

Technical considerations are always discussed in lay terminology. Those of us who have compassion for the preservation of our collections but have no compassion, or endurance, for reading works that continually bog one down in technical detail will actually have fun reading this book. Where there seems to be some point of difference among experts regarding various technical considerations, McWilliams attempts to bring out both points of view.

Several points could stand some clarification, however. McWilliams, in his discussion of disc cleaning, does not note that the use of detergents generally is not recommended for vinyls, as essential oils can be removed from the disc. Fotoflo or mild soaps are the preferred cleaning mode. However, detergents or freon is fine for acetates. The discussion of "tails-out" storage for tape is good and presents both pros and cons but neglects a thorough discussion of the preprint and postprint phenomenon. While McWilliams makes a strong point regarding the use of top-quality cassettes with hand-driven screws it should be noted that sonic sealed cassettes are not necessarily inferior. A bad product can occur with either screws or sonic welds.

Practical information is given regarding styluses, cartridges, tone arms, and turntables, but a stronger point, perhaps, could have been made regarding the criticalness of cartridge, tone arm, and tracking force matching. In some combinations the maximum force will often cause far less record wear than the minimum force. Additional discussion would have been useful in this important area of equipment maintenance.

The book is supplemented by excellent pictures, with the final section of the book detailing considerations that should be encompassed within a well-developed preservation policy. Shelving, environment, and dedicated equipment considerations are carefully brought forth. Finally, a directory of manufacturers and suppliers is given, along with an excellent annotated bibliography. This is a work that every library possessing a tape or record collection should have. Even at the latest closing gold prices, it's worth its weight!—Edward D. Garten, Northern State College, Aberdeen, South Dakota.

King, Alec Hyatt. *Printed Music in the British Museum: An Account of the Collections, the Catalogues, and Their Formation, up to 1920*. London: Clive Bingley; New York: K. G. Saur, 1979. 210p. \$30. ISBN 0-85157-287-1.

Alec Hyatt King joined the staff of the British Museum in 1934 and was responsible for printed music from 1944 until his retirement in 1976. He wrote a number of important books, about Mozart and music printing, during that long period of service, but the volume in hand is his first that concerns the music library itself. It is in fact the first substantial monograph by anyone about any music library—the historical aspect of music librarianship being one of the lacunae in the literature of that young discipline. (Most of the relevant bibliography is cited in the articles clustered under "Music Libraries and Collections" in volume 18 of the *Encyclopedia of Library and Information Science*.)

The story is intriguing, illuminating, and very well told: intriguing, as a dramatic case study in the universal struggle of music to

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assert itself as a valid area of attention in a great library; illuminating, as a gathering of vignettes about those individuals, famous or unfamiliar, who impressed their personalities on the collection; and well told, in the best tradition of British scholarship: pleasingly narrated with thorough documentation.

The main text (pages 23-160) is followed by appendixes entitled "The Administration of the Department of Printed Books," "The Nature of the Music Catalogues and the Processes of Their Maintenance," "The Size and Growth of the Music Catalogues," "Statistics of Entries in the Music Catalogues," and "The Reckoning and Growth of the Collections." The book concludes with lists of principal librarians, keepers of printed books, keepers of manuscripts, and officers in charge of printed music, a list of sources, and an index.

It seems that the early hero of the drama was one Thomas Oliphant, who took care of the music collection from 1841 to 1850. Hired to make the initial catalog of music materials, he invented a system and plunged into it. Before he left he had done, single-handed, some 34,000 titles and had no backlog. Moreover, he was active in trying to plan a future for the collection, to promote particular acquisitions, and generally to put music in the mainstream of concern. However, he antagonized the man who must be marked as the prime villain of the tale, none other than Sir Anthony Panizzi himself.

Panizzi, who was keeper during Oliphant's term, did offer some support at the beginning but had no real interest in music. Eventually he fell out with Oliphant, over matters of absence and tardiness, and soon drove him away; after that, music was in less inspired hands for thirty-five years, and it did not catch the fancy of administrators who succeeded Panizzi. As late as 1904, Sir Edward Maunde Thompson, director and principal librarian, was heard to say that "too many of the staff wasted their time on music and such-like flummery."

But favorable forces were at work, mostly based in the London musical community. They needed a vigorous catalyst, and they found him in William Barclay Squire, who took over responsibility for music in 1885.

Until 1920, Squire processed materials, campaigned to have some staff assigned to him, and urged the printing of a music catalog (which finally appeared in 1912). He gained the support of the administration and built the framework that his distinguished followers, W. C. Smith and King, would use in shaping the world's finest music library.

We may hope that Alec Hyatt King will complement the present volume with one that describes the work of Smith, as well as the major events and achievements of his own tenure.—*Guy A. Marco, Library Development Consultants, Washington, D.C.*

Lushington, Nolan, and Mills, Willis N., Jr. *Libraries Designed for Users: A Planning Handbook*. Syracuse, N.Y.: Gaylord Professional Publications, 1979. 289p. \$22.50 plus postage and handling. LC 78-27114. ISBN 0-915794-29-2.

This book is a definite contribution to the literature on library buildings. It is a book for all library planners, for academic and public librarians, and for special librarians, as well as for architects, engineers, and designers. The authors state early in the book that it is primarily for the design and planning of small to medium-size public libraries serving from 200 to 2,000 people per day. However, the information in the book is prepared in such an enlightening manner that it is beneficial to those planning large urban central library buildings, academic library buildings, or even school and special library rooms.

The authors declare what they believe to be the performance objectives for the readers of their book, which are that the reader should be able to "prepare a library improvement program," "recognize library functional relationships," "critique an existing library building," "interview and select an architect and consultant," "evaluate the work of a library design team," "evaluate proposed library sites," "critique schematic designs for libraries," and "improve energy conservation, graphics, seating, and lighting in existing libraries as well as in library plans."

From there the authors proceed in a simple, straightforward, factual arrangement of their information. For example, lists are

often used, such as, where to purchase materials, information on suppliers and manufacturers, and twenty-five energy conservation tips. Further, the whole work is liberally supplied with photographs and line drawings to express design features. The book ends with a selection of case studies of actual library space programs.

The book is clearly not an intellectual effort on the theory of library construction or space planning. On the other hand, it is a straightforward handbook on how to plan for library space utilization and how to design for functional use of space.

While generally the work consists of practical information, it is noted, however, that if not directly in the text, then generally through illustration and photographs, unusually high priced or expensive furniture is specified. On the other hand, general practitioners using this book should be able to discern this for themselves.

The book could have been more efficiently produced. Unusually wide margins are used ( $\frac{3}{4}$ -inch inner margin and  $2\frac{1}{2}$ -inch outer margin). Also as an example of waste space, page 264 contains a simple two-line caption for a drawing on the facing page 265. Thus, through some economy of space in the layout of the book, the information could have been presented in about 25 percent less space than was used. On the other hand, the format that was employed does add to the attractiveness of the book and its simple use.

On the whole this book is valuable to all library planners and should be added to the collection of any practicing librarian or library collecting information on library buildings.—*Hal B. Schell, University of Cincinnati, Cincinnati, Ohio.*

Woods, L. B. *A Decade of Censorship in America: The Threat to Classrooms and Libraries, 1966-1975*. Metuchen, N.J.: Scarecrow, 1979. 183p. \$10. LC 79-20960. ISBN 0-8108-1260-6.

In this book, which covers censorship attempts in the United States over a ten-year period, the author, L. B. Woods, presents evidence showing that censorship is on the increase. Woods gives the following reasons for having done the study. The principal reason, he says, was that empirical knowl-