

Regards to Broadway Walk Down Great White Way At Spring Conference by Hallie Cantor Acquisitions, Hedi Steinberg Library, Yeshiva University

When it comes to show biz, there's no library like the New York Public Library for the Performing Arts.

AJL-NYMA was given a taste of Broadway, Hollywood, and Tin Pan Alley all rolled into one at the Spring Conference, held May 23, 2002, at this remarkable institution. Located at Lincoln Center, home to some of America's finest stage and concert productions, the Library for the Performing Arts (LPA) contains one of the world's most extensive collections of circulating, reference, and archival materials on virtually everything in the performing arts. Each year over 400,000 patrons make use of its services – arts professionals, students, scholars, critics, and anyone who simply wants to study a *pas de deux* from *Swan Lake* or catch up on the previous *Star Wars* flicks.

Main Attraction

Mark Tolleson, Assistant Director of the library, spoke of its projects, services, and resources, including those for the Jewish patron. In addition to cantorial and liturgical music dating from the turn of the 20th century, the LPA houses the Bendert Stablert collection, which contains hundreds of 78s and LPs, and the Irene Heskes collection, named for one of the most prolific writers on Jewish music and a reviewer of Jewish books. The bulk of the LPA collections, in fact, comes from gifts and private donors.

In this library, the word "Judaica" is broadly defined, encompassing not only the traditional cantors, choirs, and

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From the President

Our Spring Conference, hosted at the newly renovated New York Public Library for the Performing Arts, was our final event this year. In keeping with our previous workshops and conferences of 2001-2002, this successful program featured a synthesis of much that is exciting and creative in 21st century librarianship. During the past year, we were privileged to hear experts, many from within our own AJL ranks, discuss current aspects of Judaica librarianship. We learned about working with traditional collections and were introduced to digitized collections, online reference service, virtual libraries, and new ways to enhance students' information literacy.

Sincere thanks to the following AJL and AJL-NYMA members who shared their knowledge, expertise, and most importantly, their enthusiasm with us this year: Naomi Steinberger, Fall Conference; Marcia Goldberg, Joyce Levine, Hudas Liff and Micha F. Oppenheim, Cataloging Workshop; Yael Penkower, Reference Workshop; and Sara Marcus, Day/School High School *and* Reference Workshops.

Thanks are also due the hardworking board members who brought these wonderful programs to fruition: Rita Lifton and Liza Stabler, Fall Conference Planners; Marlene Schiffman, Cataloging Workshop Coordinator; Yisrael Dubitsky and Sara Marcus, Reference Workshop Coordinators; Chaya Wiesman, Behind-the-scenes Reference Workshop advisor; Elana Gensler and Roz Friedman, Day School / High School Workshop Coordinators; and Marion Stein, Spring Conference Planner.

This is also an opportunity to thank all the other board members who have been supportive and helpful this year: Shuli Berger, Membership Outreach Coordinator and Past President; Julia Bock, Treasurer; Rita Lifton, Publicity Coordinator; Edith Lubetski, Past President; and Mary Moskowitz, Membership Coordinator. Special thanks are due Liza Stabler, Vice-President and Recording Secretary, for her constant willingness to assist in any way possible and for her beautiful flyers for several of our programs. And, *aharon aharon haviv*, thanks to Hallie Cantor, who edits this informative and timely newsletter.

I look forward to having all of you join us after the summer for a new year of rich programming, friendship, and professional growth as we continue to explore Judaica librarianship together.

Shaindy (Susan) Kurzmann

**“Power”ful Point & Presentation
At Day School/High School Workshop
by Elana Gensler
Librarian, Hebrew Academy of Long Beach**

“Wow!” “Cool!”

These were some of the comments overhead among the nearly dozen librarians at NYMA’s Day School/High School workshop, held May 7, 2002, at Ramaz Middle School. Miri Rubin, Technology Coordinator at Ramaz, treated the group to Mother Goose and Brothers Grimm – and a tutorial of Microsoft Powerpoint, the famous presentations software. Each participant created her own Fairy Tale/Nursery Rhyme, complete with custom animation.

Powerpoint remained the “star” of the workshop’s second presentation by Sara Marcus, Instructor at the University of Missouri. Her topic “Giving Credit Where Credit is Due and Detecting Plagiarism” focused on the sadly relevant issues facing librarians and educators today, thanks to the Internet and its cut and paste abilities. Students must be taught to avoid plagiarism, and teachers must know how to detect it. Various methods of fraud and detection were discussed.

A big *yasher koach* to our presenters, and to Ramaz for hosting us and providing such delicious refreshments!☆

**Long & Short of It
Distance Learning at Reference Workshop
by Steven Bernstein
Librarian, Yale University**

Torah software and other online delights were offered at the Reference Workshop, held April 18, 2002, at the Jewish Theological Seminary of America.

Yael Penkower, librarian at the Yeshiva of Flatbush, opened with a review of the two latest releases of the Torah CD-ROM Library (Version 9, \$430), and the Bar-Ilan Responsa Project (Version 8, \$700). These software packages include many useful features, including well-organized hierarchical views of the works that they cover and various methods of searching these works. Both of the software packages are networkable and allow copying and pasting into Microsoft Word.

Sara Marcus, Instructor of Library Science at the University of Missouri, gave a brief overview of Collaborative Library Services in Distance Education at the Academic Level. Sara will be teaching three courses on Judaic Librarianship through the University of Missouri’s online distance education system, which will deal with the special issues involved with Judaica reference, Judaica cataloging, and Judaica collection development. Sara can be reached at sara@msmarcus.com for more information.☆

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Committee chairs are not elected officers. We welcome volunteers; please contact the committee chairs.

NYMA News is published twice a year, Spring/Summer & Fall/Winter, by the AJL NYMA Committee.

Look What's Happening

Ballots Over Broadway

Four of our NYMA members will be serving on the national board of the AJL:

Pearl Berger (President) is the Benjamin Gottesman Librarian and Dean of Libraries at Yeshiva University.

Elana Gensler (Vice President of Publications) is the School Library Media Specialist at the Hebrew Academy of Long Beach in New York.

Noreen Wachs (Corresponding Secretary) is Head Librarian of Ramaz Middle School.

Shulamith Berger (Secretary, Research & Special Libraries Division) is the Curator of Special Collections at Yeshiva University.

We say *yasher koach* to our colleagues and wish them all *hatzlahah rabbah!*

Where Credit is Due

On May 1, 2002, the Stern College for Women Student Council End of the Year Dessert and Awards Ceremony presented its Administrative Recognition Plaque to Edith Lubetski, Librarian of Stern College for Women, that reads: "Thank you for your continuous effort and unyielding dedication to the women of Stern College." Prof. Lubetski indicates in her acknowledgment that this award is "bestowed upon me in recognition of the library staff's dedication to the students."

Merna Davidovitz, Director of the Ashar School Library in Monsey, was one of two honored at the final-event-of-the-year PTA Evening Dinner, held this June.

File Update

A file has been uploaded to the Files area of the AJL-NYMA group. Access is available: [http://groups.yahoo.com/Click %20Here%21](http://groups.yahoo.com/Click%20Here%21).

To learn more about file sharing for your group please visit <http://help.yahoo.com/help/us/groups/files>.

Remains of the Day

On April 16, 2002, the YIVO Institute for Jewish Research, Center for Jewish History, held its Celebration of the One Hundredth Anniversary of the Dedication of the Strashun Library in Vilna. The Program included remarks by Colonel Seymour Pomrenze (USA Ret.), Director, Offenbach Archival Depot, American Zone, Germany 1945;

and Brad Sabin Hill, Dean of the Library, YIVO Institute for Jewish Research. A Private Viewing of "Mattityahu Strashun (1817-1935): Scholar, Leader, and Book Collector," was curated by Aviva Astrinsky.

Mattityahu and his father Samuel Strashun (1793-1872) were both distinguished rabbis, Talmudic scholars and philanthropists in 19th-century Vilna. Together with the Harkavy and Romm families, the Strashuns formed the backbone of the Jewish community of pre-Holocaust Vilna.

In his will Mattityahu Strashun bequeathed his immense book collection to the Vilna community, thus creating one of the first Jewish public libraries in Eastern Europe. After the Russian occupation in 1940, the Strashun Library was merged with the Vilna YIVO library. After the Nazi conquest of the city, Jewish books were crated and shipped to Frankfurt-am-Main, where they were to form the core of a "museum for an extinct race." Fortunately, the liberating forces of the American Army discovered the stolen books in 1945 and returned them to YIVO in New York in 1947.

(Adapted from HaSafran)

Year Abroad

On Wednesday, May 15, 2002, Idelle Rudman left her position at Touro College to spend the year in Jerusalem, starting at the end of July. She will share her address there, so that she can remain in touch. "Don't want to lose contact with all the wonderful people who inhabit the world of Judaica librarianship." Until then, she can be reached at samalar@aol.com.

Mazel Tov!

To Joel & Noreen Wachs, on the birth of their granddaughter Avigayil Shayna. Parents Josh & Tamar Kahn. May they all *schep nachas*.

Condolences

To Tova Friedman, on the loss of her mother Rivka Friedman. May she be comforted among the mourners of Zion in Jerusalem.

Best Wishes

To Eileen Shmidman, Librarian of Ramaz Lower School, on her retirement, and with gratitude for her many years of superb service.

Getting It Under Control

Cataloging Workshop Resolves Classification Dilemmas

by DANIEL LOVINS

Hebraica Catalog Librarian & Team Leader, Sterling Memorial Library, Yale University

What's in a name? Or, would a rose under any other Cutter number smell as sweet? These topics were discussed on March 11, 2002, at NYMA's Annual Cataloging Workshop, held at New York University's Juan Carlos Center.

Authoritative Guide

In the first part of the program, "Under Control?: Strategies for Establishing Name and Subject Authorities, Marcia Goldberg, Hebrew/Yiddish Cataloger, McKeldin Library, University of Maryland, opened with this rhetorical question: "Why do we need authority control?" She then answered by an example.

When searching a catalog for the author of *Guide to the Perplexed*, what form of the author's name would one choose to search? Those with a secular or Christian education might assume "Maimonides" to be the best choice, while traditionally Jews would favor "Rambam." Because in many cases, as with Maimonides, there may be variants of an author's name, catalog librarians strive to create a unified access point out of the plurality of choices, directing the user directly from the heading, or indirectly through a cross reference, to the same set of relevant records. Moreover, by participating in the *national* authority file, catalogers are able to use the same standardized form of a name in various catalogs around the country. [This, in turn, facilitates "broadcast searching" and other forms of catalog interoperability.]

Ms. Goldberg gave a guide through a list of authority records that she had created and then saved using the CATME program. She demonstrated that variant spellings and even typos need to be considered when formulating cross-references; that compound names need to be treated in a special way, so as to provide access from the second as well as the first element; that systematic romanization should be used only after determining that the *Encyclopedia Judaica* does not have an entry for that person; and that the publisher has not provided its own romanized name in a prominent place on the item.

Further examples offered by Goldberg suggest other challenges in the construction of name authorities. Some names lend themselves to either Hebrew or Yiddish romanization rules, requiring the intervention of cataloger's judgment. Others (e.g., Yitshak Guveta) qualify for the so-called "mix and match" treatment. Normalization, where names that appear dissimilar on the surface, are nevertheless indexed identically by computer, is another

principle to keep in mind. When an alternate form of name "normalizes" to a pre-existing heading or cross-reference, it should not itself be added as a cross-reference.

Ms. Goldberg ended her presentation with an example of an "undifferentiated name heading," where multiple persons share the same record and the same heading, and where the authority status is coded 'b.' Although her department has been using the CARL system for integrating authority control with the catalog, the results have been unsatisfactory.

Quirks & Quarks

The second speaker Joyce Levine, Library Directory, Hebrew Academy of Nassau County High School, recounted her recent experience building a Jewish library from the ground up. This library, under the *BookWare* cataloging system, now includes some 12,000 volumes. When the *BookWare* technique was found to be illegal, as it relied on the unauthorized copying of OCLC records, Ms. Levine switched to *CatExpress*, which, among other features, provided an easy way to view and derive records directly from the LC catalog. The URL for *CatExpress* is <http://catexpress.oclc.org>, and she suggested trying out the free trial before purchasing a permanent copy.

By virtue of the Z39.50 protocol, the Hebrew Academy catalog is connected to those of several other libraries, such as Yale, University of Toronto, Penn State, Brandeis, NYU, and Boston University. These too can be viewed through the same workstation and interface as the local catalog. In addition, Levine's students are given access to OCLC's *WorldCat* database via *FirstSearch*, which, with its ca. 50 million items, was made more affordable by having been licensed through a library consortium.

Ms. Levine gave some examples of how cataloging is done at small institutions such as hers. In order to perform subject analysis, the Hebrew Academy decided to adopt *Library of Congress Subject Headings in Jewish Studies* (7th ed, 2000) a list extracted from *LCSH* and compiled by Joseph Galron. While the *LCSH in Jewish Studies* serves as the authoritative list, much time is still spent on local customizations. At the same time, however, Levine has received a grant to share her catalog on the Web, and so has decided to update her subject headings in order to make them compatible with other *LCSH*-based collections. One of these

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repertoire, but the preponderance of Jews in the performing arts. Yosele Rosenblatt and George Gershwin might have both enjoyed the limelight, but they stood at the far opposite ends of the stage (with Molly Picon, perhaps, somewhere in the middle?). This is definitely a place where the religious and the secular meet halfway.

On with the Show

During most of his lecture, Mr. Tolleson gave the NYMA group a tour of the newly renovated building. The first stop was the foyer, where, he said, the swirling red border was "a motif" for the building which, originally of the New York Public Library, opened in 1965 to consolidate the enormous holdings of theater, music, and film. The circulation areas, located on the first and second floors, contain approximately 250,000 items. The research division, located on the top floor, keeps a permanent copy of a book which is never circulated. Although there is no fiction, there are numerous biographies of who is who in the theater, dance, and movie world.

The body of work continues to grow. In all, some nine million items – books, clippings, posters, manuscripts, playbills – are kept in the library. In addition to the artistic and entertaining, there are practical materials, such as books on entertainment law, or stage lighting. Indeed, half of show business is business, and not only artists and theater goers rely on the LPA, but administrators, technicians, and anyone who works "behind the scenes."

Besides a budget for acquisitions, there is a budget for production. The LPA is asked to tape shows, usually regional or off-Broadway (in spite of some union complaints and regulations). The library will hire videographers to do a "live edit": cameras shoot from different angles, while a film is cut, dubbed, and put into post-production there on the spot.

Mr. Tolleson appreciates this merging of two worlds, the creative and the technical. Himself a professional flutist as well as a librarian, he spoke of the liaison between "video people" and "data people." The library work appeals to both types, although it tends to employ people who want to work there because of their interest in the performing arts, rather than in library science. Nevertheless, patrons come from all backgrounds, from a PhD candidate completing her dissertation on Mel Brooks to the librettist needing the inspiration of Rodgers and Hammerstein. The official age requirement to use the sources of the LPA is 18, but the rules are frequently bent for young patrons such as high school students or child actors.

Mr. Tolleson also discussed the rapid advances in technology, and its challenges to library preservation. Films, most of which are available in video, are being replaced by DVD; music CDs will soon give way to super audio CDs. Digitization will affect and eventually replace the analog collections, especially items like crumbling posters and other aging artifacts. A digitization project is in fact underway, of *The American Performing Arts, 1875-1973*, which includes many silent films.

Nevertheless, obsolescent technology can also be a headache, as those of us old enough to remember LPs or 8-tracks can attest. The library must find ways to store or reproduce these materials. Cataloging can also become a problem when certain materials don't fit into any specific niche. Are they research? Or are they really academic? Or archival? Some twenty percent of LPA materials are

unpublished, such as field research on Native American songs. Someday these too will face an adoring public.

Play It Again!

The various stops on the tour took NYMA members through the circulation library, where work stations filled the airy lobby. Just as in all New York public libraries, access to the Internet is available, and to CATNYP, the NYPL catalog. Those who come here, however, would be far more interested in the numerous VCRs and boom boxes. Besides music CDs, there are enough videos to put Blockbuster out of business. The NYMA group walked past recordings of *Carmen* or Beethoven's symphonies. Scores of sheet music, located on the third floor, are available to any private orchestra and chamber group in New York. Materials can be reproduced depending on their condition and on copyright laws.

On the research floor, row after row of listening stations, each with tape decks and monitors, enable patrons to listen to and view portions of a dance or theater routine; they contact the technician, who delivers portions into the screen. Much of the material will be accessed online. A long-distance learning program is also coming soon – to a theater near you?

That's All, Folks!

Mr. Tolleson described the several kinds of library patrons. There are, of course, the fans and scholars, those looking for an early song by Stephen Sondheim or the latest book on Marilyn Monroe. Then there are those who savor the irony of Tom Stoppard or the pathos of King Lear. Lastly are those who want entertainment. They simply come to the library for fun.

To which group did NYMA belong? Probably all.

It may not win an Oscar, but the Spring 2002 Conference deserves applause. A big thank you goes to Marion Stein for arranging the conference – with a little help from her friends at NYMA. ☆

(Cataloging Workshop, contd.)

changes was to reinsert the "O.T." into Hebrew Bible headings. In a witty aside, Levine remarked, "If anyone challenges me, I will say that O.T. means 'Our Torah,' and N.T. means 'NOT Torah.'"

Mass Conversion

Leading part two of the program, "What's a Library to Do? Handling Reclassification Dilemmas," Hudas Liff, Cataloger, Congregation Emanu-El, spoke of her place of work, which had served as a general-interest library before it became a more traditional Judaica library. It uses Dewey Decimal Classification (DDC), stays open six days each week, employs a single paid librarian, and allows no borrowing privileges. Its cataloging software is Mandarin.

When Ms. Liff originally volunteered to work with the Congregation Emanu-El collection, it was discovered that DDC had been misapplied to many works. A previous librarian had been putting all Judaica in the 296 class, where they had been sub-arranged by alphabetical order only. She proceeded to learn the application of MARC and Mandarin, and has been working with these tools for the past two years, six hours a week, in order to reclassify the Judaica collection. As the project is reaching its

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end, authors, researchers, and individuals returning to Judaism have been using the library in increasing numbers.

Ms. Liff described some of the tough calls that classifiers have to make. Often a single work treats multiple subjects, and the classifier must take into consideration which of these subjects predominate, as well as which of these subjects is likely to be of greatest interest to library users. By way of example, Liff mentioned her reclassification of *Chattel or Person: The status of Women in Mishna*. LC had put this item somewhere in the 296 class, whereas, Liff and her colleagues thought it better to classify it alongside other works on women. *The Blessing of a Skinned Knee*, placed in 296.74, was reclassified by Liff and colleagues to 649.7, namely, under the topic "Moral and Character Training," which seemed better suited to her clientele.

Reclassification System

The fourth speaker Micha Oppenheim, Bibliographic Control Library, Jewish Theological Seminary of America (JTS), informed the audience that the Freidus classification system had been used at JTS since its founding in 1903. In 1966, a fire destroyed the library book tower. Approximately 70,000 volumes were damaged by fire, and many others by water. The surviving items were moved to interim space, where they could only be shelved by author and title. The fire provided the impetus for JTS to adopt the Library of Congress Classification System (LCCS). Because of Christian and other biases in the LCCS, however, JTS decided to

modify certain entries. The Cataloging Department maintained a "Decision File" wherein major modifications were recorded. This file continues to be regarded as authoritative.

Among the JTS modifications mentioned by Oppenheim: BM198 (Hassidism) was subdivided into general works and other categories; BS1225 (Biblical commentaries) was given the subdivision "classical commentaries;" DS149 and DS150 (Jewish history) were extensively revised; Yiddish literature tables (PJ5129, etc.) were expanded; three-Cutter call numbers in the DS range were allowed in certain cases (i.e., in lieu of successive cutting). D810 A5 (Holocaust [as subcategory of WWII history]) was relocated to DS126.33 (subcategory of Jewish history). More recently, however, as topical coverage in LCCS has improved, JTS has been selectively accepting LC copy without modification.

The ever-changing arrays of letters and numbers pose their challenges, as well as headaches. However, as these four speakers have shown, these changes not only make better sense but better libraries. A big *yasher koach* to the workshop crew for an informative program. ☆

Comments, Ideas, Suggestions? Or professional news about yourself? Please write to:
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