

76-16329. ISBN 0-669-00740-4.

It was hard to stay awake long enough to read Patton's book, even though it contains only eighty-five pages of text. The rest of its 107 pages are appendixes of the same old thing: how to apply for copyright registration, where to affix a notice of copyright, the text of the 1976 law, the classroom guidelines, etc. All of this information is readily available elsewhere. The author, a lawyer with much experience in patent and copyright law, has written his book for the nonexpert who needs simple answers to simple questions and little helpful information. As its title indicates, the book is a guide for authors, not librarians or publishers.

Although Patton's knowledge of his subject is very current, e.g., he even mentions the Gnomes, Inc., decision in his preface, his treatment is superficial and his style of writing is facile and pedestrian. He briefly covers all the basics: what copyright is; how to get a copyright for literary works, derivative works, lectures, works made for hire, scholarly journals, etc.; permission and refusal of copyright; duration; fair use; infringement; ownership and transfer of copyright; copyright notices; and copyright in foreign countries. But it has all been said before, and more interestingly.

Much as we might wish them otherwise, copyright questions aside from the procedural are often complex and require expert guidance. Patton's facile treatment may give authors a false impression.

Patton's book, though dull, is not a bad how-to book for a writer totally unfamiliar with copyright or a student who needs to know the basics. For the librarian who wants the most informative recent publishing on the new Copyright Law of 1976, don't bother. The price of \$21.95 is too much to pay for eighty-five pages of simplistic text. For my money, I'd stick with the excellent informational materials put out by the copyright office and a basic handbook like Don Johnston's *Copyright Handbook*.—*Meredith A. Butler, State University of New York, College at Brockport.*

The Scientific Journal. Edited by A. J. Meadows. Aslib Reader Series, V.2. London: Aslib, 1979. 300p. \$27 North Amer-

ica (\$22.50 Aslib members); £9 UK (£7.50 Aslib members); £11.25 overseas (£9.50 Aslib members). ISBN 0-85142-118-0 (hardcover); 0-85142-119-9 (paper).

1979 SSP Proceedings: First Annual Meeting, Boston, Mass., June 4-6, 1979. Washington, D.C.: Society for Scholarly Publishing, 1980. 95p. \$7.50 SSP members; \$10 nonmembers. ISSN 0-196-6146. (Available from: The Society, 2000 Florida Ave., NW, Washington, DC 20009.)

These two volumes go very well together. The first is a handy chrestomathy of two dozen essays touching upon all aspects of the scientific journal save for its physical production. There are articles on its history, on the economics of journal publishing, on refereeing, on networks of citations and patterns of scientific communication, and on the future of the scientific journal. There is also a brace of useful pieces from the Soviet literature that in many ways shares the communication experience of the West while in some other regards enjoying some uniquenesses unto itself. The entire collection represents a wide search, a careful selection, and a thoughtful articulation of the contents into a meaningful, integral whole. Each of the volume's seven sections is introduced by a headnote prepared by the editor; although brief, these headnotes help to draw the book together and give it cohesion.

The second volume is also divided into seven sections. The first section concerns scholarly communication in the contemporary environment. This is followed by considerations of publishing costs, publication alternatives, marketing, and design. The volume concludes with discussions of peer review and of the future of scholarly publishing. This is a remarkably strong symposium, reporting the thoughts and observations of knowledgeable and perceptive people. If the new Society for Scholarly Publishing can mount equally informative and provocative conclaves in future years, it should enjoy a highly successful life.

There are many obvious similarities between these two volumes; in fact, several authors appear in both collections. There are also some dissimilarities that deserve to be noted. The first volume, for example,

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seeks timelessness, whereas the second, understandably, seeks timeliness. The first volume is heavily scholarly, whereas the second presents an admixture of scholarship, praxis, opinion, and even some exhortation. The first, of course, deals solely with scholarly communication in the hard sciences, whereas the latter embraces the broader scientia, including the soft sciences and the humanities. Nonetheless, the two complement one another and can be profitably read together.

This reviewer must animadvert upon one leitmotif that pervades both of these volumes and most of the other literature currently appearing upon this subject. It is the hymeneal paean inevitably raised to the happy "wedding" of scientific communication and commercial-sector publishing. Although it is much too early to predict ultimate disintegration of this nuptial state, it must in candor be noted that this supposedly blissful union was not necessarily made in heaven, and that it contains within it many potential mismatches and incongruities auguring rocky times ahead. Both

parties, it would seem, might well begin to assess their options against a time when this seeming conjugality becomes even less tolerable than it is now. For the time being, this marriage counselor recommends at least a much more open relationship between the two, probably with a lot more swapping of partners than has gone on in the past.—*David Kaser, Indiana University, Bloomington.*

Casterline, Gail Farr. *Archives & Manuscripts: Exhibits*. Basic Manual Series. Chicago: Society of American Archivists, 1980. 70p. \$7; \$5 SAA members. LC 80-80072. ISBN 0-931828-18-X. (Available from: Society of American Archivists, 330 S. Wells St., Suite 810, Chicago, IL 60606.)

This volume, part of the Society of American Archivists' Basic Manual Series, is designed to provide a practical introduction to the subject of exhibits. Although written for readers with little or no exhibit experience, the manual contains ideas and suggestions that should prove useful for more sophisticated readers as well.

The first sections of the manual cover the mechanics of exhibiting—planning, design, and construction. Effective use of photographs and illustrations, as well as the author's clearly written prose, serves to make the instructions in these sections easily understandable. While Casterline's discussion of environmental hazards will appear excessively elementary to most archivists and librarians, her discussions of exhibit design and matting techniques contain suggestions likely to be new to most readers. Since she often recommends special materials such as acid-free boards and Plexiglas coverings, Casterline has included a list of suppliers in the appendixes.

In the remaining sections, Casterline discusses administrative aspects of exhibiting, such as budgets, publicity, and exhibit-related programs. Even though clearly convinced of the value of exhibiting, in both the introduction and the final section she strongly cautions exhibitors to recognize the costs of exhibiting as well as the benefits. Acknowledging that the complexity and variety of exhibitions prevent her from providing any accurate cost figures, Casterline

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