

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-

ment of extensive videocassette collections on the basis of their research.

Many of the chapters appear to have been written in 1972. While a two to three year publication lag is not uncommon, it is most unfortunate that it should occur with a work in a rapidly changing field.

There is an emphasis on history and state of the art as of 1972 with little projection of trends. Forecasting is never safe, but it's important where one is investing thousands of dollars per institution in equipment and materials.

The organization of the book into nonprint formats supports the traditional, perhaps dubious, concept of the uniqueness of each format and the "problems" associated with it. There is also considerable repetition as each author covers the same basic areas of selection, classification and cataloging, equipment, and varieties of users. Because of space limitations, each treatment tends to be superficial. As with any such compilation the quality of each chapter varies enormously.

A discussion of the alternatives of centralizing nonprint resources and services in a separate department or dispersing them throughout a multidepartmental library system would have greatly enhanced this guide. The common practice of reformatting to avoid proliferation of equipment types is not discussed, neither from a service standpoint or in the light of copyright restrictions.

In discussing the area of selection and acquisition of filmstrips, Fields and Schulzetenberg repeat the old myth that the retrospective and current evaluative tools for nonprint materials are nonexistent. They go on to commiserate with the poor librarian who is "forced then to utilize individual selection methodology rather than relying on good selection tools." The unfortunate fact is that Messrs. Fields and Schulzetenberg's information is inaccurate and out of date.

The oft-repeated statement that there is chaos in the bibliographic control of nonprint materials is simply not accurate. The current journals are becoming more comprehensive, critical in their stance, and broader in their scope of coverage. For example, the *Booklist's* excellent nonprint reviewing service evaluated and recommended 815 individual filmstrips from September

1973 to August 1974. The newly reorganized *Media Review Digest* (formerly *Multi Media Review Index*, 1970-) is an excellent tool for finding reviews of specific titles, for keeping up with discographies and filmographies, and for keeping abreast of awards and citations. In the retrospective area, the *NICEM Index to 35 mm Educational Filmstrips* (5th edition, 1975) provides comprehensive subject and title access to commercially produced educational filmstrips.

Those academic librarians who are specialists in nonprint materials should read this guide as well as all other literature in the field, but others might best rely on the recent journal literature.—Richard W. Boss, *Librarian, Princeton University*, and Anne W. LeClercq, *Nonprint Librarian, University of Tennessee at Knoxville*.

OTHER PUBLICATIONS OF INTEREST TO ACADEMIC LIBRARIANS

The American Bibliography of Slavic and East European Studies for 1973. Ed. by David H. Kraus. Columbus, Ohio: Prepared at the Library of Congress for the American Association for the Advancement of Slavic Studies, 1975. 226p. \$8.00.

American Reference Books Annual 1975. Ed. by Bohdan S. Wynar. Littleton, Colo.: Libraries Unlimited, 1975. 904p. \$25.00. (75-120328) (ISBN 0-87287-114-2)

American Theological Library Association. *Proceedings, 28th Annual Conference, Iliff School of Theology, Denver, Colo., June 17-21, 1974*. Philadelphia: American Theological Library Association, 1974. 156p. \$4.00, postpaid.

Anatomy of an International Year; Book Year, 1972. (Reports and Papers on Mass Communication, no. 71) Paris: UNESCO, 1974. 37p. \$2.00. (ISBN 92-3-101186-3)

Asheim, Lester, and Fenwick, Sara I., eds. *Differentiating the Media*. (University of Chicago Studies in Library Science Series) Chicago: Univ. of Chicago Pr.,