which the author feels might deter unionization if they performed some of a union's functions. He adds, however, "ALA is encouraging other organizations to assume its role as spokesman for the nation's librarians." This pithy statement demands a challenge—if any ALA champion is awake to make it.

This book deserves special recognition on several scores. It pioneers an approach to collective bargaining among librarians —not the only approach, but a useful one which will probably now be repeated from library school to library school. Moreover, it has drawn on fields of knowledge outside of traditional library science to a degree that presages future effects of collective bargaining on the isolation of the profession.—*John W. Weatherford, Central Michigan University, Mount Pleasant.*

Thomson, Sarah Katharine. *Interlibrary Loan Policies Directory.* Chicago: American Library Assn., 1975. 486p. $7.95. (LC 74-32182) (ISBN 0-8389-0197-2)

If there is any one person to whom the current generation of interlibrary loan librarians has reason to be grateful, it is Sally Thomson. Her Columbia dissertation (later published as an ACRL monograph) was the first substantial study of interlibrary loan transactions in this country. The *Interlibrary Loan Procedure Manual,* which she published in 1970, makes it possible for the least experienced librarian to properly execute interlibrary loan requests. Her most recent contribution, the *Interlibrary Loan Policies Directory,* will in the future save numerous individual librarians the work of compiling the same data.

The *Directory,* arranged by NUC code, contains information on the lending policies and practices of 276 American academic, public, government, and special libraries. The libraries selected generally lend 250 or more volumes a year to out-of-state libraries. Information given for each institution includes addresses of interlibrary loan and photoduplication services, photocopy practices and charges, and lending policies for periodicals and other serials, microforms, government documents, dissertations and theses, genealogies, and technical reports. The information was supplied by interlibrary loan librarians following a de-

tailed form provided by Dr. Thomson.

The only similar work is the *Directory of Reprographic Services,* issued by the Reproduction of Library Materials Section of the Resources and Technical Services Division of ALA, which contains information on lending policies for dissertations and periodicals as well as information on photoduplication services. But the RLMS directory, because of its lack of standards for inclusion, its inconvenient format, and its lack of detail, has not been very useful to interlibrary loan librarians.

As long as libraries fail to agree on lending policies and practices, a directory such as Dr. Thomson's will be a necessity. The individual interlibrary loan librarian will still need to collect and compile some data since not all libraries could be included in this new directory. It does provide, however, a very substantial common core to which each library can add its own supplementary list.

In order to make it easier to add other entries and also to insert changes as they occur, it would be helpful if the next edition were issued in a more flexible format. It is undoubtedly too much to hope that this public display of their failure to agree will motivate librarians to reexamine their policies and make the publication of future editions unnecessary!—*Marjorie Karlson, Head, Reference Department, University of Massachusetts at Amherst.*

Daily, Jay E. *Cataloging Phonorecordings: Problems and Possibilities.* (Practical Library and Information Science, vol. 1) New York: Marcel Dekker, Inc., 1975. 172p. $13.75. (LC 73-90723) (ISBN 0-8247-6196-0)

When the *Anglo-American Cataloging Rules (AACR)* were published in 1967, Jay Daily evaluated Part III, "Non-Book Materials" (see his "Selection, Processing, Storage of Non-Print Materials," *Library Trends* 16:283-99 (Oct. 1967)). He was not at all pleased with the new code and subsequently issued his own code for dealing with nonprint materials. Some of his ideas can quite properly be described as radical and controversial. On the other hand, his criticisms of *AACR* represent something more than a personal idiosyncrasy. If Part III of the code were satisfactory, it is not

likely that we would have seen the publication of four nonbook media cataloging codes, all intended to be working substitutes for *AACR,* and all produced or endorsed by professional organizations. There is something very, very wrong about *AACR's* treatment of materials other than books. Daily certainly understands this, but whether or not he has found the underlying causes of the problems is another question.

In this, his latest opus, Daily claims that he does not "advocate a method of cataloging," but intends to offer "a means of understanding what the possibilities are" (p. vii). It is the first title in a series called "Practical Library and Information Science," and the reader should not expect to find any searching examinations of theoretical problems. Nor will one find information dealing with recordings other than modern LP and tape formats. For problems and possibilities of the sort involved in reference and archival collections, the reader must look elsewhere.

Daily's approach is based on the "unit-entry system," which he sets up in opposition to the "main-entry system" of *AACR.* He systematically discusses the bibliographical elements in his system, which are laid out in ten fields: (1) title, (2) author, composer, (3) performer, (4) producer, (5) identifying numbers, (6) physical description, (7) distributor's series number, (8) additional description, (9) contents, and (10) points of access or tracings. The whole approach is based on the assumption that technical assistants can be trained to do original cataloging of sound recordings.

The work does not presume much on the part of the reader. Statements such as these are typical: "Phonodiscs are sold in cardboard envelopes sometimes called a 'record sleeve.' . . . There is an attention-getting picture on one side and notes on the other" (p.13); "Singers of opera and other serious music have a definite voice range" (p.69); "This phonorecording was made in Germany and the label is, naturally, in German" (p.71); "Operas, some symphonic works, operettas, musical comedies, and ballet scores have definite titles, given by the composer to the work he writes, or at least the librettist" *[sic]* (p.41). The ultimate authority on all matters of music is the Schwann catalog, which is described as "the only essential reference tool for the cataloger" (p.xvi). Uniform titles are defined as titles "taken from a list employed by the cataloger in order to provide a uniform approach to the contents of phonorecordings" (p.36). These statements, which speak for themselves, suggest the general flavor of Daily's style and the depth of his thinking. His work can be recommended only to those librarians who believe that the cataloging of music is a simple process that can be left to technical assistants, amateurs, and people who know nothing about music and are not willing to learn anything about it.—*Gordon Stevenson, Associate Professor, State University of New York at Albany.*

Grove, Pearce S., ed. *Nonprint Media in Academic Libraries.* (ACRL Publications in Librarianship, no. 34) Chicago: American Library Assn., 1975. 239p. $10.00. (LC 74-23972) (ISBN 0-8389-0153-0)

Nonprint Media in Academic Libraries is both a guide and a state-of-the-art survey for academic librarians needing information on the selection, classification, and cataloging of nonprint materials. The work provides a general overview of the history of the use of nonprint materials in chapters on bibliographic organization, selection and acquisition, and standards. Individual chapters are devoted to the problems associated with the development of collections in various nonprint formats. The types of media included are sound recordings, slides, film, filmstrips, maps, and photographs. Each chapter is authored by a person with experience and knowledge in the topical area.

Any guide to nonprint materials in academic libraries is useful and welcome. Nevertheless, this one is somewhat incomplete, out of date, and of uneven quality.

The most conspicuous lack is a chapter on videocassettes, the fastest growing format in many academic libraries. The reviewers do not agree with the statement that these materials "require more expertise and research than is available to librarians." Many institutions have already had to decide between offerings of videocassettes and motion picture films of the same titles, and a number of them have begun the develop-