

method. Factors readers should consider before implementation of any particular approach are thoroughly explored. Concurrently, warnings to avoid excessive detail and to investigate all variables before adopting a procedure are emphasized.

While valuable for avoiding expensive, time-consuming errors and for generating new ideas, the book does have drawbacks. This is especially obvious in the chapter on cataloging systems, in which automation is referred to with innumerable warnings. Automation in film libraries has increased considerably since 1975. However, while logical, judicious reasons are given for the perpetuation of archaic manual systems, referrals to successful automated systems do not receive ample notice.

Another problem relates to the audience level for which the book is written. Although detailed examples and frequent referrals to original sources are made, a moderate to high degree of reader knowledge about film archives and cataloging is often assumed. One perplexing paragraph opens with the following sentence: "Most organizations wish to index subject contents, catalogs, and documents." Examples then given are "those operating stockshot services or those with substantial holdings of actuality film" (page 47). Closer attention to sentence clarity and inclusion of a glossary of terms would have minimized problems such as these and would have increased the guide's appeal to a wider audience.

A final problem relates to the guide's bibliography. While it is extensive, only one addition to the selected bibliography has been made since the manuscript was originally copyrighted in 1975. More up-to-date citations in such rapidly changing areas as automation would be welcome.

Although extremely important for film librarians, guidelines dealing with the unique problems of film cataloging standardization have been rare. As Michael Gorman points out (in Nancy Allen's *Film Study Collections* [Ungar, 1979], page 118), cataloging rules such as those in the second edition of the *Anglo-American Cataloguing Rules* attempt to provide a detailed set of guidelines for standardized cataloging for a wide range of materials. However, these rules have generally been inadequate for many aspects of

film cataloging. The FIAF Cataloging Commission's guidelines are intended exclusively for the cataloging of film stock itself, thus filling an important gap in the cataloging literature.

This authoritative book by a reputable source should be highly welcomed by both film archivists and non-archival film librarians alike, all of whom will benefit from following and embellishing upon its suggestions.—*Jill Provan, State University of New York, College at Buffalo.*

McWilliams, Jerry. *The Preservation and Restoration of Sound Recordings.*

Nashville, Tenn.: American Assn. for State and Local History, 1979. 138p. \$8.95 paper; \$7 to AASLH members. LC 79-17173. ISBN 0-910050-41-4.

Those familiar with the development of the preservation of materials as a distinct specialization within librarianship are aware that, in the not so distant past, a negative attitude surrounded sound recordings. In fact, recordings were often not taken very seriously by librarians, nor were they given the respect accorded to print sources. Most certainly this earlier, almost cavalier, regard for the recorded media has now changed. Presently a considerable body of material has developed related to the restoration and preservation of sound recordings.

McWilliams' work will be welcomed by librarians and archivists at all levels of the library world as the piece that successfully draws together many of the conclusions, admonitions, and advice set forth in much of the relatively recent, and at times obscure, sources of literature on the subject. Not only does the work have application all the way from the rural public library to the national archives, but it also covers the entire field of sound preservation and restoration in a manner not found in any other single volume.

The author has based his book on extensive research at major sound archives in the United States and has been a frequent contributor to professional recording journals and magazines. The book will be seen as a useful and practical handbook of immediate value to those contemplating setting up, maintaining, or improving their library sound recording preservation programs.

Technical considerations are always discussed in lay terminology. Those of us who have compassion for the preservation of our collections but have no compassion, or endurance, for reading works that continually bog one down in technical detail will actually have fun reading this book. Where there seems to be some point of difference among experts regarding various technical considerations, McWilliams attempts to bring out both points of view.

Several points could stand some clarification, however. McWilliams, in his discussion of disc cleaning, does not note that the use of detergents generally is not recommended for vinyls, as essential oils can be removed from the disc. Fotoflo or mild soaps are the preferred cleaning mode. However, detergents or freon is fine for acetates. The discussion of "tails-out" storage for tape is good and presents both pros and cons but neglects a thorough discussion of the preprint and postprint phenomenon. While McWilliams makes a strong point regarding the use of top-quality cassettes with hand-driven screws it should be noted that sonic sealed cassettes are not necessarily inferior. A bad product can occur with either screws or sonic welds.

Practical information is given regarding styluses, cartridges, tone arms, and turntables, but a stronger point, perhaps, could have been made regarding the criticalness of cartridge, tone arm, and tracking force matching. In some combinations the maximum force will often cause far less record wear than the minimum force. Additional discussion would have been useful in this important area of equipment maintenance.

The book is supplemented by excellent pictures, with the final section of the book detailing considerations that should be encompassed within a well-developed preservation policy. Shelving, environment, and dedicated equipment considerations are carefully brought forth. Finally, a directory of manufacturers and suppliers is given, along with an excellent annotated bibliography. This is a work that every library possessing a tape or record collection should have. Even at the latest closing gold prices, it's worth its weight!—Edward D. Garten, Northern State College, Aberdeen, South Dakota.

King, Alec Hyatt. *Printed Music in the British Museum: An Account of the Collections, the Catalogues, and Their Formation, up to 1920*. London: Clive Bingley; New York: K. G. Saur, 1979. 210p. \$30. ISBN 0-85157-287-1.

Alec Hyatt King joined the staff of the British Museum in 1934 and was responsible for printed music from 1944 until his retirement in 1976. He wrote a number of important books, about Mozart and music printing, during that long period of service, but the volume in hand is his first that concerns the music library itself. It is in fact the first substantial monograph by anyone about any music library—the historical aspect of music librarianship being one of the lacunae in the literature of that young discipline. (Most of the relevant bibliography is cited in the articles clustered under "Music Libraries and Collections" in volume 18 of the *Encyclopedia of Library and Information Science*.)

The story is intriguing, illuminating, and very well told: intriguing, as a dramatic case study in the universal struggle of music to

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