

The UTK Librarian

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Newsletter of The University of Tennessee-Knoxville Library

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THE LIBRARY IN TRANSITION

by Donald R. Hunt, Library Director

We are looking forward to a new era of library service for the campus. We are excited about the new building and the progress in computerization of our operations. And we are encouraged with the acquisition rate—more volumes were added to the collection in the last fiscal year than in any of the previous five years. We hope this turn-around in acquisitions and the university's ability to provide more base dollars to the book budget will continue, while the inflation rate remains stable or, preferably, diminishes.

In the new library significant changes will emerge in the physical location of books and journals and service areas. Concurrently with the move into the expanded Hodges Library and the reconfiguration of Hoskins, the online catalog will become operational and the traditional card catalog will be closed.

These two events will provide UTK with the most modern library facilities in the nation—in both physical environment and state-of-the-art technological advancement.

Such changes, however, are bound to be disruptive and confusing to our patrons, and *The UTK Librarian* is being initiated to ease the transition and to keep everyone apprised of our progress and direction. *Context* and *The Daily Beacon* will continue to be used for announcements and weekly updates when appropriate, while the quarterly newsletter provides greater detail on specific issues.

We hope you will find the newsletter helpful and informative on such questions as how is the building progressing? when will the big move occur? how long will it take? where will the collections and services be located? what will the online catalog do and will I know how to use it? what new services will be available and which present services will be changed?

We need your comments on the newsletter and your suggestions for future topics to help us meet your needs more equably during our period of change and our changing locations.

Help us make the transition a smooth one.

tand fully the pressures the Library has been subject to in recent years. And I would add to that my own applause for the efforts of the Library and staff to create an admirably functioning system in the face of great adversity.

Dr. Michael J. McDonald
Associate Professor
History Department

I completely agree that the various U.S. Decennial Census series are as important to a social scientist as any materials held by the Library. They are certainly as important and necessary as the *Dictionary of American Biography*.

Presently the bulk of the retrospective U.S. Census files are in the Library Storage facility. Several points may help put this temporary relocation in perspective.

1. The Microforms Department in the Main Library holds microform copies of most Census materials in storage. Those not held in microformat remain on the shelves in the Main Library. Access to the microforms collection is provided all hours the Main Library is open. Microform readers and reader/printers are available.
2. Researchers needing to consult the paper copies of the Census material may go to the storage facility as needed. Appointments need to be made at the Circulation Desk, Main Library. The storage facility is open from 8:00-5:00, Monday through Friday. A copy machine is available.
3. Upon request at any library circulation desk, materials may be retrieved from storage. The items should be available within 24 hours after the request is made.
4. The U.S. Census series presently occupy 215 linear feet of shelf space. This temporary relocation to storage enables the shelving of at least 2,500 volumes of other materials in the Main Library.
5. Upon the completion of the new central library, the Census materials will be returned to the proper place in the research collection.

LETTERS TO THE LIBRARY

The Library administration responds to inquiries and comments from UTK faculty: I thought I'd take this opportunity to address a problem which has arisen from the necessity of having to go to a storage system because of overcrowding in the Main Library, and the problems associated with having to move the Undergraduate Library. The specific problem has to do with the removal of the U.S. Decennial Census series as well as specific related U.S. Censuses of Agriculture and Manufacturing. The census is unlike many series which have been removed to storage in that historians, sociologists, demographers, geographers and political scientists as well as many other groups in the academic community use it continually as a reference.

What makes the census highly unusual, if not unique, among the Library's series

is that it is much more than a mere aggregation of statistics. Granted, to find population increases or decreases for a specific city at specific times, one uses the census data, but census data are used and manipulated to yield information well beyond that contained in the pages of the census itself. Much empirical study begins with the creation of new variables and new data from decennial censuses. To take the census and place it in storage is not therefore in the least like removing *La Revue des Deux Mondes*. The census is more in the nature of the *DAB*. It is essentially a much used reference tool which should be readily accessible, and among social scientists it is used almost universally as a primary data set. I would like the Library to reconsider its decision to keep the census in storage.

Let me close this by stating that I unders-

Storage facilities for library materials are always undesirable happenings in research libraries. It is most difficult to accurately discern which materials removed will create the least patron inconvenience. The UTK Library is most fortunate in that our storage facility is only temporary. The highly visible proof of resolution to the storage problem—the new central library—is evident to the entire campus community.

If there are other questions regarding materials in the storage facility, please direct them to the Circulation Desk, Main Library, or to the Associate Director for Public Services, 201 Main Library.

Aubrey Mitchell

Associate Director for Public Services
UTK Library

LIBRARY FACILITIES

The new library under construction on the site of the John C. Hodges Undergraduate Library will be a central facility in the heart of the campus. Facts on the building include: gross square feet—350,000; net assignable square feet—250,000; book capacity—1.7 million volumes; study spaces: 850 individual carrels, 250 tables, 400 graduate study carrels, 30 group study rooms, 180 faculty study rooms at 50 sq. ft., 20 faculty study rooms at 80 sq. ft., 7 smoking rooms, 7 typing rooms, 5 lounge areas.

The following interview focuses on the design features of the new library.

The New Central Library
Interview with Douglas H. McCarty
and Bruce McCarty of McCarty,
Holsaple, McCarty, Inc.
by Angie LeClercq,
October 16, 1985

AL: Good architecture can bring out the singular characteristics of the site while making a design statement. How have you worked to design within three contexts: the lay of the land, the buildings around the site, and the building that was there?

DM: That's a very complex question. The existing library was sitting up on the hillside, sort of away from the street where the cars and the students were. The challenge was to design a building, adding close to 250,000 square feet to an already large building, in a scale that would fit with the buildings and the adjacent sidewalks. The stepped nature of the

building, and the scale are a very important part of the design in terms of relating to the pedestrian scale on the perimeter of the site, to the Gothic Revival buildings to the east and west, and Tyson House to the north, all delicate, smaller scale buildings. So we terraced the building down. Another reason for this terracing-down was because in the program there was a definite charge which started defining the form of the building to have many of the public-oriented functions accessible to the main entries on the lower levels; therefore, major public spaces such as reference, circulation, documents, microforms, needed to be on those lower levels. And this meant that the lower levels of the building became much bigger. We as the architects concurred with the University that this was the place for the main library because of its very central location, students and faculty coming from all directions, so the building is entered from three different locations—the two on Volunteer Blvd. and the one on Melrose, [to] pull the pedestrians in at as many points as possible. But when you get them in the building, because of security, we quickly tie them into the gallery to circulate throughout the building.

AL: What function does the gallery play?

DM: The gallery is a space that ties two major functions: one, it ties the three different entry points into a circulation spine and ties most of the public spaces together. So as [students] walk through the gallery they really get a very good feeling as to where things are in the building.

AL: How is transportation handled within the building?

BM: Well, one interesting thing is—it's a little hard to understand probably—but we are encapsulating a building with escalators connecting three floors, and we decided, after talking to people using the building, that the escalators weren't very desired for a number of reasons. So now we have designed a sort of monumental stairway to take you from one floor to the next. And if you can't walk up steps, of course, there are plenty of elevators.

AL: Do you expect people to use stairs to get between the public service areas?

DM: One thing I should clarify—the upper entry on the Melrose side is two floors above the entries on the Volunteer Blvd. side, so that allows you to design a more exciting space. You don't just move through it directly without a change of level, but you have these

cascading levels that terrace down. And as you terrace down, natural light is coming in over the stairways to give, I hope, a very rich space.

AL: Studying and doing research in a library is a very private endeavor, requiring in many instances quiet. People do not want to be interrupted. I'm wondering what you have done to create internal spaces that are both open and at the same time private. Have you used any screening devices or are the spaces here basically open?

BM: Most of the study areas are on the perimeter of the building with the stacks in the middle. You get out to where the natural light is, and it's rather private because you're not sitting in a great big space. You're separated by the book stacks on one side and the window wall on the other. We've filled in with carrels all along the side, so you'll have a lot of private space with good natural light.

AL: How have you designed the windows so that you don't get direct sunlight?

DM: In the design of the windows for two reasons we alluded to the Gothic Revival windows of Melrose Hall, which have quite deep limestone (we're using precast, but the look is basically the same), to give deep recesses which keep out quite a bit of sunlight. Two, for energy conservation measures, using light shells to reflect light coming in up to the ceiling to give a very soft reflective light. And the third method is that a larger percentage of the windows are on the north and the south elevations, which are much easier to control than on the east and west. There are windows on the east and west, but they are smaller than on the north and south.

AL: We've done some nice things in this building to provide some special services for faculty and graduate students, something we've never been able to do before on this campus. Can you tell me something about the quality of the faculty offices?

DM: The faculty offices definitely do have privacy: they're in closed rooms and have built-in furniture for the study spaces and shelving. And they also have windows looking either out of doors or out into other study spaces, so they definitely have privacy. On the perimeter of the building—the built-in carrels that are right at the window are a little bit larger and also have a more intimate feeling. They are the graduate study carrels in lieu of the more basic carrel which is internal to the window wall itself.



Director of Libraries Don Hunt, Director of Facilities Planning Clayton Dekle, and Assistant Director of Institutional Research Bill Dargis confer at the construction site.

LIBRARY SERVICES THAT SUPPORT RESEARCH

Many of the Library's services have been tailored to meet the needs of scholars and researchers. The Library will assist the researcher in designing a computer search for rapid identification of authors and sources in a field where work is being pursued; once bibliographic citations have been identified, the Library will duplicate articles from periodical literature and send them to faculty or graduate students; if the sources needed are not at the UTK Library, Interlibrary Services will secure the needed book or article through its online international network. Following are contacts for these services: Sandra Leach, 974-4171, Computer Search Coordinator; Marva Coward, 974-4240, Interlibrary Services; Telephone Xerox Service, 974-4171. The faculty and library research connection is stimulated each day through the many personal contacts between researchers and UTK librarians. The following article describes a few of those connections.

Research in the College of Home Economics by Mary Frances Crawford

Larry Wadsworth, co-author and speaker for the best paper at an international textile conference attended by 2,000 people in October, gives credit to the UTK Library and its research facilities for much help on the winning paper. According to Wadsworth, "We knew going into the competition that we had a novel finding based on our library studies." Prasad Potnis, doctoral student of Wadsworth, who won first place for his paper in the student competition of the American Association of Textile Chemists and Colorists, also used literature searches at the UTK Library for research for his paper.

Dr. Wadsworth, Associate Professor in Textiles, Merchandising, and Design, has been active in research since he came to UTK in 1981. His areas of research include synthesis of cellulose derivatives, foam dying and finishing, study of dye release from fabrics subjected to simulated commercial dying with possible benzidine congener dyes, spunbonded and melt blown non-wovens, and development of filter media and filtration test procedures. From this research he has made six national presentations, the international presentation for which he won the recent award, three book chapters, seven journal publications, two patents, and has research in progress. Exxon contributed \$441,000 in funds and

AL: Libraries today, and really more so in the future, interact online with information brokers and electronic publishers. What have you done in terms of the electronics of this building to make it adaptable into the twenty-first century?

DM: For 75 to 80 percent of the building we have an under-floor duct system which has a raceway duct system that has room for communications, electrical, and telephone. The design charge was the idea that computers could go to every carrel in the building, and that's what this under-floor duct system is allowing to happen.

AL: Tell me something about the interior color scheme and how you're going to come up with that.

DM: On a lot of the trips I started thinking about what some of the colors should be at the same time I was thinking what the form of the building should be. And most of the ones we went to were pretty loud. I just didn't feel that they had the image in terms of the colors or the graphics that a library should have. In the gallery space itself, we were depending pretty much on the colors of the natural materials we selected, the wood, the two different shades of marble that is forming a subtle grid on the floor. They're warm tones—sort of a beige and off-white shades of marble—one Spanish marble and another Italian marble. Warm marbles, not bright colors. So we're going with the natural materials and sophisticated colors rather than the

sort of bright colors I think we're going to get tired of in a few years. The entire gallery will have a wood ceiling.

AL: What kind of carpeting are you talking about?

DM: There again we're thinking about the more subtle tones of beiges and greys, but a little more color in some of the circulation spaces in the carpet and possibly the ceiling itself, to define those as the major circulation areas, to make it easier to get around this very large building.

AL: What type environmental system is planned?

DM: A program requirement we've been doing ever since I've been in practice and worked at the University [is] a variable volume ducted system. The main advantage to the variable volume system is flexibility. You have in the library, for instance, these very large stack areas and adjacent to that, one small office. And you can very well control those two very different spaces thermostatically . . . for that particular office there would be a box and at that box would be the control for that particular space. And another thing . . . we worked with Facilities Planning quite heavily on designing the central plant to react to the different sides of the building. A lot of times when you don't do that you get into real trouble because one side of the building is hot and the other side is cold. That shouldn't be a problem in this building.

equipment to UTK for Wadsworth's research in 1983 and has since provided an additional \$195,000 in grants. An additional \$22,000 has been received from Eastman Kodak and other companies for development research in the melt blown area, which Wadsworth directs.

The UTK Library has facilitated the research work done by Dr. Wadsworth and his students and post-doctoral assistants. He used the library in literature searches to confirm that the information for his recent paper had not been previously published, and used interlibrary loan for copies of material not available here and for translations from French and Italian papers. He stated: "Every time we prepare a proposal we start out with a computer search. It has been most beneficial to document what other researchers have or have not done in this area."

Dileep Sachan, Associate Professor in Nutrition and Food Science, has found the UTK Library useful in many ways, noting that he and his doctoral students had done computer searches for all their projects. He stated that one service to researchers which is often taken for granted is the speed with which current books are received at the UTK Library. Standing orders and approval plans have greatly facilitated research on this campus. He also complimented the excellent reference service available to researchers at the UTK Library.

Among Dr. Sachan's current research projects are plasma carnitine and lipids in low birth-weight infants and carnitine nutriture in chronic alcoholism and cancer. From these and other recent grants, Dr. Sachan has written seven research papers published in refereed journals, has presented ten papers at national scientific meetings and five papers at international meetings, and has five research papers submitted or in preparation. He has been a grant reviewer for NSF and USDA and has served as chair or co-chair at four recent annual meetings of the Federation of The American Societies for Experimental Biology. Dr. Sachan was the recipient of a UTK Faculty Research Award in 1982 and a UTK Faculty Development Award in 1985.

Each of his six doctoral students and four masters students is working on an aspect of his research grants, but the work of each is very different. He said it is impossible for any of the team of students to keep up to date on related aspects of their topics, so they use the library to collect information on their specific topic, then each week have a literature conference in addition to their weekly data conference. In the literature conference, they present and discuss current articles or papers in their field



Mary Frances Crawford of the Main Reference Department finds a citation on an OCLC terminal for Professor Jay Stauss of the College of Human Ecology.

which may have implications for the research of the other participants. In this way they "broaden the contribution of the library by cross-fertilizing those ideas."

Jay Stauss, Associate Dean of the College of Human Ecology, uses the UTK Library frequently and said: "I think that it is especially important to have knowledge about library services and what they can do for you. I find that the computer search service, especially, has been a tremendous support for my administrative duties and teaching responsibilities. I have done a variety of searches as well as used other services of the library all of which have helped me in my job."

The College of Human Ecology has applied for a grant for an international research linkage with two places in Africa, one in Cairo, Egypt, and the other in Nairobi, Kenya. The Egyptian grant will allow for exchanges of UTK faculty and Egyptian faculty.

Dr. Stauss said: "It is an interdisciplinary grant, so we have had to do computer searches and use the library to bring together research from a variety of disciplinary perspectives. It includes an emphasis on household decision making, nutrition, foods, and young children. All of that will be brought together to increase the nutritional well-being of young Egyptian children." The proposed grant will be a million and a half dollars over three years.

His appointment by the Governor as a Commissioner on the Tennessee Indian Commission led Dr. Stauss to the UTK Library to draw together materials about American Indians in Tennessee. He used computer searches in a variety of databases, including SOCIOLOGICAL

ABSTRACTS, PsycINFO, DISSERTATION ABSTRACTS, AGRICOLA and ERIC.

Dr. Stauss has also worked with computer searches on his research in preparing workshops. He gave an example of the literature in preparing for a workshop in strategic planning. He said, "There are articles on strategic planning in a variety of education, business and management journals and a variety of other disciplines. I find that as I work more and more with computer searches, it has become much easier to bring these sources together much more quickly whether you are drawing a workshop together or writing a paper or making a presentation."

The "almost immediate turnaround" was another factor cited by Dr. Stauss in his use of computer searches. He stated: "As an administrator, sometimes you have to make a decision based on a very little information. You have to be able to get as much information together as quickly as you can to make that decision. I think that today's modern technologies in libraries really help you do this. So I can't imagine an administrator of higher education today who was not very familiar with library services and especially computer assisted searches and was not using them on a regular basis."

LIBRARY SERVICES THAT SUPPORT CLASSROOM INSTRUCTION

The Library provides several services which are primarily aimed at helping faculty as teachers. These services with phone numbers and contact person include: (1) selection of books, magazines and non-print resources to support a specific course (Aubrey Mitchell, 974-6600); provision of group or individual session on developing search strategies or preparing bibliographies (Linda Phillips, 974-5011 or Bob Bassett, 974-4171); provision of course reserves (Joe Rader, 974-4121); provision of non-print reserves (Bill Ward, 974-4473). The following interview focuses on the many ways in which one faculty member has used the UTK Library's instructional support services.

**Interview with Professor
Charles Johnson,
UTK History Department
by Angie LeClerc,
September 18, 1985**

AL: The Vietnam conflict has stimulated an enormous outpouring of first-person

accounts, substantial research, fictional accounts, poetry, dramatic films and documentaries. The Library owns a wide range of these, many of them bought for your course on Vietnam, History 4015. Do you structure the course in any particular way just to have your students get at those resources?

CJ: When you called I got to thinking about why I was teaching the course the way I was, and particularly why I used as many library resources in different ways than I normally do. That Vietnam course was not the way I usually teach a course. I just did the assignment sheet for my Military History course this fall. I'm using a textbook, one film, and I'm not having them do papers. And I'm lecturing to them. And that's it. I approach that class with a pretty solid idea of what I want them to know. The Vietnam class I came at from the other direction. We all had a great deal to learn together in there. Why I went to the Library in the way I did was that I wanted them to find their own answers. There were a lot of answers I couldn't even pretend to give them. It was all so new I hadn't assimilated any of it, or very little of it, even though I had been thinking about it for a long time. That's why I had them do a paper and used the varying resources I did. I wanted to help them shape the questions, and to use all your stuff and a variety of approaches to let them find their answers.

AL: What types of questions do they ask?

CJ: Most of them come in wanting to know why we lost the war. Why'd we lose the war, Doc? That's basically what brings them in.

AL: So they want to know if we didn't have enough weaponry?

CJ: Yes, or what did we do wrong as soldiers. Logistically, tactically, strategically, what went wrong.

AL: Are there resources to pursue that, Chuck?

CJ: Not exclusively from the Library. They've got to go over to ROTC; come to me for my shelf; go down to the Vietnam Veteran's Center. They've got to have some of the more technical resources that it really wouldn't make sense for the Library to buy.

AL: It has been said that the Vietnamese were poor soldiers, that we lost because they didn't fight. How do you get at that?

CJ: That's a good, quick and easy way to explain why we lost—to say that "we didn't lose, the Vietnamese lost. We won every battle we ever fought, and



Professor Charles Johnson of the History Department and Lucretia McCulley of the UGL Reference Department share a Vietnam source.

we lost the war." You've got to find an explanation for that, so you can blame the Vietnamese. Unfortunately, that's not a complete answer. What I had them do was look at *Front Line*, which is a first-rate documentary by an Australian journalist of the fighting capabilities and qualities judged by a man who had been there since the fifties and was there in '75 when the North Vietnamese came breaking through the gates at the palace in Saigon. He had been there twenty years. And if anybody had watched it and could say, "That's not true. These people fought bravely and fought well . . ."

AL: Do you find students doing a lot of research in newspapers to see how the media reported the war?

CJ: Yes. The problem is, if this were a graduate student I had working on, say, media and Vietnam, I would have them doing a lot more work in newspapers, more analysis. It's fun to put people to work on newspapers, because it opens them up in a lot of different ways; but I have found there's quite a bit of training they have to have to be able to use newspapers significantly, more than just a series of AP stories that will give them certain facts. The ability to analyze newspapers and newspaper articles is one that they get at only very slowly.

AL: Do you find that your students come to you with the capability of doing research in periodical literature, or have you needed to rely on the Library?

CJ: I've needed to rely on the Library a lot. Some of them are very good, have ob-

viously done it before, and know their way around. A lot of the kids in the Vietnam course hadn't, I think, spent much time doing research since freshman English courses, and that's why having Lucretia* come and lay out the finding aids in the lecture was a lifesaver for a bunch of them, and I really appreciate it. I know they did.

AL: Vietnam has been called the television war. The media did bring the atrocities of war into the home. How do you go about teaching the impact of the media on your students? And do you feel your students are propagandized by the media in any way?

CJ: I think they're propagandized. I think we all are to a certain extent. Maybe the kids are more than we are, because we haven't worked on the critical facility with them very much.

AL: Does seeing all that blood get in the way of their understanding what that war was about?

CJ: It does. I think it gets in the way of everybody's understanding. I'm talking now as a military historian—people died just as badly and in as many terrible ways in the Civil War as they did in Vietnam, and certainly they died in larger numbers in a variety of other wars including World War II. Americans here at home never understood before the kinds of things that could happen to people in wars. They knew when they got the telegram that their son had been killed in a battle—and certainly that's the kind of terribly gripping stuff that makes any war deeply personal. But Vietnam, with the television coverage, seeing troops in action—not just in a little cut in a newsreel before the movie came on, the way they saw it in World War II or Korea—made people who don't know very much about war think that Vietnam was different in terms of the

*Lucretia McCulley, UTK Reference Librarian.

Library instruction for History 4015 (Vietnam War) consisted of a fifty-minute presentation during the second or third week of the quarter. A bibliography in the format of a search strategy was developed by a UGL reference librarian and copies were distributed to every student at the beginning of the class period. The search strategy included reference sources for background information, bibliographies pertaining to the Vietnam War, periodical and newspaper indexes, news digests, government documents, videotapes and audiotapes. The librarian took students through the steps of the search strategy and briefly explained how to use many library sources. Questions from students on library use were also entertained.

violence and the terror and the casualties. It was somewhat more sophisticated than earlier wars, but people died in just as many messy ways in every war. And people have a kind of misapprehension, I think, about the nature of the Vietnam War. They see it as different in terms of civilian casualties. There were just as many terrible stories in World War II. It was just that they weren't covered with the kind of immediacy. To finally get back to your question, yes, it does get in the way. What I do is take something like *Front Line, The Anderson Platoon* or *The Making of the President* (1968) videotapes, the three things I used this last time, or you can take a feature film, or one of the segments from the PBS series [*Vietnam: A Television History*].

AL: So you can take something like *Apocalypse Now*?

CJ: Yes. You see it with the class, and you say, What is that director, or whoever put this thing together, trying to tell you? How do they want you to feel when this is over, and how do they achieve that? Now, I don't pretend to be a very sophisticated critic of the media, but there are certain things you can point out very plainly. I do the same thing as an historian. You've got a book. What's the author's point of view, what's the frame of reference from which he's operating, what is he trying to convince you of by the time this book is over? And you can approach non-print in much the same way.

AL: Ten years from now are you going to teach this course differently? If you've written the definitive textbook, are you then going to assign a textbook and no papers?

CJ: I don't think so. I think the Vietnam War is one of those ideal circumstances for a faculty member, where you're going to have substantial interest in finding out about it. This is not a course these kids took because it fulfilled a requirement. They were there—and you could smell it the first day—because they wanted to be there. They thought they knew what the questions were. There were a lot of other questions that they hadn't thought about. But they wanted answers. It's not very often that you get kids in a class like that. I literally had to stand at the door and say, I'm sorry. There aren't any more chairs in here and you can't sit on the windowsills, it's just not going to work. And I think that interest is going to be sustained. The Vietnam War is going to be interesting for quite a while. And I think

once you have a situation like that, you have an ideal circumstance for driving these kids in the direction of finding their own answers. And that means always the Library. I'm not going to stand up there and lecture to them and say, Here are the questions and here are the answers. Partly, probably, because I don't have as many answers on Vietnam as I do on a lot of other topics.

AL: How do students feel about the writing requirements?

CJ: I think they came to understand both research and library resources in a way that a lot of them hadn't before, because they're on a topic they wanted to talk about. I started off the class this past year with 57 students in there, and I ended with 55. I think partly it was because there were a lot of ways for them to get at information—non-print, print, lectures, newspapers, discussions with each other, I brought in outside people. It was a very mixed course, and that sustained interest. But I think intrinsically they came interested and they stayed interested.

LIBRARY EVENTS

Preservation Planning for the U.T. Library by Norman B. Watkins

At one time or another most of us have used a library book which was deteriorated to the point that reading was a chore. A cursory examination of the UTK collection will reveal thousands of volumes with loose covers, loose pages, or a combination of assorted physical defects. Although we normally point to the high acidity from modern mechanical methods of papermaking as the prime culprit, many other factors contribute to the decay of books. One of the worst abuses performed on a collection of books is housing in an environment where there is constant fluctuation in humidity and temperature. As a result, a continuing chemical process devours the materials.

Blame for deterioration of books can also be attributed to harsh handling because of cramped shelves, deposits in book-return boxes, circulation of heavy volumes such as periodicals, and photocopy machines. A list of the guilty cannot be complete, however, without mentioning publishers, whose art has declined in quality at a rate equaled only by their increase in price. Many new hardbound books are received in such poor condition (not related to shipping damage) that they must be rebound before circulation.



Norman Watkins, Head of Binding and Preservation, shows a disintegrating book to Betty Bengtson, Associate Director for Technical Services.

Solutions to the problems are very expensive. Mass deacidification is feasible when facilities become available, but cost per book will probably never fall below \$3.00—and the process does nothing for the brittleness of the paper. Even minor repairs can be overwhelming when one considers the sheer numbers requiring attention. Most surveys indicate that collections similar to ours have 25-30 per cent of the books too brittle to bind, and one source states that collections are currently becoming brittle at the rate of 10,000 new volumes per 1,000,000 each year. The rate is increasing, and by the year 2000 we will be facing 20,000 per 1,000,000. It is certain that something must be done, and the UTK Library is doing something about the problem.

Last summer we submitted a proposal to be included in the "Preservation Planning Program" sponsored by the Association of Research Libraries, an assisted self-study funded by a grant to ARL from the National Endowment for the Humanities. It is valued at between \$7,000-\$9,000 and includes manuals and other materials and the services of two consultants. A study team was appointed and is nearing completion of Phase 1 of the three-phased program. Task forces will soon be named to make in-depth investigations of such topics as environmental conditions, the physical condition of the collection, staffing for preservation activities, and disaster control.

The "Preservation Planning Program" at UTK is scheduled for completion by April 30, 1986. We should then have hard facts instead of suppositions in pleading the case for preservation and in planning new programs.

LIBRARY AUTOMATION

What Automated Circulation Can Do For You By Tamara Miller

The UTK Library is beginning its third academic year operating with online circulation. Thoroughly (and painfully) broken in and now a staple of library routine, the system performs very well and has allowed us to improve circulation services.

The most immediate result was better communication with library users. In addition to the traditional overdue notice, we now mail out HOLD AVAILABLE notices, RECALL notices, FACULTY REMINDERS, GRADUATING STUDENT REMINDERS and BILLS FOR REPLACEMENT. These notices are now produced daily rather than weekly, making it possible to notify users quickly of materials being held for them as well as to recall materials as they are needed by others.

Holds and Recalls

If the book you need is checked out to another patron, you may have a HOLD placed on the book. When it is returned, it will then be held for you and you will be notified that it is now available. If a book is in heavy demand, the system will automatically reduce the loan period so that as many people as possible may read it.

If the book is not due back to the library for several weeks, you may choose to RECALL it. The current borrower will receive a notice asking that the book be returned within seven days.

Reminders

Online circulation can provide a list of the material currently charged to you. Each spring all faculty receive a REMINDER list of materials needing to be renewed or returned before the end of the academic year. (Faculty loans are generally made for the entire academic year, with all books due on May 31.) The reminder list is mailed at the end of April to allow faculty time to review the materials they wish to retain for the following year. A similar listing is provided for graduating students about two weeks before each quarter commencement.

Informational Benefits

A Reserve-Room module is an integral part of the circulation system. Access to reserve materials is now available by both the name of the course and the name of the professor. Improved methods for locating books and automated record keeping have reduced the amount of time required to place library-owned materials on reserve.



Professor Bob Leggett of the English Department checks out a book from Sugg Carter, Head of UGL Circulation.

Information critical to developing and maintaining the collection is at hand through the system. Books that are lost or reported missing are listed at regular intervals for review and replacement. Books that are in heavy demand and have long waiting lists can be automatically reviewed for purchase of additional copies.

And For the Future . . .

In addition to these regular features of the library circulation system, a special project is underway to test a remote-access feature that would allow microcomputers with modems to dial up the library computer and scan the database to see if the library owns a particular title, and whether that book is currently available.

LIBRARY RESOURCES

Computer Magazines: Smart Browsing by Linda Phillips

Track investments, purchase an airline ticket, improve your writing, update your teaching techniques—with a personal computer and inspiration from UTK Library computer magazines. The avalanche of new periodical titles is beginning to level off, and the Library is a convenient place to scan some of the most popular (and stable) ones.

For hackers only? No! These magazines are written in non-technical language, have trendy graphics and cover topics especially relevant for faculty. Got the time? The magazines are shelved close to each other (call numbers QA76); the feature articles tend to be around three pages or less in length; and the overall look of the issues

resembles *Newsweek* or an airline magazine. Interested? Here's a handy browsing list with call numbers and locations (the subtitles are telling).

UNDERGRADUATE LIBRARY: *A + ; the Independent Guide for Apple Computing*, QA76.8.A66A2; *BYTE; the Small Systems Journal*, QA76.5.B9; *Computer Update; A Boston Computer Society Publication*, QA46.C5744; *Creative Computing; the #1 Magazine of Computer Applications and Software*, QA76.C735; *InfoWorld; the Newsweekly for Microcomputer Users*, QA76.5.I4; *Personal Computing*, QA76.5.P3937; *Popular Computing*, QA76.5.P66

MAIN LIBRARY: *Computer Decisions; the Management Magazine of Computing*, QA76.C5625; *PC Magazine; the Independent Guide to IBM Personal Computers*, QA76.5.P39; *Perspectives in Computing; Applications in the Academic and Scientific Community*, QA75.5.P45.

What Browsing These Magazines Can Do For You

Some benefits to PC owners and users will be obvious. Nearly every issue has a section on hardware and software reviews. Most titles have numerous advertisements as well. [Prospective PC buyers: Use one of the indexing services like *Magazine Index* or *Readers' Guide* to locate articles on specific brands and models you are considering.] The smart browser can expect to glean the following from quick perusal of the popular computer titles.

Teaching Ideas

Several of the general computer magazines feature learning in general as a frequent theme. For example, the entire April, 1985 *BYTE* was devoted to artificial intelligence, including readable articles on the "quest to understand thinking." *Personal*

Computing (July, 1985) ran a piece on high order thinking skills; *Creative Computing* (April, 1985) had an article on preschoolers learning at home. Applications-oriented articles contain creative possibilities for class assignments: *Perspectives in Computing* (Spring, 1985) contained one article on restoring works of art with the help of digital image processing, and another on the use of mathematical modeling for petroleum engineers to estimate oil and gas production in a particular environment. *Popular Computing* (July, 1985) gives examples of how computers in the classroom replicate real-life situations.

Personal Matters

Popular Computing (February, 1985) has a first-person success story on surviving an IRS audit. *Creative Computing* (July, 1985) tells how to buy an airline ticket using a PC; another article describes the joy and heart-break of computer dating. Faculty looking for publishing outlets for non-scholarly articles may discover interested editors from journals such as *Computer Update* which ran an article on training Harvard Business School students via computer (May/June, 1985), or *Perspectives in Computing* which had recent pieces on the computerized *National Tune Index* and on a new environment for literary analysis.

The News

PC Magazine, *Creative Computing*, *Personal Computing*, and *Popular Computing* are the best choices for news related to computing. In recent issues one can learn about online farming, how the computer fingers criminals, latest AT&T UNIX developments and how the computer challenges world class poker champs. *Personal Computing* (July, 1985) published an interview with cartoonist Danziger ("McGonigle of the Chronicle") on writing:

"A lot of people don't agree with me, but the computer tends to make you write more and make the writing better. It makes you want to edit, improve, and go back and take a look at what you've written." HOMER (*Popular Computing*, February, 1985), a software program, helps improve writing style by pointing out long sentences, "to be" verbs, and "empty words," like aspect, factor, process, basis, facet, perspective. Fascinating stuff!

Are you tempted? Next time you come by the library, save a half hour to scan some of the popular computer magazines. Better yet, get ahead of your colleagues and come on over now.

TRAVEL PLANNING

Know Before You Go by Anne Bridges

Are you planning to attend a conference this year? The UT Library has materials that can help you find your way around the conference city and offer suggestions of activities to fill the "leisure" hours.

Do you plan to attend the Modern Language Association Conference, December 27-30, 1985, in Chicago? You might want to look at these:

A Guide to Chicago's Public Sculpture (NB235.C45B3 1983 Main)

Chicago Magazine's Guide to Chicago (F548.18.C455 1983 Undergraduate)

Chicago (includes a dining guide) (F548.1.C133 Undergraduate Periodicals)

The Sunday edition of the *Chicago Tribune* (newspaper section, Main Library) has an arts magazine, theater reviews and entertainment schedules. Also, you may check out a Chicago city map from the Main Library map file.

If you are going to the joint meeting of the American Mathematical Society and the Mathematical Association of America January 7-11, 1986, in New Orleans, you may want to look at the following:

New Orleans Yesterday and Today: a guide to the city (F379.N53N48 Main)

The Great Houses of New Orleans (NA7238.N5B78 1977 Main and Undergraduate)

New Orleans (includes a calendar of events. Feb. 1985 issue is a dining guide) (F379.N5N49 Undergraduate Periodicals)

"Dixie," the entertainment/magazine section of the *Sunday Times-Picayune*, includes information on food and the arts, and the Main Library map file has a city map of New Orleans.

The American Association for the Advancement of Science will meet next May 22-27 in Philadelphia. The Library can supply you with:

Walking Tours of Historic Philadelphia (F158.18.M373 1984 Main)

Philadelphia Architecture: a guide to the city (NA735.P5P48 1984 Main)

Philadelphia Magazine (includes a dining guide) (F158.1.P3 Undergraduate Periodicals)

The Sunday edition of the *Philadelphia Inquirer* (newspaper section, Main Library) has food, entertainment and art sections with information on restaurants and social functions, and there is a map of Philadelphia in the map file of the Main Library.

The Library has travel information for many other major United States and foreign cities. To find material on individual cities, look in the card catalog under the name of the city, then the subheading "Description and Travel." The reference staff, of course, is always happy to help you.

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LIBRARY
THE UNIVERSITY OF TENNESSEE
KNOXVILLE

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The UTK Librarian

Volume 1, Number 2

Newsletter of The University of Tennessee-Knoxville Library

Winter 1986

LIBRARY FACILITIES: SCIENCE AND TECHNOLOGY; MUSIC

In June 1987 the UTK campus will celebrate the opening of not one, but *two* new libraries. While the Central Library construction has been a focal point for the last several months, plans are also in motion for a new Science and Technology Library which will occupy the present Hoskins Main Library building. With the opening of the new libraries, materials in the humanities and social sciences will be located at the Central Library, while science resources will go to the Science and Technology Library. In contrast to the present Main and Undergraduate division by content level, the subject approach promises to make material locations more predictable. Use of more than one library in the system will continue to be common practice for multidisciplinary users.

UTK Gets New Science and Technology Library by Linda Phillips

The substantial scientific and technical research conducted on the UTK campus has brought both acclaim and new opportunities to our faculty and students. Major grants, Centers of Excellence and Distinguished Scientist programs have strengthened ties among the local scientific community. The Governor's School for the Sciences has brought fledgling researchers to the campus. The new Science and



Professor Ronald Magid, Chair, Faculty Senate Library Committee, and Linda Phillips, Head, Science and Technology Library, discuss plans for the new science library.

Technology Library will be an information center supporting teaching and research in the life and physical sciences, engineering, medicine and human ecology. Library of Congress call numbers G-GC, HA, and Q through T will be found at the Science and Technology Library.

Users of the Science and Technology Library can look forward to the following collections and services: book and bound serial collection of over 266,000 volumes; current journals numbering over 2,600

titles; access to numerous online databases; information assistance from science and technology librarians; reserve services; seating for 1500; duplication services; faculty studies; a Map Library.

Initial renovation of the Hoskins building will be limited to a new coat of paint which should do wonders to awaken the grand old Barber and McMurry building. Service points for reference, circulation and map activities are planned.

(cont. on page 2)

The transfer of music books from the Undergraduate Library during the summer of 1985, and from Main and Undergraduate in 1984, creates a single location for all the UTK Library's music materials—books, scores, and recordings—in the George F. DeVine Music Library, 301-302 Music Building.

If you are researching a music topic, have a music reference question, like to study while listening to music, or want to hear your favorite classics, perhaps on compact disc, the Library is open Sunday 2:00-10:45, Monday - Thursday 8:00-10:45, Friday 8:00-6:00, and Saturday 1:00-5:00.

A Comprehensive Music Library by Tim Silcox

- Do you have a recording of the music from *2001: A Space Odyssey*?
- Did Salieri really kill Mozart?
- Is there a recording of Handel's *Messiah* played on original 18th century instruments?
- Do you have scores to musicals, like *A Chorus Line*?

The answers to these and many other questions are easily obtained in the George F. DeVine Music Library. (By the way, answers to the above questions are: yes,

no, yes, and yes.)

First-time users of the Music Library will discover a wide variety of music-related materials. Scholars will find the definitive music dictionaries, directories, bibliographies, and indexes to the 150 journals received. Special tools in the Music Library include an analysis index, providing direct access to theoretical/analytical information contained in 281 monographs. The UTK Song Index, covering more than 31,000 songs in 850 collections, provides a means of getting to the songs themselves. Books cover a wide number of topics: composers'

(cont. on page 2)

FACILITIES

Science-Technology

(cont. from page 1)

Reference services will continue to be located on the second floor. Users will receive information assistance from reference librarians ranging from location of specific facts to consultation on appropriate sources for complex research problems. Database searching will be located in Reference, in addition to user education programs, microforms and interlibrary loan connections.

Circulation services, on the first floor, will provide checkout of materials, stacks maintenance, current periodicals and reserves. Science and technology faculty and students can look forward to a conveniently located Reserve collection adjacent to Current Periodicals.

The *Map Library* will be located on the ground floor, pending University approval of relocation from Alumni Gym. The collection and reference assistance for it will be available on a regular basis, including nights and weekends.

Opening day users may be startled by the new look of the present card catalog area of Hoskins. Instead of the traditional card catalog, users will find terminals for the Library's online catalog. The catalog will show holdings, locations and circulation information for the entire library system.

The most dramatic changes will occur in the stacks and study area. Shelving ranges will be moved to allow three-foot wide aisles. Stacks will be six feet high rather than the present nine feet. There will be convenient study tables. Carrels will be placed along the windows to capitalize on natural light. And journals now in Storage will be relocated in their call number groups in either the Central or Science and Technology Library.

A team of science and technology librarians has assumed collection and service responsibilities for the new library. Members and their collection areas include Linda Phillips, Head (Geography); Rebecca Birdwell (Life Sciences); Mary Frances Crawford (Human Ecology); David Gillikin (Physical Sciences); Lucretia McCulley (Nursing) and Ann Viera (Engineering). These librarians meet weekly to make Science and Technology Library recommendations on issues ranging from numbers of staff needed to assignment of faculty studies. We welcome your suggestions and ideas. Please address comments and questions to Linda Phillips, Head, Science and Technology Library, UGL-HSS, x4702.

LETTERS TO THE LIBRARY

The Library Administration responds to inquiries and comments from UTK faculty.

I would like to take issue with the UTK Library's circulation of periodicals. The periodical differs from the book in three essential characteristics. First, the periodical is a collection containing a variety of material. Even in specialized journals, it is unlikely that all articles or features would appeal to each reader. Second, even with time lag in publication, much of the appeal in reading periodicals comes from the newness of the information presented. Users want to read articles while they are new because information dates so quickly. Third, periodical articles are relatively short and can be read relatively quickly. In contrast, most books focus on a particular topic and represent the point of view or scholarship of a particular author. Typically, because of their length, books require a substantial time to read.

Periodicals should not circulate because circulation is harmful to many users and negates the major advantage of the periodical as a format for information exchange. Since articles are usually short, it is reasonable to ask that they be read in the library or photocopied for reading elsewhere. Circulation also creates pro-

blems with currency. When an issue remains in the library, many people can read it while the information is fresh and new. When an issue circulates, users have to wait longer to read articles of interest because one user may keep the issue for several days.

Dr. William C. Robinson
Associate Professor
Graduate School of Library and
Information Science

The philosophical and practical reasons you offer favoring the non-circulation of periodicals are valid ones with which the library completely agrees. An additional reason not mentioned is the increased potential for damage or mutilation of periodicals removed from the library.

At the present time, the library must continue the practice of lending most periodical titles. Handicapped by the scarcity of study spaces and too few photocopy machines, the patrons would be done a disservice if periodical circulation was not continued. These deficiencies should be removed with the completion of the new Central Library at which time adequate seating and photocopiers should be available. As planning for the expanded facility takes place, the opportunity is golden to review the library policy on circulating periodicals.

Aubrey H. Mitchell
Associate Director for Public Services
UTK Library

FACILITIES

Music

(cont. from page 1)

biographies, histories of music, self-instruction for guitar playing, guides for listening to classical music, and popular music—such as a pictorial history of Broadway musicals or the music of Elvis or the Beatles.



Tim Silcox, Acting Head of the Music Library, and Professor Stephen Young of the Music Department, look at a music score.

Musical scores are provided in a number of different formats to enhance both study and performance. Chamber music may be checked out complete with separate parts for performance or reading sessions. Orchestral scores come in miniature "pocket editions" for study and in full-size for conducting rehearsals. Opera and choral scores can be found with complete orchestration or as a piano reduction/vocal score for use when an orchestra is not available. Scores are available for piano music, instrumental music, chamber music, orchestra, operas and operettas, Broadway musicals and show tunes, vocal music, folk music, school music, choral music, and sacred music/hymnals.

Recordings are just as varied as the library's other collections. The largest portion is the "classical" collection, including multiple performances of many famous works, allowing the listener a selection of performers and performance practices. There are also substantial collections of jazz and ethnomusicology recordings. The Music Library has purchased compact disc players and is now acquiring new recordings in the compact disc format when available.

LIBRARY SERVICES THAT SUPPORT CLASSROOM INSTRUCTION

The Library provides user instruction for classes doing research. For Business Administration 5100 Kathy Green, UTK Reference Librarian, provided a one-hour session on the steps in finding information for case studies. Bibliographies of industry and business information resources were distributed. Guides to investment analysis, and sources of financial and economic statistics were presented. Students were taught strategies for locating reference materials for completion of their assignments, such as medical indexes, government publications, reports in the popular press. The librarian was available on an appointment basis for extended follow-up consultation and assistance. Call 974-5011 (Linda Phillips) or 974-4171 (Bob Bassett) if you would like a reference librarian to address your class.

Solving Problems Through Writing - Business Administration 5100 Interview with Dr. Michael Keene UTK English Department by Angie LeClerc December 17, 1985

AL: I have the planting diary of my great grandfather which is full of beautiful, cogent thoughts. I also have the perfect penmanship letters of my great aunt to her sister in Boston. Has that type of writing been replaced by the office memorandum, the goals and objectives statement, or strategic budget plan of today? How does the writing you teach your MBA students differ from that of the past?

MK: On the small scale, you'd see lots of similarities: clear writing from a hundred years ago is clear writing today; sentence structure that's effective is still effective. The people who have studied the evolution of business writing find that surprisingly little has changed over the last hundred years. That's on a small scale. On a large scale there's a great deal that's changed: the physical appearance, the methods of creating, transmitting, and the overall strategic planning of the documents have all changed quite a bit.

AL: What value does writing have in a media age? Why do MBA students need writing ability?

MK: My private subtitle for the course was *Writing for Money and Power*. I think that anybody who can't be visible in the corporate world in terms of his or her writing—who can't be a company spokesperson or be trusted by the company to write the documents that will solidify the deal—is condemned to being

a second-class citizen in the corporate world. And the MBA students very clearly do not want to be second-class citizens.

AL: Your students' papers read like treasure hunts, or good detective stories. Is motivation partly behind your choice of business dilemmas such as Classic Coke, Proctor and Gamble's satanic problem with their logo, Johns Manville's asbestos dilemma, the Dalkon shield, and the Tylenol poisonings as core topics for investigation?

MK: There are lots of reasons. The first one is that it gives the students motivation. The writing is something going to someone, doing something, going somewhere. The second motivation is that to some extent these topics were selected by the students. The third reason is the one you put your finger on—problem-solving writing. I think the highest art for a writer in corporate America today is creating solutions on paper for hard-to-define problems.

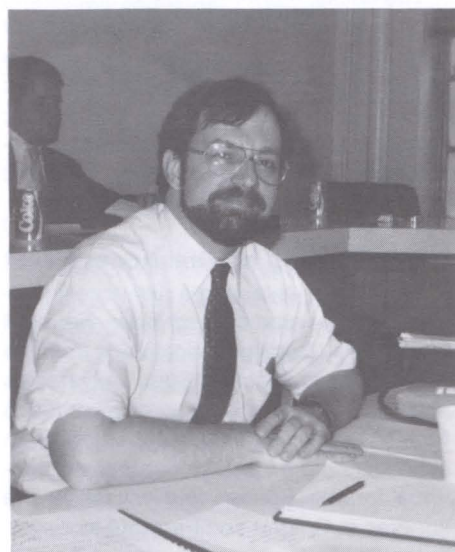
AL: The writing your students undertake falls into neat component parts—executive summary, problem description, and reports presenting the solution to different audiences. What's the reason for this format?

MK: Other than emulating the way those things typically happen in the business world, I'm trying to do what I call compartmentalization—to get across to the students that very few people ever read the entire document, that you need to figure out what are the appropriate parts of this, based on an analysis of the reader and the reader's purposes. And this can frequently override the topic's own inherent natural parts. You might think that with any of these documents the natural sequence would be past, present and future. But as the students moved toward assignments that were more corporate audience based—where the audiences were making decisions, the audiences were power people—they had to realize that that's not the way the audience wants to see it. The audience wants to see—in the typical executive summary, for example—what's the problem, what's going to happen bad if we don't fix the problem, what's the solution, what are the benefits of the solution. And until you win the first round, you don't get to play the next round with that audience. So I'm teaching them a writing practice that's very front-end loaded, using a kind of money-market metaphor. It's the kind of game where you have all the cards, and you just lay out the top card in the beginning, and everybody else sitting around the table knows from then on what's going to happen for the rest of the game. It's a

psychological kind of game.

AL: Your students dig into business literature, coming up with statistics, descriptive material, insider solutions, advertising, and opinions—all of which show an ability to effectively cull their resources. What relationships does the writing process have to the information-gathering process?

MK: It's very easy in any setting—classroom or boardroom—to fall into treating writing as something that we use only to communicate, only to take a given and hand it to someone else. But to do that is to ignore another equally important thing that happens when people write (actually when people communicate in any way). Writing is much more than the transfer of information; it is *discovery*. By that I mean the experience we all have at one time or



Professor Michael Keene of the UTK English Department.

another, the experience of actually learning about a subject as we write (or talk) about it. Somehow the feedback of seeing our own thoughts on paper as they appear one after another allows the brain to integrate them in new and often exciting ways. That is, writing is not just a mode of communication, it is also a very important mode of learning. How many people have you heard say, "I didn't really understand that until I talked it out with you"? That happens even more often with writing. Writing as a mode of discovery is exciting, even habit forming, and I wanted these students to experience it. Information-gathering in the library feeds that feature of writing, stimulates it directly. And of course we're fortunate to have librarians—Kathy Green, Linda Phillips, just to name two—who work

(cont. on page 4)

LIBRARY EVENTS

Library Day

Mark your calendars for Wednesday, April 16. The Library will be celebrating "Library Day." This year the program is entitled, **THE NEXT DECADE: DISTRIBUTED ACCESS TO INFORMATION**. The featured speaker is Dr. Carlton Rochell, Dean of Libraries at New York University, who will speak on "Library Services in a Changing Technological Environment"; Dr. Ann Prentice, Director of UTK's Graduate School of Library and Information Science, will address "Funding Access to Information." The all day event includes a luncheon, presentations about online catalogs in Tennessee, and tours of the Central Library construction site. This is the 38th Annual Library Lecture and promises to keep the venerable tradition going strong.

The New Central Library

The bricks, mortar and glass are turning into an Aztec pyramid in our midst. It's not quite time to put your name on a faculty carrel, but here is the anticipated schedule: December, 1986: building completed; January-May 1987: equipment, furnishings, electronic hardware installed; June 1987: the Library will begin moving in.

Grant Funding for Dial Access Test

The Library is testing a dial access network with two area high schools—Farragut and Central. Demonstration funds from the National Association of State Universities and Land-Grant Colleges were awarded to further cooperation between area high schools and the Library. The test will continue for the Spring, and will allow the libraries at Central and Farragut to dial in to the Public Query mode of the Library's online database. Books and journal articles will be delivered through interlibrary loan. The project continues several years of close cooperation which has made borrowing privileges available to students enrolled in Advanced Placement courses.

Keene Interview

(cont. from page 3)

hard to help the students. One of the things these students learned was that—when they're in this discovery mode—the librarian is their best friend. Right on the balance point between needing to write and needing to discover, there's the librarian.

AL: Your students do a fine job in their oral presentations. What is the connection between oral skills and writing skills?

MK: There's a kind of weaving back and



Barbara Collins, Jim Cantrell, June Bryan, Angie LeClercq, and Lib Hotchkiss (l. to r.) at a planning session for an online high school network.

LIBRARY AUTOMATION

OCLC at UTK by Agnes Grady

One of the more prominent technological features of the new UTK Central Library will be the online catalog. A few organizations and standards, each known in the library field by alphabetic abbreviations, have been influential in our ability to offer this new service. LC, MARC, and OCLC have been at the forefront during the last twenty years in the development of information retrieval through computer technology.

Basic for mounting bibliographical information on computers was the development in the late 1960s of the machine readable cataloging format (MARC format). One of the reasons for having MARC formats was to standardize bibliographic information so that the cataloging could be shared. The Library of Congress (LC) spear-headed the development of the MARC formats. Since 1909, LC has distributed its cataloging in

the form of cards. However, card catalogs are labor-intensive. When a library has an online catalog a person can sit at an office or home computer terminal that has access to the library's bibliographic database and retrieve information that was formerly available only in the library.

Because of costs, no library *alone* could have developed the computer hardware and software facility to use the MARC formats. One of the first organizations which arose out of this economic necessity was the One Line Computer Library Center, Incorporated (OCLC), the bibliographic utility that the University of Tennessee Library uses to obtain MARC records for its online catalog.

OCLC has designed and operates a bibliographic computer and telecommunications system that supports resource sharing among libraries. Through the OCLC Online System, institutions catalog library materials, order custom-printed catalog cards, create machine-readable data files, maintain location information on library materials, facilitate interlibrary lending, and order library material. The products resulting from the use of the OCLC system are printed catalog cards and magnetic tapes, each giving bibliographic information. The OCLC database has over twelve million bibliographic records representing publishing from all countries and all historical periods.

Where does OCLC get the bibliographic information? OCLC is a member organization with the member institutions con-

forth between writing and speaking—doing it for this audience and then that audience, this purpose and then that purpose, in this medium and then that medium—that I see in my mind as a kind of visual harmony. Visualize stitching together lots of different pieces of material into a complex pattern to make a garment, or setting three sails on a boat then trimming them one after another as the wind shifts—it's achieving that kind of harmonious interplay of elements that epitomizes the way writing and speaking (and reading) reinforce each other.

LIBRARY RESOURCES

How to Get Your Money's Worth— for a New Car or a Pizza in Spokane

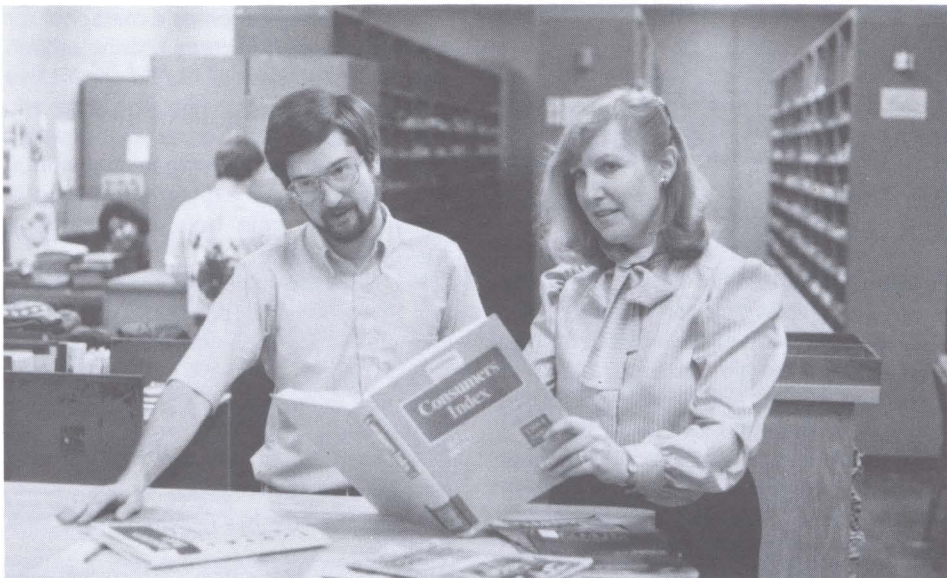
by Karmen Crowther

Have you ever wondered how you got stuck with a lemon? Why your car spends more time in the repair shop than on the road? Which tennis racquet would be the best buy? What to look for in selecting a mutual fund? What's the best personal finance software? What facilities you should expect in a health club? Consumer magazines can answer these questions and many more. Both the Main and Undergraduate libraries carry the well-known *Consumer Reports* (TX335.A1C75), *Consumers' Research* (TX335.A1C68), and *Changing Times* (HC101.C47). Here's a sample of additional titles you might want to browse:

MAIN: *Creative Computing* (QA76 .C735), *Gourmet* (TX1. G75), *High Fidelity* (TK7882.H5H6), *Money* (HG179.M59), *QST* (TK1.Q2), *Sunset* (F851.S95).

UGL: *Modern Office Technology* (HF5547.A2M6), *Popular Mechanics* (T1.P66), *Popular Science* (AP2.P8), *Tennis* (GV991.T42), *Yachting* (GV771.Y2)

If this is the year you finally have to trade in or are able to trade up, you'll want to take a look not only at *Car and Driver* (TL1.C37), *Motor Trend* (TL1.M68), and *Road and Track* (TL1.R56), all at UGL, but also the N.A.D.A. *Official Used Car Guide* (Ref. HD9710.U5N33) at Main. The N.A.D.A. guide, known as the "Blue Book," lists for both foreign and U.S. models of cars and



Karmen Crowther of the Main Library's Reference Department and Jeff Heck of Periodicals share consumer information.

pick-ups the average trade-in, the manufacturer's suggested retail price, average loan, and average retail price. Don't forget the April issue of *Consumer Reports* which annually surveys new cars and provides frequency-of-repair records for previous model years.

If it's the cost of living that's got you intrigued, the library can help with that, too. Perhaps you've been offered a great job in Spokane or Boulder or Chapel Hill. The American Chamber of Commerce Researchers Association compiles an *Inter-City Cost of Living Index* (Ref. HD6983.A652) which will help you compare anything from apartment rent to dental fees to pizza and a night at the movies. The report is available in Main Reference.

To make it easier for you to compare

compact disc players and their features, or the pros and cons of investing in treasury bills, Main and UGL Reference have the *Consumers Index* (Ref. TX335.A1C69). Published quarterly, it includes consumer articles from over 100 popular and specialized periodicals and indicates if an article reviews specific brand names and notes the models compared. A sampling of titles covered includes *Audio* (Main TK6540.R17), *Computers and Electronics* (Main & UGL TK9900.P63), *Glamour* (UGL TT500.G46), *Modern Photography* (Main TR1.M6), *Good Housekeeping* (UGL TX1.G7), *Mother Earth News* (UGL AP2.M73) and the well-known consumer magazines such as *Consumers' Research* and *Changing Times*.

Another quick and direct way to consumer information is the annual *Buying Guide Issue* (Ref. TX335.A1C7) of *Consumer Reports*, available in both Main and UGL Reference. The *Buying Guide* contains a selection of summarized reports from the last several years of the periodical and an index to major articles from the monthly issues of the past five years. Everything from refrigerators to toothpaste, burglar alarms to computer printers, used cars to spaghetti sauce is surveyed.

Finally the consumer information is available through the U.S. government. As a U.S. government depository library, we have periodicals such as *FDA Consumer* (HD9000.9.F33), *Public Health Reports* (RA11.B17), and *Family Economics Review* (TX326.A1F35) at Main. The Library also has a wide variety of government pamphlets and publications on nutrition, gardening, health, energy conservation, travel, child care, and many other subjects.

OCLC at UTK

(cont. from page 4)

tributing cataloging records. The University of Tennessee Library has been a member of OCLC since 1975. The UTK Library has been cataloging its books on OCLC since 1975, its serials since July 1979, and its non-print material, including sound recordings, since 1980. The number of machine-readable bibliographic records available for circulation on the GEAC system and available for the future online catalog is currently 721,013.

How does the UTK Library use the OCLC Online System? When the request reaches the Monographs Order Department, OCLC is checked to verify that the book has been published. After the book is ordered, received and sent to the Cataloging Department, OCLC is searched in order to find cataloging copy. Cataloging copy for *ninety percent* of the material is found on the first

search. Cataloging Department personnel accept or edit the OCLC copy according to cataloging standards and procedures, and then press the OCLC terminal key called "produce." This action thereby orders a set of catalog cards and adds a bibliographic record to a magnetic tape, which is loaded into our Geac system on a weekly basis.

The faculty, staff, and students are the beneficiaries of UTK Library's use of OCLC for cataloging and interlibrary loans. Books and other library material acquired for UTK are cataloged much sooner because of the availability of cooperative cataloging. The availability of holdings of other libraries means wider access to needed material through interlibrary lending. These are both current benefits. For the near future, the implementation of the online catalog would not be possible without having the UTK Library bibliographic holdings in MARC format, a product of OCLC.

LIBRARY RESOURCES

The Library's Non-Print Department is unique. Its collections, facilities and services are tailor-made for faculty convenience. Faculty are encouraged to request new titles (call Angie LeClerc, x4273, or Bill Ward, x4473), and to reserve a group viewing or listening room (x4473).

Phil Hamlin is one UTK faculty member who has used non-print resources and services creatively. The following interview explores some of his views on film as an art form, a storytelling medium, and as a vehicle for exploring philosophical ideas.

Interview with Phil Hamlin UTK Philosophy Department by Angie LeClerc January 8, 1986

PH: Let me start by saying I really appreciate the support you have given non-print, because now we have a fantastic collection of films. And I know from talking to other people who teach philosophy that it's better than most. Most schools do not have the Non-Print Department like we have here.

AL: Your course, Philosophy 3000, is built around the idea that films can evoke and suggest ideas. Can you give me some examples of films which revolve around a central philosophical kernel?

PH: Sometimes it is just a small turn to get real, hard thinking out of even a perfectly ordinary film. Robert Mashburn, in drama, said you could take the worst movie in the world and do an analysis on it that would reveal any kind of question you wanted. I think some movies are easier to do philosophy with than others. For example, Antonioni's film, *Blow Up*, deals with the tenuousness of a human being's perception of things. The hero actually witnesses a murder. But since he's a photographer and into life in the fast lane, he never really pays attention to what he has seen through his camera. You can do a lot with that as a metaphor for how difficult it is for us to see certain aspects of reality, especially aspects which are not pleasant or familiar to us.

Bergman's films are good for that. *Wild Strawberries* is a wonderful movie that has a perfectly ordinary plot line and development. This old man is driving down to the city to get an award for a virtuous life. But in the course of the drive, the

physical journey becomes a metaphor for self-realization. He learns that he's been pretty much of a jerk all his life, insensitive to the people closest to him. And at the end of the movie Bergman gives you the sense that the character is trying to deal with it.

AL: How do you explain the feeling of catharsis one gets from a film with a spellbinding story?

PH: Films are in the business of storytelling. Philosophically speaking, I think we love stories for the same reason we like football games: they have beginnings, middles, and ends, and all the action is contained within a certain frame. Life is different from drama, and that's why we like stories. And films are probably, in my mind, the most powerful storytelling medium ever devised.

AL: What are some of the narrative techniques that you help your students focus on to identify what the story is all about?

PH: It was D.W. Griffith, the great American filmmaker of the early 20th century, who discovered that by editing, cross-cutting, and splicing film together you could tell a story and give almost any kind of impact you wanted. In a way he showed that film has its own kind of language or own kind of narrative. D.W. Griffith understood that you could use one two-second cut of someone leaving their office and one two-second cut of them in their car, and then a two-second cut of them being at home, and we would fill it all in.

AL: I think of *Ordinary People* with its flashback scenes of the brother being washed overboard. As I recall it's somewhere in the middle of that film that you finally realize what has happened.

PH: That's an old dramatic technique. In that sense, I think, film is very parasitic on drama. The use of something like a flashback, for example, is very much a dramatic convention. It's used all the time

The stories you like always reveal you to yourself—and to other people who'll pay attention.

in plays. In some ways it's so much easier to do in movies, much more powerful.

AL: When I think of the films I have really loved and that stick with me it is because they have told a story, like *Out of Africa*.

PH: *Out of Africa* doesn't have your usual story line; it's more like an autobiography. It is a slice of that woman's life in Africa over a period of time. And the resolution is disappointing. The hero (the Robert Redford character) dies in a plane



Professor Phil Hamlin of the Philosophy Department turns on one of the Library's 45-inch color television projectors.

crash. And in some sense his relationship with the heroine is unresolved for a lot of people. And if that's what you mean by a standard, traditional story, you're probably going to be disappointed.

AL: What is art in film? Is it the great shot?

PH: It can be. That's what makes movies so interesting to use as a teaching technique. Sometimes it will be the idea of it. Like, *2001*, I think, is just an incredible movie. That whole film is stunning, I think. Art follows art in every scene. That wonderful sequence when the ape has killed the little critter to eat, and then he kills another ape in a fight at the water hole. And then in exuberance for his new tool—the piece of bone—he throws it in the air, and it's turning, and then there's a fade into that turning as the turning spaceship floating around the planet. It's a breathtaking metaphor of the tool, all the way from the Stone Age tool to a pre-hominid to a space station. There's a continuum there.

The other thing that makes a film art is just in stunning visuals . . . And that's what I think movies do better than any other art form—stunning visuals in the context of a story. *Lawrence of Arabia* has several scenes . . . a famous one is that opening shot across the desert where you see the effects of the heat waves on the sand. All it is, is a distortion of a single man riding a horse. As he gets closer then all those images resolve into one lone man.

You don't have to have a shot across the desert to have a wonderful shot. Remember the scene in *Ordinary People* where the Donald Sutherland character goes to the psychiatrist himself? All that

happens in that whole scene is that Sutherland talks to the psychiatrist, and the camera is sitting to the right of the psychiatrist, looking from behind him. All the camera does is slowly move in. It's a real slow movement toward him, and at the end of that movement the Sutherland character is saying, "I guess the reason I came to see you is my own reason." That just knocks you out of your chair. And that's a visual in a small frame.

AL: What teaching techniques do you use to help students analyze films critically?

PH: The last time I used *Whose Life Is It Anyway?* I showed all of it but the last ten minutes: I stopped the movie right there where the judge goes out in the snow to think about it, and I said, "Bye, I'll see you all tomorrow." Then they came in the next day, and, boy, were they ready to talk about it. So, we talked about it for a while, and then I showed them the rest of it. That's one way—especially in films where you have a real intense plot. You can stop it and get them to explore their own expectations, their own reactions, and also their own hopes. And at that point I think you can do philosophical dialogue to get certain kinds of ideas and values to come out of their own. The stories you like always reveal you to yourself—and to other people who'll pay attention.

Following are features owned by the Library on 1/2-inch VHS which are assigned in Philosophical Ideas in Film: *All That Jazz*; *Blow Up*; *The Boys in the Band*; *Brother Sun, Sister Moon*; *The Conversation*; *Educating Rita*; *The Graduate*; *Night and Fog*; *Oh God!*; *Ordinary People*; *The Pawnbroker*; *Scarecrow*; *Tootsie*; *Whose Life Is It, Anyway?*; *Wild Strawberries*.

TRAVEL PLANNING

The International Beat—New Zealand, China, and London

by Anne Bridges

You might want to make your first stop the University of Tennessee Library if you are planning a trip outside the country this year. A reference librarian can help you locate addresses of foreign embassies in the United States and of the United States embassies abroad, plus many other types of travel information. The Main reference department has a file that contains maps of foreign countries and street maps of foreign cities. Travel guides for foreign countries and major foreign cities can be located in the card catalog under the name of the country or city, then under the subheading "description and travel." Periodical articles about various countries from magazines like *Travel/Holiday* can be found by using the *Readers' Guide to Periodical Literature* (Main and Undergraduate Reference) or the *Magazine Index* (Undergraduate Reference).

New Zealand

New Zealand is one of the best places in the world to view Halley's Comet. If you have booked a trip to that country, you might like to look at these guides for information on more "earthly" sites:

Fodor's Australia, New Zealand and the South Pacific (DU95.F63 Undergraduate)

Maverick Guide to New Zealand (DU405.5.M38 Undergraduate)

Mobil Illustrated Guide to New Zealand (DU405.P66 1983 Undergraduate)

China

The development of foreign relations

with mainland China has made it a popular place to visit. You may wish to look at these handy guides and magazines before going: *Nagel's Encyclopedia-Guide to China* (DS705.N313 1984 Main Reference)

China, a Travel Survival Kit (DS711.S3 1984 Undergraduate)

Fodor's People's Republic of China (DS712.F62 1985 Undergraduate)

Periodicals (in English):

China Reconstructs (DS701.C643 Main) (aimed at English speakers, includes feature articles and language lessons)

China Pictorial (DS777.55.C447 Main) (slick magazine with many photographs, includes material on places and events)

Newspapers (in English):

Free China Journal (Main Newspapers)—from Taiwan

China Daily (Main Newspapers)—from People's Republic of China

For the truly adventurous, we also have Chinese language newspapers.

Great Britain

If you want to follow the steps of Sherlock Holmes through London, or trek the countryside for Roman ruins, then the following will help.

The Intelligent Traveller's Guide to Historic Britain: England, Wales, the Crown Dependencies (DA650.C86 1983 Undergraduate)

Roman Britain: History and Sites (DA145.S685 1984 Main)

An American's Guide to Britain (DA650.W45 1983 Undergraduate)

Oxford and Cambridge (Blue Guide) (DA690.O98M37 1982 Main Reference)

Museums and Galleries of London (Blue Guide) (AM43.L6R63 1983 Main Reference)

Periodicals:

Illustrated London News (AP4.I44 Main) (feature stories and reviews of restaurants, hotels, and theaters)

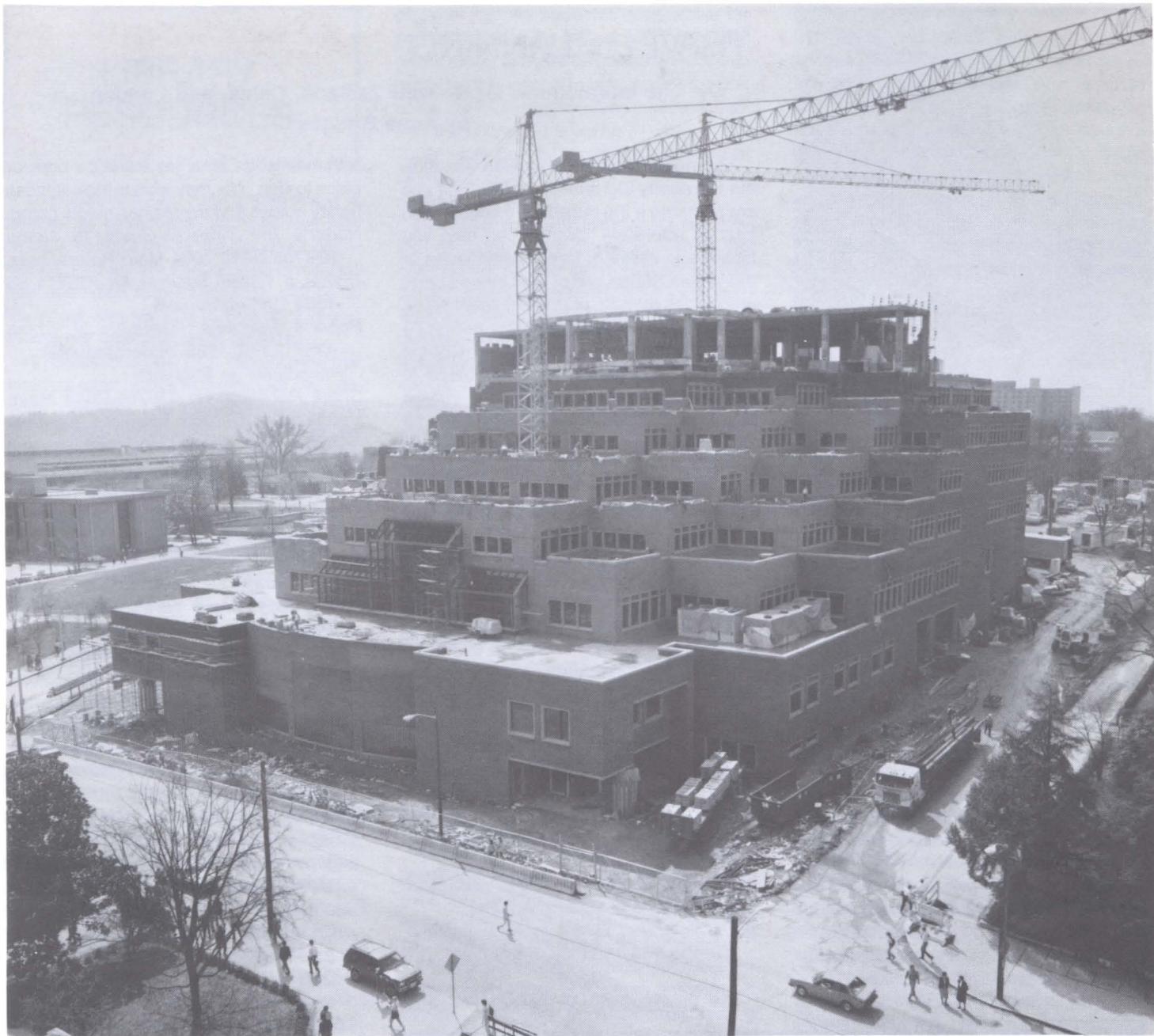
Sunday Times Magazine (AP4.S85 Main) (feature stories and wonderfully British advertisements)

London Journal (DA675.L647 Main) (scholarly articles and book reviews about London)

The Library can help you overcome the language barrier. If you want to run with the bulls at Pamplona and chant in Spanish with the crowds, then brush up with the Non-Print Department's *Zarabanda* (a 30-part video language series). French and German video tapes are also available—*Ensemble*; *Berlin Alexanderplatz*.



Anne Bridges of the Main Library's Reference Department and Professor Allen Carroll of the English Department discuss Professor Carroll's visit to England.



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The UTK Librarian

Volume 1, Number 3

Newsletter of The University of Tennessee-Knoxville Library

Summer 1986

RESOURCES

King Midas so loved the color and feel of gold that he wished his entire stock gold-encrusted—and it was so. The Library's golden resource stock is replete with treasures as different as the exquisite book of Chinese art, *Gems of Chinese Paintings in the Shanghai Museum*, measuring 40 by 55 centimeters, housed in a brocaded box with clasps, and costing \$500, or the valuable reference service contained in the annual microfiche set of *Career Guidance Foundation College Catalog Library*, costing \$595. But who would think that a 1930s *House and Garden*, costing 20 cents, would become a valuable research resource? Or that a 1/2-inch videotape of the movie *Superfly*, costing \$49, could become still another arrow in a talented professor's quiver? It is the Library's users who through their infinite imaginations keep the Library's proverbial golden storehouse burnished. Articles in this issue (beginning on pages 1, 2, and 6) describe a few of those resources.

What Makes the Beautiful Art Book? by Deborah Thompson-Wise

Art books hold a special place in our recreational reading. They are a scenic oasis in a sea of print. They release our weary eyes from incessant left-right, right-left darting and bid us linger, wander and enjoy the illustrated page. There's no need to rush, for the whodunit is on every page (and often it ceases to be important whodunit).

It's the pictures that attract us, but the beautiful art book is a labour-laden *objet* which offers accurate and clear reproductions, thoughtful layout and quality materials.

Fine art reproduction conveys the subtle qualities of the original by approximating scale and colouring. Accommodating scale, as evidenced by Abbeville Press's recent 26 1/2" x 39 1/2" double elephant folio of John James Audubon's *Birds of America*, presents a hefty challenge to a publisher (not to mention a reader). However, it is not as technically demanding as reproducing the colouring of the artwork. The four-colour process, a stan-



Dr. Dorothy Habel, Assistant Professor of Art, Deborah Thompson-Wise, Reference Librarian, and Felicia Felder-Hoehne, Reference Librarian, look at one of the fabulous art books in Special Collections.

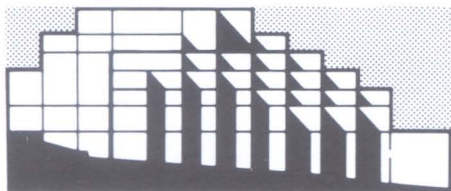
dard method of colour printing, was, in Audubon's case, augmented in order to produce plates with as many as twelve colours. Matching colour proofs to originals is, understandably, a highly technical and labour-intensive job. Labour costs associated with the proofing, printing and binding of fine art books has led many U.S. publishers to printers overseas. *Birds of America* was printed in Japan. Spain, Italy, Hong Kong, Singapore and Hungary are also appearing in the imprints of a significant proportion of art books.

Rarely is an art book made up of pictures alone; some text generally accompanies the illustrations. Poor typeface, which can detract from even the most scintillating theme, can have particularly disparaging effects when juxtaposed with fine art. The typography of the beautiful art book complements its illustrations. Further, the functionally beautiful single volume is attentive to the serious reader's desire to have text pertaining to a particular work in proximity to its reproduction. The liberal interspersing of art and text

is much more expensive than sandwiching the text with or by separately prepared colour plates.

The beautiful art book, as suggested above, is not produced cheaply. It is regrettable, therefore, that the acid content on which these wonders are printed frequently renders them unable to stand the test of time. Judging the life expectancy of paper is not a job for the layman. While serious collectors may resort to pH detector pens and strips to ascertain acid content (a practice that, no doubt, delights book sellers), the rest of us should be encouraged by a recent increase in the use of the colophon. Colophons, the notes placed at the end of books which provide facts relative to their production, are employing the infinity symbol to indicate low-acid, long-life paper.

What makes the beautiful art book? Meticulous attention in colour reproduction, thoughtful layout and superior materials. Fine examples of a variety of beautiful art books may be conveniently viewed in the Special Collections area of the Main Library. Enjoy!



LETTERS TO THE LIBRARY

In Volume 1, Number 2 of this publication, Professor William Robinson argues for a change in the library's three-day loan policy for periodicals. Please allow me to make the case for retention of the present system.

The nature of the use of library services by faculty and students varies from department to department. Most chemists, for example, subscribe to one or more journals, but visit the library on a regular basis to read the many periodicals which they do not own. In my own case, I use the library's holdings to supplement the information gained from my six journal subscriptions; because I cannot afford to spend several hours each week away from my office and laboratory, I frequently checkout a journal which has articles of interest (for either my research or teaching). Contrary to Professor Robinson's assertion that "periodical articles are relatively short and can be read relatively quickly," I find that most chemistry articles (whether short or not) require extensive note-taking and cannot, therefore, be perused rapidly. And this is particularly true for those journals which devote an entire issue to a "Symposium in Print" on a specific topic; to cite a specific case, in a recent 366-page issue of *Tetrahedron*, I found it necessary to read all but six of the 42 articles therein.

Professor Robinson also contends that periodicals should remain in the library so that "many people can read [them] while the information is fresh and new." I would counter this by observing that the information in any issue of a chemistry journal is often so specialized that by my borrowing it and circulating it among interested colleagues it receives at least as good use as it would if it stayed in Hoskins. Granted that there are periodicals which are interdisciplinary in nature, these tend to be the exception, at least in my field.

Last year, a compromise was reached by which each department could specify whether or not "its" journals should be permitted to circulate. I would urge the library administration to preserve this eminently sensible solution to a long-standing and vexing problem.

Ronald Magid
Professor of Chemistry

RESOURCES

Interview with
Mr. Robert M. Cothran, Professor
Department of Speech and Theatre
by Angie LeClerc
April 8, 1986

Robert Cothran is a principle stage set designer for the UTK Speech and Theater Department. He designed the sets for such notable productions as *She Stoops To Conquer*, *The Wizard of Oz*, *Measure for Measure*, *Rip Van Winkle*, *The Christmas Tree*, and most recently *The Vinegar Tree*. In this interview he explores some of his perceptions of the creative aspects of set design.

AL: How do you authenticate detail? Your coat of arms in *She Stoops To Conquer* looks like an exact replica. And your writing desk in Scrooge's office seems a match for the original. How much significance do you attach to verification of minor details in a set design?

RC: One never sets out to be faithful to historic reference, first, in the theater. That's a tool one uses, never the aim. One sets out to make, in the eyes of the audience, a world that is the authentic world of the action they're going to see happen as they sit there. And that's all the authenticity one ever wants: for it to be authentically the place where the thing that's happening is happening. However, what I learn as the years go by is that authenticity in art—I don't mean faithfulness to academic reference, but faithfulness to life, faithfulness to our experience of what it's like to move through the world, that kind of authenticity that makes art of any kind real, that gives it presence and force when we listen to it, or hear it, or see it—is an enormously complex business. And, besides drawing all

that I can out of my own imagination and the imagination of the director, and all that I can out of the script, I can also never get hold of too much information about what the world looked like at the time this real thing might have been taking place—in the cases where there is some real world reference, which isn't always the case. Sometimes you're dealing with a fantasy.

AL: So, how do you go about finding out what the real world looked like at that time?

RC: Principally by going to the library and exploring in the stacks. First, of course, all stage designers have collections of the most generally valuable books of their own—books like Alexander Speltz's *The Styles of Ornament* and Mario Praz's *An Illustrated History of Interior Design*. And so on through a considerable list.

AL: How did you come up with the black and white tile floor in *The Vinegar Tree*? It brings such a 1930s look. Did you find it somewhere exactly?

RC: Yes, I did. Well, not absolutely precisely—no. But so near that it was good enough for my purposes. Actually, I found that in *your* library, as well as almost every detail of the furniture that we built, in the *House and Garden Guide to Interior Decoration*. Do you remember when you helped me get the back issues of *House and Garden*? Well, I searched very thoroughly through all the issues for 1934, '35, and '36, because we were centering on about 1935. Anything within a year or two when you're that far back will usually do, because you don't want the very latest thing right off the showroom floor. You want something they bought two or three years ago when they had the decorator redo the house. *The House and Garden Guide to Interior Decoration* included assorted selections from issues of *House and Garden* from about the previous ten years. And that was



Mr. Robert M. Cothran, Professor, Department of Speech and Theatre, works on set designs for an upcoming Broadway musical.

an extremely valuable collection, because it represented at about 1939 the professional's summary of the period—what had been most typical and most admired through the previous ten years.

AL: You made effective use of French doors in *Vinegar Tree*. Did you find them represented in *House and Garden*?

RC: Yes, indeed I did. As a matter of fact, I found a little watercolor in one of the articles in the *Guide to Interior Design* that showed an unusual and a very flavorful treatment of molding around an archway. I used that together with other architectural details drawn from other snippets that I saw here and there. One almost never takes a picture and says, "Here it is." You look through all the research material to get an overview of the taste of the time and place with which you're working. You try to aim as close as you can to the taste of the people who are going to inhabit the play, as it were. Then, finally, you must put



The living room from Robert Cothran's set for The Vinegar Tree.

What you're doing when you build a set for a show is enlarging the actors' vocabulary.

it all together, answering only to your own sense of what will make a reasonable and unified and true-feeling setting for this play for an audience in 1985. One can't ever fall back on the research and say, "Well, the set may not seem very nice, but that's the way it should have been." One has to make it the way it seems it should be.

AL: What functions or purposes does a stage set serve? Your *Vinegar Tree* set allows a flexible flow of people and creates a sense of space. Was the need for fluidity of space a key element of that design?

RC: Yes. Very broadly, the art of theater, drama, is the art of the event that happens directly in our perception. While we sit there in the theater, the thing that we learn about happens right before us. The event is the form of the art. So, it's my belief that actors—and what they do—are always the heart and essence of theater. And they are the entire theater. They are essentially self-sufficient. What they do is all that theater consists of, in my view.

AL: It's not the beautiful set? It's the foil.

RC: It's not even the foil. It's something more fundamental than that. Actually, the setting is very fundamental, but not central. The thing about the setting is this: it's revealed, I think, in a little trick of common language: we say something "took place" or "didn't take place" to refer to the passage from possibilities and potential into actual event. It's part of our perception of the nature of events that they have a locus, a situation in the three-dimensional universe. So, all that a stage set needs to be and all that it ever

should be, fundamentally, is the place where the event being played by the performers should be. Therefore, what it really does, in practicality, is to enrich and broaden the performers' vocabulary with which they can communicate meaning to the audience. For instance, if you imagine in your mind's eye a perfectly empty, bare stage—a flat floor, black drapes back there, a spotlight turned on so the stage is illuminated. An actor walks out and begins to play a pantomime—no words, just movement. And in the pantomime he turns first to the left and moves over that way, and then strokes his chin and looks dubious, and then all of a sudden turns and walks over toward the right. Well, that's enigmatic. If we put a door over on the left, and a bed or a window or something else over on the right, or an old man sitting in a rocking chair—then the actor turning to the left and back to the right takes on instantly enlarged meaning. Now, left and right aren't up to him to define for the audience. Left means toward the door. And right means back toward that old man, whoever he is. So, from there up through enormously complex layers, what you're doing when you build a set for a show is enlarging the actors' vocabulary, providing them with expanded ways of giving meaning to the way they move, and how they confront each other, and what it means when they turn away from each other, and turn toward each other, and all the rest of it. It still all rests with them.

AL: What do you think of the comment of people who walk away from a play and say that the set was spectacular and seemed to compensate for a weak play?

RC: Of course, inescapably, one likes to have one's work admired, whatever one's work is. But for a working scene designer—for myself, at least—there is no bitterer out-

come than to have the audiences say, "The set was wonderful, but the show really wasn't much." Or, "The set stole the show"—that's the worst of all when they say that. I'll tell you how it looks to me when I sit in the theater . . . I'm a wonderful theater goer, because I don't look with a technical eye. If the show is good, I forget all of that. I get totally caught up in what is happening. But, regardless of whether the scenery consists of a couple of old flats and a black drape in a church basement somewhere, or three million dollars worth of scenery on a Broadway stage, in either case, exactly the same process has to occur, which is that the performers, the actors, must transform the scenery from what it is into what it's supposed to be in the eyes of the audience. Scenery, no matter how wonderful, is never anything but marvelously clever scenery until the actors play the play in it well enough so that the audience sees it as where it's *really* supposed to be. And, until that magical transformation has taken place, and until the audience has sat there and seen the thing happen where it really was happening, the scenery hasn't been completed.

AL: Suspension of disbelief . . .

RC: No, not that. The familiar form of that phrase is "the willing suspension of disbelief"—right? I never look for any willingness. Willing is the last thing I want. I don't want people to have to convince themselves. When the actors play a play well enough, anybody who sits there doesn't have to coach themselves to believe it. Anyone who is the slightest bit open will finally be caught up in it. And I think all fundamental artistic illusion is like that. It's not precious. It doesn't have to be courted by a sensitive and cultured perception. All you have to do is look or listen and it's there.

AUTOMATION

Software for the Scholar's Workstation—Text Management by Theresa Pepin

For all their apparent suitability, bibliographies, research and lab notes, and reprint files often remain the least 'manageable' of the researcher's resources.

The Fixed-Field Approach

The problem in adapting existing database management software for use with these text-intensive files is their 'fixed-field' approach. Databases structured in dBASE III, for instance, cannot adjust to accommodate one author in the author field of one record to twenty authors in that of the next unless every record allots space for the full number of characters of the twenty authors. Obviously, then, it is not long before dBASE III bibliographic databases attain great size to allow for the maximum in record variations; as a result the speed of searching for text strings in the fields degrades to an unacceptable level. (This is not to suggest that using dBASE III for this purpose is impossible. There are suggestions for command files to

set up and output small bibliographic databases in dBASE III on pages 231-235 of *Understanding dBASE III* by Alan Simpson, SYBEX, c1985. For an even more bare-bones text manager, see *PC Magazine's* "Throw out your index cards" by Dara Pearlman in the February 19, 1985 issue, pages 331-332, on how to use any editing program with a search function for this purpose.)

The Variable-Field Approach

Although we are far from arriving at the perfect bibliographic manager, software incorporating a 'variable-field' approach and reasonably sophisticated retrieval techniques has been developed in the last couple of years. These include:

The Institute for Scientific Information's (1-800-523-4092) Sci-Mate Version 2.0 system consists of three programs which can be used individually or in combination: "The Searcher" facilitates retrieval of citations from commercial online databases; "The Manager" stores, organizes and retrieves textual information; "The Editor" automatically edits citations to conform to a variety of styles and rennumbers and reformats references within manuscripts.

Professional Bibliographic System's (P. O. Box 4259, Ann Arbor, MI 48106) Pro-Cite im-

ports text, constructs records, organizes and stores text, retrieves by text searching, produces bibliographies automatically according to specified styles and facilitates manuscript preparation.

Pro-Tem's (1-800-826-2222) Notebook II Version 2.1 and Bibliography handle an almost unlimited amount of text. Notebook II maintains, organizes, retrieves, formats and prints any information in the database. Together with Bibliography it automatically assembles the bibliography for any article by scanning the citations in a manuscript and copying references from the database.

In the case of lengthy, relatively unstructured records, or simply large blocks of text, software that takes the file management approach allows for indexing and 'free-text' searching of files, each of which is a record, such as in a two-part package called ZyINDEX and ZySEARCH from ZylAB Corporation (233 East Erie St., Chicago, IL 60611). The 'standard' version of ZyINDEX can create an index for up to 500 files; the 'professional' version can create an index for 5,000 files. ZyINDEX Plus can index 15,000 files and maintain a lexical database of 500,000 words. Retrieval with ZySEARCH is powerful and fast.

InfoTrac Available in Main Reference



Donald R. Hunt, Director of Libraries, takes a turn on InfoTrac with Reference Librarian David Gillikin assisting. InfoTrac, one of the most popular new services ever offered by the UTK Library, contains a million references to newspapers, business journals, and general interest magazines. It is read by a laser beam and viewed on IBM PCs. InfoTrac is easy to use and prints out references selected by the user.

RESOURCES

Do You Know Someone College Bound? by Miriam Deutch

Rating College Programs

One of the most frequent requests received by our Reference Department is for reliable information about the quality of specific colleges and universities. Unfortunately, there is no single source that provides this information. The most frequently used overall rating series, the *Gourman Report* (LB2371.G62 & LB2341.G622 Main & UGL Ref) has been much criticized. The *Selective Guide to Colleges* (L901.F53 1985 UGL Ref) by Edward Fiske, Education Editor at the New York Times, examines 265 four-year institutions in this country and compiles information on resources, atmosphere, social life, and overall quality of life. The *Insider's Guide to the Colleges* 1985-86 (L901.I54 UGL Ref) provides a similar service by giving a "snapshot of life at over 278 colleges and universities."

Ranking Graduate/Professional Schools

Individual college guides such as Barron's *Guide to Law Schools* (KF266.E6 UGL Ref) contain a relative ranking of the various resources at all of the American Bar Association-approved law schools. Barron's *Guide to Graduate Business Schools* (HF1131.M540 UGL Ref) chose schools on the basis of

TRAVEL PLANNING

Hiking in the Southeast by Anne Bridges

"Climb the Mountains and get their good tidings. Nature's peace will flow into you as sunshine flows into trees. The winds will blow their freshness into you, and the storms their energy . . ." John Muir

Spring is an ideal time for hiking, camping and canoeing in this part of the country. For individuals bound for the outdoors, this is a sampling of materials that can be found in the Library. Others can be located by using the card catalog and the subject headings "camping," "hiking," "backpacking," and "canoes and canoeing."

Guides to Natural Areas

Rand McNally National Forest Guide (E160.H54 1980 Main Ref)(includes a section on camping)

The National Parks: Index 1985 (E160.N25 1985 Main Ref)(contains addresses of national parks)

Guides to the Great Smoky Mountains, Tennessee and Surrounding Areas

Hiker's Guide to the Smokies (F443.G7M87 Main, UGL Ref, Ag-Vet)

Hiking Trails in the Southern Mountains (F216.2.S84 1975 UGL)

Tennessee Trails (GV199.42.T2M4 1984 UGL)

Tennessee Hiking Guide (GV199.42.T2T27 1982 UGL)

North Carolina Hiking Trails (G504.D43 1982 UGL)

Canoeing and Kayaking Guide to the Streams of Tennessee (GV776.T2S43)

A Canoeing and Kayaking Guide to the Streams of Kentucky (GV776.K4S43 1978 UGL)

Hiking and Camping

L.L. Bean Guide to the Outdoors (GV191.76.R58 UGL)

Complete Walker III: the joys and techniques of hiking and backpacking (GV199.6.F53 1984 UGL)

The Hiker's Bible (GV199.5.E45 1982 UGL)

Canoeing

White Water River Book (GV780.W37 1982 UGL)

White Water Rafting in Eastern America (GV776.A85A75 1982 UGL)

Wilderness Canoeing and Camping (GV789.J32 1977 UGL)

You, Too, Can Canoe: the complete book of river canoeing (GV783.F78 UGL)

Magazines on outdoor subjects contain articles on rafting, canoeing and camping. The Library's collection includes:

Backpacker (G504.5.B33 UGL)

Outside (GV182.2.O885 UGL, current issues only)

Canoe (GV781.C18 UGL)(includes a list of paddling schools and outfitters)

Appalachian Trailway News (F217.A6 Main)(includes an order form for Appalachian Trail Club publications)

American Whitewater (GV788.A54 UGL, current issues only)(includes a buying guide)

The library also has cookbooks to help you plan your meals while you are "roughing it" and expand the basic beans and granola menu:

Backpacker's Recipe Book: inexpensive, gourmet cooking for the backpacker (TX823.A56 UGL)

Supermarket Backpacker (GV199.6.B3 UGL)
Gorp, Glop and Glue Stew: favorite foods from 165 outdoor experts (TX823.P69 UGL)

Evaluative articles on camping equipment, canoes, kayaks and outdoor clothing can be found by using the *Reader's Guide to Periodical Literature* (Main and UGL Ref), the *Magazine Index* (UGL Ref), or the InfoTrac computer (Main Ref). The Main Library reference department has the U.S. Geological Survey maps for East Tennessee, and many more maps are available in the Map Library in Alumni Gym.



Anne Bridges, Reference Librarian, and Dr. Ronald Petersen, Professor of Botany, look at a topographic map.

previous ranking studies. The largest single attempt to measure the effectiveness of doctoral programs is *An Assessment of Research - Doctorate Programs in the United States* (LB2371.A78 Main & UGL Ref).

Admission and Graduation Requirements

Both libraries have numerous guides which provide admission and graduation requirements, cost, housing, and information about college environment. The *College Blue Book* (LA226.H8 1985 Main & UGL Ref) and *Peterson's Guide to Four-Year Colleges* (L901.P38 1986 Main & UGL Ref) are two of the most comprehensive directories published today. If you need to determine which college offers majors in Chinese language, for example, consult the *College Blue Book's Degrees Offered By College and Subject Major* (LA226.H8 v. 3 1985 Main & UGL Ref) or one of the *Peterson's Guides*. Individual college catalogs are also available on microfiche in the Microforms Department of the Main Library.

Financial Information

As the cost of college increases while government assistance to higher education

decreases, students and parents must seek many sources for financial aid. *The Best Buys in College Education* (L901.F57 1985 UGL) identifies colleges, UT being among



Miriam B. Deutch, Reference Librarian, and David Atkins of Microforms share the microfiche catalog of Oxford College, England.

the schools considered a bargain. The *College Blue Book's Scholarships, Fellowships, Grants, and Loans* (LA226.H8 v. 4 1985 Main & UGL Ref) lists mostly private sources for general as well as specific areas of study. *Financial Aids for Higher Education* (LB2338.K4 1984 Main & UGL Ref) includes little-known scholarships and nationally known aid programs for undergraduate students, while the *Grants Register* (LB2338.G74 Main & UGL Ref) is primarily intended for graduate students and for those who require further professional or advanced vocational training. See also: *Directory of Financial Aids for Women 1985-86* (LB2338.S342 Main & UGL Ref), the *Directory of Financial Aid for Minorities 1984-85* (LB2338.D58) Main & UGL Ref, and *The Directory of Tennessee Higher Education 1985-86* (L901.T2T4 1985-86 Main & UGL Ref).

For the most up-to-date information regarding federal assistance programs, the student should ask the school counselor or request this free booklet, *The Student Guide: Five Federal Financial Aid Programs, 86-87*, by writing to: Federal Student Aid Programs, Department DEA-87, Pueblo, Colorado 81009.

SERVICES THAT SUPPORT CLASSROOM INSTRUCTION

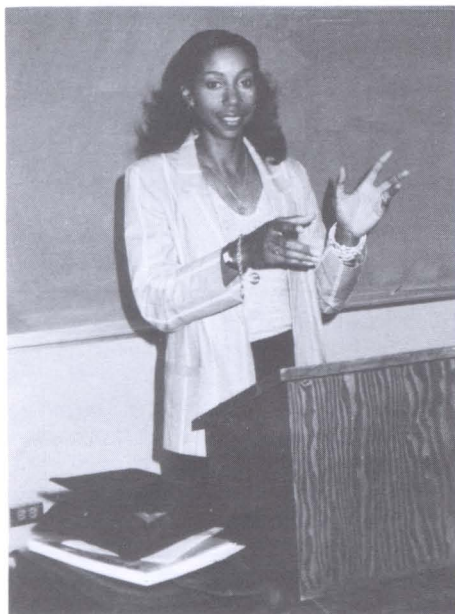
**Interview with Dr. Cynthia Fleming,
Assistant Professor
Department of History
by Angie LeClerc
April 15, 1986**

AL: I'd like to know more about what inspired you to offer That's Entertainment: Blacks in Film.

CF: First of all, I teach Afro-American History, an upper-level survey. And one of the things I do when I get to the twentieth century is look at the portrayal of blacks in the media. I show excerpts of some of the old black movies that were made during that time. And there was so much student interest that I thought this course might be a good idea. Also, there was the selfish reason that I had never seen some of those movies all the way through.

AL: How do you avoid the problem that the image they see may be a stereotypical one?

CF: One of the things I do at the outset of practically every course I teach, whether it be Afro-American History or Afro-American Education, is to look specifically at myths and stereotypical images of Afro-Americans. Then I ask them to suggest what kinds of things they've heard. At first, everybody's kind of embarrassed to say it out loud, and I say, "I've heard it all; tell me." And then we go through one by one and look very closely at those, examine them, try to find out where they came from, what basis there was for them. Because generally there's a small grain of truth there somewhere, then there's been all this exaggeration. And I try to deal with it like that to show them how exaggeration has been compounded over the years. So I usually attack it head-on.



Dr. Cynthia G. Fleming, Assistant Professor, History and Afro-American Studies, makes a point.

AL: Black actors from Sidney Poitier to Richard Pryor have played "typed" roles. Would you give me your impression of the cinema image of the black male?

CF: In the fifties and sixties Sidney Poitier became the most popular actor, because he was, quote-unquote, "the most acceptable one." In my class I contrast him with the other black male actors, people like Harry Belafonte, for instance, who came across a little bit too sensual. He looked a little bit threatening to Hollywood in the fifties and early sixties. It will be a long time before a "sensual," black male will be portrayed on screen. Sidney Poitier was essentially desexed. Even in *Guess Who's Coming to Dinner* he was just such an upright, nice person and you just don't see any of the things that generally make black males threatening. So he was relatively acceptable to white audiences during that era. And that's why he was the star that was pushed by Hollywood at that time—the black male star.

AL: To change from sensuality to humor—blacks have been portrayed in varying ways: as the butt of humor and as the source of humor. How do you approach the whole question of humor?

CF: By trying to put the movies that we watch into the context of the times in which they were made, and trying to look at what made white audiences laugh and what made black audiences laugh. One of the things that we of the post-Civil Rights Movement generation have done (which I think is kind of unfortunate) is that we have tended to be oversensitive about certain of the stereotypical images of blacks in film. What we don't seem to realize is that many black audiences at the time laughed at those images just as whites did. Now, they laughed in different places. If you were to go into a movie house where a movie was playing with a white audience, they would laugh in certain places. But if you take the same movie to a black movie house where you have an all black audience, you're going to find people laughing in different places. What I have found essentially is that blacks did not associate themselves with those stereotypical images. They found reasons to laugh at them because that was not them.

AL: What are some of the older films the Library has acquired for your course?

CF: *The Emperor Jones* with Paul Robeson. *Judge Priest*, which is a Stepin Fetchit film. I'm not sure if you're familiar with Stepin Fetchit, but he was kind of the, quote-unquote, "coon" stereotype of all time. He bowed and scraped and shuffled and didn't speak plain English—that kind of thing. And he was one of the first black millionaires, an actor who made his money through film.¹

AL: Tell me what teaching techniques you're using.

CF: Aside from seeing the film, what I'm trying to do with the students is to identify for them what the stereotypical images are so that they'll have kind of an overall viewpoint. And I'm doing a little Afro-American history because the vast majority of these students have no background (which makes it kind of hard) in Afro-American history at all. Then after identifying the stereotypes, what I try to get them to do is look at the films with a critical eye and see what stereotypical images are portrayed in the film (number one), and (number two) how the black actors and actresses playing those roles have altered them. Because, even though there is a "coon" stereotype and a "mammy" stereotype and so on, two black actresses or actors playing that same role or that same stereotypical image are going to play it a little bit differently. And that's going to make a difference in how the audience perceives it. So I'm trying to get them to see, first of all, the broad categories, and then the subtle differences in between, and then from that get them to see how that made a difference in audience perception.

AL: Are stereotypes damaging? Do they get in the way of our being able to interact interracially?

CF: I think they do. Many of the students I teach have never had any black friends, have never had any close contact with black people. So the only image they get is what they see in films or what they read. There are stereotypical images in the body of written literature as well. And since that is the only image they get, they may have suspicions that it's not entirely true, but they don't know where to go from there. So they're not sure when they meet a black person quite what to expect. But, yes, I think a lot of the stereotypical images are deeply embedded—even within black consciousness. Now, that's one of the things that fascinates me. It's not just white students and white people who subconsciously, at least, believe these stereotypes, but many black students I come across. I have to disabuse them of certain notions, certain stereotypical images that they have. But, you do find stereotypical images that black students have of blacks located just barely beneath the surface. That's one of the things I try to get my students to understand.

¹Other films acquired on 1/2-inch video by the Library for Dr. Fleming's course include: *Africa Screams*; *Birth of a Nation*; *Black and Tan*; *Black History—Lost, Stolen, or Strayed*; *Cabin in the Sky*; *Freedom Now*; *The Jazz Singer*; *Kid in Africa*; *Our Gang*; *Lillies of the Field*; *Paul Robeson—Tribute to An Artist*; *The Performed Word*; *Round Up Time in Texas*; *Shaft*; *St. Louis Blues*; *Superfly*.

SERVICES THAT SUPPORT RESEARCH

Many of the Library's services have been tailored to meet the needs of scholars and researchers. Database searching is one such service. A literature search of database indexes and abstracts is often an excellent place to begin research because of the computer's ability to accommodate specific research parameters. For example, a search can be conducted for the articles by a particular author, for articles published within specific time periods, or for articles containing more than one concept, such as "attitudes of the elderly toward recreation programs." Skilled professional assistance is provided for database searching and demonstrations of the service are available for classes. To schedule a search appointment or to make arrangements for class presentations, contact Sandra Leach, Database Searching Coordinator at 974-4171, or a reference librarian at Main Reference, 974-4171, UGL Reference, 974-5011, or at the Agriculture-Veterinary Medicine Library at 974-7338. The following article focuses on the several ways faculty have used database search services to support social science research.

The Library Aids Proponents of Prison Reform **by Kathleen A. Green**

Since prison reform is currently a topic of national interest it is hardly surprising to find several UTK faculty working quietly behind the scenes on corrections-related issues. The diversity of interests is impressive. Recently three faculty members spoke about their areas of research in corrections and the ways in which they use the library to support that research.

Robert Kronick, professor and head of UTK's Human Services Department, is concerned with rehabilitation services for juveniles, and particularly the relationship between the schools and the juvenile corrections system. "What we as do-gooders do to kids," he suggests, "is to label them 'delinquent' so that the kid goes back to school with this label and builds a status around it." Kronick proposes to lower the mandatory school age from 16, and put those who might otherwise enter the system as delinquents to work as apprentices and trainees in technical and vocational fields. "That way," he says, "[they] learn the value of their education, and those who want to stay in school and learn can, without the distraction of those who don't want to be there." Kronick admits that the major constraint to the success of such an arrangement is the threat perceived by organized labor of a reduced job market for adult non-offenders. But he warns against what he sees as the current ideology of the state, and indeed the country, to "lock 'em up and throw away the key." "You don't have

to have a humanistic orientation about rehabilitation," he maintains, "because rehabilitation just plain makes economic good sense."

Kronick's applied research is built on and adapted from several theoretical models in the field of sociology, but he says, "The library is the critical place for me. I don't think anyone doing applied research can go out in the field without some kind of barometer or compass, and for me that's the library. I think it would behoove us to note that the library is not just the books and the other materials, but also the people there." Describing a computerized reference search he requested at the library, Kronick recalls "within minutes one of the reference librarians had about 20 pages of citations to really fine material." He says, "I've found nothing but cooperation at the library—fine cooperation, good data, useful information."

Dr. Neal Shover, associate professor of sociology, is looking at offenders from the opposite end of the spectrum. His book, *Aging Criminals*, published last year, examines the ways in which offenders change as they grow older, including the ways in which they look back upon their experiences in crime and prison. Dr. Shover states that the motivating question behind his study was "why as men get older they eventually quit showing up in the police records as offenders." "We've never really known what makes people desist criminal activity," he states. Shover's study was built upon access to the arrest records and interviews with fifty men incarcerated when younger. Of the fifty, six had been in-

carcerated again for reasons comparable to their earlier convictions, and 12 to 15 were still actively involved in the correctional process, having not entirely put their crimes behind them.

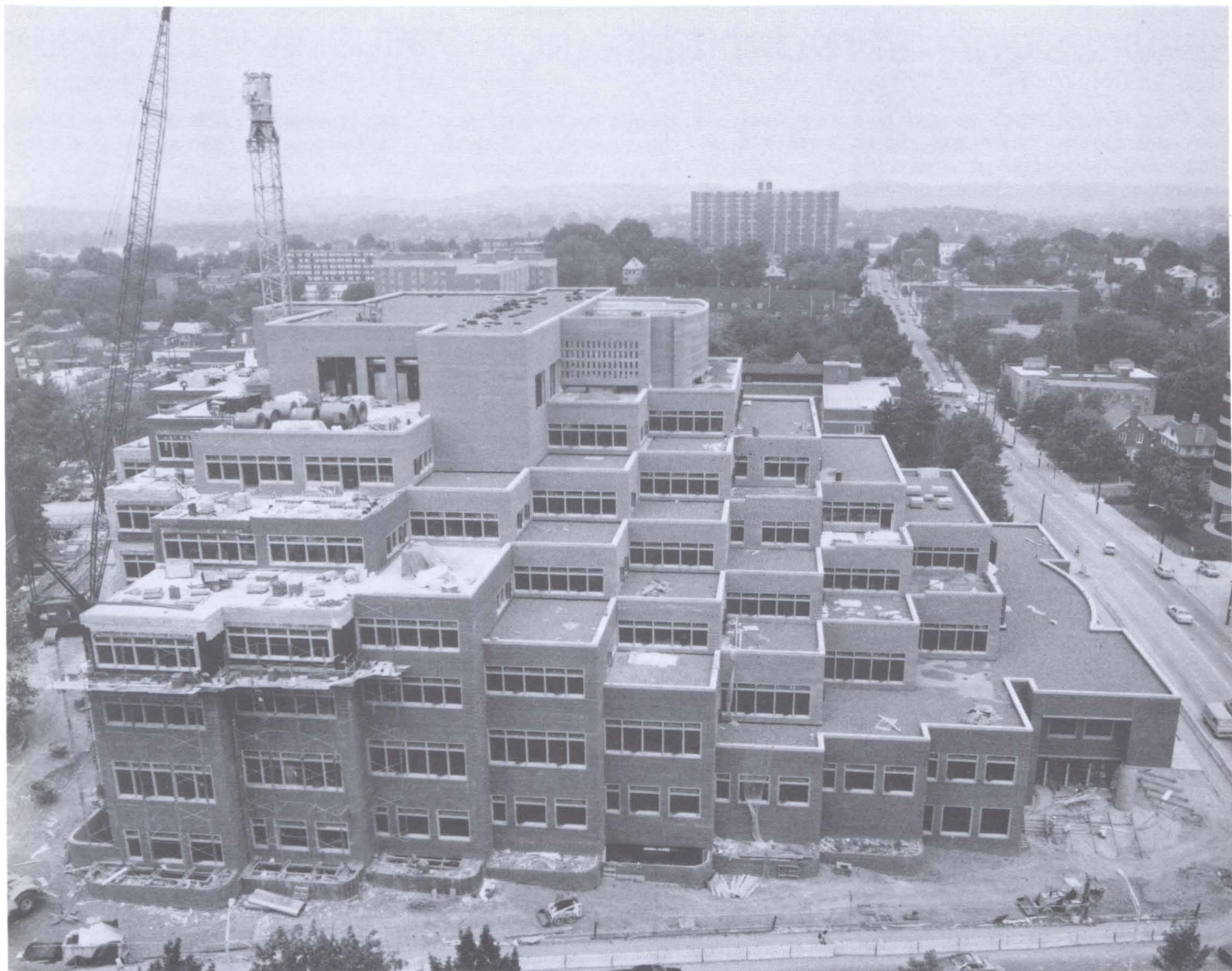
While Shover admits that "I am no longer at a point where I spend all of my nights in the library," he says he has found reference librarians extremely helpful. "I've called them with completely off-the-wall requests and they've found the information I needed," he says. "I only regret that I waited so long to learn that a good reference librarian is worth her weight in gold."

Dr. James Black's interest in the correctional system is in sentencing. In an attempt to discover the effects of sentencing reforms, Black, professor in the Sociology Department, is currently trying to assess the impact of Tennessee's judge-sentencing legislation on prison population and sentencing length. A corollary issue centers around Tennessee's Habitual Criminal legislation; Black is particularly interested in comparing those designated habitual offenders with repeat offenders who do not receive that designation. "I'm especially interested in finding out about the habitual offender's relationship with his victims, and the dynamics of the victim/offender relationship," he says.

How does Dr. Black use the library? "The documents collection has provided most of what I've needed," he says, "especially with the strong push for statistical analyses in the past eight to ten years. They're a good base on which to focus and often provide a good summary of what's going on in your state."



Kathleen A. Green, Reference Librarian, and Dr. Robert Kronick, Professor and Head, Department of Human Services, view the "Prison Folder" at UGL.



A library in the making—the south face of the new John C. Hodges Central Library, June 1986.



UNIVERSITY LIBRARIES

The University of Tennessee/Knoxville

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Knoxville, TN 37996-4010

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