

if you don't read it. The text is decorated with interesting drawings (study the title page carefully) and what the eds. call "organic lettering" challenging even the straightest-faced to smile a little.

Just to whet your appetite, here are some of the titles: "The Liberation of Sweet Library Lips," "How to Annihilate Service to Teenagers," "Sex and the Single Cataloger," "Library School Lunacy" and "The Recruiter Speaks (with forked tongue in both cheeks)."

Getting the idea? Then I'll proceed with a few words on the text. The book is divided into sections on library rules, outreach programs, organization and administration, alternatives, library literature, prospects for the future and the image of librarians. The editors sprinkle the tome with their own comments and end it with biographical statements about the collaborators (including their astrological signs).

The image mentioned above is—how did you guess?—that miserable one we've all been battling: the mean, bunned o.m. I repeat Richard Moses' poem: "Old-made ladies/ sipping custom's tea/ sweet sugar smiles/ to hide a lemon's longing." Art Plotnik relates his feelings about silence and the results of daring to publish a NO SILENCE sign in the centerfold of *Wilson Library Bulletin*. (As the eds. point out, he is also known for his observation that "Librarianship is not all glamour.") Kathleen Glab asks if you've ever met a sensuous librarian. Since she knows you probably haven't, she generously gives a few tips on becoming one. "Move your whole body and not just your index finger. Make your library a place of pleasure as well as a place of learning."

In the "officious orthodoxy" section we are reminded of (and, I hope, embarrassed about) subject headings, library school, and other absurdities. And we are treated to a play called "Phddt," in which the cast is a library school faculty discussing how to avoid anything resembling librarianship.

Sanford Berman complains about the failure of libraries to represent the counter-culture. More articles follow about outreach to migrant workers in N.J. and attempted service to young adults in Orange County, California. ("What other library had an armed and uniformed policeman stationed

in the YA study areas during peak evening hours? Can responsible librarians justify treating any group of patrons as though they were a plague of locusts?") "The Turkey Trot in Dallas" attacks misguided children's lit people.

Organization and administration are hit next. Judy Hadley points out that the paraprofs and student assistants are human beings and have talent and brains. Shannon Patterson asks supervisors "Just what are you administering?" and Joan Dillon defends unionization.

Probably the best article (though the most depressing) is "We Lost It at the Library," in which Mary McKenny and Edith Ericson recall how they were coned into a library supposedly run as a participatory democracy. If the rest of this book gives you hope for change, look out. These women will jolt you back to reality. They thought they had found Utopia but were bitterly deceived.

This is a book you will read in one night. Although the pieces are uneven—some naive and poorly written—you will probably want to read them all. They are cries for help and understanding from a vocal and growing part of our community.—*Georgia Mulligan, Information Unlimited, Berkeley, California.*

Baumann, Charles H. *The Influence of Angus Snead Macdonald and the Snead Bookstack on Library Architecture*. Metuchen, N.J.: Scarecrow Press, 1972. 307p.

Baumann employs well documented research which provides the reader with insights into understanding Angus Snead Macdonald's impact on library design for almost a half a century. However, insights into Macdonald's more personal life are sadly lacking. The author admits that it was "difficult to talk separately of Angus Snead Macdonald and Snead and Company." This reviewer feels that Mr. Baumann could have overcome this difficulty by sketching more fully all sides of Macdonald's life. The reader can't help but want to know more about Macdonald after reading this book.

The author is thorough when he relates Macdonald's early contributions to library construction such as his desire to standardize stack construction by defining the 3 foot

shelf, the Snead Reflector, the solid concrete floor, and efforts to develop new techniques for ventilating libraries. Baumann is not so explicit in tracing the history of library architecture up the twentieth century. He merely provides a background. The reader should not hesitate to read other sources for a more comprehensive treatment of the history of library architecture. One of Baumann's themes does emerge quite early and that is the "eroding of the stack form" by merging readers and books.

Baumann takes this theme, the "eroding of the stack form," and develops it by summarizing Macdonald's 1933 article "A Library of the Future" which spelled out Macdonald's theory of modular design for libraries. The term "modular" would be used much later. Macdonald saw libraries with lower ceilings, lounge furniture in stack areas, complete access to books, elimination of interior dividing walls, flexible units of space nine feet by nine feet, and "softly glowing tubes on the ceiling." It's a shame that Baumann interjects that sixty-seven lines had to be cut from the festschrift version of the article so that it could be accommodated in two issues of *Library Journal*. However, such irrelevant data does not harm an otherwise smooth transition the author makes to the State University of Iowa where Ralph Ellsworth suggests to Macdonald that spaces be on 20' by 10' centers or to a 1955 article in which Macdonald recommends 27 foot square modules. The reader is made very aware that the modular concept in library design is actually a very recent development.

Baumann uses the subtle technique of relating many seemingly isolated events in Macdonald's life which, as a composite, illustrate just how broad was the scope of the activities of Macdonald and Snead and Company. The author views Macdonald as a catalyst who was in touch with his time and took full advantage of every opportunity to promote his ideas on library construction and to promote the business interests of Snead and Company.

The author leads the reader to an understanding of how the current methods of library construction came about. Those prejudiced against modular construction as ugly will be happy to read that even Macdonald always included some two story space in his

designs to break up the monotonous lines of a modular building. As effective as the author is in bringing about this understanding, the reader must be aware that such a thoroughly documented account can be very boring reading. The reader who stays with it will get a fairly good picture of the evolution of the modular concept and its effect on library design.

A scant index is a drawback. The illustrations are pertinent but lack clarity. There is a Library Building Survey, 1930-1960, of public and academic libraries indicating use of fixed stacks, requirement for interior reading spaces, use of fluorescent lighting, air conditioning, modular construction, and column spacing and also a listing of Snead and Company bookstack installations from 1887 to 1952 throughout the world. A twenty page selected bibliography is appended.—*John K. Mayeski, Planning Assistant, University of Washington Library, Seattle, Washington.*

Goulart, Ron. ***Cheap Thrills: An Informal History of the Pulp Magazines.*** Arlington House, 1972. \$7.95.

In the bleak years of the Great Depression, millions of stay-at-home readers found vicarious adventure and romance in the pages of pulp magazines. Printed on the cheapest paper and priced at ten or fifteen cents an issue, pulpwood magazines first appeared on the American scene in the late nineteenth century, but their peak popularity came during the 1920s and 30s when more than 200 were sold on newsstands. The authors of these lurid tales range from such respected writers as Tennessee Williams, Harold Lamb, and Erle Stanley Gardner, who began their careers as contributors to the pulps, to Edgar Rice Burroughs and the legendary Robert E. Howard. H. L. Mencken founded a pulp called *The Black Mask* in 1920, and Sinclair Lewis worked for a time as an editorial assistant on *Adventure*, "the aristocrat of cheap magazines."

A wide range of subjects were represented in this flamboyant literature—crime, sports, science, adventure at sea, in the air, and in the American West. "In the decades between the two World Wars," Goulart points out, "the pulps became one of the major packagers of fiction heroes." Although their lurid cover illustrations depicting the