FROM THE CHAIR
Ralph Papakhian

I often wonder why it is that everyone in a library (besides the cataloger) knows the best procedures for cataloging. Administrators regularly cook up schemes like "simplification," "automated cataloging," "express cataloging," "minimal cataloging" and so forth. The latest fad brought to us by outside consultants is "re-engineering the workplace." In the meantime catalogers, rather quietly, have worked in the background and created workable, internationally recognized standards (AACR2/MARC) which have enabled modest accomplishments such as the OCLC Online Union Catalog. Since our work enables the proper functioning of libraries, why is it that administrators try to interfere with the rank and file cataloger's routine, I ask. Being a library scientist I set out to do a little research on this question and I think I found the answer on p. 399 of the 1968 edition of the Ludwik Feidelberg's Encyclopedia of Library Psychology (the phenomenon is not new). The condition has been identified as Cataloger Envy. The basic definition is quite clear:

Cataloger Envy denotes the administrator's conscious or unconscious envy of the cataloger; a normal occurrence in administrators during their early, middle and late years .... Dubinsky (1919) defines Cataloger Envy in the middle aged to elderly administrator as a "hostile feeling against the cataloger associated with the impulse to deprive the cataloger of whatever pleasure she may derive from library work. The union of these two reactions constitutes envy which represents a typical expression of the strategic development phase of total quality management ideology."

--ELP

When you think about it, this observation makes quite a bit of sense. Administrators now more than ever spend less and less time engaged in real library work. They are pre-occupied with politics, electronic mumbo-jumbo, new management theories that change almost annually, downsizing, cost-control, customer satisfaction, etc., etc. These kindly super-librarians probably even started professional careers doing some kind of real library work and may even have fond memories of answering a reference question, building a collection, or even constructing a catalog record with authorized access points. No wonder, then, that they develop the condition of Cataloger Envy, since day by day there are fewer and fewer of us who have the privilege to touch paper, speak to library users, and share the excitement of creating the cultural monuments we know as libraries. This envy is clearly indicated by the hostile feeling toward the cataloger along with the impulse to create an environment which will debase the cataloging process so much that it is no longer pleasurable. The hostility is demonstrated by almost daily memoranda calculating the great salaries paid to catalogers (and therefore the exorbitant cost of cataloging a book--or score or recording). Work environment modification comes incrementally sometimes, but also in great waves, with complicated flow charts showing how one can catalog without human intervention. Neurotic symptoms associated with Cataloger Envy are not difficult to identify: excessive focus on local computer systems, resulting in the degradation of cooperative work; constant change in OPAC public interfaces so as to destroy the possibility of standardization; resource re-allocation toward accessing fairly innocuous electronic files filled with pseudo-information; and so forth. Unfortunately the condition is chronic, with little probability of cure. A similar condition (Reference Librarian Envy) has been identified in the literature.

(continued on page 4)
Thanks to all who contributed to this issue of the Newsletter. The Newsletter is an occasional publication of the Music OCLC Users Group. Editor: Judy Weidow, Cataloging S5453, The University of Texas at Austin, P. O. Box P, Austin, TX 78713-8916.

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 Word, Word Perfect 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 Chris Grandy, Knight Library, 1299 University of Oregon, Eugene, OR 97403-1299. (Dues: in North America, $10.00 for personal members, $15.00 for institutional members; outside North America, $25.00; back issues nos. 21-60 are available from the Treasurer for $5.00 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.

MOUG EXECUTIVE BOARD 1995-1996

CHAIR
A. Ralph Papakhian
Music Library
Indiana University
Bloomington, IN 47405
work: (812) 855-2970
INTERNET: PAPAKHI@IUBVM.INDIANA.EDU

VICE-CHAIR/CHAIR-ELECT
Karen Little
University of Louisville
School of Music
Music Library
Louisville, KY 40292
work: (502) 852-5659
INTERNET: KRLITT01@ULKVM.LOUISVILLE.EDU

TREASURER
Christine Gordon Grandy
Knight Library
University of Oregon
Eugene, OR 97403-1299
work: (503) 346-1850
INTERNET: CGRANDY@OREGON.UOREGON.EDU

SECRETARY/NEWSLETTER EDITOR
Judy Weidow
Cataloging S5453
The General Libraries
The University of Texas at Austin
P. O. Box P
Austin, TX 78713-8916
work: (512) 495-4191
INTERNET: LLJW@UTXDP.DP.UTEXAS.EDU

CONTINUING EDUCATION COORDINATOR
Laura Gayle Green
Miller Nichols Library
University of Missouri-Kansas City
Kansas City, MO 64110
work: (816) 235-1679
INTERNET: GREENL@SMTPGATE.UMKC.EDU

OCLC LIAISON
Jay Weitz
Tapeloading & Database Services
OCLC, Inc.
6565 Frantz Road
Dublin, OH 43017-0702
work: (800) 848-5878
INTERNET: JAY_WEITZ@OCLC.ORG

The Music OCLC Users Group mission statement is as follows:
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.
### MUSIC OCLC USERS GROUP
#### FINANCIAL REPORT
2nd Quarter
April-June 1995

Balance in Checking Account on April 1, 1995: $10,390.71
Balance in Savings Account on April 1, 1995: 13,906.29
Total Cash Available on April 1, 1995: $24,297.00

<table>
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<tr>
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<td><strong>Total Income</strong></td>
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<td>Atlanta Meeting:</td>
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<td>Food</td>
<td>$1,455.90</td>
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Net Loss: 1,947.43

Balance in Checking Account on June 30, 1995: $8,367.70
Balance in Savings Account on June 30 1995: 13,981.87
Total Cash Available on June 30, 1995: $22,349.57
Now back to MOUG business. I am pleased to report the formation of a Nominations Committee for the fall election: Pam Juengling, Chair, University of Massachusetts (juengling@library.umass.edu; (413) 545-2870); Judy Weidow, University of Texas; and, Karen Little, University of Louisville. We will be looking for candidates to run for Secretary/Newsletter Editor and Continuing Education Coordinator. Each of these offices are for two year terms. If you are interested in these offices, feel free to contact the incumbents (Judy Weidow and Laura Gayle Green, respectively) to find out what the positions are like, and/or contact any one of the Nominations Committee Members or any other current MOUG officer.

Also, MOUG and OLAC jointly seek a MOUG/OLAC liaison, whose responsibility would be to share information between the two organizations. The candidate for this position should be a member of both groups who regularly attends OLAC meetings at ALA as well as the annual MOUG meetings. Ann Caldwell (Brown University) has served in this capacity for two years and has done a splendid job. You should contact her (sp201077@brownvm.brown.edu or (401) 863-2521) for additional information, or feel free to contact me or the President of OLAC, Heidi Hutchinson (Rivera Library, P.O.Box 5900, University of California, Riverside, CA 92517-5900, (909) 787-5051, (909) 787-3285 FAX, heidi@ucrac1.ucr.edu).

Elsewhere in this Newsletter you will see a report about plans for the Seattle meeting next February. This will be an informative meeting, with the latest word on format integration, RILM as part of FirstSearch, and sessions of interest to both catalogers and reference librarians. Contact Laura Gayle Green, the Continuing Education Coordinator if you have any particular topics you would like to see on the program. Finally, I would like to report that the MOUG officers will be meeting in the second weekend of September. If there are any new topics or concerns that you want MOUG to address please bring those to the attention of any of the officers.

FROM THE EDITOR
Judy Weidow

This newsletter contains more reports from the Atlanta meeting.

In the back of this issue there is a list of MOUG members arranged by the OCLC symbol of their library with their e-mail addresses and phone numbers. "Why"? you ask? Well, sometimes when you are searching on OCLC you come across a truly wonderful record. "Whaol" you say, "I wonder what library put in that great cataloging!" Now you can easily check the OCLC symbol and dash off a message to your colleague saying, "Thanks! Great job!"

If you have any additions or changes to this list, please e-mail or send them to me in time for the next issue.

Please send articles or ideas for articles. The deadline for the next issue of the newsletter is October 27.

FROM THE CONTINUING EDUCATION COORDINATOR
Laura Gayle Green

The Program Committee for MOUG is working hard at preparing a great program for the Seattle meeting. Among potential topics: the ever-present format integration, outsourcing, and authority work in OCLC. The Program Committee members are Margaret Kaus, Laurie Sampsell, Phil Shirley, Monica Slomski and Laura Gayle Green, chair. If you have a particular topic you'd like to see discussed at the upcoming MOUG meeting, please do not hesitate to contact any of the Program Committee members. Hope you're enjoying your summer!

NEWS FROM OCLC
Jay Weitz
OCLC

Cataloging

OCLC has introduced PromptCat, a new cataloging service that automatically provides copy cataloging for materials supplied by participating vendors. When items are sent to a library from a participating book vendor, the vendor notifies OCLC electronically. OCLC then automatically adds the library's holding symbol to specified records in the Online Union Catalog and transfers cataloging records (via cards, tapes, electronic data exchange or the PRISM TECHPRO service) to the library. The PromptCat service allows fast copy cataloging with minimal intervention by library staff. Libraries can also contract with OCLC's TECHPRO service for final processing of PromptCat records and to handle exceptions such as CIP upgrades, original input, nonbook formats, and foreign titles. Colby College in Waterville, Maine, was the first library to sign up for the PromptCat service.

OCLC and five libraries recently began a pilot program of the OCLC PromptSelect system. Designed to streamline acquisitions by automating selection and ordering procedures, PromptSelect will be evaluated at Loyola University, Chicago; Wake Forest University, Winston-Salem, North Carolina; the University of
North Carolina at Wilmington; and Duquesne University and Carnegie Mellon University, both in Pittsburgh, Pennsylvania. The pilot is expected to run through October 1995. OCLC will make PromptSelect available in late 1995, following the completion of the pilot. With PromptSelect, users will select materials to be ordered from selections databases. The first selections databases will be R.R. Bowker's Books in Print and the OCLC Online Union Catalog. OCLC plans to add additional selections databases in the future, some of which might feature foreign materials, nonbook materials, reviews and/or prepublication information. Users can search these databases through PRISM Selection -- a new command interface for searching, editing and exporting -- or through FirstSearch Selection -- a menu interface for searching and adding order information to selections.

The OCLC PRISM service is now available for an additional hour Sunday through Friday: Monday through Friday from 3 a.m. to midnight, U.S. Eastern Time; Sunday from 6 p.m. to midnight. Saturday hours will remain from 8 a.m. to 8 p.m.

A wide range of information about the Dewey Decimal Classification (DDC) is now available on the Forest Press home page on the OCLC World Wide Web server. The initial contents of the home page include, in addition to the full Forest Press product catalog, the complete text of the DDC Summaries and excerpts from the latest issue of DC&. DDC's annual update. The Forest Press home page also provides an electronic ordering form and an electronic feedback form on which viewers can make suggestions and recommendations for future home page expansion. The Forest Press home page is available at URL: http://www.oclc.org/fp/ over the World Wide Web. To access it, users must have viewer software installed on their workstations or on their network servers.

Reference Products

Because OCLC's Reference Services Division is currently in the midst of implementing a World Wide Web interface for FirstSearch and has a major software installation scheduled for Fall 1995, the appearance of RILM on FirstSearch is now tentatively scheduled for the Winter of 1995/1996. The RILM database is a complex one, with several different formats; the Reference folks report that mounting it is "a challenge."

Dissertation Abstracts, a database from UMI indexing over 1.2 million doctoral dissertations and master's theses, is one of the newest databases on OCLC's FirstSearch service. Updated monthly, Dissertation Abstracts covers virtually all U.S. and Canadian doctoral dissertations from 1861 forward, dissertations from around the world beginning in 1988, and masters' theses from 1962 forward. The database incorporates the contents of four printed publications from UMI: Comprehensive Dissertation Index, Dissertation Abstracts International, Masters Abstracts International, and American Doctoral Dissertations. Dissertation Abstracts has been available on the OCLC EPIC service since 1990.

American Business Information, a database of information on 10 million businesses in the United States provided by American Business Information Inc., is now available on FirstSearch and EPIC. Listed on the FirstSearch service as AmerBusInfo, the database contains verified information on 10 million U.S. businesses, including company names, addresses, SIC codes, telephone numbers, number of employees, sales volumes, and names of key decision-makers.

Six Current Opinions journals in the biological sciences and 24 Current Opinions journals in clinical medicine are now available electronically through the OCLC Electronic Journals Online service. The Current Opinions journals, from the Current Science Group, are organized in two "clusters" for electronic delivery: Current Opinions in Biology, from Current Biology Ltd., and Current Opinions in Medicine, from Current Science Ltd. With the OCLC Electronic Journals Online service, the Current Opinions journals are available to readers prior to receipt of the print version. With a single subscription, subscribers can browse the contents of journals, or search the entire collection by individual journal title, document type, publication date, a variety of indexes, Boolean operators, wildcard and proximity indicators.

OCLC recently enhanced the OCLC FirstSearch service to include capabilities to e-mail records and to print multiple records without returning to the full record display or the record list screens. The enhancements were automatically enabled for all FirstSearch users when FirstSearch 3.1 was installed May 30, 1995. Users now can e-mail, via the Internet, up to five records at a time to user-specified addresses. The e-mail action appears in the actions list on the record list screen and on the full record screen. Users enter "e" and the list number(s) of the record(s) they wish to e-mail. FirstSearch then prompts users for an e-mail address. In addition to e-mail functionality, users can now print multiple records while in the print mode. Previously, users had to return to the full record display or the record list to print multiple records. Users can now print up to five records at a time, as many times as they wish, without leaving the print mode.
The Online Journal of Knowledge Synthesis for Nursing, the peer-reviewed nursing journal on the OCLC Electronic Journals Online service, is now available on the World Wide Web. Published by Sigma Theta Tau International, Honor Society of Nursing, The Online Journal of Knowledge Synthesis for Nursing is an electronic journal that makes current research findings available for the immediate use of clinical nurses, academicians and researchers. OCLC has designed a World Wide Web interface for the OCLC Electronic Journals Online service that makes subscriber access to journals possible from multiple computer platforms using NCSA Mosaic the OCLC Electronic Journals Online service that provides an overview of the activities at those meetings. OCLC has made its Z39.50 Client Application Program Interface (API) available to the public. The API is designed to aid developers in creating applications that access Z39.50 servers and databases, providing support for the Z39.50 Init, Search, Present and Scan services. The Z39.50 standard supports a client-server computing environment in which a single user interface (the client) can access information from multiple sources (the servers). The system allows libraries a common user interface for searching their library catalog, locally mounted reference databases and popular commercial databases mounted on remote servers around the world.

Resource Sharing

The OCLC ILL Fee Management (IFM) service is now available to OCLC PRISM ILL users to help reduce the administrative costs for libraries that charge or pay other libraries for interlibrary loans. The OCLC PRISM ILL system already tracks interlibrary borrowing and lending transactions. The OCLC IFM service is optional and is used on a request-by-request basis when a library is arranging a transaction with a library that charges for interlibrary loan. When the IFM service is activated, the borrowing library receives a debit and the lender is issued a credit. OCLC then reconciles debits and credits on a monthly basis and provides credits to the lenders and bills to the borrowers. An IFM Detailed Monthly Report provides libraries with request-by-request breakdowns of IFM debits and credits. The report, sent by OCLC at no
charge, includes a lender and borrower section arranged alphabetically by institution.

**General News**

Pamela P. Brown has been appointed the American Library Association (ALA) representative to the Decimal Classification Editorial Policy Committee (DCEPC) for the term January 1995 to December 1997. Ms. Brown has been at the Arlington Heights (Illinois) Memorial Library since 1982, first as head of technical services and presently as systems and access services coordinator. She has held leadership positions in several ALA divisions (ALCTS/CCS, LITA, and PLA) and has been active in the OCLC Users Council and the Library of Congress Program for Cooperative Cataloging. She received her M.L.S. in 1977 from the University of Arizona. She replaces Patricia Thomas, head cataloger at Stockton-San Joaquin County Public Library in California, who has served on the DCEPC since July 1989. The Editorial Policy Committee is a joint committee of Forest Press, publisher of the Dewey Decimal Classification, and the American Library Association. The committee works with the editors of the Dewey Decimal Classification and advises Forest Press in matters relating to the general development of the classification. The committee's 10 members include public, special and academic librarians, and library educators.

**News From the Library Resources Management Division**

**LC Music Records Resume Loading**

After loading the November 1994 tape of Library of Congress Music records, OCLC discovered various problems with how our record matching algorithm treated certain records. This prompted a temporary suspension of the loading of these records into the Online Union Catalog while we investigated solutions.

LC and OCLC have been working together to develop new approaches to original and copy cataloging. As part of this effort, music catalogers at LC have been using their National Level Enhance authorizations to work on Score and Sound Recording records directly in the OLUC since July 1994, under the symbol LCD. This makes LC Music records unique among non-serials in that they may both be created and/or changed directly online AND be tapeloaded. When new tapeloaded (DLC/DLC) versions of some records attempted to match to their older corresponding online (DLC/LCD) versions, Encoding Level and Record Status discrepancies could have resulted in the older version being retained inadvertently.

With LC's cooperation and after considerable analysis and testing, these processing problems have now been resolved. During May 1995, OCLC loaded the entire backlog of over 42,000 LC Music records and has resumed loading LC Music tapes on a regular monthly basis.

In Spring of 1995, OCLC initiated a pair of projects to correct heading errors in the OCLC Online Union Catalog. The projects focus on series and Medical Subject Headings (MeSH) and use global correction software developed by OCLC. By improving the consistency of headings, these projects make searching for series and medical subject headings more effective and less costly, benefiting any user who is searching the OLUC from PRISM, CAT CD450, EPIC, or FirstSearch. Part of the massive retrospective conversion and authority processing project initiated in 1992 by OCLC and Harvard University, the projects involve building correction databases of series and medical subject headings from OCLC and Harvard bibliographic records. Then, OCLC runs global correction software that links and changes series and medical subject heading variants to their authorized or preferred forms. Errors in headings complicate searching and clutter online system displays, making it difficult or impossible to locate all of the items under a specific name, series title or topic. Over the years OCLC has worked toward improving the quality of bibliographic records in a number of ways, including applying automated authority control to LC subject headings (1990, 1992 and 1993) and to personal and corporate names (1994). OCLC has also applied the global correction software to bibliographic records for Harvard University, and is now working to create an automated authority control service that can be used by any library.

**QUESTIONS AND ANSWERS**

**QUESTION:** Can you give me a year (either definite or approximate) when CDs started to be manufactured and sold? Sometimes we have trouble assigning a value to the 007 subfield $n$, and knowing that such and such a date is before CDs existed would help.

**ANSWER:** Audio compact discs first became available commercially in Japan in October 1982, in Europe in February 1983, and in the U.S. in March 1983. Not until 1984 were they actually manufactured in North America. These facts are extremely useful when trying to determine the publication date of a CD, but are not directly related to the coding of 007 subfield $n$. Subfield $n$ records "capture and storage," that is, the original recording method. Digital recording methods were around before CDs, certainly in the...
early 1980s and (according to my research) possibly as early as 1978. Code $n as "digital storage" only when the recording in question says so (many later LPs were digitally recorded, just as many CDs derive from pre-digital recordings, usually "analog electrical storage" (code "e"). Those three-letter codes (DDD, ADD, and AAD) found on many CDs are a help, as the first character indicates either Digital or Analog technology used for the original recording.

QUESTION: To follow-up regarding those CDs that were recorded say around 1990, am I wrong to assume that these would he digital storage, thus code "d" in 007 subfield $n? And if there is no evidence of recording date or reissue, and the CD issue date is say 1989, should I use "u" instead of "d" in 007 subfield $n?

ANSWER: If the CD contains no evidence of a recording date or any suggestion that it may be a reissue, and if you have no other reason to suspect that the original sound may predate the digital era, it is probably safe to assume that the capture was digital. It often seems that the earlier the CD, the more likely it is to be explicit about its recording technique. In cases where you have any doubt, coding subfield $n as "unknown" is certainly safe; no one will hold it against you. Above all, try to remember Weitz's First Law: Don't agonize.

QUESTION: I have the following situation:

100 1  Wellman, Samuel.
240 10 American pieces
245 10 Four American pieces : $b opus 69 :
     for piano solo / $c Samuel Wellman.

My question is in regard to the 2nd indicator in the 246 for "4 American pieces," which I did as:

246 33 4 American pieces

since the instruction in Bibliographic Formats & Standards, Rev. 9503 says "Use [2nd indicator 3] for titles not specified by other second indicator values and not identified using subfield Si," despite the caveat, "Used primarily for serials." It was the best guess I could hazard, since it is merely an alternative tracing for the complete title and that doesn't seem to be covered by any of the other indicator values. What do you think? (Of course I will do a 2nd 246 with indicators 30 for "American pieces," too.)

ANSWER: Take a look at the bottom of p. 2:28 (Rev. 9503) in BF&S. This would qualify as an "alternate form of title" (substituting &/and, numerals/text, etc.), second indicator blank. You don't need a subfield Si in this case.

246 3 4 American sketches

would be the way to go.

*****

QUESTION: I have noticed any number of scores coming through with International Standard Music Numbers on them. Has some provision been made for entering this data into a MARC record? Can it he placed in a $x of a 020 field, or a 500 note?

ANSWER: Check out the new elements of field 024 in the BF&S revision pages distributed earlier this year, p. 0:57. First indicator "2" now covers the ISMN. The ISMN consists of the letter "M" followed by eight numbers and a check digit. It usually appears on an item preceded by the "ISMN" designation and with hyphens or spaces between the publisher identifier, the item identifier, and the check digit. When inputting an ISMN in the 024 field, omit the "ISMN" initials and the hyphens or spaces.

*****

QUESTION: We have noticed copy on OCLC consisting of two bibliographic records for one compact disc, with the first bib record saying "Tracks 1-16" in the 300 field, and the second, saying "Tracks 17-32." Our public service librarians are asking me to create another bib record for the same thing that would combine the two into one. Of course, the detailed contents notes and 7XX access points would be lost for all of the specific little titles, etc., but they don't particularly like two bib records for one CD. Is it OK with OCLC for me to create a third bib record that would combine the best of the other two? Or does OCLC prefer that multiple bib records for the same compact disc not be created in the first place?

ANSWER: Under AACR2 1.1G, multiple records linked by "With" notes are allowed. That rule covers items without a collective title (not necessarily the case with your example; you don't say), but OCLC recognizes that system limitations occasionally inspire users to do what you have described. It is legitimate. It is also permissible for you to add a record for the item as a unit.

*****

QUESTION: In the process of editing a bunch of OCLC records for 10" sound recordings presumably from the 1950's, I'm trying to understand the Date
Type and Dates fields. These sound recordings mostly have copyright dates only (on the record jackets) and no dates of publication shown. Since BF&S does not have a code for situations where the copyright date is the only one known, what code best suits these recordings? I have seen a variety of codes in the records, both q with inclusive dates of the decade (e.g., 1950,1959) and s with one date (sometimes the copyright date). What is correct? With format integration, the assumption may generally be that sound recordings have publication dates, but for many of the older sound recordings (I'd even say most of them) the publication date is not shown.

ANSWER: The situation you have described, a copyright date on the jacket with no other date available, could generally be handled as a single date (Date Type: s) in the fixed field. In the 260 $c, bracket the date with a question mark (for instance, "... $c [1956?]"); Date 1 would be "1956." This assumes you have no other date information either on the item or from any outside research you might do. Should there be no date of any kind on the item (or from research), you will have to try to guess a decade, year, etc. according to AACR2 1.4F7, with the fixed fields coded accordingly.

*****

QUESTION: As a follow-up, I understand that if we put something in brackets (like the date), that means it's a cataloger-supplied bit of info, i.e., not on the piece. Even if we want to be extremely careful and say that the copyright date applies to the information on the jacket and not to the recording itself, why should the date be in brackets? Is it because the only date shown in the 260 should definitely apply only to the recording? (I know, the recording IS what we're cataloging.) My other question is, can we not safely assume that the copyright date on the jacket does also apply to the recording? Would it be incorrect to assume that the jacket date applies to the recording also? That would mean using an "s" in Date Type and the copyright date in Date 1. In the 260, we'd use no brackets or question marks and put a "c" in front of the date in the $c field. Do you think this is really bad and incorrect?

ANSWER: The (questionable) date that you take from the record jacket is placed in brackets in the 260 $c because it is an inferred publication date that does not appear on the chief source (the disc or its label, according to AACR2 6.OB1).Bracketed information may be cataloger-supplied, but it may instead be taken from somewhere other than the chief source. Most of the time, the copyright statement on a container will refer to package design or any text (program notes, lyrics, etc.) printed thereon, especially with older stuff like 78s. When we use that date as the assumed (that is, questionable) date of the recording's publication, as we are doing in this instance, we indicate that by the question mark and brackets in 260 $c. Omitting the "?" and brackets is not correct; Date Type "s" and that questioned date in Date 1 is quite correct. This is all so complicated partly because the copyright laws were vague and publishers were inconsistent.

*****

QUESTION: This question has to do with whether you need a period at the end of a 245 when you have a GMD but no statement of responsibility. I have found plenty of examples both ways. The USMARC documentation clearly shows periods at the end. Sample MARC records I've looked at in the Nancy Olson books, Carolyn Frost book, etc. don't show periods, but they also don't show brackets around the GMD. BF&S does not show periods. I have always been under the impression that if you have brackets at the end of most all MARC fields you don't need a period. Is this clarified anywhere?

ANSWER: According to LCRI 1.0C (under the section "Punctuation--ISBD, etc."); here's the lowdown: "Within the paragraph that precedes the physical description area, separate each area from a succeeding one with a period-space-dash-space, and give this separator in addition to all other ending punctuation except a period." A footnote says that "ending punctuation" refers to one of the following when it is the very last mark: period, question mark, exclamation point, closing parenthesis or bracket, and double quotation mark." In short, when a GMD, enclosed in brackets, concludes the 245 field, follow it with a period. By the way, even when the brackets have been omitted (OCLC now recommends explicitly entering those brackets), a period should follow the GMD. The OCLC print program is supposed to provide the brackets (for cards, that is) correctly, with the period following the closing bracket.

*****

QUESTION: We are having a problem with the definition of "cover title" as it applies to compact discs, for use in the 246. Is it "insert" or "container"? Would the "insert" be acceptable since the container, strictly speaking, is nothing but a clear plastic case? Should the 246 use 2nd indicator "4" for Cover title or "blank" with $i Title on container?

ANSWER: According to Music Cataloging Decision 6.0B1, "For compact discs and cassettes, consider information which can be read through the closed container (including information on the front cover of
a booklet inserted in the container) to be on the container." That suggests to me that we can consider the title on the booklet’s cover to be a "container title." In the past, we haven’t usually called this a "cover title" for a sound recording, in accordance with AACR2 6.0B. As such, I’d suggest using 246 Second Indicator "blank" with an appropriate subfield $i$ such as "Title on container:"

*****

**QUESTION:** I’m in the process of cataloging sound recordings that are problems in our barcoding project. When different cuts on a sound recording have been cataloged on separate MARC bib records, I have deleted our holdings from these records and used instead a bib record for the "whole" sound recording. What do I do when there are not any "whole" bib records for these sound recordings? Do I (1) edit one of the bib records for part of the sound recording, so that the bib record reflects the "whole" sound recording, or (2) is it correct to create a new bib record for the "whole" sound recording?

**ANSWER:** A record for the entire sound recording and records for the individual works on a sound recording are both viable options under AACR2 (1.G, 6.G, and related rules). Hence, OCLC allows records following either method. If you find a record or records using one method and prefer to use the other method for which no record(s) exists, you are welcome to add a new record(s) in OCLC.

*****

**QUESTION:** I’m cataloging a Hindemith score entitled Sonatas for piano. The title page is a quasi-title page, because below that title, one finds the titles for each sonata, thus:

First Sonata  
(Edition Schott 2518)

Second Sonata  
(Edition Schott 2519)

Third Sonata  
(Edition Schott 2521)

(I am dying to know what happened to Edition Schott 2520!) This particular score is the First Sonata. It is obviously a complete bibliographic entity, in addition to the fact that it has its own publisher’s number. So the 245 appears thus:

245 00 Sonatas for piano. $p$ First sonata / $c$ Paul Hindemith.

So far, so good. Now, this sonata is also known as "Der Main" after the poem that inspired it, as it says in a little note on the t.p. verso. I’d like to make a title added entry for "Main." The question is, do I make it a 740 or a 246? My gut says 246, since the item in hand, as described in the 245 is just the First Sonata. My gut has been wrong before.

**ANSWER:** Your gut is right this time, but how you want to present the information is up for grabs. If you use a quoted 500 note from the t.p. verso,

246 3 Main

would be appropriate. If you’re not going to use a quoted note, but want to indicate the source of the title, something like this would be the way to go:

246 1 $i$ Additional title on t.p. verso: $a$ Main

By the way, Edition Schott 2520 was the Sonata 2 1/2, of course.

*****

**QUESTION:** The item I need to catalog is a multi-volume set with a collective title. Each volume is described by listing in a contents note. There are no individual authors. We approached this by making analytical added title entries using 740/02. One title in a contents note has distinctive other title information. Could we include this other title information in 740/02 as well?

Title A -- Title B: other title information -- Title C.

740 02 Title A.
740 02 Title B: other title information.
740 02 Title C.

Or is it possible to use 246? While you’re at it, could you clarify your definition of 740: "Use for uncontrolled analytical titles and for titles of related items. Use field 246 for uncontrolled varying forms of title for the entire item." What do you mean by "varying forms of title" and "entire item"?

**ANSWER:** Regarding your first question, whether you would include the other title information in the 740 depends on the title itself and how meaningful or distinctive Title B is alone. I don’t think we can generalize on this one. Again depending on the specific titles, you could trace Title B both without and with its other title information, if that seems appropriate. You might find some guidance in AACR2 RI 21.30J. Usually, I’d say that a distinctive
Title B is enough to trace in most cases. Since your Title B is the title of only one volume in a multi-part set, using 246 for Title B would be incorrect.

The difference between 246 and 740 is fairly simple. Field 246 is used for forms of the title for the whole item; that is, any title that is, or could be, the equivalent of the title for the entire item, most commonly found in the 245 (if there is a collective title). Field 740 is used only for analytical titles of independent works contained within the whole item and for titles of related works external to the item. An "uncontrolled title" is one that has not been manipulated; that is, it's not a uniform title.

****

QUESTION: I have three CDs, each of which is one of Karl Haas's "Adventures in Good Music" radio programs. Each is Type i, and I find that odd. The programs are mostly music interspersed with Haas's commentary; the timings show that the music content far outweighs the commentary as far as sheer duration. Seems to me they should be Type j. If there's a good reason they should be i instead of j, I'd love to hear it!

ANSWER: It's been a long time since I listened to Karl Haas, but as I recall, the musical excerpts tended to be fragmentary and illustrative of whatever his topic happened to be that day. The catalogers of the three items in question thought of the excerpts as musical examples embedded in a spoken text, much like printed musical examples might appear in a printed text. I would lean toward regarding these as properly Type "i" with the spoken commentary being the focus and the musical excerpts being the illustrations. Of course, if you want them in your local system as Type "j", remember that you can change the Type Code within the same format (j/i, c/d, g/k/l/o) for your own use.

****

QUESTION: Regarding field 546 for sound recordings, is 546 repeatable? For example, if there's a note for language of sung text and a note about libretti in xyz languages, are they both coded 546? I'm also unclear on the use of $b.

ANSWER: Field 546 is repeatable. A note such as "Sung in French" would be a 546, but if the other note in question includes information beyond the language(s) of the libretto (such as mention of program notes, the number of pages, the author of the notes, etc.), it should be a 500 instead. Subfield $b has to do with the alphabet, typeface, etc., if that happens to be important; I don't imagine it will be used much for recordings.

****

QUESTION: We have an item with a part title and a parallel title for the part: 245 10 Title in Polish. $p Part title in Polish = $b Parallel title in German. Parallel part title in German / $c Statement of Responsibility. My question is, when coding 246 for parallel part title, should we code for part title or for parallel title? Is there a hierarchy for this kind of thing?

ANSWER: These 246s sure are subject to all sorts of permutations, aren't they? Though I don't feel strongly about this, I'd lean toward coding a parallel part title as Second Indicator 0, "Portion of Title" (and one of the note-generating First Indicators, since it already appears in the 245). That appears to imply a default hierarchy in Second Indicator order, but I wouldn't want to insist on that.

****

QUESTION: In the 007 field, subfields $j, $k, and $l are for "archival use only". What does this mean? When cataloging your average, run-of-the-mill compact disc, can I assume subfield $j (kind of disc, cylinder, or tape) should be coded "m" for "mass produced, commercially produced"? Similar, can I assume that subfield $k (kind of material) for a CD is "m", metal and plastic? Is subfield $l (kind of cutting) coded "n", i.e. not applicable for a compact disc? Perhaps I should simply ignore these fields?

ANSWER: Your 007 coding is right on the mark. The "archival use only" means that the positions are optional for most commercially available stuff. So unless you are a perfectionist, you can safely omit them in your usual work. You may want to make sure that leaving out these values does not cause a problem for your local system.

****

QUESTION: We are told to use the 041 field when, among other things "the language of the summaries abstracts, or accompanying material differs from the language of the main item." In the case in hand, I'm cataloging a CD accompanied by program notes. Fixed field "Lang" is coded N/A. The program notes are 21 pages long, with 18 of the 21 pages in English. Pages 19 and 20 contain the words to "Ode to Joy" in German, with an English translation. Would you recommend adding an 041, subfield $g and $h in this case? If so, how would I code these two subfields?
ANSWER: This is exactly the sort of situation in which you would want to add field 041. First, though, if this is a recording of Beethoven's Symphony no. 9, then the Language Fixed Field should be "ger" for the choral finale, rather than "N/A," which would be for a purely instrumental recording. If this is the case, you would need "$d germ" in the 041 for the language of the sung text. From what you've described, here is your 041:

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041 1 $d germ $e gereng $h germ $g eng
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The subfield $e covers the printed German and English texts; subfield $h, the original language of the printed text; and subfield $g, the language of the program notes.

SUMMARY OF THE MOUG ANNUAL MEETING:
FEBRUARY 7-8, 1995, ATLANTA, GEORGIA

Score Tagging/Cataloging Workshop
Jay Weitz
OCLC

Report by Judy Weidow
The University of Texas at Austin

Jay Weitz, Quality Control Librarian for music, audiovisual materials, and computer files format at OCLC and author of *Music Coding and Tagging: MARC Content Designation for Scores and Sound Recordings*, conducted this workshop.

Introduction

One purpose of AACR2 is to treat all materials the same. Unfortunately, scores (music) cataloging is "peculiar" and cannot always be treated the same as other materials. The purpose of this workshop was to address frequently asked questions about scores cataloging and tagging.

Type code

In Fall 1994, LC announced a change in policy concerning collections of song texts without music. Songbooks without music formerly entered under type c should now be entered as books, type a, regardless of how they might be classified in LC.

When to input a new record: Scores

A new record is justified when:

* There is a separate record for the score, the parts, or the score with parts.

Each of these represents legitimate separate records.

* The score formats are different (full score, miniature score, vocal score, etc.).

* There are actual differences in plate numbers, or publisher's numbers.

  A new record is required for a score with a different plate or publisher's number, even when everything else is the same.

* There is a difference in the number of parts or instrumentation of parts, (when the instrumentation differs).

  * There is a significant difference in size not due to trimming or binding.

  A difference in size of 3-4 cm. or more justifies a new record.

* There is a difference in title on title page.

  * Danse Leute on one title page vs. Dance Leute on another; for piano and violin on one title page vs. for violin and piano on another.

A new record is not justified:

* Differences in plate numbers, or publisher's numbers are due to completeness of transcription (dashed-on plate numbering, plate vs. publisher's number, etc.).

* A difference in the number of parts is a matter of completeness.

* For minor size differences and those due to local trimming or binding.

* There is a variation in choice of publisher for an item having more than one.

* There is an absence or presence of multiple publishers, distributors, etc., as long as one on the item matches one on the record, and vice versa.

* Always use judgment. Err on the conservative side. Edit an existing record when in doubt. Don't agonize!

For complete guidelines on when to input a new record, see *Bibliographic Formats and Standards*, Chapter 4.
Source of information

Scores do not have a tradition of an authoritative title page. Scores catalogers have to contend with list title pages, decorative engraved title pages which may or may not have a meaningful title, covers, no covers, and caption titles. If a score has some or all of the different types of title pages, AACR2 5.0B says to use as the chief source the one with the most information. This is usually not an easy decision and it is often left up to the cataloger's judgment. Be aware that not everyone will make the same choice.

Title proper

Jay recommended the invaluable aid, Report of the Working Group on Types of Compositions, available from Ralph Papakhian for $5.00, to help in deciding whether a title is distinctive or a type of composition (generic).

A distinctive word combined with a generic word is a distinctive title.

Campuan sonata

Hyphenated generic titles are also considered to be distinctive.

Suite-divertimento

Titles with multiple generics separated by a comma are treated as generic titles.

Prelude, interlude, and scherzo, $m clarinet, piano, $n op. 64

Alternative titles go in the same subfield.

245 04 The Sacred harp, or, Eclectic harmony : $b a new collection of church music...

General Material Designation

Although AACR2 provides the General Material Designation (GMD) [music] for scores, LC does not use it.

The 1993 amendments to AACR2 made changes to the placement of GMD's for sound recordings. The GMD (in subfield $h) now follows the first title in items lacking a collective title. Second and subsequent titles are in $b rather than $a where there is no intervening statement of responsibility in $c. Subfield $b goes after the title proper even when there is no GMD:

245 10 Petrushka ; $b and, The rite of spring...

For excellent examples of the placement of the GMD, see MOUG Newsletter no. 58, p. 9.

What titles should be traced?

LCRI 21.30J gives everything you need to know about tracing titles. Catalogers should use judgement as to which ones to apply. Some general rules of thumb for music with non-collective titles:

• Do not trace generic titles.

• Trace distinctive titles if there are 2 or 3. If there are 4 or more trace only the first.

• Catalogers may optionally follow LC's policy of making a 246 for a string of titles.

246 3 Rhapsody no. 2 ; Three preludes ; Suite from Girl crazy ; Overtures

Dates

Dates are a special problem for scores catalogers. Publishers rarely indicate the date of publication. Catalogers make use of the copyright date often found on the first page of music. This is an authoritative date and does not need to be bracketed. If there are no dates given, AACR2 1.4F6-7 says to use judgement and give an approximate date. In some European publications, there will be a license number e.g. 423-4837904/59. As a rule of thumb the final digits of the number will be the publication date, in this case 1959.

A printing date would go in $g. Printing dates are not included in "dates" in the fixed field.

Copyright renewal dates before 1978 should be ignored. They do not indicate a new edition. The copyright was simply renewed.

Be careful of song collections with different copyright dates for each song. Assume the latest copyright date as the date of publication if another date is not present. The date should be bracketed in this instance.

Voice range as edition statement

If the voice range is not grammatically linked to the title, e.g. "for medium voice", it should be treated as an edition statement whether or not it includes the word "edition" or its equivalent.

250 Mezzo-soprano/alto
Music Cataloging and OCLC at the Library of Congress
Deta S. Davis, Team Leader
Music and Sound Recordings Team 1
Special Materials Cataloging Division
Library of Congress

In April 1993, the Library of Congress invited four music librarians to discuss music cataloging as part of the work of the Music Cataloging Task Force. One suggestion made by Ralph Papakhian at this meeting was that Library of Congress music catalogers catalog directly on OCLC. Sarah Thomas, Director for Cataloging at the Library of Congress, liked this idea and asked the Special Materials Cataloging Division to implement it. Just as the music catalogers were the first to catalog directly online at the Library of Congress, we were the first catalogers in the Cataloging Directorate to catalog full, original records directly on OCLC. Serials catalogers have been cataloging directly on OCLC for several years, but they are not in the Cataloging Directorate.

I was the first person asked to bring about implementation. While working on this project, I called Jay Weitz at OCLC and discussed with him what our online editing needs would be. We discovered that the original enhance program capabilities would not be sufficient because we would not be able to change and upgrade our own records. As other LC staff members worked on this project, OCLC began developing what became the National Level category of its Enhance Program. LC catalogers with this new authorization could edit LC records, OCLC member-input records, tape loaded records, and records from national libraries. Almost the entire bibliographic record, except for certain system-supplied data, such as OCLC number, date used, type, etc., is subject to correction. Original enhance users have full recording-editing capabilities, including the ability to add call numbers and subject headings to member-library records, but they cannot edit full-level, national library records.

Many major technological obstacles needed to be overcome before LC music catalogers could catalog on OCLC. John Graves of the Automation Planning and Liaison Office principally handled the endless details of getting a bibliographic record from OCLC into the MUMS database. Before the implementation, all records had gone the other direction, from LC to OCLC. We needed a quick and reliable file transfer. The result has worked out well. Every day, after all music cataloging has been completed, the records are batched together overnight and FTPed to the Library of Congress. The records are almost always available to all MUMS users by mid-morning on the next day. Ironically, because of the way the entire system is established, after any record is updated, all corrections need to be completed on MUMS. Otherwise, duplicate records will create error reports on our system. Therefore any corrections may take up to a month to reach our own OCLC records from MUMS by way of the old tape-load system.

Another technological problem to overcome was access to OCLC. A BWS (also known as a Bibliographic Work Station) would supply all online cataloging needs on both LC systems and OCLC, alleviating the need for two terminals in our work cubes, one dumb to communicate with the Library of Congress' mainframe, the other a PC with communication capabilities to link to OCLC. However, at the time of the decision to go on to OCLC, the two music teams had only seven BWS's. A total of 14 workstations were needed for all the team members. The competition for these BWS's is fierce within the Cataloging Directorate. As it happened, the other technological processes took so long to develop that the library received three additional shipments of BWS's before going online that allowed for all but one MSR member to get the new workstations. Four catalogers received their BWS's the week before OCLC cataloging began. They had to adjust to a very complex workstation, receive hours of workstation training and at the same time learn all the ins and outs of OCLC input-update. It was difficult, especially for the catalogers who had just received their workstations, but we all helped each other and survived.

At the time of the conversion, music catalogers were directed to cease cataloging music scores and sound recordings on MUMS and to process this work on OCLC. Authority work and books on music continued to be input in MUMS. All catalogers complied, but they also found some differences in cataloging on OCLC compared to MUMS:

1. Catalog records on OCLC are not indexed until the cataloging is finished and updated. Sometimes, time is wasted as catalogers unknowingly provide duplicate cataloging.

2. OCLC generally requires more use of function keys at the extremity of the keyboard, forcing fast touch-typists to slow down.

3. Each OCLC new or changed page must be saved to prevent loss of data. This takes time.

4. Updated OCLC cataloging cannot be changed or corrected until at least the next day when the transfer to MUMS is completed.
5. OCLC times out if nothing is sent for 20 minutes resulting in loss of data and sometimes the entire catalog record. The 20 minutes passes extremely fast when catalogers input complex diacritics, or create authority records on MUMS. Additional time is lost while reconnecting.

Those of you who have used OCLC for cataloging may find some comparisons between OCLC and MUMS interesting. This is not intended to be a criticism of OCLC, but rather a comparison of the two systems. In addition, several of the issues below apply only to Library of Congress catalogers because our local system, MUMS, is generally not available outside the library, or because of our present use of two systems simultaneously:

1. Cataloging bibliographic records on one system and authorities on another is cumbersome. A new NAR on MUMS cannot readily be cut and pasted onto an OCLC bibliographic record, or vice versa, until the transfer process is completed the next day.

2. Searching and inputting on two systems is awkward and inefficient. OCLC does not provide integrated searching of name authority records and bibliographic records. On MUMS, the cataloger can examine authority records and bibliographic records at the same time. MUMS searching even includes unfinished cataloging records. OCLC displays do not show the very complex interrelationships of composer and uniform title.

3. OCLC cutting and pasting is more cumbersome than the BWS and requires more keystrokes.

4. OCLC tabbing is not as user friendly as MUMS.

5. OCLC requires constantly changing in and out of "insert" mode when typing field codes and actual data. In MUMS, the cataloger can usually input without being in "insert" mode.

6. OCLC diacritics require significantly more keystrokes than MUMS.

7. Unlike MUMS, OCLC diacritics do not appear over the corresponding letter on the screen, and do not appear at all on our printouts, making referral of foreign language materials, most of which have appreciable diacritics, awkward and inefficient.

8. On our system OCLC printouts must be made one page-at-a-time and take longer to print than MUMS which can print the entire record with one quick command.

9. The number and size of fields on OCLC is more limited than MUMS. For example, very complex sound recordings with over fifty lines must be truncated on OCLC and the lines manually retyped after transfer to MUMS.

10. OCLC does not have as sophisticated an error detection system as MUMS. For example, in MUMS if you add a 490 1 to a record without adding an 8XX, you will get an error message. This does not happen in OCLC. Upon transfer to MUMS, undetected OCLC errors usually prevent machine verification of the MUMS record and require manual intervention.

In contrast, there are some advantages to cataloging on OCLC:

1. OCLC has been quite dependable, with very little down time or slow time compared to MUMS. We're currently experiencing more down time on MUMS because the system is operating at its maximum capacity.

2. OCLC fields are always automatically sorted into the proper order. In MUMS, this only happens when a record is first input.

3. OCLC automatically opens up space during "insert" mode. In MUMS, a limited amount of additional space is procured by a single set of keystrokes.

4. In OCLC a new line can be input at the top of the record instead of having to key it within the record as required in MUMS.

Copy Cataloging Policies

Our copy cataloging guidelines for scores and sound recordings are two and one half pages each. (In contrast, our book copy cataloging documentation to import the record is 72 pages and the information for the actual cataloging is 5 pages.) Some of the specifics of our guidelines follow:

Scores

Encoding level: We use LC's codes in this field, [blank] for full, 7 for less than full. (N.B. because of a programming oversight, these values cannot be used for our original record creation. Until it is fixed we are using OCLC values in our original cataloging)
010: each record is supplied with an LCCN which is
     manually typed by the cataloger.

020: input; the correct form is checked.

024: Not used for scores until ISMN is implemented.

028: In this field we follow Library of Congress
     conventions that are based on USMARC Bibliographic
     Standards. We give each number in a separate 028
     rather than as a sequence in a single 028.

042: Every copied record contains an 042 "lcopycat"
     which is supplied from a Constant Data Record.

041, 043: We input as needed and we do not remove.

044, 045, 046, 047, 048: We do not code and we do
     not remove.

051: Used if appropriate.

050/090: This field we accept unless obviously
         incorrect. We will supply LC cutting.

052-099: We do not code and we do not remove.

1XX: We use the heading if it is correct in choice,
     form, and content. We generally accept dates and
     presume they are correct unless there is an obvious
     error. The catalogers are instructed to generally not
     confirm this additional information in reference
     sources. All names are established according to usual
     practice in the Library of Congress Name Authority
     File.

240: We add if necessary. The catalogers confirm that
     this information is correct and they remove it if it is
     not necessary.

245: We generally accept the data in this field unless it
     is egregiously incorrect in that it affects access.

250, 254: We generally accept data in this field. The
     254 is retained if it appears on the chief source of
     information.

260, 300: We generally accept data in these fields
     unless egregiously incorrect.

306: Information in this field is generally accepted
     and added if missing.

4XX: We insure the correct AACR2 form of heading
     and follow LC policies for tracing practices.

5XX: The data in these fields are generally accepted in
     their given order unless egregiously incorrect.
     Redundant notes are kept unless misleading.

504, 505: These fields are supplied if needed and
     generally accepted as is.

520: Accepted if present.

6XX: The catalogers insure the correct form of
     heading, accepting the given heading unless obviously
     incorrect. It is supplied if missing.

7XX: The catalogers insure the correct AACR2 form
     of name and remove inappropriate subfield $t$'s if not
     required by rule 21.18. Indicators are checked for
     correctness. These are not removed from the record
     unless egregiously incorrect.

740: These are accepted if present and distinctive.
     Factors that affect access are corrected if necessary.

8XX: Series tracings are corrected or added as needed
     with the AACR2 form of heading.

949: All records contain this field that identifies the
     cataloger and shelflister responsible for each record
     and the date of work. This is manually assigned by
     catalogers. At conversion to MUMS this becomes a
     955 field.

Sound Recordings

Sound recording copy cataloging guidelines are
very similar to the score copy cataloging guidelines.
The fields peculiar to this format are outlined:

007: An 007 is generated from our Constant Data
     Record. If an 007 is already present in the record, the
     longer 007 is selected.

024: Not added, not removed.

033: This field is input and the form checked for
     correctness.

7XX: The catalogers are directed to not remove access
     points unless they are entirely incorrect added entries,
     such as when a field has been added to the incorrect
     record. Any related authority work is supplied.

Sound Recordings

After LC catalogers had been working on OCLC
for two months, Joan Schuitema, Music Cataloger at
Northwestern University, was invited for a two day
consultation. She gave a talk on the core
bibliographic record for music, and presentations on
searching the OCLC database and editing OCLC music
records. She also spent time one-on-one with
individual catalogers who needed extra assistance. In
her summary to Sue Vita, chief of the Special
Materials Cataloging Division, Joan noted that our
copy cataloging guidelines reflected "the standards followed by many of the large academic music research libraries both in spirit and detail." She also noticed that there had been a shift of priorities on the part of music catalogers. She said, "While concern for quality remains high, the questions and comments I received from team leaders and catalogers seem to indicate less concern about creating the 'perfect LC record' of the past as it has been known to non-LC music catalogers. Instead, inquiries pointed toward a true interest in utilizing time wisely to increase production."

Joan made several recommendations, but first and foremost she thought LC music catalogers must have the option to perform true copy cataloging without having to replace an OCLC member record as a "national record." This would be very acceptable to us when enhancing the record is not desirable or possible. Currently, every record held by LC uses is redistributed each time LC touches it. When OCLC representative, Liz Bischoff, made her quarterly visit to LC in January, along with Jay Weitz and Maureen Finn, this problem was discussed with them. One solution would be to convert the cataloging level of our record to less-than-full. We would like to implement this possible solution on sound recordings that have analytics that we would not usually supply. Our work load could be significantly lightened on these recordings if we could remove the analytics for our own use, but leave them on the master record. If the cataloging level were then changed to less-than-full, our record would not replace the OCLC master record and non-OCLC subscribers would have the benefit of the record.

Joan also suggested the use of other OCLC products and services for automated processing of score and sound recording arrearages, the development of automated authority control software and global update (we've been wanting this ourselves for quite some time), utilization of the core bibliographic record for music, and switching the searching responsibility of searching OCLC for our own use, but leave them on the master record. If the cataloging level were then changed to less-than-full, our record would not replace the OCLC master record and non-OCLC subscribers would have the benefit of the record.

Conclusion

In conclusion, I can say LC music catalogers have quickly learned how to navigate OCLC and as a result, have accomplished an increase in record output. We have also increased our cataloging productivity by creating a SWAT team (called the PARTITUR Ensemble) which has produced a significant increase in numbers. In addition, management increased its pressure for higher production. The catalogers had very little difficulty accepting the use of copy records. In December 1992, I began having a technician search our scores on OCLC. If a record was found, he made a printout and keyed in a preliminary record for our catalogers from the OCLC record. So, the concept of using copy was quite familiar since the catalogers had been exposed to copied records for over a year and a half before we officially began working on OCLC.

At the same time the communication pathways were opened for our records to FTP in from OCLC, we also gained the ability to select and import OCLC records into MUMS overnight. The book catalogers began utilizing record import immediately. The music catalogers worked directly on the OCLC system so they could get used to using the OCLC system. Now that we are at 7 months past the beginning of the endeavor, library management is reevaluating where LC music catalogers perform their cataloging. We expect to allow the music catalogers a choice of where they catalog. There may be times when OCLC is preferable, such as when there is a particularly good near-match record on OCLC that would save cataloging time if it were utilized, or when MUMS is down. With the pressures for increased cataloging continually rising we need to consider where the catalogers can achieve their highest productivity. Having access to OCLC has significantly broadened our options, and we are coming to realize the potential for utilizing shared cataloging in managing our current cataloging, as well as for reducing our arrearages. We welcome comments and suggestions from other systems users as we endeavor to cope with our desire for increased production, while at the same time providing cataloging copy our constituents hope to receive from us.

SMALL GROUP ACTIVITIES

Cataloging Support Staff Revisited: Training
Michelle Koth, Yale University

Michelle Koth (Yale University) and Sue Weiland (Ball State University) began the session with an overview of the results of a literature search on the topic of training paraprofessionals in music cataloging. Only one article has been published on the topic: Jack Kranz's article "Paraprofessional involvement in music cataloging: a case study." (Cataloging & Classification Quarterly, vol. 10, no. 4, 1990, p. 89-98). In light of this dearth of information on the topic, Koth and Weiland decided to give an overview of how they train. They use different methods: training by practice and training by rule.
Koth has trained paraprofessionals at Yale and previously at Indiana University as part of the AMLG recon grant. She provided pages from notebooks she has assembled and handouts she has written for the paraprofessionals' use. The first handout dealt with series: whatthree aspects to consider with series (form of the series name, form of the series numbering, and treatment, traced or not traced) and how to interpret the series authority record in regard to those three aspects. The concept of series tracing is one of the most difficult to teach to paraprofessionals. The second handout was a form for authority searching that guides the person through the searching process for authority work. The next handout gave the fixed field elements from RLIN to NOTIS and NOTIS to RLIN for both books and scores. Learning to switch from bibliographic utility to the local system can be difficult. Variable fields remain the same, but the fixed field elements' names change. This handout is used by new copy catalogers for quite a while, until they become comfortable with both systems. The next handout, taken from Cohen's *International Encyclopedia of Women Composers*, 2nd ed., p. 821, was a chart of key signatures in twenty-five languages. This can aid paraprofessionals who are unfamiliar with terms such as B-Dur, mi bemol, etc. David Lasocki's chart "When is a 'flute' not a flute?" was also included in the pack of handouts. This chart helps determine whether flute or recorder is meant when encountering the word flute or its various forms in publications from different countries and from different time periods.

The next two pages in the handout deal with vocal ranges, order of instruments in subject headings, and content and order of notes (5XX fields) for scores. The chart for order of instruments in subject headings is particularly important, because most musicians do not think of instruments in alphabetical order.

Also included in the handout were copies of pages from the *Subject Cataloging Manual: Subject Headings*. The support staff at Yale is unionized and do not consult either the *Subject Cataloging Manual* or the rule interpretations. Also, the *Subject Cataloging Manual* and the rule interpretations can both be formidable for a copy cataloger to use. Including pertinent pages from them in a notebook can at least make the copy cataloger aware of the instructions they provide. Included is H 1160 Pattern Headings: Music Compositions, which has been annotated to indicate which period subdivisions are to be used with books and which with scores and the accompanying instructions from the *Music Cataloging Bulletin*, vol. 12, no. 11, for using the subdivisions Vocal scores, Vocal scores with piano, and Vocal scores with continuo. H 1161 Pattern Headings: Musical Instruments is also included in the notebook for the copy cataloger.

Since Yale acquires many UMI photocopies of dissertations, the copy cataloger's notebook also contains guidelines for cataloging them. The guidelines are taken from the *Cataloging Service Bulletin*, vol. 45, p. 18-19. An RLIN chart explaining relevant fixed and variable fields for reproductions of all formats is also included.

Another chart supplied by RLIN deals with guidelines for determining proper format for score and score-like materials. The final pages in the handout dealt with chorus subject headings. The handout was originally written for the Indiana recon grant and was successful at demystifying chorus subject headings.

Koth uses these handouts, and others, to help teach music cataloging to paraprofessionals. She teaches by practice, beginning with how to transcribe information from the chief source of information and continuing through the catalog record. The rules are not consulted until after the paraprofessional has done some cataloging. Koth feels that copy catalogers don't necessarily need to know why, but how, unless the issue of why is raised.

As the session was proceeding, copies of cataloging guides written by other music catalogers circulated.

Sue Weiland has trained paraprofessionals at Wichita State University and at Ball State. At WSU, the paraprofessional had ten years experience cataloging books, and needed only to be taught the intricacies unique to score cataloging. At her current institution, Ball State, the copy cataloger has an MA in musicology. In another position, a paraprofessional is responsible for cataloging sound recordings of all kinds, 3-D materials, and videos. Only about one-third to one-half of the sound recordings are classical, so it makes sense to have a generalist in this position. They collect country, popular, rock, new age, and children's music, as well as natural sounds and spoken recordings. Weiland has quite a bit more flexibility in how much to teach the paraprofessionals and teaches them as much as their experience and education allow. They are trained to catalog on all levels, from DLC/DLC to original cataloging.

Teaching by rule does not involve giving an untrained person AACR2 and instructing them to read it. In training two new people last Fall, Weiland began with their experiences of searching OCLC. She developed and gave mini-lessons on specific topics within AACR2, such as title and statement of
responsibility, followed in a few days with a corresponding lesson on MARC format. They then worked together with sound recordings or videos that included examples of the topic of the mini-lesson and were then given the opportunity to do some cataloging on their own. After this, another mini-lesson was covered, followed by the corresponding MARC format instruction, and then actual work cataloging. Starting off two new people using this method made for a pretty intense couple of weeks, allowing Weiland little time to do anything else. However, it took only a few weeks for the new people to get to the point where they could do some work on their own. Weiland selected items that would not present overwhelming challenges to the newly trained paraprofessionals, or picked a few with problems that would serve to teach new concepts. After about a month of this sort of training, the new people would read pertinent sections of AACR2 and ask any questions that would be raised.

This review of AACR2 provided an opportunity to delve further into the rule interpretations or the music cataloging decisions. In the process of deciding where to look for answers, Weiland "thought out loud." This manner of teaching seems to be one that many people respond to favorably. Once trained, each paraprofessional is responsible for consulting AACR2, LC RIs, MCDs, the Subject Cataloging Manual, and MARC format, and proof of her success in training is the amount of wear and tear on these sources. She has had to create only one "cheat sheet," for video cataloging; however, the two paraprofessionals themselves made some of their own, mostly dealing with local decisions.

Weiland provided two handouts: a two-page list of handbooks and aids for music cataloging, which the paraprofessionals may use independently or not, depending on their background, and a training outline for sound recordings. Members of the audience pointed out the importance of the Manual of European Languages as well as the new book by Ralph Hartsock, Notes for Music Catalogers.

The topic of cheat sheets was discussed. Koth provides many of them that the paraprofessionals use as they catalog. At Ball State, everyone has a copy of AACR2 and the MARC format on their desk. A member of the audience asked about training graduate students working fifteen hours a week with a high turnover rate. Koth recommended that graduate students do only DLC copy. Weiland suggested that a graduate student can do copy cataloging and even determine if a uniform title matches a heading found in the authority file. Weiland recommended creating a list of libraries whose cataloging is considered as good as DLC/DLC.

Weiland raised again the issue of working with unionized paraprofessionals and the limitations it can place on the level of work they can do. One audience member said that her library had the opposite problem: many of their unionized paraprofessionals have library degrees and want to do higher level work. They have to be careful not to go beyond what the union allows.

Another audience member discussed the possible problems associated with acquisitions staff downloading records from a utility. These staff members usually do not have any training in music cataloging. Often a graduate student in music can learn about cataloging better than an acquisitions staff person can learn about music. Another participant remarked that for that very reason, at his library all order records are downloaded from OCLC in the music library, not in the main acquisitions unit (which is very happy to not have to do this).

This led into the topic of music background versus library background. Jack Krantz's article, mentioned above, says that "... the lack of a strong academic background in music need not exclude the paraprofessional from effective participation in music cataloging." He continues, "Routine use of ... cataloging resources, such as New Grove, online authority file, significantly enhance the paraprofessional's competency in dealing with music uniform titles. This activity also serves to elevate their level of musicological knowledge." Koth disagreed that using New Grove will help someone without a music background develop a musicological foundation. Krantz also listed what the paraprofessional needs to know, such as form of composition, medium of performance, and notation type. One skill he neglected to address is determining key, which requires the ability to read music.

Weiland then went on to describe when a music background may not be desirable for a paraprofessional position. At Ball State, one paraprofessional catalogs scores and sound recordings, most of which are classical, for the music collection. The other paraprofessional position deals only half of the time with sound recordings, only about half of which are classical. The decision was made to not fill the position with someone with a classical music background, since the music cataloger and the other paraprofessional both were specialists in this area. Considering the mix of popular music recordings Ball State collects, they decided to look for someone tuned into the popular music scene. Weiland sees a trend of music librarians being asked to purchase more diverse materials, and because of this, it may be appropriate to hire someone with a more eclectic background. In Ball State's situation, the person with the non-classical
music background can do all the transcription and even deal with distinctive uniform titles. All other uniform titles are passed on to Weiland.

One audience member described a situation in which all fine arts materials are cataloged by a fine arts cataloger. Any music items requiring uniform titles are routed to the music librarian to complete. Koth related her experience as a paraprofessional cataloging an Arabic sound recording. In the western world, we tend to view all non-western music as popular. After consulting with a music faculty member who knew Arabic, she discovered that it was not popular music, but a classical form of music. An audience member related how his library bought $3,000 worth of non-western music CDs each year for five years, above and beyond the normal budget for sound recordings. This created a massive backlog because the staff did not have the expertise needed to catalog them.

When asked how people have handled paraprofessionals with little or no music background, one audience member suggested having them take a music appreciation course. Another person related the difficulty of paraprofessionals recognizing pieces that have been arranged into significantly different mediums. She also told about a paraprofessional who cataloged the advertisement on the inside of the cover of a score. For her, having a paraprofessional with no music background required her to scrutinize his work more closely.

Another member of the group explained why she ultimately chose a job applicant with library experience, when the job posting asked for both music background and library experience. None of the applicants had both. The paraprofessional hired for the job was able to understand generic versus distinctive titles, and eventually learned how to contend with uniform titles for Telemann, Vivaldi, Bach, etc.

At Yale, the acquisitions paraprofessional has library experience but no music background. The uniform titles are written in the publisher's catalog before the order is searched and typed. Frequently, the paraprofessional is able to formulate the uniform title for generic titles such as sonata and concerto.

The discussion then turned to reviewing the cataloging of paraprofessionals. Weiland has been in a situation in which all paraprofessionals' cataloging is reviewed. At Ball State, copy cataloging is reviewed until she is convinced that the paraprofessionals can catalog with little or no review. She needs to be satisfied that they will be aware when they don't know something and will know to ask about it. All original cataloging that the paraprofessionals do is still reviewed, however. In some cases, Weiland skips fields, such as the 007, when she knows the paraprofessional knows them well, and will instead focus on the fields, such as access points, that may cause problems.

The issue of reviewing work when the cataloging is done on the local system was discussed. For the most part, paper is still the primary medium, but for those who catalog on a computer, reviewing is merely a matter of looking at the catalog record on the screen as opposed to on paper. But how does the reviewer know that the correct record was selected from OCLC, transferred to the local system, and then edited? By that time, it may be too late to determine that the incorrect OCLC record was selected. In Weiland's case, the paraprofessional is an excellent searcher, but errors can still happen. In that case, when the OCLC record previously selected incorrectly for one item is needed for the correct item, the local system must be changed to allow that OCLC record to be used for the correct item. One audience member told how, when using the microenhancer, she uses a disc with the original version of the record to compare to the edited version.

There was a wide diversity in the attendees' experience with using paraprofessionals. Some had luck with using paraprofessionals to do higher levels of cataloging; some had little luck. Some paraprofessionals are not the least interested in the why, while others want to know the why as well as the how. The conclusion was to not make any assumptions, but rather to go with the situation and the specific paraprofessional.

How Do I Find Scores in FirstSearch? or How Do We Teach Our Patrons to Use OCLC Reference Products?

Leslie Bennett, University of Oregon

Report by Laurie Sampsel, University of Colorado, Boulder

Leslie Bennett presented an interesting and informative session based upon her experiences teaching patrons to use FirstSearch. Patron response to FirstSearch at the University of Oregon has been very positive, particularly among faculty and graduate students. The University of Oregon has a current enrollment of 16,500 students. In FY 1991-92, the first year FirstSearch was available at Oregon, patrons made 24,000 searches. In FY 1992-93, use tripled to 72,000 searches. In FY 1993-94, the number of searches increased to 113,000. WorldCat is the most heavily searched database at Oregon, followed by ArticleFirst, BIOSIS Previews, and Arts and Humanities Citation Index. Bennett cites FirstSearch's
Bennett then took questions. In answering an inquiry about access to FirstSearch at Oregon, she explained that they started out with charging per search. They are now buying 10 ports and have per search access for some low-use databases. She also explained that Oregon canceled some CD-ROM subscriptions after bringing up FirstSearch. In response to a question regarding training student assistants, she said that they have not trained their student staff on FirstSearch. The final question related to FirstSearch and ILL requests. Bennett said that at Oregon, the number of ILL requests went up substantially because of FirstSearch, but many requests were for materials already owned by the library.

REPORT FROM OLAC

Ann Caldwell, Moug Representative to OLAC

The highlight of the Online Audio-Visual Catalogers' meeting during ALA in Chicago June 23-26 was the celebration of OLAC's 15th anniversary. An appropriately festive party was held and past presidents were honored. Unfortunately it was not a 3-day party, and OLAC held its usual meetings. The first of these was the Cataloging Policy Committee (CAPC) which held a 2-hour meeting on Friday June 23. One of the hotly discussed topics in OLAC is the possibility of a NACO funnel project for AV materials. Sherman Clarke, the funnel coordinator for Art NACO described that project and answered questions. In addition, I was to give an up-to-date report on NACO Music, thanks to a summary Mickey Koth had prepared. The Library of Congress is very enthusiastic about the possibility of another funnel, so further investigations are currently taking place.

Other CAPC business included the appointment of a subcommittee to study audience characteristics. This group is charged with preparing a discussion paper describing various ways in which the MARC record might be modified to provide access to material based on audience characteristics or on features designed to accommodate special needs of potential users. John Attig of Penn State University gave an overview of what was scheduled to be discussed during MARBI meetings. A topic of potential interest to music catalogers is a proposal from ALCTS-AV, drafted by Martha Yee of the UCLA Film and Television Archive dealing with the assignment of uniform titles to motion pictures, video recordings and television programs. Under this proposal, LCRI 25.5B would be rescinded and AACR2Rev. would be followed as written. CAPC also heard a proposal from a committee member to define MARC field 650 second indicator for Sears headings. Finally, the group reviewed a document issued by the National Library of Medicine concerning three significant changes to its audiovisual cataloging policy. First, NLM has
defined "NLM core" level of cataloging for nonprint materials. This record is an enhanced minimal level cataloging record which provides a core description, including notes specific to audiovisuals and computer software, but restricts the number of access points provided. Second, NLM discontinued providing authority control for procurement source names cited in bibliographic records for audiovisuals and computer software. And third, NLM discontinued providing Cataloging-in-Package Production data for audiovisual materials not produced by NLM.

The OLAC membership meeting on June 24 consisted primarily of officer reports, committee reports, liaison observer reports, and utility reports. It was announced that the 1996 meeting would be held October 2-4, 1996 in Denton, Texas.

OCLC USERS COUNCIL MEETING
21-23 MAY 1995
"Cooperation And Competition: Libraries' And OCLC's Strategies For The Next Generation."
Alan Green and Spiro Schetuni, Ohio State University

Most of the major developments at OCLC since the last Users Council meeting in January were announced in K. Wayne Smith's "President's Report." His remarks focused on financial news, developments in reference and technical services, and international expansion. OCLC had "one of its strongest financial years ever" in the 1994-95 fiscal year. Because of this good performance, Smith said that OCLC will be "holding the line on prices in core services" as they have for six of the past seven years. There will be price changes: the per-search charge for FirstSearch will rise by five cents beginning in September, but some PRISM searches will be less expensive. The net changes should result in 84 percent of libraries seeing no increase in OCLC charges from the previous year.

Smith reported that FirstSearch is now the fastest growing online database service, and is the fourth most used service overall (behind Lexis, Westlaw, and Dialog). The number of searches on the FirstSearch system now "approaches 100,000 per day." WorldCat is the third most searched database, behind only Lexis and Westlaw. The release of FirstSearch version 3.1 allows records to be sent to e-mail accounts. OCLC also plans to release a World Wide Web (WWW) interface for FirstSearch in the fall. They will also launch a new OCLC database, NetFirst, which will provide indexing for WWW resources, with direct links to indexed documents through the new FirstSearch WWW interface. Two new full text databases will be added to FirstSearch before the end of the year: the New York Times, and Data Times. Another reference service, Electronic Journals Online (EJO), now hosts 32 electronic journals, with many more planned for the coming year.

In the area of technical services, several libraries have now signed up for PromptCat, a new service which supplies bibliographic records for materials selected from several large vendors. Another new technical service product, PromptSelect, is currently being tested, and should be made available this autumn. PromptSelect will allow selectors at libraries to search vendors' databases and to place orders electronically.

Smith announced that international expansion will exceed domestic expansion this year for the first time in OCLC's history. Currently OCLC has over 800 participating libraries outside of the United States. The effects of rapid international expansion are evident in the new business plan announced by Smith, which includes ISO 9000 certification, Cyrillic character support, the development of multilingual interfaces for FirstSearch, and the availability of PRISM 24 hours per day.

Two very interesting presentations by Rick Noble (Vice President, OCLC Reference Services) and Martin Dillon (Director, OCLC Library Resource Management) focused on OCLC's need to cooperate and sometimes compete with other companies and institutions in order to develop new and existing services. Noble described how OCLC cooperates with companies such as UMI and ISI by making their data and document delivery services available via FirstSearch, yet competes with these same companies by offering their own comparable databases (e.g., ArticleFirst and ContentsFirst). Dillon described similar cooperation and competition problems faced by OCLC in the development of the PromptCat and PromptSelect services. For additional details on these and other presentations from the May OCLC Users Council meeting, you may request a copy of the official minutes via e-mail. Send the message

get uc minutes.may95
to the following address:
listproc@oclc.org

A more concise summary of the meeting may also be viewed via the OCLC WWW server at the following URL:

http://www.oclc.org/oclc/uc/summary.htm

As usual, some of the most interesting news came not from a meeting session, but from discussions in
OCLC Reference Services personnel explained that the delay in launching RILM on FirstSearch and EPIC was caused by the temporary reassignment of personnel in order to speed the development of the WWW interface for FirstSearch. RILM was originally scheduled for release in spring 1995, but is now planned for an autumn release.

NACO MUSIC UPDATE
Michelle Koth, NMP Advisory Committee Chair/RLIN Representative

NMP Contributions from January 1995 through May 1995

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**Total January 1995-May 1995** 1438

**CUMULATIVE STATISTICS**

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**Grand Total to Date (May 1995)** 21,021

NAR = Name Authority Record
SAR = Series Authority Record
PVR = Changed Record (Previously Verified Record)
## MOUG MEMBERS ARRANGED BY OCLC SYMBOL

Compiled by Antoinette Powell

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<td>Russell Hodges</td>
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<td>AKR</td>
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<td>Mary S. Konkel</td>
<td><a href="mailto:marykonkel@uakron.edu">marykonkel@uakron.edu</a></td>
<td>(216) 972-6257</td>
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<td>James Kuhn</td>
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<td>(413) 545-2870</td>
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<td>ANO</td>
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<td><a href="mailto:eagleson@bird.library.arizona.edu">eagleson@bird.library.arizona.edu</a></td>
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<td><a href="mailto:philip@iii.com">philip@iii.com</a></td>
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<td>Holly Mockovak</td>
<td><a href="mailto:lredpath@acs.bu.edu">lredpath@acs.bu.edu</a></td>
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<td>Sharon Saunders</td>
<td><a href="mailto:mmlnuzzo@ubvm.cc.buffalo.edu">mmlnuzzo@ubvm.cc.buffalo.edu</a></td>
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<td><a href="mailto:aphees@colby.edu">aphees@colby.edu</a></td>
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<td>Geraldine M. Harrison</td>
<td><a href="mailto:jharris@fullerton.edu">jharris@fullerton.edu</a></td>
<td>(714) 773-2718</td>
</tr>
<tr>
<td>CFS</td>
<td>California State University, Fresno</td>
<td>Janet Bochin</td>
<td><a href="mailto:janetbo@zimmer.CSUFresno.edu">janetbo@zimmer.CSUFresno.edu</a></td>
<td>(209) 278-2158</td>
</tr>
<tr>
<td>CGU</td>
<td>University of Chicago</td>
<td>Scott Landvatter</td>
<td><a href="mailto:slandvat@midway.uchicago.edu">slandvat@midway.uchicago.edu</a></td>
<td>(312) 702-8899</td>
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<td>CIN</td>
<td>University of Cincinnati</td>
<td>Paul Cauthen</td>
<td><a href="mailto:paul.cauthen@uc.edu">paul.cauthen@uc.edu</a></td>
<td>(513) 556-1970</td>
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<td>UCLA</td>
<td>Holly Gardiner</td>
<td><a href="mailto:izzyq7@mvs.oac.ucla.edu">izzyq7@mvs.oac.ucla.edu</a></td>
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<td>CLA</td>
<td>UCLA</td>
<td>Renee McBride</td>
<td><a href="mailto:cc25mnc@mvs.oac.ucla.edu">cc25mnc@mvs.oac.ucla.edu</a></td>
<td>(310) 825-4019</td>
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<td>CLU</td>
<td>University of California, Los Angeles</td>
<td>Louise S. Spear</td>
<td><a href="mailto:cc25luo@mvs.oac.ucla.edu">cc25luo@mvs.oac.ucla.edu</a></td>
<td>(310) 825-1695</td>
</tr>
<tr>
<td>CNU</td>
<td>National University</td>
<td>Jeffrey Earnest</td>
<td><a href="mailto:jearnest@nunic.mu.edu">jearnest@nunic.mu.edu</a></td>
<td>(619) 563-2583</td>
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<td>COD</td>
<td>University of Colorado, Boulder</td>
<td>Laurie Sampsell</td>
<td><a href="mailto:sampsel@spot.colorado.edu">sampsel@spot.colorado.edu</a></td>
<td>(303) 492-8235</td>
</tr>
<tr>
<td>COO</td>
<td>Cornell University</td>
<td>James P. Cassaro</td>
<td><a href="mailto:jpc3@cornell.edu">jpc3@cornell.edu</a></td>
<td>(607) 255-7046</td>
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<td>Katha D. Massey</td>
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<td>Steven J. Miller</td>
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<td></td>
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<td></td>
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<td>Ruth A. Inman</td>
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<td>Allie Wise Goudy</td>
<td></td>
<td><a href="mailto:mfgoudy@uxa.ecn.bsu.edu">mfgoudy@uxa.ecn.bsu.edu</a></td>
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<td>Joan Schuitema</td>
<td></td>
<td><a href="mailto:jschuitema@nwu.edu">jschuitema@nwu.edu</a></td>
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<td></td>
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<td></td>
<td><a href="mailto:wwalker@sun.cis.smu.edu">wwalker@sun.cis.smu.edu</a></td>
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IUL  Indiana University                    Michael Fling   fling@ucs.indiana.edu   (812) 855-2970
IUL  Indiana University                    David Lasocki   lasocki@ucs.indiana.edu  (812) 855-2970
IUL  Indiana University                    Sue Ellen Stancu stancu@ucs.indiana.edu  (812) 855-2970
IXA  University of Texas at Austin        Marjie Lawrence llmnl@utxdp.dp.utexas.edu  (512) 495-4190
IXA  University of Texas at Austin        Judy Weidow    lljw@uts.cc.utexas.edu   (512) 495-4191
IYU  Baylor University                    Patty Bellus     bellusp@baylor.edu  (817) 755-2164
IYU  Baylor University Libraries          Ruthann B. McTyre rthann_mctyre@baylor.edu  (817) 755-1366
JBI  Cook Memorial Public Library           Marilyn Hackett
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KKS  Kansas State University                      Merry Bower    mdbower@ksvm.ksu.edu  (913) 864-3038
KKU  University of Kansas                      Barbara K. Gaedert bgaedert@ukanvm.cc.ukans.edu  (913) 384-8550
KLM  University of Louisville                  Karen R. Little krlitt01@ulkyvm.louisville.edu  (913) 384-8550
KNI  Johnson Co. Public Library                Richard Baumgarten baumgarten@jcl.lib.ks.us
KOM  Kunitachi College of Music, Library               Mari Nishimura 81-425-36-0799
KTS  Southern Baptist Theological Seminary  Martha C. Powell  (502) 897-4055
KUK  University of Kentucky                             Jennifer M. Brock  jmbroc@ukcc.uky.edu  (606) 257-3831
KUK  University of Kentucky                      Paula L. Hickner  pthick00@ukcc.uky.edu  (606) 257-3831
LDL  University of Nebraska - Lincoln          Dean W. Corwin   deanc@unlib.unl.edu  (402) 472-3545
LFM  Franklin and Marshall College              Renate Sachse   r-sachse@fandm.edu
LRU  Tulane University                           Robert Curtis  rcurtis@mailhost.tcs.tulane.edu  (504) 862-8645
LRU  Tulane University                          Jeannette C. Thompson  jeannett@mailhost.tcs.tulane.edu  (504) 865-5696
LUS  LSU in Shreveport                         Ian Fairclough   shfair@lsuvm.sncc.lsu.edu  (504) 388-4674
LUU  Louisiana State University Libraries  Lois Kuyper-Rushing  notfkr@lsuvm.sncc.lsu.edu  (315) 457-0310 x271
LVL  Liverpool Public Library                    Jeanne Biggins   jeanen@ipl.org
MCD  Roberts Library, Delta State University   Rick Torgerson  (601) 846-4446
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MNM  Mankato State University                    Nancy Olson     nbolson@msus1.msu.edu  (507) 389-5058
MNO  St. Olaf College                            Beth Christensen  christeb@stolaf.edu  (507) 646-3362
MPI  Minneapolis Public Library                   David J. Klaiber  rgtglass@whale.st.usm.edu  (612) 372-6629
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NBC  Link Library, Concordia College

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<td>Mary S. Marchio</td>
<td>(402) 444-4997</td>
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<td>Timothy Cherubini</td>
<td>(919) 660-5953</td>
<td><a href="mailto:tjcherub@acpub.duke.edu">tjcherub@acpub.duke.edu</a></td>
</tr>
<tr>
<td>Duke University</td>
<td>Lois Schultz</td>
<td>(919) 660-5901</td>
<td><a href="mailto:ljs@acpub.duke.edu">ljs@acpub.duke.edu</a></td>
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<td>University of Northern Iowa</td>
<td>Lynn Gullickson</td>
<td>(319) 273-6257</td>
<td><a href="mailto:Lynn.Gullickson@uni.edu">Lynn.Gullickson@uni.edu</a></td>
</tr>
<tr>
<td>Appalachian State University</td>
<td>Karl Van Ausdal</td>
<td>(704) 262-2389</td>
<td><a href="mailto:kva@conrad.appstate.edu">kva@conrad.appstate.edu</a></td>
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<td>Harriette Hemmasi</td>
<td>(908) 932-9786</td>
<td><a href="mailto:hemmasi@zodiac.rutgers.edu">hemmasi@zodiac.rutgers.edu</a></td>
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<td>Jettie B. Miller</td>
<td>(704) 343-5440</td>
<td><a href="mailto:jettie@little.davidson.edu">jettie@little.davidson.edu</a></td>
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<tr>
<td>Davidson College</td>
<td>Stephen Mantz</td>
<td>(704) 892-2346</td>
<td><a href="mailto:jill_shires@unc.edu">jill_shires@unc.edu</a></td>
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<td>University of North Carolina at Chapel Hill</td>
<td>Jill Shires</td>
<td>(919) 966-1113</td>
<td><a href="mailto:jill_shires@unc.edu">jill_shires@unc.edu</a></td>
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<td>Kathleen R. Brown</td>
<td>(919) 515-7021</td>
<td><a href="mailto:Kathy_Brown@library.lib.ncsu.edu">Kathy_Brown@library.lib.ncsu.edu</a></td>
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<td>Washington State University</td>
<td>Paula Elliot</td>
<td>(319) 273-6257</td>
<td><a href="mailto:ewelliott@wsu.csc.edu">ewelliott@wsu.csc.edu</a></td>
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<td>Grace A. Fitzgerald</td>
<td>(216) 775-8280</td>
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<td>(212) 535-4654</td>
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<tr>
<td>North Carolina School of the Arts</td>
<td>Leslie E. Kamtman</td>
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<td><a href="mailto:cynthia_whitacre@oclc.org">cynthia_whitacre@oclc.org</a></td>
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VXW  Vassar College  Ann Churukian  anchurukian@vassar.edu  (914) 437-7492
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