

online systems are not comprehensive and up-to-date enough, and where retrospective materials are concerned, they do not go back far enough. The readers were also advised that adequate training for beginning users was essential to overcome initial resistance. More importantly, unless library professionals become more aggressive and more involved in the planning and implementation of online projects, they would increasingly lose control over online services in their organizations.

It is regrettable that little attempt was made to pull all the data together across the wide spectrum of applications. However, readers would be impressed and amused by the descriptions of many intimate case studies, notably the newspaper industry. I believe more can be gleaned from these interviews, and more interviews should be attempted. The reproduction of the research team's interview schedules or questionnaires would have improved the overall quality of the report.

While data in percentage format, lists and charts were occasionally provided, the current study was mainly qualitative in nature. Examples of imprecise language and irrelevant editorializing are too many to mention. The following example is illustrative: When an information manager was cited as having suggested that the low demand of a certain legal database was due to a lack of perseverance on the part of the end-users, it was gratuitously introjected that this intermediary "runs half-marathons and, this, no doubt, influences his thinking!" This detailed study calls for a better focus and self-discipline.—*Sidney Eng, Borough of Manhattan Community College, the City University of New York.*

Fiction Writers Guidelines: Over 200 Periodicals Editors' Instructions Reproduced. Comp. and ed. by Judy Mandell. Jefferson, N.C.: McFarland, 1988. 316p. \$20.95 (ISBN 0-89950-249-0). LC 88-42506.

The freedom to write is worth protecting in any democratic society. Writing reflects the culture and the generation of each writer. The profligation of books about writing bodes well for this decade. Along

Published:

Blockson, Charles L.

A Commented Bibliography of 101 Influential Books by and about People of African Descent (1556-1982). A collector's Choice. Amsterdam 1989. 74 pp. with over 70 illustr. Royal 8vo. Cloth, with dustwrapper.

ISBN 90-70775-03-4

\$ 47.--

★

Catalogue 29:

Old, Rare & Out of Print Books, Journals, Pamphlets and some Manuscripts relating to

**Anarchism
Communism
Socialism.**

Free on request.



A. GERITS & SONS

**Modern and Antiquarian Booksellers
Library Agents**

**Prinsengracht 445, P.O. Box 664
1000 AR Amsterdam, The Netherlands
Teleph. 31-20-27 22 85 · Fax 31-20-25 89 70**

★

Out of Print & Antiquarian Catalogues
and

Flyers of New and Forthcoming
European Publications

Free on request

**European (West & East) Out of Print
Searching Service**

with *Writer's Market* and *Literary Marketplace*, we now have *Fiction Writers Guidelines*.

As the title suggests, this resource is a collection of guidelines reprinted directly from the editors of a representative collection of large, small, and genre magazines, both commercial and literary, that use fiction of any kind. The range includes guidelines for *Hustler*, *Isaac Asimov's Science Fiction Magazine*, *Humpty Dumpty's Magazine*, for children, *The James White Review*, a gay men's literary quarterly, and *Jive*, for a black audience, as well as the usual variety of little and literary rags, children's, women's, and animal-oriented magazines.

The editor, Judy Mandell, made a fair and judicious choice among the many titles available. Her inclusion of such men's magazines as *Hustler* along with the radical feminist litrags *Sinister Wisdom* and *Calyx*, and *Evangel* along with *The Young Judean* and *Danish Brotherhood of America*, shows an adroit diplomatic skill in creating a balance among a variety of tastes and ethnicities among writers, as well as readers. Her choices show a sensitivity to and an awareness of American culture in the 1980s.

That the collection includes several titles for blacks, gays and lesbians, and feminists indicates that these groups are finally being taken seriously, economically and creatively. All the guidelines want stories that show their group in a positive light.

When any group has a magazine dedicated to their advancement, it shows that such a group has made strides into the society, economically because they can support a magazine, creatively because they have found the necessary space in which to write and publish fiction that knocks down stereotypes and gives outsiders an entrée in a world they might right really inhabit.

The variety and diversity of magazines available in this country is clearly indicated here. However, the common thread running through all these guidelines is the need for good writing that represents each specific audience. Writers seem not to look at the magazines they submit to first, nor do they seem to read enough good contemporary writing to know what that constitutes.

Although *Fiction Writer's Guidelines* includes only 200 sets from the vast number of titles available, and is therefore not as complete as comparable titles, it is representative of the magazines currently being published in this country, and gives anyone connected with the field an insight into what the editors want.

The guidelines contained in this selection will give those who would learn how various groups and people with ideological orientations go about inventing and defining themselves, an unusual perspective.—*Jori Ranhand, New York, New York.*