

young comic Garry Moore in a long-running CBS network show. Jimmy's persona never changed, the glib street guy, full of energy, "moirdering" the language, interrupting his songs with bits of patter ("I gotta million of 'em!"). It was not far from the real Jimmy, either. He was a natural, and audiences loved him for it.

With his comic appearance and patented gravely speech, Durante was more a character "type" than an actor or joke-teller, and he easily made the transition to the visual medium of television in the 1950s. From 1950-1956 he hosted a succession of big budget variety shows (*All Star Revue*, *Colgate Comedy Hour*, *The Jimmy Durante Show*), and was later seen on numerous specials and in guest appearances with the royalty of show business. Not that he was overly impressed with celebrity, his or anybody else's. Once, introduced to the eminent music critic Deems Taylor, he blurted out, "whose tailor?"

He continued to tour and appear regularly until he was felled by a massive stroke in 1972, spending his last years in poor health.

Throughout Jimmy's movie, radio and television career from the 1930s to the 1960s he continued to make occasional recordings, usually novelty songs or specialty material from his act (e.g., "It's My Nose's Birthday," "G'wan Home, Your Mudder's Callin'"). Late in his career he increasingly turned to sentimental numbers, such as "September Song." All of these are fully detailed in the 23-page discography, compiled with the assistance of well known discographers Brian Rust and Mark Berresford.

Bakish provides admirable detail on all aspects of Durante's career, with full annotation of sources. Occasionally he does wander off the topic, as in a long tirade about the alleged shortcomings of the Hollywood studios in the 1930s, and a lengthy critique of early radio programming (it is three-and-a-half pages into the chapter on radio before Durante is even mentioned). Providing background information is fine, but the book sometimes seems to turn into a vehicle for the author's strongly held opinions about a great many subjects.

We'll forgive him that, however, because ultimately the Durante story is all here, reasonably well written and in more detail than you will find anywhere else. Besides the discography, there are appendixes listing feature films, Broadway plays, radio appearances, television appearances, and songs written by Durante, and a chronology of his life. Needless to say, you will also find out the identity of Mrs. Calabash, referred to in Jimmy's famous closing, "Goodnight Mrs. Calabash, wherever you are". (Duranter gave many versions of the origin of the name over the years; the author does his best to sort out the truth.)

Whether you are interested primarily in Durante, or in the larger subject of show business from the 1910s to the 1960s, should be an rewarding read. *Reviewed by Tim Brooks.*

Preserving Library Materials: A Manual

By Susan G. Swartzburg. Metuchen, NJ: Scarecrow Press, 1995. 504 pp., cloth. ISBN 0-8108-2855-3

To the novice or general librarian, the world of library and archival preservation can be daunting. *Preserving Library Materials: A Manual* provides an extremely readable introduction to, and overview of, this world that is also compelling. The purpose of the book is not to tell librarians how to establish their preservation programs but rather to provide "practical advice and guiding principles to help librarians and

archivists analyze their institutional operations and prepare programs to meet the particular need of their institutions”.

Swartzburg's basic premise is that all librarians are responsible for, and have a vested interest in, the preservation of library materials. Her statement, “Access for current and future users is a primary motive for preservation,” made towards the beginning of the book, sets the tone for the rest of the book; the relationship between preservation and access is an important recurring theme.

The strength of the book lies in its presentation and accessibility rather than the depth of its coverage of specific preservation issues. Swartzburg covers a lot of ground, however, in 250 pages of text without losing readers with technical terms and jargony language. Each chapter begins with a short introduction followed by clearly marked sections set off with bold type-face headings that make it easy for the reader to find their way. For example, Chapter 8, entitled, “Paper: Problems and Solutions,” is broken into eight sections, including History of Papermaking; Paper: The Late Twentieth Century; Conservation; Deacidification; Encapsulation; Lamination; and Leaf casting. A manageable number of “Selected References” are found at the end of each chapter. If further references are required, the reader can turn to a generous 144-page bibliography at the end of the book which is arranged by chapter, facilitating access to additional information about the topics covered in the book.

The book is very practical in the subjects it covers. Chapter 3, “Collection Management,” covers the importance of properly trained staff; keeping the building clean; and handling and shelving books. Chapter 5, “Environment and Preservation,” talks about the effect of environmental factors on books and other library materials, including temperature, relative humidity, air pollution, dirt, and light. Chapter 6, “Emergency Planning and Library Security,” covers disaster planning, disaster recovery, and security. Chapter 12, “Reformatting for Preservation,” includes sections on microforms, playback equipment, and photographic reproduction. There is even a chapter called “The Preservation Survey: Tool for Collection Management” which discusses preventive preservation. This chapter offers guidelines on how to conduct a preservation survey of your library and includes a useful checklist of questions to answer about the building, the environment, the lighting, security, etc.

Since the audience targeted for *Preserving Library Materials* is general librarians, it is understandable that the book focuses on paper and printed materials. There are separate chapters entitled “Enemies of Books,” “Bookbinding,” and “Paper: Problems and Solutions”. Chapters entitled “Collection Management” and “Enemies of Books” also deal specifically with books, although they probably could have been broadened to include non-book formats. Insects, mold, and fire are also enemies of sound recordings and moving image materials.

The chapters focusing on non-book materials are not as detailed in their coverage. Chapter 9, “Special Materials in the Library,” has short sections on the following topics: archival records and ephemera, newspapers, fine prints, maps, and paintings. There is a separate chapter on photographic materials and finally a chapter called “Image and Sound” which covers motion pictures, sound recordings and videotape. While brief, these chapters succeed in summarizing the history of the medium and preservation initiatives as well as offering general guidelines concerning how these materials should be stored and handled and how to find specialized help. I felt that these chapters were effective in communicating the essential facts about these materials and that the presentation was compelling.

In addition to the bibliography mentioned above, there are three useful appen-

dices: a 57-page glossary towards the end of the book defines technical terms ranging from "alkaline" to "digital audio recording" to "vellum"; a list of professional organizations including address, telephone number, mission, and publications issued; and a selective list of periodical publications that are of particular interest to professionals planning and overseeing a preservation program.

I have a few quibbles with the book. For one thing, an important discussion of the issue of electronic records is buried in Chapter 11, "Image and Sound: The Care and Preservation of Motion Pictures, Sound Recordings, and Videotape," in a short section called "Computer Records". Also, I expected to find a discussion of digitization in Chapter 12, "Reformatting for Preservation". In the copy I reviewed there is an unfortunate mistake in the table of contents where the same subtitle: "The Care and Preservation of Motion Pictures, Sound Recordings, and Videotape" appears under Chapter 10, "Photographic Materials" and Chapter 11, "Image and Sound".

While sound archivists and collectors probably won't purchase this book for the information it contains about the preservation of recorded sound materials, they should consider purchasing it for the overview it provides of preservation issues in libraries in general and also for the useful advice it offers about books, photographs, and other non-sound materials found in libraries. *Reviewed by Bridget P. Carr*

Discographie der deutschen Gesangsaufnahmen, Band¹

By Manfred Weihermüller. Deutsche National-Discographie (Rainer E. Lotz, ed.), Serie 3. Bonn: Birgit Lotz Verlag, 1995. 288 pp. \$100.00 DM.

Following the launching of series devoted to German Kleinkunst (performers of popular or vernacular art, especially cabaret) and dance music, the volume under review inaugurates a third series in Rainer Lotz's "German National Discography". (A fourth series, devoted to speech recordings, is listed as "in preparation".) With only minimal changes, the preface is identical to that of other volumes; the initial sentence defines its ambitious intended scope:

With the first volume of a discography of German vocal recordings, the attempt is undertaken to document completely the phonograph recordings of known [bekanntem] German-speaking singers, male and female, that appeared during the shellac era (c. 1898 to c. 1955).¹

Again as in the other series, the following information is provided for each artist included, in a clear and consistent layout:

- 1) artist's name;
- 2) record label;
- 3) date and place of session;
- 4) accompaniment information (with names where available);
- 5) a serial number assigned to each item for purposes of this discography;
- 6) matrix number;
- 7) title of work and composer (and text author for songs and operettas, though not for operas);
- 8) catalogue or order number (per the preface: "In the case of published recordings, as a rule only German catalogue and order numbers are included");