

**On-Line Audiovisual Catalogers Newsletter**  
**Volume 2, Number 2**  
**June 1982**

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### **FROM THE EDITOR**

We're hoping to get this edition of the *Newsletter* to you before ALA in July, so it may not be as long as usual. My sincere apologies to those who do not receive their copy in time. We intend to have it to the post office by June 1. The delay thereafter must be blamed on the vagaries of bulk mailing.

Our main features this issue are reminders of ALA annual conference programs and a rundown of candidates for OLAC officers. Elections, according to our by-laws, are to be held at the annual meeting. Term of office is two years. Several very well qualified candidates have supplied us

with resumes [see below]. Nancy Olson, OLAC's outgoing President, plans to discuss at ALA the possibility of a mail ballot for the next set of elections. If you have some thoughts on the issue or preferences, write Nancy and let her know or come and participate in discussion during the OLAC business meeting at Philadelphia.

We hope that our readers continue to find the *Newsletter* to be helpful. We are here to serve your needs and your input is invaluable. Let us know how we're doing!! Mail contributions, questions and answers, requests for information, notices of upcoming workshops, general comments, etc. to: **Verna Urbanski, Thomas G. Carpenter Library, University of North Florida, P.O. Box 17605, Jacksonville, Florida 32216.**

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### **NOTICE OF SUBMISSION DEADLINE**

The next *Newsletter* will be the September issue, vol. 2, no. 3. Items should be submitted no later than **August 13, 1982**. Early submission are greatly appreciated by the editor.

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### **PERMISSION TO COPY**

Feel free to copy and disseminate anything printed here as long as the source is acknowledged. **REMEMBER:** some information dates quickly so watch later issues for updates. If a library relies on information we publish, it would be best for them to be a regular subscriber.

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### **CHANGE OF ADDRESS**

If your address changes please notify David Hedrick, OLAC's treasurer. Write: **David Hedrick, Gettysburg College, Gettysburg, Pennsylvania 17325.**

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### **FROM THE CHAIR**

We're trying a heavier (therefore more expensive) paper stock now to eliminate the problem of print on one side showing through to the other side. We hope it helps. This newsletter is another long issue. We'll go back to 16 pages with the next one.

May 23-25 I was in Columbus as a guest of OCLC's User's Council. The chairs of the six user's groups (AV, music, law, maps, health sciences, and schools) were all invited to speak to the council at its regular meeting and to meet with the executive board and with small groups of council members. The six of us also met together to discuss common concerns. In the next issue I'll list all their names and addresses, (I don't have them now). If you have colleagues working in these other areas, recommend they join the appropriate user's group. We hope to be working much more closely with OCLC and with the user's council from now on.

-See pages 18-19 for text of remarks.

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## FROM THE TREASURER

**Reporting period:**

1 February to 30 April 1982

**Account Balance 2-1-82** **\$ 1,545.93**

**Income**

<b>New Memberships</b>	250.00
<b>Renewal Memberships</b>	440.00
<b>Miscellaneous</b>	4.00

**Total Income** **694.00**

**Total** **\$ 2,239.93**

**Expenses**

<b>Board Members Fee Midwinter</b>	100.00
<b>Publicity</b>	3.96
<b>Newsletter Vol 2 # 1</b>	237.71

**Total Expenses** **341.67**

**Account Balance 5-1-82** **\$ 1,898.26**

**Current Membership 427\***

\*includes about 190 who have not yet renewed their Memberships but have not yet been purged from the list.

Respectfully submitted,

David Hedrick  
Treasurer

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## **MINITEX USER DOCUMENTATION CORRECTED**

Glenn Patton of OCLC recently shared this important correction to an error reproduced by us in *Newsletter* vol. 2, no. 1. Thanks to Glenn for the careful reading and prompt attention to this matter. --Ed.

"On p.12 of the March 1982 *On-Line Audiovisual Catalogers Newsletter*, there is an inaccurate statement which needs to be corrected. The item titled "Two-and Three-dimensional Objects" (taken from Minitex user documentation) suggests that type "n" can be used for bibliographic records for two-dimensional materials. I am not sure where this information comes from, but it does not represent current OCLC policy. Bibliographic records for art prints, paintings, photographs, etc., should not be input until format changes are made to accommodate them. To bend the format to input them may solve the library's immediate need for catalog cards or for a machine-readable record, but it would create a group of records which would have to be examined manually and corrected individually.

As you are no doubt aware, a similar situation exists for machine-readable data files, another type of material for which there are rules in AACR2 but no MARC format. Our policy concerning MRDFs is the same -- do not input them until a format is available."

-- see page 17 for further comments.

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## **OLAC PHILADELPHIA PROGRAM REMINDER Bellevue Stratford Hotel, Academy Room**

On-Line Audiovisual Catalogers and Resources and Technical Services Division Audiovisual Committee will co-sponsor a panel discussion on how videorecordings are processed, cataloged and organized at several institutions. The meeting is scheduled for Sunday evening, July 11, 1982, 8-10 pm. Elections of Officers will be part of OLAC's business meeting which will take place after the panel discussion. Please make plans to attend. Consult your conference program for location. Last year OLAC's meeting was listed at the back of the conference program in a section headed "Meetings of Other Groups."

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**RTSD AV COMMITTEE TO MEET**  
**Holiday Inn, University City, University Room I**

Resources and Technical Services Division Audiovisual Committee chair, Nancy Olson, reminds us that this committee will meet Saturday July 10, 1982, from 9:30 am to 11:00 am. Check your conference schedule for place. This will be the first meeting held by the new expanded committee [see v.2, no.1, p.3 of this *Newsletter* for details]. Committee members now include: Nancy Olson (chair) , Sara Clarkson, Marie Griffin, Sheila Intner, Katha Massey, Martha M. Yee, Carolyn Frost Downes, JoAnn V. Rogers. and Bob Meade-Donaldson. OLAC's secretary, Arno Kastner, has been appointed by Nancy as OLAC's liaison to RTSD AV Committee. Best of luck to all.

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**AUDIOVISUAL MATERIALS IN RESEARCH PROGRAM REMINDER**  
**Bellevue Stratford Hotel, Prime Minister Room**

Library Research Round Table, Association of College and Research Libraries Audiovisual Committee, and Resources and Technical Services Division Audiovisual Committee will co-sponsor a program titled "Research Uses of Audio-Visual Materials" during the ALA annual conference in Philadelphia. It is scheduled for Monday, July 12, 1982, from 9:30 to 11:00 am. Consult conference program for that time slot for location.

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**CANDIDATES SUBMIT NAMES FOR OLAC OFFICES**

On-Line Audiovisual Catalogers is now two years old. It has been a good two years. Membership has expanded and we're beginning to be known. Our by-laws stipulate that elections for officers for our organization are to be held at the annual conference every other year.

Consequently v.1 no.4 of this *Newsletter* invited people to submit their names to our secretary if they were interested in being candidates. Nominations can also be taken from the floor at the meeting. We provide below brief resumes submitted by the candidates. Candidates will be introduced at the meeting before voting takes place.

**FOR THE OFFICE OF VICE-CHAIR/CHAIR-ELECT**

**Sheila Intner:**

My present position is Assistant Professor on the faculty of the Division of Library and Information Management at Emory University, Atlanta, Georgia, with teaching responsibilities in Technical Services, including Organization of Nonprint Materials. The title of my dissertation is "Access to Media: An Investigation of Public Librarians' Bibliographic Practices and Attitudes toward Access to Nonprint Materials."

Before accepting this post, I spent two years as Coordinator of Automated Services at Great Neck (N.Y.) Library, also teaching Descriptive Cataloging as an adjunct lecturer at Queens College School of Library and Information Studies. Still earlier I served as Music Librarian in Great Neck with responsibility for all nonprint cataloging.

On-Line Audiovisual Catalogers is unique in drawing together into one organization all the elements of utmost importance in the information profession today: Automation, Access and Nonprint. My purpose in running for Vice-Chair is to make a commitment and give my support to accomplishment of the goals of OLAC: Providing a forum and representation for librarians whose concerns and interests are in these areas.

**FOR THE OFFICE OF TREASURER/MEMBERSHIP COORDINATOR**

**Christina Wolcott McCawley:**

My interest in audio-visual cataloging has been very high the last year and a half because we have been given a large educational media collection which we have been integrating into the library. Already completed are about 1500 film loops, 1500 kits, and we are about half way through the 1500 motion pictures in the collection.

Job experience:

- 1965, Library of Congress, Cataloger-Analyst, International Organizations Section
- 1965-71, University of Illinois, Slavic Section, Serials Bibliographer and Cataloger
- 1971- , West Chester State College, West Chester, Pa. (since 1977, Head, Non-Print Cataloging, responsible for av materials, maps, sound recordings, special collections, microform, etc.)

**FOR THE OFFICE OF SECRETARY**

**Katha D. Massey:**

I have fifteen years experience as a cataloger (fourteen of these working with nonbook materials). Since October 1981, I have been Head of the Cataloging Dept. (29 full-time staff) of the University of Georgia Libraries, Athens, Georgia. From October 1974 through September 1981, I was Head of the Nonbook Processing Dept. at the same institution. The UGA Libraries have large collections of microforms, music scores, and sound recordings; there are smaller collections of videorecordings, kits, etc. A major research collection just beginning to be cataloged consists of the entries for the Peabody Awards for broadcasting excellence. Including both sound and videorecordings, the collection dates from 1940 to the present and offers some interesting descriptive problems. You can see that my interest in audiovisual cataloging comes from past experience and continuing involvement with these materials. They are often "challenging" (read "frustrating"?) and not usually boring!

I was a member of the group that met in New York in June 1980 to establish OLAC. At the time I thought that increased communication among audiovisual catalogers would result in better understanding of principles and more consistent practice. I have not changed my mind. Since then I have been impressed with the work of the group - especially the excellent newsletter! In the future, I think OLAC will have an even greater role both in representing the interests of audiovisual catalogers to bibliographic utilities, other networks, and the Library of Congress and in distributing information from these sources to practicing catalogers. I would like very much to be involved in this work.

I have just recently been appointed to two ALA committees that are concerned with audiovisual materials: 1) RTSD's Audiovisual Committee, 2) LAMA Statistics Section's Statistics for Nonprint Media Committee. If elected secretary of OLAC, I would hope that information about current plans and interests could be shared among all three groups.

I am interested in the work of OLAC and willing to commit time to carrying out the duties of secretary. In addition, I think I can usually attend annual and midwinter meetings, and I would have access to both part-time secretarial help and a WATS-type telephone line.

**Catherine Leonardi:**

I am a librarian at Duke University responsible for audio-visual cataloging. I just recently became aware of the On-Line Audiovisual Catalogers organization by seeing a copy of the newsletter. I've felt the need of such an organization whenever I've wrestled with an audiovisual cataloging problem.

I've been a librarian for eight years, six of which have been in cataloging. Besides cataloging books I do the A-V materials. I find A-V cataloging



interesting because of the variety of materials involved. Virtually every item has its special problems. I hope that through my association with OLAC I will become a better audiovisual cataloger and make a contribution to the library profession.

The positions I've held at Duke are:

- music cataloger, 1974-1978
- head of Bibliographic Searching Unit, 1978-1980
- cataloger (chiefly responsible for A-V materials) 1980-

My degrees are from Wayne State University:

- Music education, B.S., 1971
- Music history, M.A., 1973
- Library science, M.S., 1974

Memberships: American Library Association, RTSD, North Carolina Library Association

Courses taught: Cataloging, North Carolina Central University, Summer, 1978

**Margaret Philbin:**

I feel that the members of OLAC have much to learn from each other. Using a terminal frees a cataloger to pursue other related professional endeavors; it's exciting to think what the possibilities could be.

Education:

- B.S. - Marywood College
- M.S. in Librarianship - Marywood College, 1972.

Position:

- 1972 to Present: Media Cataloger, Marywood College Library, Learning Resources Center, Scranton, Pennsylvania

Brief Description of duties:

- Cataloging of all non-book titles (12 formats) in library collection for inclusion with book titles in an integrated card catalog. (Serials are organized separately.)
- Supervision of the processing, organization and circulation control of all audiovisual material.
- Assisting both faculty and students to locate and use audiovisual material for study, and for development of presentations.

- Suggesting for acquisitions library materials, book and non-book, from current publishing.

We use Library of Congress cards plus original cataloging for all titles in the card catalog. We look forward to an OCLC terminal in June, 1982.

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## HELPFUL SOLINET NOTES

A recent SOLINET *Memorandum* (1982-6) contained several items of interest. Some are repeats of information furnished by us in earlier *Newsletters*, but repetition has its virtues!

### CATALOGING COMPUTER PROGRAMS

*Q. How do I catalog computer programs on OCLC?*

**A.** Cataloging records for any type of machine-readable files should not be input at this time. These materials will require a separate bibliographic format that is not yet available. The MARBI Committee approved a format in October, 1981. OCLC is still waiting for the LC-produced MARC documentation for the new format. Once received, it can be made available on the OCLC system. Do not input these records until the correct format is available. (p. 12)

-- (NELINET/BCR)

### 007 FIELD

Users should be reminded that the currently valid versions of the 007 fields for *Sound Recordings* and *AV* are contained in *Technical Bulletin* 107. Until revision pages To-r the two formats are issued, users should insert copies of pages 7-8 of the *TB* into the *AV* format and pages 9-10 into *Sound Recordings*. (p. 15)

-- Glenn Patton (OCLC)

### 007 FIELD - ORIGINAL VS REPRODUCTION

The recent MARBI committee meeting at ALA Midwinter produced some clarifications about coding subfield "c" of the 007 field for *AV* and *Sound Recordings* formats.

- **Facsimile (code "f")** would not be used for either sound recordings or audiovisual materials.
- **Original (code "o")** should be used only when the item is, for, example, a tape used to record a specific performance or an instantaneous recording on disc, cylinder or wire (commonly called field recordings). In the case of *AV* materials, "originals" might include a videotape used to record a

lecture, or motion picture film used to photograph a local historical event. Obviously, these are very limited, specialized situations which should occur very infrequently outside of archival cataloging.

- **Reproduction (code "r")** should be used when the item in hand is a mass produced copy including commercially available sound recordings and audiovisual material. Most materials cataloged by a library will be coded "r".
- **Unknown (code "u")** should be used when it is not known whether the item is an original or a reproduction.

These coding instructions will be incorporated into the appropriate format documents in the next revisions. Further clarification of the use of these codes for microfoms should be forthcoming from the MARBI committee later this spring. (P. 15)

-- Glenn Patton (OCLC)

#### **CHANGE IN GMD INPUT STANDARDS**

By now, most OCLC users should have received *Bibliographic Input Standards*, 2nd ed. from OCLC. Please note the change in input standards for the GMD discussed on Intro:15. For Level I cataloging, a GMD **must** be input in the 245 field if you are cataloging an item whose GMD is on the list of mandatory GMDs on Intro:15. In all other fields for which subfield \$h has been defined for a GMD, the GMD is optional. (Formerly, Level I required use of the mandatory GMD's in either the 130, 240, or 245 field.) The decision to require the mandatory GMDs in the 245 follows LC policy. LC only enters GMDs in the 245 \$h. (p. 16)

-- (MIDLNET)

#### **ACCOMPANYING MATERIAL (\$e)**

**Q.** *If a work has multiple accompanying material statements, how should they be entered?*

**A.** Multiple accompanying material statements should be entered in one subfield "e". Each is preceded by space-plus sign-space ([blank]+[blank]). The space-plus sign-space that precedes subfield "e".

For example:

```
300 1 filmstrip (37 double fr.)    $b col. ; $c 35 mm.
+ $e
58 work cards + 3 wall charts (48 x 73 cm. and
smaller) +
```

adhesive                    40 pairs of disposable Polythene gloves + self-  
   labels. (p. 16)

-- Chris Grabenstatter (OCLC)

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## **TECHNICAL BULLETIN 107, 108 AND 112 NOT SUPERSEDED IN ALL FORMATS**

In November (11/9/81) OCLC disseminated their latest *Status of Technical Services Bulletins* memo. This document indicates which *Technical Bulletins* have been superseded and which still need to be consulted as a primary source of information. The November memo indicated that *T.B.* 107, 108 and 112 had been superseded. **This is true only for the books format.** For all other formats *Technical Bulletins* 107, 108 and 112 **are still** in force. So if you tossed them out, you'll have to regroup and get other copies.

The word from OCLC's Glenn Patton is that the AV format will not be revised until after the newest versions of the *Scores Format* and *Sound Recordings Format* have been completed. So we will need to use our *T.B.* 107 copies for some time to come for those important changes to the 007 and Accom mat areas. Sorry folks! --Ed.

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## **CSB RULE INTERPRETATIONS**

These items of interest to AV Catalogers appeared in recent *Cataloging Service Bulletins*.

**7.4F2, 8.4F2** [New].

Give a date of original production differing from the dates of publication/distribution or copyright, etc., in the note area (see 7.7B9 and 8.7B9).

Apply the provision if the difference is greater than two years.

Santa Monica, CA : Pyramid Films, 1971.

Note: Made in 1934.

(When dealing with different media, see 7.7B7 and 8.7B7). --CSB 15

**7.7B7, 8.7B7.** Edition and history. [New].

When an item is known to have an original master in a different medium and the production or release date of the master is more than two years earlier than that of the item being cataloged, give an edition/history note.

Originally produced as motion picture in [year]  
Originally issued as filmstrip in [year]

Make a similar note when an item is known to have been previously produced or issued (more than two years earlier) if in a different medium, but the original medium is unknown.

Previously produced as motion picture in [year]  
Previously issued as slide set in [year]

If the date of production or release of an original master or an earlier medium is unknown or if the difference between its production or release date and the production or release date of the item being cataloged is two years or less, indicate the availability of the other medium or media in a note according to 7.7B16 and 8.7B16.

Produced also as slide set.  
Issued also as slide set and videorecording.

**Note:** The use of production versus release dates is left to the Cataloger's judgment. Make the note that seems best to give information about either production or release of other formats on a case-by-case basis. --CSB 15

**8.4F2.** See 7.4F2. --CSB 15

**8.7B7.** Edition and history. See 7.7B7. --CSB 15

### **General Material Designations and Added Entries**

*Cataloging Service Bulletin*, no. 10 (Fall 1980). explained that the general material designations (GMDS) prescribed by AACR2 rule 1.1C for use in a bibliographic description would not be added by the Library of Congress to uniform titles. Since then the Library of Congress has been asked several times about a similar decision for titles other than uniform titles, specifically those that appear in added entries. The Library is not using GMDs in any added entries, whether these involve uniform titles or other titles. --CSB 15

CSB 16 is most notable for its extensive notes on inputting of ISBNs. Rather than reproduce this valuable document, I am going to point out sections of particular interest to AV Catalogers. These still must be used within the context of the larger guidelines.

- 1.8B. Standard number. Section F. Qualification of ISBNs. Subsection 6. Qualification for accompanying material.

**6. Qualifications for accompanying material.** Qualify all ISBNs relating to accompanying material. Use as a qualification the same term employed to

describe the accompanying item in the accompanying material statement or the note area. If necessary, abridge the description to one or two words.

(supplement)  
(answer book)  
(atlas)

- 1.8D. Terms of availability. Section B. Selection of prices for inclusion in the catalog record. Subsection 1. Part F. Accompanying material.

f. **Accompanying material.** Give the price for any item(s) accompanying the main work (whether or not there is an associated ISBN) if the item is described in the accompanying material section of the physical description area or in the note area of the record and no separate record will be made for the accompanying item.

If the price is not associated with an ISBN, qualify it as indicated in LCRI 1.8B, F.6) and follow the guidelines for the order of multiple elements described in LCRI 1.88, C.4.

For CIP items at the galley stage, do not include a price for accompanying material if the material is known to be of a kind that LC will not acquire.

- 1.8D. Terms of Availability. Section C. Qualification of prices. Subsection 4. Qualifications for unassociated prices. Part e. Accompanying material.

e. **Accompanying material** Qualify unassociated prices relating to accompanying material as described in LCRI 1.88, F.6.

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## DEFINITIONS AND EXPLANATIONS

by V. Urbanski

Below is a list of terms and explanations which may be of help. Some are taken from *The Encyclopedia of Educational Media Communications and Technology*, published by Greenwood Press, 1978. Those I've noted *EEMCT* as the source. Information on videodiscs has been taken from the Neil Shapiro article which appeared in *Popular Mechanics*, August, 1981, "PM Compares The Three New Videodisc Systems. Glenn Patton of OCLC supplied a couple of definitions (gp) and I have contributed various comments (VU). I hope that you will find it to be of use. I will try to pass on other definitions that may be useful. If others of you find helpful definitions please send them along. Be sure to include your source - even if it's you!

**Standard 8 mm films:** The original small gauge film with large sprocket holes and a relatively small picture area (taken from splitting 16mm stock). (*EEMCT*)

**Super 8 mm film:** A newer development with smaller sprocket holes and almost twice as much picture area per frame. (*EEMCT*)

**Regular 8:** Alternative name for standard 8mm cine film. (*EEMCT*)

**Double 8:** A camera film 16mm in width, which after processing is slit to form a double length of 8mm film for projection. Also known as standard 8. Now largely replaced by super 8. (*EEMCT*)

**Single 8 M:** Japanese version of super 8 mm. (gp)

**Maurer 8 mm:** a type of standard 8 mm. (gp)

**16 mm film:** Narrow gauge cine film introduced in the 1920s for amateur film makers now widely used for educational and scientific film making. (*EEMCT*)

**Film gauge:** Cine film is available in the following widths: 70mm, 35mm, 16mm, 8mm. The 16mm gauge is the most important in education as it has an adequate quality margin to give good duplicates. The use of 16mm for television news and documentary filming means that there is a wide range of film stock and equipment in this gauge. 8mm is being used increasingly in education although the duplicates it is possible to produce with 8mm are often of rather low quality. The original standard 8mm format has now been replaced by super 8 which uses a larger format on the same width of film by employing smaller sprocket holes. The 70mm and 35m gauges are used in the entertainment field. (*EEMCT*)

**Film loop:** A length of cine film spliced into a loop so that it can be projected continuously and repetitively without the need for rewinding. Special 8mm loop projectors make use of plastic cassettes to hold the film allowing it to be inserted into the projector without the need for threading. In 16mm loop projection systems special trays are used to hold the film and feed it to the projector gate. Apart from allowing the film to run continuously for display purposes the particular advantages of loop films is that they allow analysis of complicated events by repeated viewing. (*EEMCT*)

**Optional sound track:** The sound track which runs down the edge of a cine film, and which, by modulating the light reaching a photocell from the exciter lamp reproduces the film's sound track. Optical tracks are printed by the film laboratory from a master negative track. Optical tracks can be played on all 16mm sound projectors. (*EEMCT*)

**Striped film:** Cine film that carries a narrow strip of magnetic oxide down one edge on which a magnetic track can be recorded . (*EEMCT*)

**Magnetic soundtrack:** A soundtrack recorded on a strip of magnetic material which is coated on the edge of a print of a cine film. Magnetic tracks can be recorded using relatively simple apparatus but are not easy to mass-produce. Thus an optical soundtrack

is preferred in most cases, and in fact many projectors have no facilities for playing magnetic tracks. (*EEMCT*)

**Magnetic recording film:** Sprocketed 35mm or 16mm wide recording tape on which the soundtrack of a film is recorded independently of the picture film. The magnetic film and the picture are edited together in complete synchronisation and eventually the soundtrack is transferred, either as an optical or as a magnetic track to the release prints of the film. (*EEMCT*)

**Mag-opt:** A cine film with both magnetic and optical soundtracks. This technique may be used to add a soundtrack in a different language to a film with an optical track. The magnetic track covers half the width of the optical track. (*EEMCT*)

**Double band projector:** A film projector (usually 16mm) that had, in addition to the normal film channel, a sound recording channel that uses sprocketed tape. The two channels, usually one each side of the projector, are mechanically coupled so there is no possibility of picture and sound being out of synchronisation. Double band projectors are particularly useful for adding commentaries to films in small-scale production units. Having recorded the soundtrack it can be transferred to an edge magnetic stripe on the film or sent away for optical transfer and printing. (*EEMCT*)

**Telerecording:** The technique of converting television to cine film. In the US the process is known as kinescope recording. The usual technique used to display the television image on a high quality cathode ray tube and film it using a cine camera with a highly specialised rapid pull-down mechanism.

In addition special circuits are used to ensure that the two systems are running at the same framing rate. If telerecording is attempted using a conventional cine camera some of the television picture information will be lost and the shutter in the camera will cause a 'bar' to appear on the image. (*EEMCT*)

**Kinescope:** An American term for the equipment used to make a film recording of a television picture. In the UK the term telerecording is used. (*EEMCT*)

**Telecine:** The process used to project cine film into television systems. The equipment used converts the film image into a television image. (*EEMCT*)

**Cinemascope:** Trade name of the most widely used method of widescreen presentation. An anamorphic lens is used to obtain the effect. (*EEMCT*)

**Technicolor:** The colour cine film process, first introduced in 1915, by which colour cine films are made. Since the introduction of the process it has been changed and improved and is now used mainly as a technique for producing release prints from film shot on colour negative stock. (*EEMCT*)

**Anamorphic lens:** A lens composed of elements which, when used as a 'taking' lens, compresses a wide image on to a standard frame of film. When used as a projection lens,



it spreads the 'squeezed' image out to its proper width. The best-known anamorphic process is 'CinemaScope'. (*EEMCT*)

**Mono (Monographic sound):** Sound heard from a single channel. This is defined by the form of the recording or transmission, and not by the number of speakers. A number of microphones may be used and their outputs mixed; several loudspeakers may be used, and their frequency content varied, but this is still mono unless there is more than one channel of transmission. (*EEMCT*)

**Stereo:** Sound systems which use more than one microphone to record two or more separate channels that are played back through separate speakers thus creating sound with 'depth'. (*EEMCT*)

**Audiocassette:** A plastic cassette containing audiotape, that avoids tedious threading procedures when the tape is placed on a tape recorder. The most common type in education is the 'compact cassette' introduced in the early sixties by the Philips Company and now universally available. Compact cassette machines are the most common type of tape recorder.

Cassettes containing 60, 90 and 120 minutes of tape (tape speed is 1 1/8 inches per record) are the most common, but there are other lengths available as well as continuous loop cassettes. The overwhelming educational advantage of audiocassette equipment as opposed to other audiotape equipment is its simplicity in use. Also, due to a forward looking licensing policy by Philips when first introducing the format, it is one of the few truly compatible items of audiovisual equipment. (*EEMCT*)

**8-track tape:** A tape in cartridge form featuring eight separate tracks. Used mainly for entertainment. (*EEMCT*)

**Tape:** Magnetic recording medium consisting of a ferromagnetic coating on a plastic base. Different widths of tape are used for different applications. Videotape is used in 2-inch, 1-inch, 3/4-inch and 1/2-inch widths while sound recording tape is generally 1/4-inch or 1/8-inch. The thickness of the plastic base will determine the length of tape it is possible to accommodate on a spool. The difference in sound recording tape described as standard play, long play or double play is simply the thickness of the base. Thinner tape is more susceptible to print-through (q.v.) and more easily broken. (*EEMCT*)

**Tape Cassette:** A plastic cassette containing tape to allow easy placement and removal from a tape recorder. In sound recording the universally standard tape cassette is the 'compact' cassette. In television the use of cassettes is complicated by the existence of several incompatible systems. In Europe the Philips VCR system is well established although the Sony U-matic and other Japanese systems are widely used. New formats using narrower tape have recently been introduced in the hope of appealing to the domestic market.

In education tape cassettes are used extensively as their ease of operation means that they can be used by students and teachers with little technical skill. (*EEMCT*)

**Quarter-Track:** A system of tape recording when the record head has two pole pieces which cover the first and third quarters of the tape. The second and fourth quarters are recorded by flipping the tape and recording again. (*EEMCT*)

**Record Head:** The part of a tape recorder that imparts the signal on to the tape. It is an electromagnetic device which consists of a ring-shaped metal core broken at a gap. Coils wound on either side of the ring energise the head during recording. During replay the same head is usually used to pick up the magnetic fields on the tape and transform them into electrical currents. (*EEMCT*)

**Quadrature:** The configuration of recording and playback heads used up to now in broadcast standard videorecorders. (*EEMCT*)

**Helical Scan:** The name for the type of videotape recorder in which the tape is wrapped helically round a fixed drum while the recording head or heads rotate within a slot in the side of the drum. The helical wind of the tape round the drum means that the recording head scanning path is diagonally across the tape. The helical scan principle is used in all low cost machines.

It is not yet possible to obtain the highest quality recordings using helical scan and for most broadcast applications the transverse scan system is used. (*EEMCT*)

**U-Matic:** Trade name (Sony Corporation) for a video recording system using 3/4 in. tape housed in a cassette. (*EEMCT*)

**VCR:** Trade name (N.V. Philips Gloeilampenfabrieken) for a video recording system using 1/2-inch tape housed in a cassette. The VCR was the first video recorder to eliminate tape handling. (*EEMCT*)

**EIAJ:** Most common type of black and white 1/2 in. open reel videotape. Represented the industry's first real attempt at standardization of videotape formats. (*EEMCT*)

**Beta:** a Sony system of videorecording using 1/2 in. tape. Now available as Beta 1, Beta 2 and Beta 3 recording systems. Tapes designed to play on Beta 1 will not play on Beta 2 machines and vice versa. There are, however, machines which play all Beta speeds. Beta 2 plays at a slower speed and can do more sophisticated things. Beta 3 is slower yet and allows for extended play. (VU)

**VHS:** Trade name (Victor company) for a video recording system using 1/2 in. tape housed in a cassette. (VU)

**LV:** stands for Laser or LaserVision video disc systems. Laser system reflects laser light from pits on videodiscs mirror-finish surface. Among of reflection controls video signal. There is no stylus, hence no disc wear occurs. (Shapiro)

**CED:** Videodisc system. "CED or Capacitance Electronic Disc, was designed by RCA. Stylus rides in groove and capacitance effect picks up video signals." (Shapiro)

**VHD:** Videodisc system. "VHD stands for Video High Density. Information is read from capacitance pits of coated disc by a stylus that just touches the surface lightly." (Shapiro)

**National Television System Committee (USA)** The US body responsible for regulating technical standards in television. In particular the initials NTSC are frequently used to denote the system of colour television in use in the USA, which is incompatible with the PAL and the SECAM systems. (*EEMCT*) U-matic machines were endorsed by NTSC and quickly became the US standard. (VU)

**PAL:** A system for encoding colour information in television broadcasting, recording and reproduction. The PAL system is standardised in Western Europe (except for France) and in many other parts of the world. The USA NTSC and French SECAM systems are incompatible with PAL and with each other. (*EEMCT*)

**VCR (Philips Co.)** received the endorsement of PAL and became the European standard. Philips granted manufacturing right throughout Europe, so many products are available from different sources. (VU)

**SECAM:** The system of encoding colour television signals used in France and the Soviet Union. (*EEMCT*)

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## ALA MEETINGS

RTSD AV Committee will meet Saturday July 10 at 9:30-11:00 am at the Holiday Inn, University City, in University Room I.

ACRL AV Committee will meet Sunday July 11 from 2-4 pm in the Bellevue Stratford Hotel, Blue Room.

The OLAC program will be Sunday July 11 from 8-10 pm in the Bellevue Stratford Hotel Academy Room. This will be a program meeting followed by the business meeting and election of officers.

The ACEL AV/LRRT/RTSD AV program will be Monday July 12 from 9:30 to 11:00 am in the Bellevue Stratford Hotel Prime Minister Room.

RTSD CC:DA will meet Saturday July 10 from 9:30-11:00 am and 2-4 pm in the Holiday Inn Midtown Independence Room A and on Monday July 12 from 2-4 pm in the Warwick Hotel Warwick Room.

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## "APPLE" CATALOGING

What are you Apple, etc., users doing for cataloging? None? Hand-typing cards? Calling a package of "diskettes" a kit? Have you tried to use AACR 2 chapter 9 on these Apple (Atari, etc.) diskettes? What are your reactions to the rules?

I'd like to have some responses and samples before ALA.

Nancy B. Olson, AV cataloger  
Memorial Library,  
Mankato State University  
Mankato, MN 56001

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## VIDEODISC CATALOGING

While watching some awards program this spring, I saw an award given for a videodisc called Elephant Parts. (OCLC record no. 8265081 is for the videocassette). It seems this is predominantly music with accompanying illustrations. Will we be able to reflect this accurately in our cataloging? Or is it important to do so?

--NBO

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## INDEX TO CATALOGING SERVICE BULLETIN 1-16 NOW AVAILABLE

The index to *CSB* 1-16 is now available for \$5.00 prepaid, \$6.00 if invoice required, from Soldier Creek Press, Lake Crystal MN 56055. If you have a standing order for this you should receive it during June (the mailing goes out over several weeks). This is the annual index that Nancy B. Olson produces.

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## COUNTING FRAMES IN FILMSTRIPS

A note on page 11 of v.2, no. 1 referred the reader to Maxwell's book for help in counting frames. I feel I must disagree. *CSB* 13 states on page 17 (8.5B2)

When counting unnumbered frames, generally do not consider any number too numerous to count. Begin counting with the first content frame and end with the last content frame, thereby counting any noncontent frame interspersed, but excluding noncontent frames which precede the first content frame or follow the last content frame. Give the number resulting from this count as the total within brackets. ...

This would include the title/credits frames that appear with contents as background or those frames which have content with a little title information appearing somewhere on the frame; these frames may be at the beginning or somewhere toward the middle of the filmstrip. This would not count the title/credits frames at the beginning or end of the filmstrip which have plain backgrounds, although Maxwell would include these in her count.

Confused? Maybe we should count everything from the focus frame to the end?

--Nancy B. Olson

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## **FILM BOOKING THROUGH ILL**

Does anyone know of any institution using or making plans to use ILL for booking and lending of motion pictures? If so, please let Nancy Olson know, and I'll pass the word on to the User's Council delegate who asked for this information.

---

## **PLACE OF PUBLICATION FOR SOUND RECORDINGS**

From v. 13 no. 5 May 1982 *Music Cataloging Bulletin*

What will be the authority for place of publication for sound recordings if none is given on the label or container?

LC will only use what appears on the item. If no city is given and there is a country this will be used, working down to [S.1.].

---

## **MULTIPLE COPIES OF MATERIAL IN A PACKAGE**

I am now receiving packages of material from CCDA - rule change requests, etc., that will be discussed at the next meeting, correspondence to and between members of the Joint Steering Committee, etc. One series of letters concerned the way to express multiple copies of material in packages - classroom sets of material. Ben Tucker's response from LC dated 5 April 1982 suggests the phrasing

1 map (25 copies)

This seems to be a simple, but adequate, way to clearly express the presence of multiple copies of a map, or student manual, or teacher's guide, whether in 300 subfield a or e. It also differentiates between

25 maps which would mean 25 different maps, 1 copy each and 25 copies of the same map.

--NBO

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## DESENSITIZATION OF MAGNETIC TAPES

From a letter:

You asked for input on desensitization of magnetic tapes by theft detection devices in the last... newsletter. We have had two incidents where audiocassette tapes were placed in the desensitizing machine and portions were erased, making them unusable. We do not circulate videocassettes, so the problem has not yet arisen for them.

Our theft detection equipment is a 3M Tattle-Tape Detection System model 950. We were warned by the 3M sales representative from the outset that magnetic tapes could not be desensitized without damage, so we have had no correspondence with the company on this.

Our method of avoiding the problem has been to : Educate the circulation personnel not to desensitize circulating magnetic tapes, and place warning stickers on the desensitizing machine, and on the pocket of each circulating audiocassette.

I'm very interested to hear what others have been doing about this problem.

Mary A. Stout, Media Librarian  
Southwestern University  
Georgetown, TX 78626

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## LET'S GET AV TAPES LOADED!

The MARC AV tapes have not been loaded since AACR 2 began. Please write to **Luba Heinemann, Acquisitions, Marketing & User Services Division, OCLC, Inc., 55 Frantz Road, Dublin OH 43017**, expressing your feelings about this delay and requesting that they be loaded. Send a copy of your letter to your network coordinator and a copy to me. Luba is our new OCLC liaison and is quite willing to help us, but she needs things in writing to back up our phone calls. Please write immediately.

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## CATALOGING LOCALLY PRODUCED VIDEORECORDING COPIES OF MOTION PICTURES

Verna Urbanski wrote an article for v. 2 no. 1 (page 13) on LC's policy for cataloging of copies of motion pictures done locally on videorecordings. I agree with her comments in the last two paragraphs. If we follow LC's decision we create a hybrid record with a gmd of [videorecording] but a 300 that describes the motion picture! Only in a note will the user find out which the library really owns.

This extension of the microforms decision seems to me to violate the basis of AACR 2 and of ISBD/NBM and will totally confuse our patrons.

On-line catalogs generally display shortened records unless the user specifically requests detailed information. COM catalogs and specialized printed catalogs use shortened records. Notes (in most systems) do not appear on these records. Our users need to know if they are getting an item that will play on their video playback equipment. (Imagine all the surprised? people who think they are going to get books but instead get microfiche.)

We must protest.

We need letters from those of you who would be misleading patrons, and from those of you who object in principle, even if you are not now, or not yet, cataloging this kind of copied material. Write Verna or Nancy Olson - addresses elsewhere in this issue.

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## TO CLAIM OR ORDER BACK ISSUES

If you have missed some back issues because of an address change or undelivered mail, etc., claim them from **Nancy B. Olson, Box 863, Lake Crystal, MN 56055**.

If you just joined and would like back issues, they are available for \$1.00 each from the above address.

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## TWO AND THREE DIMENSIONAL OBJECTS

We apologize for the confusion on these. In a phone discussion on 17 July 1979, OCLC gave permission to use type n code z for material such as study prints, collections of posters, collections of reproductions of photographs, etc. Evidently this is no longer permitted.

But please tell us, OCLC, when we can catalog these things. They are to be cataloged by AACR 2 chapter 8 as are many of the other materials that are input as type n records.

--Nancy B. Olson

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## 007 QUESTION ANSWERED

I noted your question regarding the meaning of processing codes for sound recordings in the 007 subfields in the December 1981 issue of *On-line Audiovisual Catalogers*. (v. 1 no. 4 top of page 9)

According to a friend in radio broadcasting, the questionable initials mean:

**CCIR** International Radio Consultative Committee (this is the European broadcasting standard)

**DBX** Dolby B (this is an advanced Dolby process)

I hope that this information is of some use to you and the other AV catalogers who receive your excellent, informative publication.

Carol S. King, AV cataloger (acting)  
Southwest Texas State University  
Learning Resources Center  
San Marcos, Texas

Thank You, Carol



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## REMARKS TO OCLC USER'S COUNCIL

(The following is essentially the speech I made May 24 to the OCLC User's Council. I was the first of the six user's group chairs to speak. Each of us had been asked to give the history, structure, and objectives of our organization.)

I have been an audiovisual cataloger for about 12 years. Audiovisual materials include much more than filmstrips and motion pictures; they also include sets of blocks, games, models, old shoes, collections of bird eggs, alligator skins, and cannon balls.

We come from all kinds of libraries. Audiovisual catalogers are found in school, public, and academic libraries; we are in hospital libraries, church libraries, seminary libraries, and corporate libraries. Sometimes we are not in the library, but in the school of education.

We belong to different professional organizations. We may be members of ALA or AECT. We may belong to SLA, ASIS, The Music Library Association, or the Medical Library Association. We may belong to several of these groups, or to none of these groups.

In most of these organizations, cataloging of audiovisual materials is represented by a sub-committee, or by a sub-sub-committee if it is represented- at all.

OCLC has been good for us. It brought us out of our back rooms, from all kinds of libraries, and forced us into coding and tagging workshops. We met colleagues. We had lots of questions. Some OCLC could answer, but some it could not.

We wanted some way to discuss these common concerns and questions with our colleagues, and we wanted some way to interact with OCLC and with LC. We formed On-Line Audiovisual Catalogers. We organized formally in New York City two years ago. We decided that we would be a group for all types of audiovisual catalogers, whether they were on-line or not. We would not restrict membership to OCLC users. Our main purpose would be to communicate and to educate each other (and OCLC and LC). We incorporated in Minnesota and have received IRS tax exempt status. Our dues are \$5.00 per year for individual members and \$10.00 per year for institutions. We have over 400 members. They come from all the states and from Great Britain, Wales, Sweden, Belgium, and Switzerland. Our officers are the chair, a vice-chair (Laurel Jizba from Indiana), a secretary (Arno Kastner from New York City), a treasurer (David Hedrick from Gettysburg), and a newsletter editor (Verna Urbanski from Florida).

We do not include music cataloging - for those concerns we refer people to the Music OCLC User's Group.

We have a quarterly newsletter and meet twice a year during ALA. In the summer meeting we have a program meeting followed by a business meeting; in midwinter we have a discussion time with a business meeting. We have not had any national workshops as have the other groups, as there have been many done by the networks. We rely on the newsletter to spread the word on any interpretations, changes, etc. Articles in the newsletter have been on such topics as activity cards, erasing of sound recordings by theft-detection equipment, and publishers who re-label boxes with new titles without changing the contents.

We know we only represent about 3 percent of the data base, but for many of us, using or adding to that 3 percent is our full-time occupation.

We have identified some problem areas:

- The first is probably the easiest to do something about, and it has only waited two years. OCLC has not loaded any AV tapes from LC since AACR 2 began. They anticipate further delay of as long as one and one-half years.
- We'd love to have the ability to permanently change records (the enhance function). Every time I edit one of those NCH records, I am frustrated that I cannot permanently change it. Submitting proof to OCLC with a change request is too time consuming to consider.
- We need new formats! We can't catalog any machine-readable data files. Apple diskettes are machine-readable data files. So are ATARI video games. We have hundreds of these things and we can't catalog them, we can't input them, we can't do manual cards for them. We have to remember what we have when we try to serve the public.
- We can't catalog two-and-three-dimensional objects. I think OCLC means original art works and such things, - but it sounds pretty all-inclusive.
- We can't properly catalog AV serials. We can do them as serials or we can do them as AV, but not as the combination.
- How do we handle new materials? Developing/emerging technology is ahead of us all the time. Kodak has just announced a new camera that used a disk with pieces of film all around it - similar to a Viewmaster reel, but without the stereo capability. It takes many years to develop rules and get them accepted, and then to develop and implement formats or format changes; meanwhile our patrons expect the material to be in our on-line catalog as soon as it is released.
- We're forced to do less-than-legal things with the system, like calling groups of things kits.

There are lots of picky little things in formats and rules we'd like to change or define or modify, but we're working through the official channels on them.

We'd like to offer our expertise to OCLC and the OCLC User's Council. We would be happy to comment on anything in the developmental phases, and to offer our opinions on any-thing you may be planning that may affect us when implemented.

Thank you for inviting all of us to your meeting.

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\$17.50 per copy (LC 79-83907 ISBN 0-933474-07-5)

A Manual Using AACR 2 with an  
Appendix Containing OCLC Worksheets  
by Nancy B. Olson

MINNESOTA SCHOLARLY PRESS, INC.  
P.O. BOX 224  
MANKATO, MN 56001  
TELEPHONE (507) 387-4964

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## MOTION PICTURE AND VIDEORECORDING CATALOG FROM OCLC ARCHIVE TAPE

A catalog of motion pictures and videorecordings has been produced at Mankato State University from the MSU OCLC archive tapes. The catalog has been printed and distributed to departments for faculty use.

The catalog is in two parts. One part lists films and videorecordings by their accession number. The entries are complete through the physical description area, with local notes added if present.

MP 1088

Swiss miss. [Motion picture] / Hal  
Roach Studios. Davenport IA :  
Released by Blackhawk Films, [made  
1938] .  
2 reels, 77 min. : sd. , b&w ; 16 mm.  
A RESTRICTED USE FILM.

MP 1089

The Fatal glass of beer. [Motion  
picture] / Mack Sennett. Davenport,  
Ia. : Blackhawk Films, [197-?],  
made 1933.  
1 reel, 20 min. : sd., bgw ; 16 mm.

A restricted use film.

MP 1090

Blood and sand. [motion picture]  
Famous Players-Lasky Corporation.  
Davenport, Ia. : Blackhawk Films,  
[made 1922].  
3 reels, 50 min. : si., b&w ; 16 mm.  
A RESTRICTED USE FILM.

MP 2235

Workplace hustle. [motion picture]  
San Francisco : Clark  
Communications, 1980.  
1 film reel (34 min.) : so., col.  
16 mm.

VR 191

But they might laugh.  
[Videorecording] made by WNVT-TV.  
[s.l.] : National Instructional  
Television, 1976.  
1 cassette, 15 min. sd., col. ; 3/4  
in .

VR 214

Open hearing,  
homosexuality [videorecording /] a  
presentation of the Public Affairs  
Unit, WCCO Television News.  
[Minneapolis, Minn. : WCCO-TV News,  
1977]  
1 videocassette (60 min.) : so., col.  
; 3/4 in.

VR 555

A Death in the family.  
[Videorecording] Minneapolis,  
Minnesota : WCCO Television News,  
1978.  
1 cassette, 55 min. sd., col. ; 3/4  
in.

The other part includes all added entries in a dictionary arrangement. The user must go from this list to the numeric list to find the title of the film or videorecording, since only the title entries in this list have both number and title included.

METEOROLOGY, MARITIME.

MP 1119

The Meter. [Motion picture]  
PIP 1428

Meters, Liters and kilograms. [motion

picture] Larry Yust and Sy Wexler.  
MP 1427

Methodist Church (United States)  
Department of Christian Family.  
MP 204

Methodist Church (United states)  
Television, Radio and File  
Commission.  
AP 204

Methodology : the psychologist and the  
experiment [Motion picture] / CPR  
Productions.  
MP 1881

Methods of family planning. [Motion  
picture]  
MP 1437

METIS INDIANS.  
MP 1126

METRIC SYSTEM.  
MP 1427  
MP 1427  
MP 1680  
MP 1428  
MP 1429  
MP 1429  
MP 1430  
MP 1430  
MP 1229

METRIC SYSTEM---JUVENILE FILMS.  
MP 1680

Metro-Goldwyn-Mayer.  
MP 872

(Metropolis: creator or destroyer?  
(Motion picture)  
MP 259  
MP 256  
MP 263

For complete information about the film or videorecording, including notes, summaries, and list of added entries, the user may consult the microfiche film ,and video catalog or the online catalog.

For information about the catalog, or the programs, which are available for purchase, contact **Dale Carrison, Dean, Memorial Library, Mankato State University, Mankato MN 56001.**

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## **A MANUAL OF AACR2 EXAMPLES TAGGED AND CODED USING THE MARC FORMAT**

This manual was prepared as an adjunct to the series of manuals illustrating cataloging using the *Anglo-American Cataloguing Rules, Second Edition*, prepared by the Minnesota AACR2 Trainers. The series of manuals provided cataloging examples both generally and for specific types and forms of materials. This manual is intended to provide information for transferring that cataloging information into machine-readable form.

Examples were chosen from among all of the previously published manuals and were selected in such a way as to provide for the variety of MARC (MACHINE-Readable Cataloging) tagging possibilities. The bibliographic descriptions are presented with the cataloging copy on one side of the page and the corresponding coded and tagged record on the other. All examples were prepared on the assumption that a library was doing original input to a machine-readable cataloging system.

Because some of the examples in the series of manuals were prepared before certain decisions had been made about the application of AACR2, they may not reflect cataloging copy as it would be prepared today. However, since the purpose of this manual is to show how to code and tag cataloging copy, those examples were not updated to current practices.

The machine-readable record includes the fixed field and variable field elements as they can be determined from the bibliographic descriptions recorded in the manual from which the example was taken. Additional access points have been added at the discretion of the compilers, illustrating the advantages of machine-readable record capabilities.

Records are tagged according to the MARC format appropriate to the type of material being cataloged. Interpretation and application of the format was based on the information available in February 1982. Headings have been verified insofar as possible using the Library of Congress Name Authority File. As has been the case with AACR2 itself, the application of MARC tagging to these bibliographic descriptions could change as formats or interpretations change.

We have done our best to provide a variety of useful examples. Because AACR2 and MARC tagging allow for interpretation and cataloger judgment, some decisions that we made may be questioned. Although we have tried to catch all errors, some may have crept in. We welcome your criticism, discussion, and comments.

Julia C. Blixrud  
Edward Swanson  
March 1982

**Soldier Creek Press**  
**Lake Crystal, Minnesota**

This manual includes sections on the coding and tagging of books, scores, sound recordings, serials, audiovisual media, maps, manuscripts, and microform. One hundred and six examples are shown fully tagged and coded. Fixed fields are included as are the 010 through 048 fields. It has been delayed in printing several times, but is, at last! ready to mail. Those who have already ordered it should receive it soon, but it will take at least a month to get all the back orders shipped.

If you have not already ordered it, send \$10.00 to **Soldier Creek Press, Box 863, Lake Crystal MN 56055**. If not prepaid, a postage and handling charge will be added.

---

RENEWAL FORMS WILL NOT BE SENT. USE THE FORM BELOW.

Cross out incorrect information:

I wish to (renew my membership / join) the On-Line Audiovisual Catalogers.  
I am enclosing dues of (\$5.00 individual / \$10.00 institutional) for calendar year **1982**.  
Dues include subscription to the quarterly newsletter.

NAME:  
ADDRESS:

Make check payable to On-Line Audiovisual Catalogers and mail to:

David Hedrick  
Gettysburg College Library  
Gettysburg, Pennsylvania 17325

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Publication of On-Line Audiovisual Catalogers, Inc., Box 863, Crystal, Minnesota 56055.  
Issued quarterly.

For address changes before July 15, 1982, notify **David Kedrick, Library, Gettysburg College, Gettysburg PA 17325.**

To claim missing issues, notify **Nancy B. Olson, 642 South Hunt St., Lake Crystal MN 56055.**

**Editor: Verna Urbanski, Library, University of North Florida, PO Box 17605, Jacksonville FL 32216.**

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Last modified: December 1997