

MUSIC LIBRARY

# MUSIC OCLC USERS GROUP NEWSLETTER UNC

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No. 53

## FROM THE CHAIR

A continuing theme for my columns seems to be *participation*. I'd like to mention several important ways in which many of you can become involved in the ongoing work of the Music OCLC Users Group.

First, you should have received your membership renewal notices, along with ballots for the upcoming MOUG elections. The two offices open for election this year are Vice Chair/Chair Elect and Treasurer. Our hearty thanks go to the Nominations Committee (Stephen Wright, Chair; Ann Churukian; Laura Gayle Green) for putting together a truly excellent slate of officers, and to the five candidates for their willingness to run for office. Please vote, everyone!

Notices for membership renewal bring me to another matter which will require careful consideration by our membership. Several years ago, a dues increase to \$25.00 was approved for members outside the U.S. This was requested by the Board because of the higher postage costs, especially for overseas mailings. A recent query about this policy from one of our few Canadian members has caused the Board to re-examine the dues rate for Canadian members. While postage costs are slightly higher to Canada, they are still only a fraction of the overseas mailing costs. The Board is proposing to change the dues categories as follows: North America (U.S., Canada, Mexico): \$10.00 personal, \$15.00 institutional memberships; Outside North America: \$25.00. We hope that this decrease in dues for Canada and Mexico will encourage more participation from those countries. This proposal will be brought up for a vote at the 1993 business meeting in San Francisco. We will also be asking the membership to vote on whether this change can be made retroactive to the beginning of the '92-'93 dues period.

Our next annual meeting has been scheduled for February 2-3, 1993 in San Francisco. As you will see elsewhere in this issue, Continuing Education

Coordinator Tim Cherubini and the Program Committee (Mickey Koth, Cheryl Taranto, Jill Shires, Cathy Dixon, and Michael Colby) have been working very hard, and have come up with an exciting program for us. I hope that many of you will be able to join us in San Francisco.

The NACO Music Project Advisory Committee (Jeffrey Earnest, Chair; Jennifer Bowen; Karen Little; Ralph Papakhian, NMP coordinator) has developed an application process for prospective NACO participants. Applications will be accepted for review twice a year: June 30 and December 1. For more information about the application process, contact Jeffrey Earnest, Chair; NMP Advisory Committee; Music Library; Braun Music Center, Room 104; Stanford University; Stanford, CA 94305-3076.

The MOUG Board has also been discussing the possibility of a joint meeting with OLAC (OnLine Audiovisual Catalogers) in the fall of 1994, probably somewhere in the Midwest. Expect more news on this at the meeting in San Francisco, and in future *Newsletter* issues.

See you in San Francisco!

Laura M. Snyder  
MOUG Chair

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IN THIS ISSUE

CORRECTIONS TO DIRECTORY ..... 4

NEWS FROM OCLC ..... 5

MOUG BOARD ACTIVITIES ..... 8

OLAC: CONFERENCE REPORT & MORE ..... 9

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Thanks to all who contributed to this issue of the *Newsletter*. The *Newsletter* is an occasional publication of the Music OCLC Users Group. Editor: Sue Weiland, Wichita State University, 1845 Fairmount, Wichita, KS 67260-0068. Communications concerning the contents of the *Newsletter* and materials for publication should be addressed to the Editor. Articles should be typed (double-spaced), submitted on 5 1/4" or 3 1/2" disk using WordPerfect or ASCII text, or sent electronically. 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 changes of address) should be forwarded to Ann Churukian, Music Library, Box 38, Vassar College, Poughkeepsie, NY 12601. (Dues: \$10.00 for personal members, \$15.00 for institutional members, \$25.00 outside the U.S.; back issues nos. 21-52 are available from the Treasurer for \$4.00 per copy).

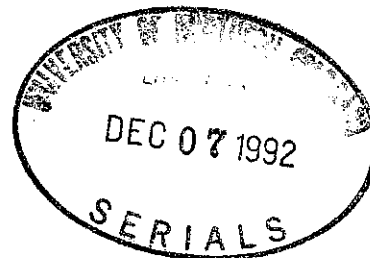
The Music OCLC Users Group is a non-stock, non-profit association, organized for these purposes: (1) to establish and maintain the representation of a large and specific group of individuals and institutions having a professional interest in, and whose needs encompass, all OCLC products, systems, and 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.

MUSIC OCLC USERS GROUP

Third quarter 1992

July-September

FINANCIAL REPORT



Balance in checking account at end of 2nd quarter 1992		\$1,937.92
Balance in savings account at end of 2nd quarter 1992		\$12,536.68
Total cash available at end of 2nd quarter 1992		\$14,474.60
<b>INCOME</b>		
Memberships	\$180.00	
Interest	\$96.52	
Back Issues	\$12.00	
Best of MOUG	\$75.69	
Total 3rd quarter Income		\$364.21
<b>EXPENSES</b>		
Postage	\$16.10	
Best of MOUG	\$6.98	
Board Expense <sup>1</sup>	\$1,028.21	
Total 3rd quarter Expenses		\$1,051.29
Balance in checking account at end of 3rd quarter 1992		\$1,154.32
Balance in savings account at end of 3rd quarter 1992		\$12,633.20
Total cash available at end of 3rd quarter 1992		\$13,787.52
(Net loss 3rd quarter 1992)		(\$687.08)

<sup>1</sup>For summer meeting

## 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.

## FROM THE EDITOR

This issue contains all the forms and information you need to register for both the MOUG and MLA 1993 conferences, including preliminary programs. The information begins on p. 11. Please be sure to send separate registration fees addressed to the proper organizations.

Several corrections and changes to the *Membership Directory* have been sent to me. Many thanks!--the more up-to-date the information, the better the information sharing and other connections among us. The corrections are listed below.

### Curtis, Robert

Change address to:

1412 Eighth St.  
New Orleans, LA 70115

### Grandy, Christine Gordon

Change Bitnet address to:

CGRANDY@OREGON

### Hennessee, Don

Change address to:

76-922 Tricia Lane  
Palm Desert, CA 92260

### Hixon, Don

Change address to:

76-922 Tricia Lane  
Palm Desert, CA 92260

### Kolmes, Jennifer

Change Bitnet address to:

JKOLMES@UAFSYSB

### Lloyd, Kim

Change home address and telephone number to:

523 E. Chestnut #1  
Bloomington, IL 61701  
H: (309) 827-0082

### Redpath, Lisa

Add Internet address:

redpath@hcacad.holycross.edu

### Scharff, Mark

Change entire entry to:

Gaylord Music Library, Box 1032  
Washington University in St. Louis  
St. Louis, MO 63130  
H: (314) 727-6408  
W: (314) 935-5560  
Bitnet: SCHARFF@WULIBS  
Internet: scharff@wulibs.wustl.edu  
Washington University in St. Louis

### Bibliographic Center for Research

Change address to:

14394 E. Evans Ave.  
Aurora, CO 80014-1478  
(303) 751-6277

### State University of New York-Buffalo (1st entry)

Change name to:

State University College-Buffalo  
(This name change is for the institution with the address Butler Library-Box P.)

Sue Weiland

Secretary/Newsletter Editor

## NEWS FROM OCLC

On September 17, 1992, Harvard University Library officials signed a six-year contract with OCLC that will involve conversion into machine-readable form of some 5 million monograph and serial titles. For many of the older records that do not conform to contemporary cataloging standards, OCLC will create a special database as an online adjunct to the OLUC. This is the first major project for a new OCLC RETROCON Keying Service, which will convert such pre-standardized records. OCLC will also upgrade subject, name, and series headings for about 3 million records from Harvard's HOLLIS system, using the LC Authority File and special OCLC Office of Research software. This will be the largest authorities processing project ever undertaken by OCLC.

Passport 2.00 software is now available along with the 3rd edition of the Passport Software User Guide. New features of Passport 2.00 include LAN support, keyboard macros, a redesigned function key editor, added printer support, enhanced PRISM editing for cataloging and ILL, and logon script improvements allowing for easier creation and editing of scripts.

Scheduled for installation during October 1992 are a series of PRISM searching and cataloging enhancements, outlined in Technical Bulletin no. 198. Among the searching changes are certain normalizations for title phrase searches; expansion of the title phrase index to include fields 246, 247, and 740; improvements to bibliographic search brief-entry lists; enhancements to bibliographic location records; and a change in the Goback command that returns you to the portion of the list you last saw, not to the top of the list. Cataloging enhancements include the ability to switch between the PRISM Cataloging and PRISM ILL systems with a simple command once PRISM ILL is implemented in the winter of 1992; a default hierarchy of call number fields for Government Documents class authorizations for label displays; and changes to the Country of Publication and/or Geographic Area codes for the new countries that were once part of Yugoslavia, for South Georgia and the South Sandwich Islands, and for the unified Yemen.

Two visiting scholars have joined the OCLC Office of Research for the period between September 1992 and March 1993. Dr. Mark T. Kinnucan is an associate professor in the School of Library and Information Science, University of Western Ontario, Elborn College, London, Ontario, Canada. He will investigate user decision-making processes and information-finding

behaviors and will assist in the ongoing Graphical Browse project, investigating methods of displaying large amounts of information for browsing by users. Dr. Dik L. Lee is associate professor of computer and information science at Ohio State University, Columbus, Ohio. He will investigate the usefulness of signature files--coded bit strings--for use in document identification and retrieval.

Now available on both EPIC and FirstSearch are two powerful new online reference tools for information in serials: ContentsFirst, a serials table-of-contents database; and ArticleFirst, a database of article citations. ContentsFirst currently contains the complete texts of the table-of-contents pages of over 80,000 issues of some 7000 serial titles, mostly in English and published since January 1990. ArticleFirst contains one million citations for the articles in the same 7000-title database. Each will soon expand to cover over 11,000 titles and will grow by a million articles per year. OCLC will soon make available document ordering and delivery service for articles found in ArticleFirst.

### News From Library Technical Services Division

Monographic table of contents data may now be added to records in any format but serials through the database enrichment capability of the PRISM Service. Users will receive a database enrichment credit for each such replace. If other fields are being added or changed in the same replace through Enhance or Minimal Level Upgrade, the higher credit will apply. Field 505 can be added, by any Full mode or higher authorization, to any non-serial record that does not already contain one. The contents field should be formatted according to the rules by which the record was cataloged, according to fixed field "Desc." Formal guidelines will be incorporated into the next revision of the PRISM Cataloging User Guide.

The newest Enhance institution in both the scores and the sound recordings formats is the Harry Ransom Humanities Research Center of the University of Texas at Austin (HRH). HRH is a new three-character code broken out from IXA, the code for the General Libraries of the University of Texas at Austin. The Center's Enhance work had previously been subsumed under IXA, but now is done under its own symbol.

The release date previously announced for the PRISM version of CAT CD450 has been revised from November 1992 to February 1993. Taking advantage of this postponement, the new CAT CD450 software will support all the printer drivers included with Passport

2.00, the Laserjet among them. Also to be provided will be a utility program that will convert current local files to the format compatible with the PRISM version of CAT CD450.

A new CAT CD450 subset, the Hispanic Cataloging Collection, will be introduced in November 1992. These two compact discs will initially contain approximately 1.2 million records in all bibliographic formats, selected by the Language codes for Spanish (spa), Basque (baq), Catalan (cat), and Gallegan (gag).

Phase 3 of the Subject Heading Correction Project continues, focusing on the conversion of obsolete subject headings to current terminology. In this phase, all LC subject headings, not just 650s and 651s, will be affected.

The pilot phase of the OCLC/LC Fiction Project concluded on July 31, 1992. Public libraries have been especially enthusiastic about the cooperative project, which is expected to continue at current levels through fiscal year 1992/1993.

Books Enhance libraries were surveyed during the summer of 1992 about their level of concern for inaccurate or missing information on LC CIP records and their reaction to two methods of dealing with such records. A summary of the survey findings will be released later this year.

The OCLC Office of Research and the Online Data Quality Control Section are developing software to globally correct personal and corporate name headings in the OLUC. The new correction algorithms will be able to identify and link variant heading forms whether or not they exactly match references in the authority file. This goes well beyond the capabilities of the old AACR2 conversion software and should result in much higher rates of heading correction.

The 5th edition of *Bibliographic Input Standards* was distributed during August 1992. Particularly notable are the new instructions for coding reproductions, which had previously been described in Technical Bulletin no. 194.

A recent packet of changes to OCLC documentation was Revision no. 2 to the PRISM Service Cataloging User Guide, distributed during the Summer of 1992.

#### Questions & Answers

**Question:** How does one construct name/title added entries in sound recording records for a composition

done by two composers? Does one do a separate 700 12 for each composer with the same subfield \$t?

Answer: As far as I can determine, AACR2 does not specifically address this issue. But judging by two cataloging examples from LC, it appears that their practice is to give a name/title added entry for the first composer only, and to ignore the second composer. This is the case for two recordings of *Double music*, co-composed by John Cage and Lou Harrison (look at 85-743193/R, OCLC #14520226 and 92-750520/R, OCLC #25370662). As much as I frown upon cataloging by example, sometimes it comes in handy. If you feel compelled to include a name/title added entry for the second composer, however, it could certainly be justified by reference to such rules as 21.29D, 21.30A1, and 21.30M1.

**Question:** Has there been any change to AACR2 rule 6.1F1 that I might have missed? Suddenly, the names of performers, conductors, etc. seem to be appearing in the 245 subfield \$c for "serious" or "classical" music when said performer, etc. is the main entry. Rule 6.1F1 says this is a no-no. Might people be doing this to circumvent local system peculiarities such as one where main entries don't display when subfield \$4 is present?

Answer: There is an RI 6.1F1 (dated January 5, 1989 in LCRI 2nd ed.) that "allows performers who do more than perform to be named in the statement of responsibility. Accept only the most obvious cases as qualifying for the statement of responsibility." This would preclude most "classical" performers, and I'm unaware of any other change to that rule. Perhaps some catalogers are mistakenly thinking that a 1XX field must be justified by a corresponding mention in field 245, when in fact, justification can be anywhere in the record.

**Question:** I have two Musical Heritage Society LPs that appear to be the same, except one has the publisher no. MHS 802 and the other, MHS 802S. According to the backs of the containers, MHS 802 is in mono, but my MHS 802 has "stereo" printed on the label and container. Schumann's *Symphony no. 4* is on one side and Beethoven's *Symphony no. 8* is on the other. To complicate things, pre-AACR2 OLUC records exist for the mono MHS 802 Beethoven and the stereo MHS 802S Schumann, but not for the mono MHS 802 Schumann or the stereo MHS 802S Beethoven. The NUC has entries for both sides of the mono MHS 802 and both sides of the stereo MHS 802S. Should I enter pre-AACR2

records for the two "missing" sides? Or should I add two AACR2 records for the complete items rather than the sides? If I do the latter, what do I do with the 010s?

Answer: Musical Heritage Society is notorious for mixing up labels and containers for stereo and mono, using the suffix "S" on a seemingly random basis. Strict application of OCLC's *Bibliographic Input Standards* would dictate a separate record for the MHS 802 and for the MHS 802S, even if both happened to be stereo. But you might be able to hedge that if either item is inconsistent (on the label, the container, the spine, etc.) in its Music Publisher Number. In such a case, you could get away with one record and note the different numbers found in different places (of course in any case, you have the option of inputting only one record and noting any differences as local information). You needn't feel obligated to "fill in" the "missing" pre-AACR2 records. If you want to follow the common AACR2 practice of cataloging the item as a unit, do that and don't worry about the existing records for individual works. Including or not including the LCCNs is up to you, especially if the numbers do not appear on the item. If you catalog the item as a unit and include the LCCNs, they both belong in subfields \$z.

**Question:** The sound cassette in question has the RCA and the Bluebird logos on the label; the RCA, Bluebird, and BMG logos on the container spine; and RCA with the dog and record player, General Electric U.S.A., BMG logo, Bluebird logo, "Manufactured and distributed by BMG Music, New York, N.Y. Printed in U.S.A." on the container. Should the 260 be:

New York : \$b Bluebird, \$c p1992.

or

New York : \$b Bluebird : \$b Manufactured and distributed by BMG, \$c p1992.

and what about RCA?

Answer: Either treatment of the 260 is OK, though LCRI 6.4D1 suggests following the option of including the distributor, making the second choice better for a full-level record. RCA is correctly excluded in accordance with AACR2 rule 6.4D2.

**Question:** The container for this quadraphonic LP states "CD-4 channel discrete" and goes on to say that it may be played on stereo equipment. Do I need to mention this "CD-4" business in the 300 field?

Answer: Only the designation for "quad." needs to go in the 300. The rest sounds like marketing hype, though you may want to put it (and the stereo-compatible information) in a quoted 500 note.

**Question:** Throughout the section "When to Input a New Record" in OCLC's *Bibliographic Input Standards*, one finds the phrase "Absence or presence of X does not justify a new record." I take this to mean that we are to give the cataloger the benefit of the doubt and assume that perhaps information was simply left out of a record, not necessarily absent from the item itself. But what if I find a bib record that matches in every way what I have in hand, *except* that my item has no publisher or plate number anywhere but the bib record does. Is this a reason to input a new record, since that number must come from somewhere?

Answer: Logically speaking, a new record would be justified. The problem is that once both records are in the OLUC, there is no way for anyone looking at both to tell the difference between a record where the information is absolutely not present on the item itself and where the information has simply been left off the bibliographic record. The result is that there is no way to tell that these records are not duplicates, because according to the standards developed by OCLC and its various advisory groups over the years, these records appear bibliographically identical.

**Question:** We have recently come across what appear to be full-level (Encoding Level "blank") cataloging records for scores in OCLC that have the OCLC symbols of participating institutions--not necessarily Enhance participants--in the subfields \$d of the 040 field. This seems anomalous since, if Encoding Level is blank, we suppose that to mean that this entered the OCLC database as full-level LC cataloging, not minimal level and not upgradable even by Enhance libraries. Libraries upgrading Level "7" cataloging are supposed to upgrade the Encoding Level; we had assumed that we HAD to do that or the system would not let us replace the record. Is this not so? How can we tell what's REALLY full-level DLC cataloging for scores and not something upgraded by a non-Enhance, OCLC member institution if the Encoding Level is misleading?

Answer: OCLC has been creating these Encoding Level "blank" records with other symbols in the 040 subfields \$d for about as long as we've been able to merge duplicates. Whenever records merge, either manually,

automatically via the Duplicate Detection and Resolution (DDR) software, or during tapeloading of national library records (DLC, NLM), there is the potential for certain fields to transfer. When information transfers, the three-letter codes from the deleted record's 040 also transfer. As far as music records are concerned (scores and sound recordings are currently merged manually only), the transferred fields are usually in the 0XX range (033, 041, 043, 045, 047, 048), many of which LC no longer inputs. Generally, no field will automatically transfer if the retained record already has a field with that tag number. Upgraded minimal-level DLC cataloging (originally Encoding Level 2, 5, or 7) can be identified by 040 "DLC \$c DLC" and a member-input Encoding Level of K or I or an unchanged Encoding Level. Actually, PRISM will allow you to lock and replace a minimal-level record without upgrading the Encoding Level, but will not award you a minimal-level upgrade credit for your efforts.

Jay Weitz  
Database Specialist  
OCLC

## SUMMARY OF BOARD ACTIVITIES, 1992

### NACO Music Project

There are now nine participants in the NACO Music Project: Indiana University, Eastman, Northwestern, Stanford, Vassar, Yale, Louisville, the University of California-San Diego, and Washington University in St. Louis.

The Advisory Committee to the NACO Music Project, chaired by Jeffrey Earnest, is working on several issues, including: setting criteria and application procedures for new participants; deciding how quickly to expand the number of participants; funding for the training coordinator (Ralph Papakhian) to travel to new sites; developing a handbook for participants; and investigating how well the "funneling" concept is working. The first issue has been partly resolved, as the Committee has drafted an application questionnaire to be answered by potential participants. (See the Chair's column on p. 1 for further information.)

### Best of MOUG

The fourth edition of *The Best of MOUG* has nearly sold out. Six hundred copies were printed, and only about 50 remain. Although enhancements to OCLC

authority searching have made the online authority file much more accessible, this publication may still be of use, particularly in libraries without authority control in their local systems. After the fourth edition sells out, the Board will be considering whether there is a need for a new edition, or a similar work designed more for direct patron use. The Board asks the membership to join it in a hearty thank you to all the people who have worked on the various incarnations of *The Best of MOUG* throughout the years; our lives have been made easier by the availability of those lists of impossible-to-find authority records!

### Adjustment to Dues Structure

The Board has proposed changing the definition of the categories of personal membership to: 1) North American, and 2) overseas. This would allow Canadian and potential Mexican members to pay the same rate as individuals in the United States. This change will be brought before the membership for a vote at the business meeting in February. (See the Chair's column on p. 1 for further information.)

### Indexing of Newsletter

Both *Library Literature* and *The Music Index* have been contacted regarding possible indexing of the *MOUG Newsletter* in those publications. Sample issues have been sent to both companies, and we are awaiting their decisions.

### Upcoming Meetings of MOUG

Electronic-mail lists will be investigated as additional ways to publicize meetings and other significant activities of MOUG.

Last year's joint session with MLA on EPIC was successful, and a similar session might be considered for the future as the opportunity arises.

The 1993 meeting in San Francisco will again contain sessions of interest to both public and technical services librarians.

There has been considerable interest among the MOUG membership in having another joint meeting with OLAC. The Board has proposed that just such a meeting be held in October 1994, somewhere in the Midwest. It would have special interest to those librarians who deal with both music and other media.



Sheila Smyth, OLAC President, met briefly with the MOUG Board during the Board's summer meeting to discuss the possibility. A joint MOUG/OLAC committee would determine the program. MOUG would likely have a shorter meeting along with the MLA meetings in both 1994 and 1995, and return to a more typical MOUG meeting the following year.

## REPORT FROM OLAC

The biennial conference of OnLine Audiovisual Catalogers was held September 30-October 3, 1992, in Rockville, MD. Attending were 228 persons; hotel guests enjoyed an eight-story atrium, an indoor/outdoor pool, and health facilities. The conference theme, "Quantity versus Quality: Are They Compatible?" was evident throughout the conference.

In a motivational address at the opening general session, Janet Swan Hill first compared cataloging to major league baseball (who would watch if the expectation were a home run with every pitch?), then to purchasing a car (the model you can afford may not have every feature you'd like, but will probably get you where you need to go). Carol Mandel followed with a discussion of the characteristics of online catalogs of today, going on to suggest what the catalog of the future might feature.

Participants had a choice of workshops; they made their selections in advance, so participants received a personalized schedule in their registration packets. As a result of this felicitous planning, meeting rooms were full but not crowded. Glenn Patton's presentation on Format Integration covered the history of this topic, touching on why the formats diverged in the first place, and noting the progress made to date (e.g., dropping the second indicator of the 1xx field). Claudia Weston and Heidi Hutchinson, in their session, "How to Train AV Catalogers," demonstrated audiovisual materials for in-house training. Deta Davis gave numerous insights into cataloging practice for sound recordings at the Library of Congress, and discussed the introduction of copy cataloging at LC. Jay Weitz presented a session on videorecordings, and fielded questions on such hardy and perennial problems as the meaning of various dates and the cataloging of television programs.

During the group's luncheon, OLAC presented Ben Tucker with an award in honor of his many years of service to the audiovisual cataloging community. Sal Constable, the luncheon speaker, spoke on his many

years in private enterprise as a supplier of cataloging products to libraries such as those of government agencies. Afterwards, participants toured some of the libraries in the area. The final session began with a question and answer session (questions submitted in advance took the entire time) and concluded with a presentation by Sarah Thomas on AV cataloging at LC.

The next OLAC conference is tentatively planned to be a joint meeting with MOUG, to take place in the fall of 1994 at a location in the Midwest.

Ian Fairclough  
MOUG Representative to OLAC

## ...AND MORE, FROM THE OLAC NEWSLETTER

### Cataloging Policy Committee

The following is excerpted from a report, submitted by Ellen Hines (OLAC Secretary), on the meeting of OLAC's Cataloging Policy Committee (CAPC) on June 26, 1992, at ALA.

A discussion was held on some of the issues, concerns, and problems associated with the cataloging of videos, including music videos. A critical issue relates to the choice of main entry for videorecordings of plays and classic children's stories. Jean Weihs outlined some of the concerns she is hearing from the cataloging community, e.g., why must a videorecording of Shakespeare's *Hamlet* be entered under title main entry? Does the "rule of three" mean that videos created, produced, and directed by just one or two people can be entered under personal author or does it have to be title main entry because it's a videorecording? The National Film Board of Canada considers the director to be the single person ultimately responsible for a motion picture or video, so should this person be given the main entry? Ben Tucker related that the Library of Congress follows Chapter 21 and occasionally *does* enter works under personal name main entry. (Thus, works produced by no more than three persons would be entered under personal name main entry.) Another question pertaining to popular music videos is if the performer should be the main entry, as is true for sound recordings.

Ben was also asked about the distinction between "shared" and "mixed" responsibility. He defined "shared" responsibility as a situation in which there are two authors, two composers, two illustrators, etc. These people do the *same* work and the "rule of three" should be applied when these materials are cataloged. "Mixed"

responsibility means there are people doing different tasks (e.g., one author, one illustrator, one editor) and Chapter 21 should be used to catalog those items.

The CAPC discussion on this topic is just beginning and Lowell Ashley will be kept informed so that he (and the MLA working group he is on that is creating a music video cataloging manual) and CAPC can continue to share thoughts about this issue.

#### MARBI Meetings

The following is excerpted from a report, submitted by Glenn Patton (Substitute OLAC Liaison to MARBI), on the meetings of MARBI during ALA in June, 1992.

#### *Proposal 92-13: Changes to Bibliographic Fields 024 and 037.*

This proposal grew out of Discussion Paper 53 (Universal Product Code Considerations in the Bibliographic Format) which was on the agenda at the 1992 Midwinter meeting. It is an attempt to find a home in the USMARC format for various kinds of numbers, including the UPC codes that appear on many commercial videocassettes, that may be of use in ordering or identifying an item. The proposal calls for the use of field 037 for these numbers and includes moving UPCs for sound recordings from field 024 to field 037. This proposal was rejected. Discussion brought out numerous questions about the structure, validation and indexing potential of UPCs. There were also questions about whether too many different types of numbers and other ordering information are being forced into field 037, thus compromising the usefulness of the field.

#### *Proposal 92-17: Accommodating Publisher's Numbers Appearing on Videorecordings in the Bibliographic Format.*

This proposal addresses the issue of where to record publisher's numbers that appear on videorecordings. Two options were presented: expanding the scope of field 028 (Publisher's Number for Music) to include these numbers, or recording these numbers in field 037. Since discussion of this proposal followed the discussion of Proposal 92-13, there was little support for the use of field 037. The expansion of field 028 was approved with the addition of another first indicator value ("4") to be used for videorecording numbers.

#### Questions and answers

**Question:** We're cataloging a CD that has several musical pieces copyrighted in different years. The 1st piece was copyrighted in 1972, numbers 2-3, 5-7 were copyrighted in 1969, and numbers 4 and 8 in 1970. The CD's booklet says "c1985." There is no copyright date on the CD itself, except for those pertaining to the individual pieces. We started to put "r" in the Dat Typ field, and "1985, 1969" in the Dates field, but the more we think about it, the more confused we get!

**Answer** (Bill Walker, Southern Methodist University): I would use the 1985 date as the date of publication, enclosing it in brackets. Ignore the other dates. CDs did not arrive on the market until 1983, so those dates pertain to the original releases of those performances and you are looking for the publication date of the CD. If you wish, the earlier dates can be included in an edition and history note. The Dat Typ should be "s". The 1985 date is closest to the date these performances were released on compact disc. You can't use the earlier dates because they are each separate pressings for individual works, rather than copyright renewal dates for one individual item.

**Question:** I am cataloging a videocassette of an opera. This London release was originally produced in 1983 by Unitel Film and Television of Germany, and has the date "c1983" on the cassette label and container. The cassette label also says "p1990 The Decca Record Company Limited, London." It is VHS Hi-Fi stereo and NTSC. But the most interesting feature of this videocassette is the designation ADD. Is this a recording which had the "soundtrack digitally remastered for CD video, stereo" as I have seen on another videodisc? Or, was digital sound remastered as analog? This would be ADA then, I think.

**Answer** (Verna Urbanski, University of North Florida): I think your first guess is the correct one, that is, that it was originally analog and remastered to digital.

--Edited from *OLAC Newsletter*, September 1992

**Music Library Association**  
Annual Meeting  
San Francisco, California  
February 2-6, 1993

**ROOMMATE CLEARINGHOUSE**

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Name: \_\_\_\_\_ Home phone no.: \_\_\_\_\_

Address: \_\_\_\_\_ Work phone no.: \_\_\_\_\_

\_\_\_\_\_ E-mail address: \_\_\_\_\_

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Dates for which roommate is needed (please circle)

T 2/2

W 2/3

Th 2/4

F 2/5

Sa 2/6

Do you smoke? Yes No

Do you mind rooming with someone who smokes? Yes No

Would you consider a triple? Yes No

Please send this form with a **self-addressed and stamped envelope** to:

Jane Nowakowski  
133 Leah Court  
Dayton, NJ 08810

(home phone: 908-274-9729; work phone: 609-921-7100 x236) If you prefer to use **e-mail**, send all of the information requested above to [nowakows@rider.bitnet](mailto:nowakows@rider.bitnet) or to [nowakows@enigma.rider.edu](mailto:nowakows@enigma.rider.edu). A list of other people who are seeking roommates will be sent to you, allowing you to make your own arrangements.

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**MUSIC LIBRARY ASSOCIATION  
62nd ANNUAL MEETING**

**February 1-7, 1993    Westin St. Francis Hotel    San Francisco**

**Accommodations:** The 1993 MLA Conference hotel is the Westin St. Francis Hotel, located at 335 Powell Street, San Francisco, CA 94102; telephone (415) 397-7000. Room rates are \$105 for singles and \$125 for doubles. Room tax is currently 11%.

**Climate:** The average high temperature in San Francisco in February is 59° F and the average is 48° F. It is the rainy season (even though we've had a drought for many years now).

**Travel to San Francisco**

**By Air:** San Francisco International Airport (SFO) is located approximately 15 miles south of the Westin St. Francis on San Francisco Bay. Airlines serving SFO are: Air Canada,

Alaska, America West, American, Continental, Delta, Hawaiian, Midwest Express, Northwest, Southwest, TWA, USAir, United, and all major international airlines. Shuttle bus transportation to the city is varied and plentiful. The SFO Airporter is recommended by the St. Francis Hotel and picks up on the Lower Level, Blue Column, outside the baggage claim area, all terminals. Fare is \$8.00 one way, \$12.00 round trip. Pay the driver. The St. Francis is on both its routes. Reservations are not required. The trip is about 40 minutes. Numerous other smaller shuttle bus companies (many not requiring reservations) go to the city. Fares are from \$8.00 to \$14.00 one way. They pick up on the Upper Level Center Island at the Red and Yellow signs, all terminals. They will solicit your business. Reservations may be needed to return to the airport from the St. Francis. Taxi fare to the St. Francis is ca. \$30.00. They pick up on the Lower Level, Yellow Column, all terminals.

SamTrans (San Mateo County Transit) operates city buses from SFO to the city. Service is by local bus (Route 7B, fare \$0.85 one way, luggage accepted) or by express bus (Route 7F, fare \$1.75 one way; accepts only luggage one can hold in one's lap). Make sure the bus says San Francisco, or you may end up in Palo Alto. Bus stops are on the Upper Level, curbside. South Terminal: outside Delta Airlines; North Terminal: outside American Trans Air. Pay when you get on. You must have exact change. Get off the bus in downtown San Francisco at 5th and Mission. Walk north up 5th two blocks, cross Market and walk northeast one block, turn left and walk north up Powell three blocks to the St. Francis. The walk from 5th and Mission to the hotel is ca. 10 minutes.

Air travel to the bay area is also possible through the San Jose and Oakland airports, but air schedules are more limited and ground transportation to the city is slower and more costly. If you must fly into either of these two airports, contact them for information on transportation to San Francisco. Oakland: 510-577-4015; San Jose: 408-277-4759.

**By Train:** The rail terminus for San Francisco is the Oakland Amtrak station. A ticket to San Francisco includes bus service from the Oakland terminal to the Trans Bay Terminal in downtown San Francisco at 425 Mission St (35 min. when traffic is light, which is almost never). The ca. 15-block walk to the hotel is not recommended unless you have little luggage and wish to sightsee. Cab fare is \$4.00-\$5.00. Departure times for the return bus trip to Oakland are posted in the Trans Bay Terminal.

**By Bus:** Greyhound-Trailways serves the city through the Trans Bay Terminal at 425 Mission St. Cab fare to the hotel is \$4.00-\$5.00.

**By Car:** *From the North* by U.S. 101: Take U.S. 101 over the Golden Gate Bridge (Toll: \$3.00). Follow 101 to the Marina and Richardson Y; take the right fork, Richardson Ave. Soon after that take a 45 degree left turn onto Lombard St. In 12 blocks turn right on Van Ness Ave. Go 14 blocks on Van Ness and turn left on Bush St. Go 8 blocks to Powell St., turn right, go 3 blocks to Geary St., and turn right. The garage entrance to the hotel is on Geary between Powell and Mason. *From the North by I-5:* Take the I-505 cutoff north of Winters and continue to I-80 West. Take I-80 through Fairfield and past Berkeley. Continue over the San Francisco-Oakland Bay Bridge (Toll: \$1.00). (Don't have an accident going over the bridge because you are transfixed by the incredible view of the city. Don't expect locals to watch out for rubber-necking tourists.) Once over the bridge take the Fifth St. exit. Turn right on Fifth St. and continue to Market St. Cross Market onto Cyril Magnin St. Turn right on O'Farrell St. and immediately left on Powell, then left on Geary. *From the South* by U.S. 101 through San Jose: Take I-280 in San Jose. Follow I-280 ca. 50 miles to where it intersects with U.S. 101. Take 101 to the I-80 (Downtown, Bay Bridge) cutoff. Take I-80 to the Third St. exit. Take Bryant St. one block to Third St. Turn left on Third St., and continue on Third across Market St. After crossing Market St., immediately make a 45 degree left turn onto Geary. Go 3-1/2 blocks to the hotel. *From the South by I-5* through the Central Valley: Take the San Francisco cutoff onto I-580 just south of Tracy. Follow I-580 through Livermore and Dublin. Keep on I-580 when it turns north at Hayward. Continue on I-580 into Oakland. Take I-80 West across the Bay Bridge. Follow relevant directions above. *From the East:* Follow I-80 through Davis and Fairfield. Continue on I-80 past Berkeley and take the Bay Bridge. Follow relevant directions above. If renting a car at the airport take U.S. 101 into the city and take the I-80 cutoff. Get off at the Third St. exit and follow the relevant directions above.

**Parking:** The St. Francis has a limited number of valet parking spaces for guests only at \$20.00 per day (chargeable to your room) with unlimited in and out privileges. System Parking at 415 Taylor St. (2 blocks West and one block South of the hotel) also has in and out privileges with a maximum charge of \$15 for 24 hours.

**General Tourist Information:** Call the Convention and Visitors Bureau at (415) 391-2000 for additional information.

### Local Tours

*(charges for MLA tours cover the cost of transportation only)*

**Dolby Laboratories -- February 2, 1992, 9:30am - 12:00 pm. (\$11.00)**

Visit the international headquarters of the Dolby Laboratories in San Francisco. You will hear a descriptive overview of the company's activities, get a brief history and nontechnical explanation of the Dolby process, see a film demonstration in the magnificent theater at Dolby Labs, and take a tour of their facilities.

**Stanford University -- February 3, 1992, 9am - 3 pm. (\$15.00)**

The tour will include the Music Library, the Archive of Recorded Sound (one of the first major institutional sound collections and the largest collection of its kind west of the Mississippi), and the Center for Computer Research in Music and Acoustics (CCRMA), where groundbreaking work has been achieved in areas such as signal processing, digital recording and editing, psychoacoustics and musical acoustics, music manuscript by computer, and composition and

real-time applications with small systems. Stanford University is located approximately 40 miles south of San Francisco. Buses will leave the St. Francis at 9 am and return to the hotel by approximately 3 pm. You will be on your own for lunch. There are several eateries on campus close to the music building. Enough time will be allowed for you to have a leisurely lunch or to be able to walk around the historic quad and see the Fisk organ in Memorial Church, a 4-manual Baroque-type instrument of 73 ranks and 4,422 pipes, equipped with both French and German reeds and choruses, a Brust-positiv division with mean-tone tuning, and a special lever to switch the other three manuals from well-tempered to mean-tone tuning. Some walking (10 minutes each way) will be required to get to and from CCRMA.

**Organ Crawl -- February 3, 1992, 1 - 5 pm. (\$10.00)**

This is a bus (or van) tour led by MLA member Joan O'Connor and SF organist Charles Rus. The first stop is at the All Saints' Episcopal Church. This 1903 church has a Bigelow Organ with tracker action, built in 1989. It was featured on the cover of the December 1991 American Organist. It has nine stops, playable on two manuals, and two pedal stops. The second stop is at the St. Agnes Church whose Schoenstein French Romantic organ was built in 1990. It has seven and one-half ranks, two sets of stops playable on three manuals. The gallery organ, a 1915 Johnston, with twenty-four ranks and two manuals, can also be played from the Schoenstein console. The third stop is at the Temple Emanuel. The 1925 Skinner organ has four manuals and forty-six ranks. Schoenstein and Co. is presently completing a four-manual console in ebony and rosewood for the temple. The last stop is a tour of the Schoenstein Factory.

**Tours Offered by ARLIS:** ARLIS is offering two tours to MLA members: the all-day Wine Country tour, and the half-day architecture tour of downtown San Francisco, both on February 3, Wednesday. Please see the enclosed information sheet for more details. Registration for these tours must be made directly with ARLIS, using the form provided.

**San Francisco/Bay Area Tours:** There will be information pamphlets at the MLA and hotel registration desks for commercial tours of San Francisco and the Bay Area. You can be picked up at the hotel for most tours. For those who would like to explore The City on their own, the local transit system is very convenient: there is a BART (Bay Area Rapid Transit) stop a few blocks from the hotel; the cable car runs along Powell Street in front of the hotel (which leads to Fisherman's Wharf/Pier 39 shops); MUNI (the city bus) has bus stops on Market Street, a few blocks from the hotel.

**Berkeley Concert and Exhibit:** Compositions from the manuscript collection of the University of California, Berkeley, Music Library will be featured in a concert on the Berkeley campus on Friday evening. Following the concert will be an exhibit of music treasures from the libraries of UC Berkeley, UC Santa Cruz, and Stanford University; a reception sponsored by Stanford and Berkeley will be held in the exhibit area. Please indicate on your registration form if you need transportation to attend this event.

### Food News

The annual MLA banquet will be held at the climax of the conference on Saturday night beginning with a no-host cocktail hour at 6:30 pm. One banquet ticket is included with each full conference registration; make sure to indicate your choice of entree on the registration form. If

you have special dietary needs, please indicate them in the space provided.

**Box Lunches:** The hotel will provide box lunches Thursday, Friday and Saturday including a sandwich (i.e. turkey, ham, roast beef or vegetarian), a container of salad such as cole slaw or potato salad, a piece of fruit and a cookie. The price for a box lunch is including tax and tip is \$21.00. Please order box lunches on the registration form. If you have time, there are delicatessens and a sushi bar near the hotel where a quick lunch can be had for much less.

**Chicken Band:** Our first Chicken Band (a near relative of the Chicken Singers) will rehearse and then kick off the opening reception on Wednesday night February 3. If you are interested, please indicate your instrument on the registration form. If you have any questions, contact Matthew W. Wise, Music Cataloger, New York University, (212) 998-2485 internet: wisem@elmer1.bobst.nyu.edu or bitnet: wise@nyuacf.

**Chicken Singers:** There are no plans for Chicken Singers at the San Francisco meeting.

**Babysitting Service** -- The hotel will provide a list of bonded babysitters on request. The babysitters will come to the hotel, and they are also willing to babysit more than one child at a time. Please call the concierge at the hotel for details (see phone no. above).

**Music and Other Cultural Events -- January 28 - February 7, 1992**  
We will have a full entertainment guide at the MLA Registration Desk.  
Below are some highlights:

*Cal Performances* (University of California, Berkeley campus). Box Office: (510) 642-9988.

**Jan 29** (Fri) at 8 pm. Cecilia Bartoli, mezzo-soprano. Zellerbach.

**Jan 30** (Sat) at 8 pm. Ballet Folklorico "Quetzalli" de Veracruz.

Zellerbach.

**Feb 5** (Fri) at 8 pm. Cephas & Wiggins and Jackie Torrence (BlueStory).

Wheeler Auditorium.

**Feb 6** (Sat) at 8 pm. Paquito D'Rivera and Arturo Sandoval (Afro-Cuban jazz band). Zellerbach.

**Feb 7** (Sun) at 3 pm. Sanford Sylvan, baritone, David Breitman, fortepiano.

Hertz.

*San Francisco Symphony* (Davies Symphony Hall) Box office: (415) 431-5400; fax: (415) 554-0108.

**Jan 28-30** (Thu-Sat) at 8 pm. Lutoslawski conducts Lutoslawski

**Jan 31** (Sun) at 7 pm. Isaac Stern, Violin Solo Recital

**Feb 3-6** (Wed-Sat) at 8 pm. "Alexander Nevsky" with Eisenstein film, David Zinman conducts the San Francisco Symphony Chorus.

*San Francisco Performances* (Herbst Theater) Box Office (415) 398-6449

**Jan 30** (Sat) at 8 pm. Carter Brey, cello, Christopher O'Riley, piano.

**Feb 5** (Fri) at 8 pm. Max Roach Double Quartet.



**Music OCLC Users Group Annual Meeting  
2 - 3 February 1993  
Westin St. Francis Hotel  
San Francisco CA**

*Preliminary Program*

Tuesday, 2 February 1993

- 1 - 4 pm            MOUG Board  
5 - 7 pm            Registration  
6 - 6:45 pm        ENHANCE Participants Working Session  
7 - 8:30 pm        Plenary Session I

Opening remarks (Timothy Cherubini, Duke University)  
News from OCLC (Jay Weitz, OCLC)  
Music NACO Update (Jeffrey Earnest, Stanford University)  
News from the Library of Congress (Deta Davis, Library of Congress)

8:30 - 10 pm      Reception

Wednesday, 3 February 1993

- 8 - 9 am            Registration  
9 - 10:30 am       Plenary Session II

"Questions Surrounding Dates in Bibliographic Description: An Overview"  
(Joan Swanekamp, Columbia University)

"Expanding PASSPORT's Horizons with Third-Party Software"  
(David Lesniaski, St. Olaf College)

10:45 - 11:45 am Small Group Activities I

"Managing stress" (Michael Colby, University of California, Davis;  
Laura Gayle Green, Indiana University)

Demonstration of the OCLC Microenhancer  
(Greg Doyle, OCLC Pacific Network)

"PRISM Search Techniques" (Cheryl Taranto, University of Alabama)

11:45 am - 1:15 pm Lunch

1:15 - 2 pm MOUG Business Meeting

2:15 - 3:15 pm Small Group Activities II

"Workflow and Staffing" (Lynn Gullickson, Northwestern University;  
Sue Weiland, Wichita State University)

"OCLC's FirstSearch" (Leslie Bennett, University of Oregon)

"Authority Work" (Neil Hughes, University of Georgia)

3:30 - 5 pm Plenary Session II

"Ramifications of Format Integration On Music Libraries"  
(Jeffrey Earnest, Stanford University)

"OCLC Reference Products and Services: Their Impact and  
Effectiveness in Music Libraries"  
(Ruthann McTyre, Baylor University)

5 - 6 pm NACO Participants Working Session  
MOUG Program Committee Meeting

7 - 10 pm MOUG Board Meeting

MUSIC LIBRARY ASSOCIATION  
ANNUAL MEETING  
SAN FRANCISCO  
FEBRUARY 1-7, 1993

Preliminary Program

Sessions designated as *business meetings* are generally open to guest observers, but participation is limited to committee members only. Sessions designated as *closed meetings* are open to committee members only.

Monday, February 1

all day  
2:00 p.m. - 9:00 p.m. ARLIS in session  
Finance Committee (*business meeting*)

Tuesday, February 2

all day  
all day  
9:00 a.m. - 12:00 p.m. ARLIS in session  
1:00 p.m. - 4:00 p.m. Local Tours  
2:00 p.m. - 10:00 p.m. Finance Committee (*business meeting*)  
5:00 p.m. - 7:00 p.m. MOUG Board of Directors (*business meeting*)  
7:00 p.m. - 9:00 p.m. MLA Board of Directors (*business meeting*)  
7:00 p.m. - 10:00 p.m. MOUG Registration  
MLA Registration  
MOUG Meeting

Wednesday, February 3

all day  
7:30 a.m. - 10:00 p.m. Local Tours  
8:00 a.m. - 9:00 a.m. MLA Registration  
8:30 a.m. - 9:00 a.m. MOUG Registration  
9:00 a.m. - 3:00 p.m. ARLIS Workshops Registration  
9:00 a.m. - 3:00 p.m. ARLIS Workshop: Subject Analysis  
9:00 a.m. - 5:00 p.m. ARLIS Workshop: Visual Resources Management System  
9:00 a.m. - 6:00 p.m. MLA Board of Directors (*business meeting*)  
2:00 p.m. - 3:30 p.m. MOUG Meeting  
2:00 p.m. - 10:00 p.m. Interviewing Workshop (Sponsored by the Personnel Subcommittee)  
2:00 p.m. - 10:00 p.m. Duckles Campaign Table  
3:00 p.m. - 4:30 p.m. MLA Registration  
3:30 p.m. - 5:00 p.m. Reference Performance Subcommittee (*business meeting*)  
3:30 p.m. - 5:30 p.m. RLG Music Users Group  
6:00 p.m. - 7:00 p.m. Placement Service and Mentoring Program Desks  
6:45 p.m. - 7:30 p.m. Placement Service Orientation  
7:00 p.m. - 8:00 p.m. Chicken Band Rehearsal  
7:00 p.m. - 8:00 p.m. First-time Attendees Reception  
7:00 p.m. - 8:00 p.m. Program Committee (*business meeting*)  
7:00 p.m. - 8:00 p.m. Working Group on Popular Music Sources (*business meeting*)  
7:00 p.m. - 10:00 p.m. MOUG Board of Directors (*business meeting*)  
7:45 p.m. - 8:00 p.m. Chicken Band  
8:00 p.m. - 11:00 p.m. Exhibits Grand Opening and Opening Night Reception

Thursday, February 4

**EXHIBITS OPEN 8:00 A.M. - 6:00 P.M.**

7:30 a.m. - 8:30 a.m. Fiscal Officer's Breakfast (*closed meeting*)  
8:00 a.m. - 8:30 a.m. Duckles Campaign Table  
8:00 a.m. - 8:30 a.m. Placement Service Desk  
8:00 a.m. - 5:00 p.m. Registration Desk  
8:30 a.m. - 9:00 a.m. Welcome  
Dorothy Gregor, University of California Libraries, Berkeley  
Kären Nagy, Stanford University Libraries  
Ken Dowlin, San Francisco Public Libraries

9:00 a.m. - 10:45 a.m. Plenary Session I: Reference in The Nineties  
*The User.* Jeanette Casey and Kathryn Taylor,\* Chicago Public Library  
*Resources.* Deborah Campana, Northwestern University  
*Access.* Judy Tsou, University of California, Berkeley  
*The Future.* Walt Crawford, Research Libraries Group

\*paper will be delivered by Jeanette Casey

10:45 a.m. - 11:30 a.m. **Coffee and Exhibits**  
10:45 a.m. - 1:00 p.m. **Duckles Campaign Table**  
11:00 a.m. - 12:00 p.m. **Placement Service Desk**  
11:00 a.m. - 12:30 p.m. **Working Group on Sheet Music (business meeting)**  
11:00 a.m. - 1:00 p.m. **Technical Services Roundtable**  
11:00 a.m. - 1:00 p.m. **MARC Formats Subcommittee (business meeting)**  
11:00 a.m. - 1:00 p.m. **Development Committee (business meeting)**  
11:30 a.m. - 1:00 p.m. **Bibliographic Instruction Subcommittee (business meeting)**  
11:30 a.m. - 1:30 p.m. **Organ Music Roundtable**  
11:30 a.m. - 1:30 p.m. **Bibliography Roundtable**  
I) *Bibliographical Research: Member Reports*  
II) *Panel on Editing Music, including:*  
Ronald Broude, Broude Brothers  
Anthony Newcomb, University of California, Berkeley  
John B. Howard, Harvard University  
David Hunter, University of Texas, Austin, *moderator*

12:30 p.m. - 2:00 p.m. **Working Group on Popular Music Sources**  
1:00 p.m. - 2:30 p.m. **Reference Performance Subcommittee**  
1:00 p.m. - 2:30 p.m. **Archives Roundtable**  
*Sharing Information on Archival Collections: MARC AMC*  
*Format and Beyond in the U.S. - Jane Gottlieb, The Juilliard School*  
*Forum: The Impact of Online Technologies in Archives*

1:00 p.m. - 2:30 p.m. **Working Group on Types of Composition (business meeting)**  
1:00 p.m. - 2:30 p.m. **IAML-US Board (closed meeting)**  
1:00 p.m. - 3:00 p.m. **Statistics Subcommittee (business meeting)**  
1:00 p.m. - 3:00 p.m. **Descriptive Cataloging Subcommittee (business meeting)**  
1:00 p.m. - 3:00 p.m. **Subject Access Subcommittee (business meeting)**  
1:00 p.m. - 3:00 p.m. **Authorities Subcommittee (business meeting)**  
1:00 p.m. - 3:00 p.m. **Sheet Music Roundtable**  
1:00 p.m. - 3:00 p.m. **Online Reference Subcommittee**  
*Phonolog on CD-ROM*  
*Library of Congress Products on CD-ROM*

1:00 p.m. - 4:00 p.m. **Placement Service Desk**  
1:30 p.m. - 3:00 p.m. **World Music Roundtable**  
1:30 p.m. - 3:30 p.m. **Working Group on Bibliographic Control of Music Video (business meeting)**  
2:00 p.m. - 3:30 p.m. **Subject Access to Contemporary Music Roundtable**  
2:30 p.m. - 4:00 p.m. **Preservation Committee (business meeting)**  
2:30 p.m. - 4:30 p.m. **Investments Subcommittee (business meeting)**  
2:30 p.m. - 7:00 p.m. **Duckles Campaign Table**  
3:00 p.m. - 4:30 p.m. **Ask MLA I: Cataloging Challenges**  
H. Stephen Wright, Northern Illinois University, *Moderator*  
*(An open forum sponsored by the Education Committee)*

3:00 p.m. - 4:30 p.m. **Public Libraries Committee**  
3:00 p.m. - 4:30 p.m. **MLA Archives Joint Committee (business meeting)**  
3:00 p.m. - 5:00 p.m. **Women and Music Roundtable**  
JoAnn Falletta, Music Director, Women's Philharmonic Orchestra  
Susan Rands, Director, National Women Composers Resource Center

3:00 p.m. - 5:00 p.m. **Bibliographic Standards for Reference Works (business meeting)**  
3:00 p.m. - 5:00 p.m. **Information Sharing Subcommittee**  
3:00 p.m. - 5:00 p.m. **Resource Sharing and Collection Development Committee (business meeting)**  
3:00 p.m. - 5:00 p.m. **Music Library Facilities Subcommittee (business meeting)**  
4:00 p.m. - 5:30 p.m. **AMLG Catalogers (closed meeting)**  
4:00 p.m. - 6:00 p.m. **Video Roundtable**  
4:00 p.m. - 6:00 p.m. **Legislation Committee (business meeting)**  
4:30 p.m. - 6:30 p.m. **Bibliographic Control Committee (business meeting)**  
5:00 p.m. - 6:30 p.m. **Education Committee**  
5:00 p.m. - 6:30 p.m. **Personnel Subcommittee (business meeting)**

5:00 p.m. - 7:00 p.m. **RILM Volunteers Reception**

8:00 p.m. - 9:30 p.m. **System User Group Meetings**  
Carlyle  
CLSI  
DRA  
Dynix  
Geac  
Illinet  
Innopac  
LS 2000  
NOTIS  
VTLS

9:30 p.m. - 11:00 p.m. **Committee Chairs Reception (closed meeting)**

Friday, February 5

**EXHIBITS OPEN 8:00 A.M. - 4:00 P.M.**

7:30 a.m. - 8:30 a.m. Chapter Officers' Breakfast (*closed meeting*)  
8:00 a.m. - 8:30 a.m. Placement Service Desk  
8:00 a.m. - 8:30 a.m. Duckles Campaign Table  
8:00 a.m. - 4:00 p.m. Registration Desk  
8:30 a.m. - 10:00 a.m. Plenary Session II: Documenting the History of Computer Music  
Max Matthews, Center for Computer Research  
in Music and Archives, Stanford University  
Jeffrey Earnest, International Digital ElectroAcoustic  
Music Archive, Stanford University  
Mary Jo Pugh, School of Library and Information Studies,  
University of California, Berkeley  
Kent Underwood, New York University, *Moderator*

10:00 a.m. - 10:30 a.m. Coffee and Exhibits  
10:00 a.m. - 3:30 p.m. Duckles Campaign Table  
10:30 a.m. - 12:00 p.m. Placement Service Desk  
10:30 a.m. - 12:00 p.m. Large Research Libraries Roundtable  
10:30 a.m. - 12:00 p.m. New Members Roundtable  
10:30 a.m. - 12:30 p.m. Legislation Committee (*business meeting*)  
10:30 a.m. - 12:30 p.m. Development Committee (*business meeting*)  
10:30 a.m. - 12:30 p.m. Bibliographic Standards for Reference Works Subcommittee (*business meeting*)  
10:30 a.m. - 12:30 p.m. Bibliographic Control Committee  
11:00 a.m. - 12:30 p.m. Band Music Roundtable  
11:30 p.m. - 1:30 p.m. Black Music Collections Roundtable  
12:00 p.m. - 1:30 p.m. Small Academic Libraries Roundtable  
12:00 p.m. - 1:30 p.m. Social Responsibilities Roundtable  
12:00 p.m. - 2:00 p.m. Resource Sharing and Collection Development Committee  
12:30 p.m. - 2:00 p.m. MARC Formats Subcommittee  
12:30 p.m. - 2:00 p.m. Preservation Committee  
1:00 p.m. - 3:30 p.m. Placement Service Desk  
1:00 p.m. - 2:30 p.m. Automation Subcommittee (*business meeting*)  
1:30 p.m. - 2:30 p.m. Public Libraries Committee  
1:30 p.m. - 3:00 p.m. Conservatories Roundtable  
1:30 p.m. - 3:30 p.m. Investments Subcommittee (*business meeting*)  
2:00 p.m. - 3:30 p.m. Authorities Subcommittee  
2:00 p.m. - 3:30 p.m. IAML-US Open Business Meeting  
2:00 p.m. - 3:30 p.m. Ask MLA II: Circulation, Reserves, and Interlibrary Loan  
2:00 p.m. - 3:30 p.m. Working Group on Bibliographic Control of Music Video  
3:30 p.m. - 5:30 p.m. MLA Business Meeting

6:30 p.m. Buses Depart for Berkeley campus  
8:00 p.m. Concert at the Berkeley Campus  
*with exhibit and reception in the Main Library*

Saturday, February 6

7:45 a.m. - 8:45 a.m. Chicken Singers Rehearsal I  
8:00 a.m. - 8:45 a.m. Placement Service Desk  
8:00 a.m. - 4:30 p.m. Duckles Campaign Table  
8:00 a.m. - 10:00 a.m. Registration Desk  
8:45 a.m. - 11:30 a.m. Plenary Session III: Oral History (*part I*)  
Willa Baum, Director, Regional Oral History Office  
University of California, Berkeley  
Vivian Perlis, Director, Oral History, American Music  
Yale University  
*Oral History and the Music Library: Eugene Ormandy and Twentieth  
Century Performance Practice.*  
Marjorie Hassen, University of Pennsylvania

10:00 a.m. *break for coffee*

10:30 a.m. Plenary Session III: Oral History (*part II*)  
Witnessing an Interview: Vivian Perlis interviews Lou Harrison  
*followed by panel and audience commentary*

11:30 a.m. - 1:00 p.m. Placement Service Desk  
11:30 a.m. - 1:00 p.m. Education Committee  
11:30 a.m. - 1:00 p.m. Descriptive Cataloging Subcommittee  
11:30 a.m. - 1:00 p.m. Administration Committee (*business meeting*)  
11:30 a.m. - 2:30 p.m. RISM-US Committee (*closed meeting*)  
12:00 p.m. - 1:30 p.m. Plain and Simple: The Creation of Effective Printed Communication  
(Sponsored by the Bibliographic Instruction Subcommittee)  
Deborah Sanderson, University of California

12:00 p.m. - 1:30 p.m. NOTES Staff Luncheon (*closed meeting*)  
12:00 p.m. - 2:00 p.m. Jazz and Popular Music Roundtable  
12:00 p.m. - 2:00 p.m. Research in Music Librarianship Roundtable  
Encoding Data in SPSS--Sherry Vellucci  
Surviving Research--David Lasocki

1:00 p.m. - 2:30 p.m. Subject Access Subcommittee  
Evaluation of Information Retrieval: a Literature Review  
Amanda Maple, St. Olaf College  
Machine-assisted Thesaurus Construction: an Update  
Harriette Hemmasi, Rutgers University  
Improving Access to 20th Century Music  
a forum led by Michael Colby, Hong Kong University  
Discussion Paper on Changes to O4X Fields  
a forum led by Kevin Freeman, Stanford University  
Increasing Cooperation with Library of Congress  
a forum led by Brad Young, University of Pennsylvania

1:00 p.m. - 2:30 p.m. Online Reference Services Subcommittee (*business meeting*)  
1:00 p.m. - 3:00 p.m. American Music Roundtable  
2:30 p.m. - 4:30 p.m. Automation Subcommittee  
2:30 p.m. - 4:30 p.m. AMLG Directors (*closed meeting*)  
2:30 p.m. - 4:30 p.m. Bibliographic Control Committee (*business meeting*)  
2:30 p.m. - 4:30 p.m. Publications Committee (*business meeting*)  
2:30 p.m. - 4:30 p.m. Reference and Public Services Committee (*business meeting*)  
2:30 p.m. - 4:30 p.m. MLA/MPA Joint Task Force on Publishers' Archives  
2:30 p.m. - 4:30 p.m. Film Music Roundtable  
3:00 p.m. - 4:30 p.m. Public Libraries Committee (*business meeting*)  
3:30 p.m. - 4:30 p.m. Chicken Singers Rehearsal II  
4:30 p.m. - 6:00 p.m. Wrap-up Session  
6:30 p.m. - 7:30 p.m. Cocktail Hour  
7:30 p.m. Banquet  
with the University of California, Santa Cruz, Gamelan  
Undang Sumara, Director; Linda Burnam-Hall, Coordinator

Sunday, February 7

8:30 a.m. - 10:30 a.m. Program Committee (*business meeting*)  
9:00 a.m. - 10:30 a.m. MLA/MPA Joint Task Force on Publishers' Archives  
9:00 a.m. - 12:00 p.m. MLA Board of Directors (*business meeting*)

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