

especially since the developers of Leeward Community College's library instructional materials have systematically revised them to insure validity, reliability, and practicality. It is strongly recommended that academic librarians desiring to initiate or improve their own programs buy this publication and copy freely from the 150 pages of teaching and testing items contained herein. The sample materials can easily be adapted to fit local needs. As a bonus, the authors are willing to supply additional materials and information, as well as consultations, upon request.—*Leonard Grundt, Nassau Community College, Garden City, New York.*

Hoffmann, Frank W. *The Development of Library Collections of Sound Recordings.*

Books in Library and Information Science, V.28. New York: Marcel Dekker, 1979. 169p. \$19.75. LC 79-23064. ISBN 0-8247-6858-2.

The purpose of this text is "to provide a blueprint of the selection, acquisition, and arrangement of phonorecords and tapes in all types of libraries" (p.v). Essentially, the author seems to be concerned with current circulating materials, rather than archival and historical collections. In addition to collection development, there are sections on audio reproduction equipment, the care and preservation of sound recordings, arrangement and classification, and cataloging. The sections on collection development include chapters on general principles of selection, selection criteria, and an extremely valuable annotated list of periodicals to be used in the selection process. There is also a bibliography of books which the author thinks will be helpful in collection development (books on music appreciation, history, and guides to the repertory).

Chapter 7 is a list of recordings for a basic collection. This is to serve as "merely a foundation." Local needs, inclinations, and capabilities will then determine the direction of the collection. The list of 1,250 items is recommended for large university and public libraries, but identifies appropriate items for medium-sized public and college libraries (625 items) and small public and school libraries (313 items). The list is classed by genre: blues, rhythm and blues;

classical music—chamber works, keyboard works, string and woodwind works, symphonic works, and vocal works; country and western music; drama; folk music; jazz; musicals, movies, radio shows; opera, operetta, ballet, oratorio; and popular music. Specific recordings are recommended in all cases except the classical genres (where only titles of compositions are listed with no recommendations for performers).

A notable feature of Hoffmann's work is his generous regard for nonclassical forms. On the other hand, I expect that many librarians would like to have more help in selecting specific interpretations of classical music. Thus Richard Halsey's book, *Classical Music Recordings* (Chicago: American Library Assn., 1976), is still indispensable. Nor have other basic sources been made obsolescent—see, for example, the series of discographies by Nancy and Dean Tudor, *American Popular Music on Elpee [sic]* (Littleton, Colo.: Libraries Unlimited, 1979-).

One could certainly take issue with some of Hoffmann's predilections (e.g., his suggestion that library collections should mirror public tastes, the lack of coverage of certain areas of the repertory). But these issues are subjective, and, all things considered, this is a most useful contribution to the library literature.—*Gordon Stevenson, State University of New York at Albany.*

Music Library Association. Subcommittee on Basic Music Collection. *A Basic Music Library: Essential Scores and Books.* Compiled by the Music Library Association Subcommittee on Basic Music Collection. Edited by Pauline Shaw Bayne. Chicago: American Library Assn., 1978. 173p. \$5. LC 78-11997. ISBN 0-8389-0281-2.

Redfern, Brian. *Organising Music in Libraries.* 2d ed. London: Clive Bingley; Hamden, Conn.: Linnet Books, 1978-79. 2v. V.1, \$9.50. V.2, \$12.50. LC 78-819. ISBN 0-85157-231-6, V.1; 0-85157-261-8, V.2, Bingley; 0-208-01544-2, V.1; 0-208-01678-3, V.2, Linnet. V.1: Arrangement and Classification. V.2: Cataloguing.

During the 1970s the Music Library Association (MLA) issued a number of

selected lists, covering areas like miniature scores, reference books, biographies of musicians, opera scores, etc.; these were intended to guide nonspecialist librarians in building music collections for general libraries. From 1975 to 1978 a committee of MLA revised and augmented those lists, to produce the single compilation now before us.

It is a gathering of 952 numbered titles, consisting of both musical compositions and writings about music. Information given for each item includes publisher and price, brief annotations for most books, and uniform titles for scores. There is also a list of music publishers and an author-title index.

While the list would be useful in the formation of a core collection, it leaves much to be desired. A fundamental problem rests in the lack of stated criteria for inclusion; the list is curiously imbalanced among types of material, and it bears some odd omissions. What shall we say—in terms of balance—of a basic collection with more wind chamber publications (120 items, in miniature score and performing edition formats) than orchestral works (96 miniature scores)? Or how can we justify a core list that excludes five Beethoven symphonies, two Brahms symphonies, and five by Tchaikovsky?

In the literature section the titles given are worthy, but again omissions come to mind at every turn. Even in a small reference section, one would expect to find such standard works as *Crowell's Handbook of World Opera*, *Index to Characters in Performing Arts*, *ASCAP Biographical Dictionary*, *Who's Who of Jazz*, *Index to Biographies of Contemporary Composers*, *Orchestral Music: A Source Book*, and *Gentry's History and Encyclopedia of Country, Western and Gospel Music*. Considering the distinguished parentage of this guidebook, one can only be disappointed in the guidance it ultimately gives.

Redfern's work is completely new in its second edition, replacing the one-volume issue of 1966. The author explains that the present two-volume format was the result of his intention to deal with AACR 2 and the delay in release of those rules; the second volume awaited their publication. Both volumes are comparative studies: the first examines the familiar classifications for

music materials, the second looks at cataloging codes. Although "intended primarily for students" (1:7), these are in no sense textbooks; they are quite specialized reviews of technical problems and various solutions which have been offered for them. It would seem that the ideal reader would be a music cataloger who craves an intellectual viewpoint on what must otherwise seem a dry collection of regulations.

The author, a principal lecturer in librarianship, Polytechnic of North London, takes a solid British stance throughout. In classificatory matters, for instance, he is committed to the British Catalogue of Music Classification ("much easier and more consistently reliable than classification by DC or by the Library of Congress," 1:11), and he identifies progress in the classification world with the increasing acceptance of faceted theory. In subject cataloging, his attention is on PRECIS and the BCM, with passing condescensions toward the LC and New York Public Library subject headings.

Probably the most useful feature of the first volume is a simple presentation of the way "foci" are grouped into facets, using musical examples. Of less interest are the chapters on classification of jazz and on arrangement of sound recordings. The jazz section is based on Derek Langridge, whose quaint subdivisions may remind one of early Dewey (e.g., the schedule includes such units as "neglect" [of jazz], "creation," "Negro" [style], and "Dixieland," and "Blues"—with obvious problems of definition and overlap). A brief treatment of sound recording classification seems to have been written without awareness of Olga Buth's detailed summary in *Library Trends*, January 1975.

In the second volume, on cataloging, there is a thorough analysis of AACR 2 music coverage, in the light of the *Code international de catalogue de la musique*, issued by the International Association of Music Libraries. There are good studies of uniform titles and of descriptive practice. Each volume has a short bibliography, with important omissions, and a general index.

It is awkward to attempt a general estimate of Redfern's work. He has certainly looked closely and intelligently at matters of concern to him and offered very personal

views with little reference to other writers; those views partake heavily of a British persuasion. The result is not a textbook, nor yet a scholarly treatise. For libraries that want this kind of book, this is the kind they will want.—*Guy A. Marco, Library Development Consultants, Washington, D.C.*

Conroy, Barbara. *Library Staff Development Profile Pages: A Guide and Workbook for Library Self Assessment and Planning*. Tabernash, Colo.: The Author, 1979. 50p. \$12. (Available from: Barbara Conroy, Box 502, Tabernash, CO 80478.)

This recent work is intended to be used in conjunction with the author's *Library Staff Development and Continuing Education: Principles and Practices*. Retentive readers will recall that this earlier work was reviewed by Sheila Creth at the dawn of 1979 (*C&RL* 40:73-75). The previous work provided the principles and practices; this one, the profile pages which serve as a guide and workbook and which grew out of the author's 1979 evaluative study of the Cooperative Information Network's staff development program in California (ERIC ED 172 828). The two clearly complement each other.

The present work is divided into two sections. Part I gives a "Profile for Assessing Library Staff Development—A Guide," while Part II is a "Profile for Planning Library Staff Development—A Workbook." Part I gives worksheets to help define the profiles of responsibilities and policies, of planning the program, of implementation, and for evaluating the result. Part II addresses itself to staff development needs, program goals and objectives, roles and responsibilities, policies, resources, the needs assessment process, the planning process, and the evaluation process. A selected bibliography completes the work.

I was prompted, in thinking about the administrative aspects of staff development, to recall the distinction between the art and science of a martini. The person who has never made one requires instructions in the science while the devotee, requiring no assistance, practices the art. At the risk of oversimplifying and appearing blasé, the distinction is useful. Those already much involved in staff development will wonder

why they need these profile pages and will, at a possible risk, choose to ignore them. Those who have never been engaged in staff development will, to their lasting credit, turn to these most useful pages. As to those in the middle somewhere, well—check them anyhow. No harm will be done and perhaps a lot of good realized.—*Leslie W. Sheridan, University of Toledo, Toledo, Ohio.*

Videotext: The Coming Revolution in Home Office Information Retrieval. By Efrem Sigel with Joseph Roizen, Colin McIntyre, Max Wilkinson. White Plains, N.Y.: Knowledge Industry Publications, 1980. 154p. \$24.95. LC 79-18935. ISBN 0-914236-41-5.

Videotext has been defined as a two-way (interactive) communication system that links computer data bases to television by telephone or by cable television lines. Teletext, on the other hand, is a one-way (noninteractive) communication system that transmits information via television through regular or cable television broadcast signals. Videotext and teletext are considered to be the newest and most revolutionary developments in information retrieval.

With videotext one may use a hand-held calculator type key-pad and have a wide variety of information appear on a television screen, such as classified ads in the daily newspaper, travel and weather information, encyclopedia articles, and even holdings of the local library. Bills can be paid, bank accounts examined, and theater tickets reserved by this new home information service system.

A variety of videotext/teletext systems as they exist in their present stage of development are described in this work by Sigel and others. A brief chapter outlines the technology of videotext/teletext in relatively simple terms. Nearly half the book is devoted to a description of the two major British systems: CEEFAX (seeing facts) and Prestel. (The authors consider Britain to be a good two years ahead of the rest of the world in introducing home information services.)

CEEFAX, a teletext type service of the British Broadcasting Corporation, provides a broad range of information but features