After all these years, Zembellas still grieves over those lost records he took to Tetos Demetriades in New York in the summer of 1946. They are his lost dreams, the music which he now believes Grecophon Records could have preserved. "At least the Kalymnians would have had something to be proud of today when it comes to their music." Despite Zembellas' disappointment, the musical heritage of the Kalymnians is not entirely lost. Grecophon Records *is* that heritage.

Steve Frangos
Indiana University

Through the courtesy of Steve Zembellas, Steve Frangos has deposited tape copies of the Grecophon records in the Archives of Traditional Music. They may be found under accession number 85-268-F/C. Quotations of Steve Zembellas appearing above are from a 27 November 1984 interview of Steve Zembellas by Steve Frangos, which may be found under the same accession number.

Cataloging Field Recordings on OCLC

By now you have probably come across the letters "OCLC" in previous issues of *Resound*, if not elsewhere. The Archives of Traditional Music has been cataloging on OCLC for almost a year now. So why are you seeing it again? Because it affects the scholars of ethnomusicology in two important ways: first and most obvious is the increased access to the Archives' collections, especially field recordings, due to the nature of the OCLC system's online network. Second, this increased accessibility amplifies the need for clear, concise, and detailed documentation to accompany the field recordings made by ethnomusicologists and other researchers.

OCLC (Online Computer Library Center) is a bibliographic computer and telecommunications system. Using OCLC, some four thousand institutions catalog books, serials, sound recordings, and other library materials, order printed catalog cards, create data files, and maintain location information on library materials. The database contains over eleven million bibliographic records, representing some four hundred languages, and including nearly three hundred thousand recordings.

In addition to its cataloging role, OCLC is important as a reference tool and can be searched online at any OCLC terminal in the United States, Australia, Canada, Denmark, Finland, France, Ireland, Mexico, the Netherlands, and the United Kingdom. It can be used to compile a bibliography or locate specific items. One may search using the name of a scholar and discover citations to both publications and commercial and field sound recordings. For example, Frederick Starr's name retrieves citations for the numerous books he wrote, as well as a citation for one of his field collections found at the Archives of Traditional Music.

At the same time, the database may serve as a union list, as it gives locations for finding the items cited. A three letter symbol is used to represent each member institution which has cataloged a specific item using the OCLC cataloging subsystem. We find that several libraries have added their symbols to the citation for Starr's book, *Congo Natives; An Ethnographic Album*. Since Starr's field collection from the Congo is unique, its citation includes only the Archives' symbol in the holdings area.

The database may be searched in several ways using different search keys. You can search by name, title, combination of name and title, Library of Congress number, OCLC number or ISBN number. In the case of non-commercial field collections, we are greatly restricted since there is no ISBN number, no Library of Congress number, no OCLC number (until you locate the recordings for the first time), nor any real title for field collections. You may search by collector's name by using the first four letters of the last name, a comma, the first three letters of the first name, comma, and the middle initial, if applicable. We would use STAR, FRE, to find Frederick Starr's name in the database. The search can be narrowed by adding a year or range of years of publication, and REC for sound recordings.

Since there are no titles for field collections, the Archives has supplied its own standardized titles for them. Each title begins with the name of the country where the recordings were made, getting progressively more specific geographically or culturally, and ends with the date. We do not expect searchers to guess the entire title, but we do assume that patrons know the country (or countries) where a particular scholar has done field research. In this way, knowing that Frederick Starr did field work in the Congo, (as it was then known), you can do the name-title search which uses the first four letters of the collector's last name, a comma, and the first four letters of the country as it was known at the time of recording.

To browse through what field collections the Archives of Traditional Music has entered into the database to date—a rather small number since we are just starting—you may search by our official name, Indiana University, Bloomington. Archives of Traditional Music. However, the words Indiana and University are "stop-listed" and therefore ignored. The name search would then consist of BLOO,ARC,O/REC. There is presently no subject access to the OCLC database.

A broader view reveals four basic parts for the functioning of the entire online database system: (1) the OCLC system; (2) scholars who search the database; (3) a cataloger who translates the material submitted as documentation with the field recordings into machine-readable form for cataloging in the database; and (4) unique to the realm of field recordings, are the collectors of sound recordings who provide the collections to be added to the database.

The role of the collector cannot be overemphasized. Without documentation for a collection, the cataloger has no material to add to the database. The collector must be responsible for providing this information when depositing recordings at the Archives.

In the past, documentation for field collections in the Archives has varied greatly in size and content. Some collections may have only general country or culture group designations, while others have multipage, tape by tape,

item by item accounts. The Archives' current requirements for documentation include:

1) a list of languages spoken or sung on the recording
2) specific location and date of each recording
3) description of the event
4) track configuration, stereo or mono
5) names of performers or informants
6) instruments used

A concordance relating each tape with the documentation is essential, and depositors are encouraged to provide any additional information which might interest other researchers. The Archives has devised an information sheet listing its requirements which collectors are asked to complete when depositing their collections. Depositors of field recordings are urged to provide complete, organized, and legible documentation for recordings since that is the only information available to the cataloger and, eventually, to future searchers of the database.

Our attempt to catalog field recordings on a national database is one of the first. We are excited about the possibilities and are looking forward to beginning work on a National Endowment for the Humanities grant which will allow us to put all of our field recordings on the database, improve documentation and access to collections, and to rerecord field collections made on deteriorating aluminum and acetate discs. We invite comments and suggestions.

Computer technology increases access to our collections, but we rely as much as ever on the documentation provided by the collector to make that accessibility worthwhile.

Mary E. Russell
Archives staff

The Music of Indiana: A Brief Biography

The state of Indiana boasts an extraordinarily rich musical heritage. Indiana has produced a number of exceptional composers and performers in popular song, jazz, ragtime, blues, country, soul, art music, and other genres; has played important roles in music education and musical instrument and record manufacturing; and appears prominently in the imagery of American popular song. Much of Indiana's musical history has yet to be documented, but there are a number of valuable books, articles, and theses. Some of the most significant works are listed below.

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