

On the other hand, Part 2 contains practical, nuts-and-bolts information about using and deciphering MARC coding. The authors' intention is to "present [the reader] with the most common fields found in MARC21 bibliographic records" (63). In general they have omitted only relatively obscure fields. Part 2 consists of four chapters, each devoted to fields that serve the same function (for example, all the "indexed" or "heading" fields are discussed in Chapter 7). This organization makes the book much more user-friendly for beginners than would a strictly numeric arrangement. Readers who want to look up a particular field can use the index to do so.

The book's added features, such as screen shots and tables, quizzes at the end of each chapter, and a robust glossary, help to make *MARC21 for Everyone* a valuable tool for learning (and teaching) MARC basics.—*Sarah Yates, (yates006@umn.edu), University of Minnesota Law Library, Minneapolis.*

From A to Zine: Building a Winning Zine Collection in Your Library. Julie Bartel. Chicago, IL: American Library Association, 2004. 152p. \$35 (ALA members: \$31.50) paper (ISBN 0-8389-0886-1)

Of greater scope than its subtitle suggests, *From A to Zine: Building a Winning Zine Collection in Your Library,*

discusses not only establishing and building a zine collection, but also addresses issues of access, cataloging, circulation, preservation, publicity, programming, and outreach. Julie Bartel, the author of this slim yet unique volume, is the founder and coordinator of the Salt Lake City Public Library's nearly decade-old zine collection. While zine collections remain uncommon, especially in public library contexts, Bartel frames both philosophical and pragmatic arguments in their support, offering firsthand examples of how zines have allowed unique engagements with users.

While public librarians will find this book most helpful, any librarian working with zines will find useful information as well as many highly valuable appendixes offering information including review sources, online discussion groups, libraries, and specialty stores. Readers would, however, appreciate a more nuanced discussion of e-zines. While correctly emphasizing the importance of tangibility and physical aspect in much of zine culture, Bartel's overly dismissive stance towards electronic parallels (represented by a brief afterthought of a final chapter) leaves an inviting ellipsis for the next writer on this topic.—*Darby Orcutt, (darby_orcutt@ncsu.edu), North Carolina State University, Raleigh.*