the phenomena as experienced by those who have the experience is not valid. Beauty is in the mind of the beholder, and the mind of the beholder is the product of a life-style and a cultural milieu; popular culture is used to structure an ordered reality; it is essentially an experience.

The opening essay by Ray B. Browne provides the conceptual framework for what is to follow. His is as eloquent a rationale for the central role of the library as one will find anywhere. Although others have written of the "appalling" extent to which libraries have ignored popular culture, Browne is not so pessimistic. We then get to practical issues in a series of six essays on collections, collection building, services, and programs.

William L. Schurk provides practical perspectives from his point of view in academia (he is in charge of the Popular Culture Library at Bowling Green State University, Ohio). Jannette Fiore describes the Russel B. Nye Collection at Michigan State University.

B. Lee Cooper is interested, as he has been for a long time, in the educational uses of popular culture: What does it tell us about ourselves and our society? He also outlines his idea for a comprehensive popular-culture information system. A public library perspective is provided by Janet K. Schroeder, who makes some important points on how the public library's approach to popular culture is quite different from that of the academic library. Fred E. H. Schroeder's "Collecting and Using Popular Photographs" (p.73–88) is succinct and thorough; in fact, it is the finest piece now available on the theoretical and practical issues related to the much-neglected area of still photographs. The issue closes with a discussion, by John M. Forbes, of the role of the library in dealing with materials of American popular dance.

All of this is very convincing, and after reading it, one is inclined to conjecture that the issues, insofar as they are of interest to academic librarians, are not so much those of the "elite versus popular culture" genre as of the efficient and equitable allocation of limited economic resources in the face of demands from many disciplines. Librarians who do commit resources to popular-culture collections will find this work a valuable guide.—*Gordon Stevenson, State University of New York, Albany.*

Fling, Robert Michael. *Shelving Capacity in the Music Library.* (MLA Technical Reports, no.7) Philadelphia: Music Library Association, 1981. 36p. $7.25. ISBN 0-914-95420-2.

The planning of library stack areas for books is a topic that has been studied with increasingly serious attention, but never before has there been published a technical report devoted to the planning of new or expanded music library stacks. This ground-breaking study reveals newly developed formulas for calculating shelving capacities for music scores and sound recordings, the storage of which usually poses special problems because of the multiplicity of their sizes, shapes, and formats.

The basic methodology is straightforward: calculate the average number of scores or recordings that would occupy any twelve inches of shelf, determine the thickness of the average item, and project shelving capacity based on existing linear feet of shelf. Finally, convert these linear feet into square feet, in terms of hypothetical stack areas.

Beyond the usual planning factors of shelving materials, shelf depth, aisle width, and density of reader population, the author takes into account a number of other significant variables. For example, the chapter on scores provides separate measurements for collections in which miniature scores might be either integrated or segregated, for specific classifications within the Library of Congress Class *M* for music, and for collections that need to have stack ranges spaced closer than usual. The chapter on recordings considers shelf arrangement by accession number and by classification schemes, and shelving capacities for disc recordings are presented according to various ratios of single LPs to boxed sets. For tape recordings, distinct capacity measurements are provided for steel shelving and wooden shelving.

The book also includes a summary of

formulas for shelving capacities for books, a historical overview of methods for housing sound discs, and a bibliography of approximately sixty monographs, theses, and periodical articles dating from 1881 to 1977.

The author's figures are based on actual measurements that were made for an expansion of facilities at the Indiana University Music Library. Orchestral and choral parts were excluded from those measurements; they are discussed only briefly in his book. Also, materials in the Library of Congress Class *MT* for musical instruction and study were not measured because of the mixture of books and scores in this category; a formula has yet to be developed. In general, the formulas that have been presented may not be completely suitable for every music library. Nonetheless, this slender, succinctly written volume should provide an invaluable preliminary step in analyzing the space needs of any music library.

Many music librarians have recently been confronting the problem of insufficient shelf space. Ann Basart's article, "Criteria for Weeding Books in a University Music Library" (*Music Library Association Notes* 36:819–36 [1979–80]), offers guidelines for one alternative to this dilemma of the "space crunch," namely, the selection of books for storage or discarding. Now for the first time, librarians have a working model for yet another alternative—the reevaluation of music collections in terms of redistributed, expanded, or brand-new shelving areas. Mr. Fling certainly deserves to be congratulated for this landmark in music librarianship.—*Victor Cardell, Yale University Music Library.*

ABSTRACTS

The following abstracts are based on those prepared by the ERIC Clearinghouse of Information Resources, School of Education, Syracuse University.

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Further information on ordering documents and on current postage charges may be obtained from a recent issue of Resources in Education.

Library Instruction in California Academic Libraries: The State of the Art. By Kathleen Coleman and Esther Grassian. 1980. 24p. ED 215 675. MF—$0.83; PC—$1.82.

This comparison of the results of two surveys of library instruction programs in California academic libraries, conducted in 1974 and in 1980 by the California Clearinghouse on Library Instruction, includes discussions of the number of survey returns by library type; teaching methods used for library instruction; materials used to teach course-related instruction, formal credit courses, self-paced credit instruction, and noncredit instruction; libraries by type in 1980 reporting instructional activities such as self-guided tours and library handbooks; and use of audiovisual media by library type. These survey results are also compared with those of two national surveys reported by Project LOEX (Library Orientation/Instruction Exchange) in 1973 and in 1979. Eleven tables and four references are provided, as well as a copy of the 1980 questionnaire and a list of nine commercially published texts used in library instruction courses.

A Method for Correcting Typographical Errors in Subject Headings in OCLC Records. Research Report by OCLC Online Computer Library Center, Inc., Dublin, Ohio. By Edward T. O'Neill and Rao Aluri. 1980. 31p. ED 215 680. MF—$0.83; PC—$3.32.

The error-correcting algorithm described was constructed to examine subject headings in online catalog records for common errors such as omission, addition, substitution, and transpositional errors, and to make needed changes. Essentially, the algorithm searches the authority file for a record whose primary key exactly matches the test key. If an exact match is not found, the algorithm identifies records in the authority file, first with the same initial charac-