, tracks and times, reviews, and more.

BnF Adds 200 Millionth Bibliographic Record to WorldCat

The Bibliothèque nationale de France added the 200 millionth bibliographic record to the WorldCat database on August 27, 2010, 39 years after the OCLC online union catalog and shared cataloging system was launched.

The record describes "Je reviendrai à Montréal" ("I will return to Montreal"), a sound recording by Robert Charlebois made in 1993. The 200 millionth record was added to WorldCat on August 27, 2010, only one day after the 39th anniversary of the launching of the OCLC online union catalog and shared cataloging system on August 26, 1971.

WorldCat continues to grow faster than ever. In the fiscal year that ended on June 30, libraries added 56 million records to WorldCat. For comparison, it took the OCLC cooperative:

- 31 years, from 1971 to 2002, to add the first 50 million records.
- 6 years (2002–2008) to add the next 50 million.
- 1.5 years (2008–2009) to add the next 50 million.

- 10 months (November 2009–August 2010) to add the next 50 million, for a total of 200 million.

The phenomenal growth rate for bibliographic records is being matched by that of holding symbols in WorldCat, which represent the libraries that hold the items cataloged. The number of holdings surpassed 1.6 billion on June 4, 2010. The OCLC cooperative hit 1 billion holdings on August 11, 2005. It took the cooperative 34 years to get to 1 billion. Since then, libraries have added more than half a billion symbols in less than five years.

The 200 millionth record was created by the Bibliothèque nationale de France and was added as part of a major record loading project to reflect all of the national library's holdings in WorldCat. There are currently 40 national libraries adding digital images, national files and bibliographies to WorldCat. Libraries worldwide benefit from the millions of records added to WorldCat from the world's great national libraries.

WorldCat Registry Enhances Basic Search Capabilities

Thanks to a recent enhancement to the WorldCat Registry, users can now search by library name, city, postal code, OCLC symbol, or WorldCat Registry identifier in the basic search box to retrieve relevant records.

The expanded search is available on the main search page. The ability to search for branches, a record for authorization, and advanced search functionality all also remains available.

Basic search results default to alphabetical order. Users can change the sort to display results based on location, country, or institution type.

Previously the WorldCat Registry basic search box provided a search by institution or branch name only, although further search refinements were available on the Advanced Search page. Since OCLC members and library users often prefer to search by all available categories—especially OCLC symbol—via the main search box, the basic search capabilities were enhanced.

Libraries are encouraged to check and update their free profile in the WorldCat Registry, to make sure library listings are correct for end-users on WorldCat.org.

OCLC and EBSCO to Enhance Discovery Services Through Data Exchange

OCLC and EBSCO Publishing (EBSCO) have expanded their partnership to enhance the discovery experience for users of WorldCat Local and the *EBSCO Discovery Service* (EDS) through an expanded data exchange agreement. The new agreement will create more value for libraries that subscribe to services from OCLC and EBSCO.

WorldCat Local libraries that subscribe to *EBSCOhost* full-text databases will continue to be able to discover EBSCO records and access associated full-text content through the WorldCat Local interface. The new agreement will improve access to these databases by removing the requirement for users of WorldCat Local to authenticate before searching the metadata for EBSCO databases to which their library subscribes (users will continue to be required to authenticate before accessing full text).

OCLC member libraries with a cataloging and WorldCat discovery subscription using *EBSCO Discovery Service* will now have the option to access WorldCat data through EDS and access holdings information for their library, their

resource sharing partners as profiled in WorldCat, and all libraries with holdings in WorldCat. Among other benefits that this partnership brings, libraries will be able to use *EBSCO Discovery Service* to facilitate interlibrary loan (ILL) via OCLC.

OCLC will make records from OAIster, a union catalog of some 25 million records representing open access resources, available to all *EBSCO Discovery Service* users. OCLC will also make records from ArchiveGrid, an online service that provides access to detailed archival collection descriptions, available to ArchiveGrid subscribers through the *EBSCO Discovery Service*.

This agreement continues OCLC's efforts, on behalf of its member libraries, to make WorldCat data available where it is needed in order to facilitate broad access to library collections and services. EBSCO and OCLC will work together over the next few months on an implementation plan and timeline for enabling access.

WorldCat Local Users Now Have Access to More Content from H.W. Wilson

OCLC continues to make more content accessible through the WorldCat Local service with popular databases from H.W. Wilson. Access to databases through the WorldCat Local central index delivers an enhanced user experience because searches will immediately retrieve records indexed within the WorldCat Local service. Twenty-nine H.W. Wilson databases are accessible via single search and discovery through WorldCat Local for libraries that subscribe to these databases. Twenty-one databases have been added to the WorldCat Local central index; eight more are accessible remotely via a Z39.50 search of WilsonWeb.

WorldCat Local expands a library's collections by combining items from the library, relevant groups or consortia, and libraries around the world through a single search and result set. Built on the foundation of WorldCat, the comprehensive source for discovery of materials held by libraries, the service allows users to discover unique, locally available resources as well as materials in libraries worldwide. WorldCat Local helps increase use of a library's resources and, at the same time, offers users the ability to find more than 475 million items in a wide variety of formats.

Powerful discovery features in WorldCat Local enable library users to more easily find and interact with electronic materials, licensed databases and journals, locally digitized content, and physical items. Intuitive connections to deliver services like link resolvers and resource sharing options

help users take the final step to access the content they need.

OCLC is expanding the WorldCat Local central index to include more resources from familiar content providers most used by libraries today. The central index will provide access to most available content, and will be complemented by searching remote indexes to incorporate the diverse materials libraries make available to their users.

H.W. Wilson databases added to the WorldCat Local central index: Applied Science & Technology Abstracts, Applied Science & Technology Index, Art Abstracts, Art Index, Biography Index: 1984 to Present, Biological & Agricultural Index, Book Review Digest, Education Abstracts, Education Index, Essay & General Literature Index, General Science Abstracts, General Science Index, Humanities Abstracts, Humanities Index, Index to Legal Periodicals & Books, Literary Literature & Information Science, Readers' Guide Abstracts, Social Sciences Abstracts, Social Sciences Index, Wilson Business Abstracts, Wilson Select. Databases accessible to subscribers through remote Z39.50 searching of WilsonWeb: Applied Science & Technology Retrospective, Art Index Retrospective, Biography Index Retrospective: 1946 – 1983, Biography Index: Past & Present, Index to Legal Periodicals Retrospective, Library Literature & Information Science Retrospective, Readers' Guide Retrospective: 1890- 1982, Social Sciences Retrospective.

WorldCat Knowledge Base Helps Libraries Connect Users to Full-Text

WorldCat knowledge base functionality has been integrated into WorldCat services to help library users connect to full-text electronic content, and help libraries to better manage workflows associated with electronic materials.

The WorldCat knowledge base combines data about libraries' electronic content with linking features that enable access to the content. A license management tool allows a library to indicate which journal titles and collections it has the rights to share through interlibrary loan. Together, these enhancements help library staff more efficiently process incoming requests for electronic articles.

WorldCat knowledge base functionality is a new feature included as part of an OCLC Cataloging subscription at no additional charge. Unlike a traditional knowledge base, WorldCat knowledge base data is not tied to a particular application. The data is added and maintained in a single place for use with a growing number of OCLC services. These enhancements will continue to create opportunities for libraries to better manage print and electronic collections together.

WorldCat Resource Sharing and ILLiad subscribers are the first to benefit from the knowledge base integration, providing an enhanced resource-sharing experience for libraries and users. The integration of knowledge base functionality into WorldCat services follows a pilot project with 14 leading academic institutions that began as a test to determine how the knowledge base could facilitate direct request for articles. As the pilot progressed, it became clear that the knowledge base could benefit all WorldCat Re-

source Sharing libraries, even those that did not offer direct request for articles.

WorldCat knowledge base functionality makes it possible for more efficient requests for articles, identifying lending libraries and passing the URL of an item directly to the lending library in the request. In many cases, staff can complete a loan transaction within minutes, without having to leave the desk.

WorldCat knowledge base data will soon be available for use with other services. The knowledge base will support a new "view now" link in WorldCat Local search results, providing users with one-click access to electronic resources such as full-text articles and eBooks. An e-link will be added to brief records in WorldCat Local search results so users will not have to scroll through detailed records to find a link to electronic resources.

Later, integration of OpenURL resolution functionality will further consolidate the discovery and delivery of electronic items into a single interface.

As of September 15, 2010, the WorldCat knowledge base has provided access to 5.8 million records for electronic materials from 124 providers in nine countries. The knowledge base will continue to grow through contributions from content providers and member libraries.

A full OCLC Cataloging subscription is required to use WorldCat knowledge base functionality, included at no additional charge. Libraries can complete a request form to begin the process to add data about their electronic collections to the knowledge base.

WorldCat Digital Collection Maximizes Web Visibility of Digital Content

Repository managers from libraries, museums, archives, and other cultural heritage and research institutions can now contribute metadata records for digital materials to WorldCat using the new, enhanced WorldCat Digital Collection Gateway, increasing visibility and accessibility of special collections, institutional repositories, and other unique digital content to Web searchers worldwide.

In July 2009, OCLC introduced the WorldCat Digital Collection Gateway to users of OCLC CONTENTdm Digital Collection Management software. Based on the OAI protocol, the Gateway enabled CONTENTdm users to upload the metadata of their digital collections to WorldCat. Recent enhancements to the Gateway now make it possible for any OAI-compliant repository to contribute metadata to WorldCat to gain broader visibility for their digital content.

The enhanced WorldCat Digital Collection Gateway is freely available to institutions interested in increasing the visibility of their digital content through WorldCat, the

comprehensive source for discovery of materials held by libraries, museums, archives, and other cultural heritage and research institutions. Visibility is increased through WorldCat.org, the Web destination for discovery of collections, and also through partnerships with Google, Yahoo, and an active and growing library developer network.

Designed for self-service use, the WorldCat Digital Collection Gateway is a Web-based tool that enables repository managers to customize how their metadata displays in WorldCat.org and determine their metadata harvesting schedule—monthly, quarterly, semi-annually, or annually. Additionally, it applies their institution's "holdings symbol" to their records, thereby highlighting the unique information resources their institution is contributing to WorldCat.

For more information, visit WorldCat Digital Collection Gateway (<http://www.oclc.org/us/en/gateway/default.htm>), or send an e-mail to digitalcollections@oclc.org.

Taking Our Pulse: The OCLC Research Survey of Special Collections and Archives

This new report provides the detailed findings from a 2009 OCLC Research survey of 275 institutions across the U.S. and Canada to determine norms across the community and to provide data to support decision making and priority setting. This survey updated and expanded a similar survey administered by the Association of Research Libraries in 1998, the outcomes of which catalyzed the special collections community and led directly to numerous high-profile initiatives to “expose hidden collections.” Since then, recognition of the distinction that unique special collections

bring to our institutions has greatly increased. Some key data points discovered in the 2009 survey include: far too many rare and unique materials remain “hidden”; the size of collections is growing rapidly; most institutions report increased numbers of onsite users; staffing generally remains stable; and digitization and born-digital archival records emerged as two of the three most challenging issues. Read the report, *Taking Our Pulse: The OCLC Research Survey of Special Collections and Archives* at <http://www.oclc.org/research/publications/library/2010/2010-11.pdf>.

WorldCat Publisher Pages Prototype

This new OCLC Research prototype presents a page each for more than 1800 publishers from around the world. WorldCat Publisher Pages prototype is an outgrowth of the OCLC Publisher Name Authority File, as well as the OCLC WorldMap and the OCLC Audience Level activities.

A number of OCLC Research activities have developed around the idea of creating groups of web pages in which WorldCat data are aggregated to add value and expose new relationships. WorldCat Publisher Pages repurposes results from the OCLC WorldMap and Audience Level prototypes to create rich, publicly available portraits of leading worldwide publishers identified in the Publisher Name Authority File.

The WorldCat Publisher Pages prototype allows users to select a major publisher, and then to explore its publication history as reflected in the WorldCat database. Users can select a publisher either from a cloud, or via search. The Pages represent more than 1800 publishing entities (including imprints), including the largest publishers in the U.S., U.K., Canada, Australia, Germany, France, the Netherlands, Japan, Italy, China, the Russian Federation, Spain, Finland, Australia, Taiwan, and New Zealand.

For each publisher, WorldCat Publisher Pages presents an overview of the organization’s “footprint” in WorldCat, including: an authoritative name for the publisher (in most cases, the form either used by the Library of Congress or by Bowker’s Books in Print), the location of its headquarters, the authors most associated with the publisher, the languages for the publisher’s books, the subjects in which it has published, maps showing where the publisher’s books have originated and where they are held, graphics representing the publisher’s publication history and OCLC Audience Level, and a complete interactive chart of the larger organization to which the publisher or imprint belongs.

The entire display is interactive, with many dynamic links to other Publisher Pages, to WorldCat Identities, and to a sample of the publisher’s actual output in WorldCat. Because this is a research prototype, we are particularly interested in your feedback.

Please note that generating publisher relationships cannot be entirely automated. The data are current as of March 2010. At this time we have no plans to update the data. See the WorldCat Publisher Pages activity page at www.oclc.org/research/activities/pubpages/.

QUESTIONS AND ANSWERS

Jay Weitz, OCLC



How Off-Putting are Offprints?

Q: A while ago we had a visiting composer on campus. She gave the library one of her works which was published as part of an anthology. This piece is actual commercially published music, not a photocopy, but consists of loose leaves with pagination from the larger volume (p. 74-79). Here's my question: When cataloging this, do I invoke the anthology? I only know that's where it's from because in OCLC when I searched this title the anthology came up. Would the anthology appear as an added entry or just a note? My gut feeling is to make a note AND a title added entry. Overkill?

A: You may want to look at Chapter 3 of OCLC's *Bibliographic Formats and Standards*, specifically 3.5, the guidelines on "Offprints and Detached Copies" (<http://www.oclc.org/bibformats/en/specialcataloging/default.shtm#CHDEBCCB>). Because you have discovered the source of the offprint as that particular anthology, it's a good idea to include that information in a 500 note and (optionally, but suggested) to create an added entry for the work.

Cataloging for Campanologists

Q: Is handbell music on two staves described as a score or a part in the physical description area? I'm about to catalog a piece for handbells and brass published as a set with a full score, handbell scores (parts?), and brass parts. Should it be cataloged as two formats of scores with instrumental (brass) parts or one score with instrumental (handbell and brass) parts?

A: Handbells, like other percussion instruments, often seem to pose cataloging problems, at least in part because they are usually played in pairs by a single person who may be in a larger grouping of bell ringers, in unison, in octaves, or in other configurations (or so I've gathered). You haven't said whether the "handbell scores (parts?)" present the music for multiple players/ranges or for a single player/range on the two staves, if that makes a difference. In the former case, it seems that it should be described as "score," and in the latter case I'm leaning toward "score" as well. Not having the materials in front of me, I can't be sure, but it's quite possible that the "handbell scores (parts?)" would more properly be described as a "close score" in the AACR2 sense ("A musical score giving all the parts on a minimum number of staves, normally two, as with hymns"). So your physical description could be along these lines: "1 score (X p.) + X close scores (X p.) + X parts ...", according to AACR2 5.5B1.

Other responses in the same thread were not exactly, uh, ringing endorsements of my answer. Handbell player and cataloger Jean Harden (University of North Texas) offered the following perspective:

"I play handbells, and after going around the block on this issue, I have come down on the side that a set of handbells is a single instrument that, in the most usual case, is played by a number of people. I answered ... to the effect that ... the handbell thing would be a part (since it is one element of the performance forces, all of which are represented in the full score -- there are a lot of pieces of this sort out there). If the piece were for handbells alone, the 'score' would be treated like other music for a solo instrument, in other words, 'p. of music' (until RDA, anyway). LC's suggested classification numbers for handbells and the related subject headings are kind of screwy. Obviously, no one there actually plays handbells. The recently-revised subject heading 'Handbell music (2 performers)' was done on my recommendation, because what existed previously, 'Handbell music (Handbells (2)),' brought up an absurd picture to anybody who knows the instrument (there is no such thing as music for 2 handbells, which would be 2 pitches, but there *are* pieces written for 2 performers, who between them play probably about a 3-octave set of handbells). [LC's] Gerry Ostrove suggested the formulation '(2 performers)' because it doesn't mess with the established pattern for duets of other instruments but isn't misleading to someone who knows this particular instrument. Classification is a mess. Most of the time I'd be inclined to put handbell music (without other instruments) in M147, going

on the idea that the set of handbells is one instrument. The number of players would vary depending mostly on the nature of the music and the skill of the players (the very same piece might require 14 players in one instance but only 10 more experienced players in another instance).

“I don’t think ‘close score’ fits for handbell music. It’s more like a piano ‘score’, which is why I suggested ‘p. of music’, if the handbells aren’t one instrument among many that are indeed lined up in a full score. If in the ‘full score’ case, the music for one of the constituent instruments (the handbells) is extracted and printed, the result is a part; the part has harmony and all, but still it is a part. A close score, as in a hymnal, has multiple parts lined up in a score - on as few staves as possible, but still it’s multiple parts. In handbell music, you don’t have multiple parts lined up in a score. Handbell ringers don’t even speak (normally, in any case) of what they play as ‘parts’ but as ‘positions’, and it’s not a bit rare, once you get past the early stages of learning, for one ringer to play a bell for a minute (maybe just one note) that normally belongs to another ringer’s position but simply can’t be played by that person at that spot without growing another arm. The difference between handbells as one instrument and chorus as one instrument is that a chorus is made up of sections, each of which has its own part (in the music, not physically). Handbells have no analogous division into any sort of constituent units, each of which has its own part. Once a particular group decided on how to divvy up responsibilities, then it would be possible to write out a ‘part’ for any individual ringer, but that ‘part’ is in no way inherent in the music; different groups could very well come up with different divisions of responsibility and thus different parts. I’m not a bit surprised that LC bib records are inconsistent. In my correspondence over the handbell subject heading, it was clear that the LC people didn’t know much at all about handbells. I suppose if you didn’t know anything about piano, a piece of music for piano could look like a close score or a score, and not many people would think of the possibility of ‘p. of music’. It’s complicated, for certain. But I definitely lean toward handbell music being analogous to piano music. Handbells can be part of a score, just as piano can be part of a score, but if you extract the handbell (or piano) material from the score, you have a part. Or if all you have in the first place is the handbell (or piano) material, you have ‘p. of music’.”

Jana Atkins (University of Central Oklahoma) added the following:

“Having played in many handbell choirs in my life, I think the idea of a handbell part played by one person is really rare -- although I have seen it done and - WOW! It’s like watching teenagers stack cups. You gotta be FAST. And careful so you don’t damage the bells by dropping one onto another one, since they’re side by side on a table in front of you. I think the assumption has to be made that the part is written with the intention that it should be played by a group (or choir) as opposed to a single individual. In either case, even if it is written so an individual could play it, I’m willing to bet the farm any arranger would assume a group would usually/ often play it and would set up the part/score accordingly. I don’t know about unison or octave configurations. The way I’ve always seen it done is by ‘other’-- meaning each person plays at least 2 bells, quite often 3 or 4 or 5, switching bells as necessary or holding at least two in each hand, and that each person plays consecutive pitches or some combination which makes performance physically possible (kinda like not being in 3 places at once?). One person does not usually play bells in different range areas (such as a high and a mid-range or ‘soprano’ and ‘bass,’ for example). All handbell players get the same part in order to accommodate for all possible configurations of the group (all groups being not equal). It’s also easier to understand the musicality of the piece when you can see how your part/s fit within the whole. So you see your own and everybody else’s, although this does contribute to some late entrances quite often. When you’re given your set of bells, you pick your pitches out of the music (maybe circle them if you get your own copy of the music), and ring the bell according to the appropriate note value and articulation at the appropriate time. I hope this helps rather than muddies the waters. It’s not a particularly common instrument, especially these days, so performance practice is hard to come by.”

Considering these and comments from several other catalogers more conversant with handbell theory and practice, I am happy to sound the death knell to my suggestion and to chime in, instead, with an endorsement of “part” in this case. Reasonable catalogers can agree that such discussions shouldn’t take any unnecessary toll.

Questions & Answers

Home of the Voice Range, Where the Tenor and the Soprano Play

Q: I have a question about the edition statement for this series of vocal anthologies entitled *The Singers musical theatre anthology : a collection of songs from musicals* Some of these have such clear edition statements for voice type as: “tenor teen’s edition” and “soprano teen’s edition,” but there is another subset of this series with the same title but with such statements as “soprano ‘16 bar’ audition” and “mezzo-soprano ‘16 bar’ audition.” These do not have the word “edition” after audition and some libraries have put this part right in the 245. The edition statement of the other set has been put in the 250 by catalogers. I was wondering if the “‘16 bar’ audition” set should go in the 250 or as part of

the title proper. When searched in WorldCat, if some mention of voice type is not in the 245, they all come up having the same title statement, which is a little annoying. I read the section on what should go into a 250 and seems like the “soprano ‘16 bar’ audition” statement sort of thing should go there, but wanted to get your take on it.

A: Statements of voice range that are not grammatically linked to the title, other title information, or statement of responsibility are coded as edition statements, regardless of the presence of the word “edition” or its equivalent.

Interpreting “Translation”

Q: About the 041. How much of something should be a translation before you change the first indicator from “0” to “1”? The instructions seem limited to the situation where the *whole* of something is or includes a translation, and by “includes” it seems to mean something that has both the original and a translation. It doesn’t touch what to do when only part of something is a translation. Today I copy-cataloged a CD of opera arias, the usual collection of a dozen or so arias. One was from Verdi’s *Don Carlos*, but sung in an Italian translation. Thus, ca. 1/10th of the CD was a translation. I left the first indicator at “0”, but since I was upgrading the record from K, wondered if that was correct.

A: Read in its full context, the 041 criterion of “The item is or includes a translation” strikes me as purposely inclusive. Consider especially the next criterion, when “The language of the summaries, abstracts, or accompanying material differs from the language of the main item.” Such translated texts as abstracts or summaries may well be mere paragraphs within a larger untranslated work. Furthermore, there are lots of things that are translations but include not a word of the original language, yet we code them “1” as translations. I would conclude that neither the extent of the translated material nor the presence of an original language is relevant, just the fact that there is a translation involved. So the 041 first indicator would be “1”.

Field of Babel

Q: How do you interpret the instruction, “If the code *mul* is used in Lang, the code for the title (or the first title, if there are more than one) and the code *mul* are used in repeating instances of subfield \$a” [or subfield \$d for sound recordings]. This came up a long time ago with a Smithsonian Folkways CD of Native American music (see OCLC #32023262). Title is English, first track is in the Blackfoot Indian language, rest of the tracks in various other Native American languages (Navajo, Apache, Cherokee, etc.). Both *eng* for the title, and *bla* for the “first title” strike me as misleading. I see the OCLC record currently has *nai*, for North American Indian (Other) in Lang, which perhaps makes the most sense, but an earlier iteration of that record did use *mul* and I had no clue how to code the 041. I’ve wondered about it since doing that CD, and now I’m doing some international music which sometimes has the same problem (e.g., *The rough guide to planet rock*, OCLC #70893331—it ignores the instruction altogether and doesn’t have field 041).

A: It appears that something got garbled in the translation from MARC 21 to BFAS (which you appear to be quoting). Things are more clear in the former, which reads: “If the catalog institution has chosen to code *mul* (Multiple languages) in 008/35-37, the code for the title (or the first title, if there are more than one) and the code *mul* are recorded. Alternatively, any number of specific language codes may be recorded in repeating occurrences of subfield \$a.” That clarifies the use of *mul*, at least somewhat, but doesn’t answer your question. First, let’s admit that MARC coding for languages is, and always has been, an imperfect oversimplification of what is often a complex circumstance that does not lend itself easily to being reduced to a few codes in a few subfields. (The technical term for that would be “a mess.”) With that admission out of the way, let’s try to muddle this out as best we can. No existing code that we could put in Lang (008/35-37) in your two cases can be anything but misleading, incomplete, uninformative, or some

combination thereof. There are also the unfortunate ambiguities, when one reads the MARC 21 texts of 008/35-37 and 041, of “language of the item,” “language of the text,” “language of the title,” and other similar constructions. Looking at the two records you cite, each of which apparently contain numerous languages, one can argue that English turns out to be the “predominant language” of each. English is the language of the title proper of each recording, all of the quoted notes, and at least some of the titles of individual pieces. Plus, at least in WorldCat, the coding of 008/35-37 affects indexing of titles, initial articles, the ordering of certain displays, and so on. So I would suggest

that choosing English as the “predominant language” in each of these cases makes sense, coding Lang and the first 041 subfield \$d as *eng*. Then, subsequent subfields \$d could be coded for the languages represented (*nav*, *apa*, *chr*, and so on). If you are going to code Lang as “mul”, the first subfield \$d in 041 would also be “mul”, as it must agree with Lang, and the second would be for the language of the title (which I take to be the title proper, or the first title proper when there are parallel titles proper), *eng*. There would not be any other language codes in field 041, as the *mul* would be taken to represent those not recorded.

Hardly a Compact Answer

Q: We are having a discussion about the 500 note “Compact disc” versus “Compact discs.” My understanding is that when a record has more than one compact disc, a 500 note should read “Compact discs.” True or not? However, when a record has more than one DVD a 538 note should read “DVD” not “DVDs.” True? If the “Compact discs” note were moved to field 538, “Compact discs” would revert to “Compact disc.” True? Should we be using field 500 plurals or 538 singulars?

A: When a record has more than one compact disc the 500 note should read “Compact discs.” This statement is in accord with AACR2 6.7B10, for Sound Recordings. When a record has more than one DVD, the 538 note should read “DVD” not “DVDs.” This statement is in accord with 7.7B10f, regarding “Videorecording system.” It is identifying the videorecording system technology (U-matic, VHS, Beta, DVD, Blu-ray, etc.), which would be singular regardless of the number of cassettes, discs, reels, or whatever were involved. Coding the note “Compact disc(s)” as field 538 is not proper MARC coding. For reasons that are eso-

teric enough to confuse everyone (and which we won’t go into here), this use of “Compact disc(s)” would always be coded as 500, not as 538. No matter how identical an audio CD, a video DVD, and an electronic resource CD-ROM may appear, they are not the same. A sound recording CD would be described as “1 sound recording” in field 300 and “Compact disc” in field 500; two sound recording CDs would be described as “2 sound recordings” in field 300 and “Compact discs” in field 500. An institution that chooses to follow 7.5B1 proper would describe a video DVD as “1 videodisc” (or “2 videodiscs”, etc.) in field 300 and would use field 538 to describe the videorecording system, the color broadcast system, the region, etc., beginning with “DVD ...”, regardless of the number of videodiscs. An institution choosing to follow the “term in common usage” option in 7.5B1 would describe a video DVD as “1 DVD-video” (or “2 DVD-videos”, etc.); in field 538, repeating the singular “DVD” system designation would probably be a good idea, followed by the color broadcast system, region, and other information, as usual.

Parallel Titles Never Meet

Q: Here’s something else I’ve wondered about for a long time. How do you record a title in a second language if it clearly does not mean the same thing as the first language? Is it still “parallel”? AACR2 defines a parallel title simply as the title proper in a different language or script. But every single example in AACR2 (I know, I know, about the examples) of a parallel title has one that is clearly the same words. Recently I had a volume of songs with each title in both English and Portuguese. The English title of the first song, “Quiet Nights of Quiet Stars,” had a Portuguese title of “Corcovado,” which means “hunchback.” Hmm. Opinions? How do y’all handle this?

A: Although we may commonly and casually assume that parallel titles tend to be literal translations from one lan-

guage to another, we don’t necessarily need to read that into the simple AACR2/RDA definition of “parallel title”: “The title proper in another language and/or script.” There is no requirement in this definition for any linguistic equivalence between parallel titles, simply that parallel titles be the titles proper in different languages, at least as I read it. We can all easily think of other examples, even if we limit ourselves to sambas and bossa novas, many of which began life with often abstract Portuguese titles and later had English words added and became known by an unrelated English title (at least in the U.S.). By the way, it was always my understanding that “Corcovado,” which literally means “hunchback,” referred to the mountain that overlooks Rio de Janeiro, and is best known as the site of the famous statue of Christ.

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