

# Authority Tools for Audiovisual and Music Catalogers: An Annotated List of Useful Resources

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## **INTRODUCTION**

The Subcommittee on Authority Tools designed this list to bring together, in one place, descriptions of information sources that are useful when developing authorized headings to support audiovisual and music catalog records. Work began on this project in 1999, and the list was released in 2001. It became a historical OLAC document in 2020. Please note that links in this document were active in 2001 and may no longer exist currently.

Before we embarked on this project, we investigated what similar tools might already exist. After all, there is no point in reinventing the wheel! We did not find much. One valuable resource we did find was put together by the Working Group on Popular Music Sources, under the aegis of the Music Library Association Bibliographic Control Committee. Between 1991 and 1993, they compiled an annotated guide to resources used in cataloging various genres of popular music. Though it has not been updated, it is still very useful. It is available at [http://www.music.indiana.edu/tech\\_s/mla/wgpms/wgpms.htm](http://www.music.indiana.edu/tech_s/mla/wgpms/wgpms.htm).

Our goal in putting together this list of resources is to highlight some of the tools that we find useful when creating authority records. We ask practitioners to contribute annotations, or short reviews, to explain why they think a particular tool is useful for authority work. Each entry also includes a suggested way of citing the work in authority records.

We would like to take this opportunity to thank the many people who helped make this list possible. The OLAC Cataloging Policy Committee (CAPC) provided the forum for discussion about the list and electronic space for it on the OLAC website. CAPC appointed the Subcommittee on Authority Tools whose job it was to organize and compile the original list. Sue Neumeister deserves considerable appreciation for graciously providing the HTML mark-up. Of course there would be no list without the valuable contributions of titles and annotations given by AV catalogers. These folks deserve many thanks for their time and effort.

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## **RESOURCE MAINTENANCE**

We designed this list so that it could be regularly updated and expanded. It was originally issued in 2001. This version is current through December 2009. If you would like to contribute annotations to the next release, or if you see errors to be corrected, contact Robert Bratton (rbratton at law.gwu.edu). (The CAPC board is in charge of appointing a person to maintain the content of this site. Maintenance includes updating and editing the list, and contacting people for annotations.)

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## ANNOTATED RESOURCES

Originally compiled by Subcommittee on Authority Tools Cataloging Policy Committee OnLine  
Audiovisual Catalogers, Inc. Robert Bratton, editor: 2003- Content last revised: December 29, 2009

All media guide [electronic resource] : comprehensive database of music, film, and games. --

Ann Arbor, MI : All Media Guide, [1991?]-

The All media guide no longer exists as a web resource. Its components (All music guide, All movie guide, and All game guide) were determined to no longer be useful for doing name authority work. -- Robert Bratton (Jan. 22, 2009)

Baker, Theodore, 1851-1934.

[Biographical dictionary of musicians]

Baker's biographical dictionary of musicians. -- 8th ed. / revised by Nicolas Slonimsky. -- New York : Schirmer Books ; Toronto : Maxwell Macmillan Canada ; New York : Maxwell Macmillan International, c1992.

xxxiii, 2115 p. : port. ; 26 cm.

ISBN 0028724151

LCCN 91-24591 /MN.

The content of this resource is currently accessible via the Alexander Street Press' Music Online search interface: <http://muco.alexanderstreet.com/> -- Robert Bratton (Dec. 22, 2009)

NACO citation: Baker's biog. dict. of musicians, [...] ed.

Another indispensable reference tool for both names and uniform title authority work. Important performers, composers, musicologists, music theorists, critics, lyricists, educators, music publishers, and writers on music of all nationalities are all included. The entries convey the flavor of Slonimsky's opinions on the subjects and the biographical information often includes whimsical or humorous information or biting sarcasm, especially in the earlier editions. In no way does this detract from the quality of information given. Biographical information is complete and lists of works are very useful for authority work. Most entries include name variants, date and place of birth and death, education, primary place(s) of residence, bibliographies, and, for composers, lists of works with dates of composition. For lesser-known composers, lists of works are selective or may include only categories of works (e.g., operas or chamber works). The bibliographies range from brief, one or two entries, for lesser-known persons, to extended, with divisions into subtopics such as "biographical" or "critical, analytical," for more important figures. Some entries in *Baker's*, as it is known, are found elsewhere as well, but some are not. Likewise, earlier editions of this source sometimes include persons not covered in the current edition. -- [mk](#) (Sept. 8, 2000)

An enlarged ed. was issued in 2001. -- [dp](#) (Dec. 29, 2002)

Balski, Grzegorz.

Directory of Eastern European film-makers and films, 1945-1991 / compiled and edited by Grzegorz Balski. -- Westport, Conn. : Greenwood Press, 1992.

xv, 546 p. ; 31 cm.

ISBN 0313282781 (alk. paper)

LCCN 91-22023.

NACO citation: Dir. of Eastern European film-makers and films, 1945-1991

This encyclopedia attempts to provide a comprehensive guide to directors active between 1945 and 1991 in Albania, Bulgaria, Czechoslovakia, East Germany, Hungary, Poland, Romania, the Soviet Union, and Yugoslavia. The editor excluded most directors who have made fewer than three films, worked primarily on animation or documentaries, and those who worked primarily before 1945. The entries are listed alphabetically by surname, and contain: the director's country of activity, concise biographical information, birth and death dates and locations, educational and career achievements, and a list of films separated into "shorts" and "features." The directory lists films made for theatrical distribution or feature length films made for television. It lists film titles chronologically in their original language and any alternate or English language titles. The encyclopedia also contains a film title index with over 14,500 titles, a general index which lists educational institutions, organizations, production companies, book and play titles, the names of non-directors mentioned in the entries, and a selective bibliography. Also includes a listing of entrants by nationality, and an explanation of abbreviations. -- [Robert Bratton](#) (Nov. 2001)

Baroncelli, Nilcéa Cleide da Silva, 1945-

Mulheres compositoras / Nilcéa Cleide da Silva Baroncelli. -- São Paulo : R. Kempf/Editores, 1987.

331 p. ; 22 cm.

ISBN 8527000024

LCCN 89-117790.

NACO citation: Mulheres compositoras, 1987

In this work, Baroncelli attempted to provide a comprehensive guide to women composers, with a specifically Brazilian slant. Although the guide covers many non-Brazilian composers, including such canonic figures as Amy Beach and Fanny Mendelssohn-Bartholdy, its great value lies in its coverage of Brazilian women composers, most of whom are listed in no other reference source.

Most of the entries are quite short, beginning with names and variants, dates if known, and a brief biographical sketch. The more important and prolific figures have work lists, and some entries give very brief discographies.

Problems, at least for the non-Portuguese speaker, begin with the names. Baroncelli makes clear in the preface that composers are entered under their "real" name, followed (after the first slash) by pseudonyms if the person is better known under the pseudonym. "Parte do nome" are added in parentheses. Thus, the preferred form of name is not always clear from the entry. Inaccuracies in the names compound the problem. One example is the composer and popular singer Maysa. The heading reads Monjardin, Maysa Figueira / Maysa / Maysa Matarazzo. In this case, the performer was universally known as Maysa. "Monjardin" appears to be a typo for "Monjardim." The source for "Matarazzo" is left a mystery, as it never appears in the biographical entry. In addition, a substantial number of the entries lack birth or death dates. While this is understandable (the author must have been working with somewhat limited resources) it becomes frustrating, especially from the standpoint of authority control.

Despite these drawbacks, and the fact that it's only current to 1986, this volume remains valuable to anyone working in Brazilian music, since it is frequently the only source of information on many of the Brazilian women composers and performers it covers. Unfortunately, it must be used with extreme caution as a source for name information. -- [Jim Alberts](#) (Oct. 2004)

The BFI companion to Eastern European and Russian cinema / edited by Richard Taylor ... [et al.]. -

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London : British Film Institute, 2000.

vii, 288 p., [8] p. of plates ; 24 cm.

ISBN 0851707521 (cloth). -- ISBN 085170753X (pbk.)

NACO citation: BFI companion to Eastern European and Russian cinema

The *Companion* contains historical overviews of the cinemas of the former Czechoslovakia, the former Yugoslavia, Hungary, Poland, Bulgaria, Romania, and Albania, as well as the former Soviet Union; entries for personal and corporate names; entries discussing significant genres or movements; introductory essays on the cinema of Eastern Europe and post-Soviet Russia; and a general bibliography. All entries are intermingled in alphabetical order, but I will evaluate this book

based solely on the entries for personal names and corporate bodies. In the introduction, the editors state that they want to acknowledge the very important/famous people and companies of Eastern European and Russian cinema, but they also wish to "redress the balance of established film history" by including: entries from the overlooked "small countries," entries for "the entertainment cinema, the despised, the supposedly mediocre, genres and stars and directors of popular cinema often unknown outside their own countries," and entries for women, gays, lesbians, etc. Note: all introductions for these BFI companions read almost exactly the same. All entries are written by "experts" and signed. While this resource contains a wide variety of people and institutions, and all countries seem well represented, most (but not all) of the basic information for personal names can be found in the *Internet Movie Database*, which is also more current in some cases. However, the *BFI companion* is more substantive and authoritative regarding people (especially concerning the transliterated form and diacritics), and much more informative regarding corporate bodies. Under personal names, there are birth and death dates, sometimes a birth name or variant name, profession, a brief biographical description, and a list of the person's major films. The production companies included tend to be the more famous and established companies, but these entries are very informative from a historical perspective and sometimes include a URL if the company still exists. -- [Robert Bratton](#) (Oct. 16, 2002)

The BFI companion to German cinema / edited by Thomas Elsaesser, with Michael Wedel. --  
London : British Film Institute, 1999.

ix, 259 p. : ill. ; 24 cm.

ISBN 0851707505 (hbk.). -- ISBN 0851707513 (pbk.)

LCCN 00-362665.

NACO citation: BFI companion to German cinema.

The *Companion* contains entries for individuals and corporate bodies, entries discussing significant genres or movements, and a bibliography divided up between Germany, Switzerland, and Austria. All entries are intermingled in alphabetical order, but I will evaluate this book based solely on the entries for personal names and corporate bodies. In the introduction the editors state that they want to acknowledge the very important/ famous people and companies of Germany, Austria, and Switzerland, but they also wish to "redress the balance of established film history" by including: entries from the overlooked "small countries," entries for "the entertainment cinema, the despised,

the supposedly mediocre, genres and stars and directors of popular cinema often unknown outside their own countries," and entries for women, gays, lesbians, etc. Note: all introductions for these BFI companions read almost exactly the same. All entries are written by "experts" and signed. While this resource contains a wide variety of people and institutions, and all countries seem well represented, most (but not all) of the basic information for personal names can be found in the *Internet Movie Database*, which is also more current in some cases. However, the *BFI companion* is more substantive and authoritative regarding people, and much more informative regarding corporate bodies. Under personal names, there are birth and death dates, sometimes a birth name or variant name, profession, a brief biographical description, and a list of the person's major films. The production companies included tend to be the more famous and established companies, but these entries are very informative from a historical perspective and sometimes include a URL if the company still exists. -- [Robert Bratton](#) (Oct. 31, 2002)

Billman, Larry.

Film choreographers and dance directors : an illustrated biographical encyclopedia, with a history and filmographies, 1893 through 1995 / by Larry Billman. -- Jefferson, N.C. : McFarland & Co., Publishers, c1997.

xi, 652 p. : ill. ; 26 cm.

ISBN 0899508685 (lib. bdg. : alk. paper)

LCCN 96-31756.

NACO citation: Film choreographers and dance directors

This large, expensive (\$110), extensively illustrated work is a fascinating addition to reference literature about dance on film. However, it is not as useful an authority tool as one might assume from its title. The author's purpose is to remedy the lack of documentation of live dance and fill in the gaps in credit omissions for the important contributions made by professional choreographers and dance directors. Catalogers do not often need to puzzle over who might have been the unlisted creator of the rock-and-roll dance sequence in *Cactus Flower*, as an example, but this work would be invaluable for dance fans and film historians. Photographs, especially of rehearsal scenes, are informative and just plain fun to browse. The book begins with a five-page bibliography of books, articles, and interviews used in compiling the work. In the first major section, the author, Larry Billman, a dancer and choreographer, presents a history of dance on film which is an overview from

1893-1930, and then by decade from the 30's through the mid-90's. Each decade concludes with a filmography of selected films and musical numbers. Part two, the primary emphasis of the work, is an alphabetical listing of over 900 biographies of creators and directors of dance sequences in both musical and nonmusical motion pictures. When available, details of birth date and place, dance training and early professional performing experience, significant contributions to dance on film, awards and honors, date and place of death, and published biographical or autobiographical information are given. Choreographic credits follow and include opera, stage, television, music video, nightclub/concert, and even such miscellanies as ice shows, circus, theme parks, etc. Film credits are listed noting date, studio, and co-creators. Length of entries varies from one sentence to one page because details about lesser-known individuals are not easily available. Some international biographies are included, but the major coverage is United States. An appendix to part two is an alphabetical list of films with their choreographers, but no other data is included here. An index gives film and show titles, people, places, and selected topics. The author decries omission of choreographers from such standard film review sources as *Variety* and *Hollywood Reporter*, and only sporadic mention in *Screen World*, *Film Review*, and *Film Yearbook*. He points out that one of his sources, Alvin H. Marill's *Movies Made for Television*, dropped choreographers and technical credits in an update. While it is an important and daunting effort to correct these lapses, there are other tools such as Louise Spain's *Dance on Camera* (Scarecrow Press, 1998) which are easier to use for quick look-ups and give more comprehensive subject and film title information. -- [Sheryl Holmes](#) (Sept. 9, 2000)

Brooks, Tim.

The complete directory to prime time network and cable TV shows, 1946-present / Tim Brooks and Earle Marsh. -- 6th ed., completely rev. and updated. -- New York : Ballantine Books, c1995.

xxi, 1385 p. : ill. ; 24 cm.

ISBN 0345397363

LCCN 95-94223.

NACO citation: Complete dir. to prime time network and cable TV shows, [...] ed.

This is an excellent, well-researched resource for establishing uniform title headings for television programs. It covers programming from seven broadcast networks (ABC, CBS, NBC, WB, UPN, DuMont, and Fox) and over forty cable networks. The authors define prime time as being "between

6:00 PM and 3:00AM," so this resource is not useful for day time programs. They define a television series as a "program that ran for at least four consecutive weeks in the same time slot, or was intended to." Entries are in alphabetical order by title and include: the genre of the show (e.g. situation comedy, drama, comedy variety, police drama, etc.), the first and last telecast dates, the broadcast history, the cast, and a description of the program; major programs usually have longer descriptions than those with shorter broadcast histories. Newscasts are discussed under "News," broken up by each network, and sports programs are summarized under the name of the sport. Feature film series are discussed under "Movies," which is broken down chronologically. Original cable series on large networks are listed individually, while ones from "less widely circulated networks or networks without distinct program schedule are summarized under the network's name." This resource is not useful for establishing personal names, but it does contain entries for individual networks. It is a good companion to *Total television : the comprehensive guide to programming from 1948 to the present* since it covers the years 1946-'47 and includes more cable programs. Generally this directory contains more information and is more authoritative than the [Internet movie database](#) or the [All movie guide](#). An 8th revised edition of this work was published in 2003 by Ballantine Books (ISBN 0345455428) -- [Robert Bratton](#) (Nov. 5, 2003) A 9th ed. was published in 2007 by Ballantine Books (ISBN 0345497732). -- [Robert Bratton](#) (Dec. 11, 2007)

Brown, James Duff, 1862-1914.

British musical biography : a dictionary of musical artists, authors and composers, born in Britain and its colonies / by James D. Brown and Stephen S. Stratton. -- Birmingham : S.S. Stratton, 1897.

ii, 462 p. ; 24 cm.

NACO citation: Brown, J.D. British musical bio., 1897

This is an excellent source for lesser known musicians from Great Britain, especially from the 18th and 19th centuries. There are many references to British performers in early American sheet music and this source is helpful for identifying such names. It includes the names of many practicing musicians (male and female) that are normally omitted from major sources. Brown drew upon several contemporary sources in compiling this work: his own *Biographical Dictionary of Musicians* (1886), *Grove's Dictionary of Music and Musicians*, and some other prominent works. But, Brown also drew upon resources such as the Roll of Union Graduates in Music, 19th-century periodicals, and other lesser known works. The biographies are accompanied by brief works lists for composers. - jb (Nov. 2003)

Reprinted in 1971 by Da Capo Press (ISBN: 030670076X) and in 2001 by Best Books (ISBN: 0722252978). -- [Robert Bratton](#) (Nov. 21, 2003)

Chwialkowski, Jerzy.

The Da Capo catalog of classical music compositions / Jerzy Chwialkowski. -- New York : Da Capo Press, c1996.

1399 p. ; 24 cm.

ISBN 030679666X (cloth)

LCCN 95-53230.

NACO citation: Chwialkowski, J. Da Capo catalog of classical music compositions

The introduction to this work states that it "exhaustively lists the works of 132 major composers, from Monteverdi, Vivaldi, and Bach, to Webern, Cage, and Stockhausen," and the compiler proceeds to do so over the course of the work's nearly 1400 pages. Chwialkowski, an architect and not a musical scholar by vocation, worked for more than twenty years researching and amassing a tool whose purported primary audience is the lay musical enthusiast. That said, however, the work frequently proves to be invaluable as a research tool with qualities not duplicated in other general resources.

Foremost of these special qualities is its level of detail in presenting the work lists. Entries generally give a work's title, alternate titles and nicknames, key signature (for most works with generic titles), serial numbering, opus and thematic catalog numbers, date of composition, librettist (or author, in case of incidental music), and other facets found in many other listings of works. The most unusual and useful feature is the listing of component sections of many works, whether they be the arias in an opera, movement titles in a suite, or single songs within a larger song cycle or collection.

Chwialkowski makes no attempt to present the latest scholarship on the authoritative form of titles of works, and his choice is based more on how the works are generally known in main reference sources, rather than a composer's original title, or how the work might have been published originally. Also, the listing of alternate titles is by no means all-inclusive of what a user would encounter. In one glaring example, he neglects giving the common French alternative titles to Stravinsky's trio of early major ballets, which he lists only by their English titles.

Chwialkowski covers works of what one would generally consider the uppermost tier of the "major composers" beginning with the early Baroque; but beyond those composers selected, his list

becomes a fairly personal one. Albinoni and Moniuszko are included, but not Telemann or Auber; Marcel Dupre and Grazyna Bacewicz are, but not Edgard Varese or Luciano Berio. Among living composers, only Boulez, Stockhausen, and Penderecki appear in the catalog.

When compared to work lists in The New Grove Dictionary of Music and Musicians, the Da Capo catalog occasionally fails to record some of a composer's more obscure compositions. At the same time, the catalog contains many works not listed in the New Grove. The proportion varies from composer to composer. In only a very few cases, however, does the New Grove list movement titles, and herein lies the Da Capo catalog's main strength. When used in combination with other resources, the catalog comes into its own, particularly when a researcher is faced with a stray movement from an unidentified larger work. -- [James L. Soe Nyun](#) (Oct. 2004)

Cohen, Aaron I.

International encyclopedia of women composers / Aaron I. Cohen. -- 2nd ed., rev. and enl. -- New York : Books & Music USA, c1987.

2 v. (1151 p., [48] p. of plates) : ports. ; 29 cm.

Discography: p. 1068-1142.

ISBN 0961748524 (set)

LCCN 86-72857 /MN.

NACO citation: Int'l. enc. of women composers, [...] ed.

The information contained in this two-volume set is current to February 1987 and includes information relating to each composer's "musical history, achievements, and compositions." According to the preface of the first edition, the encyclopedia includes entries for 6,196 women composers, spanning 44 centuries, with the greatest number coming from the United States. Each entry includes biographical information, including variant forms of name (and cross-references from them), place and date of birth and death, occupational activities and musical career, and works. Some biographical information is sketchy and may be more complete in more current sources, but many of these composers are not to be found elsewhere. Lists of works are not indicated to be complete or selective, but it seems that most are selective. The reader is referred to an appendix when there is a discography or photograph of the composer. Each entry indicates the source of the information, either a printed source or the composer herself. One caveat for the use of this source

for authority work is that at the time it was printed, computer technology did not allow for diacritics. Umlauts have been converted to the letter "e." Other diacritics were added by hand. -- [mk](#) (Nov. 2, 2000)

Cohen, Norm.

Traditional Anglo-American folk music : an annotated discography of published sound recordings / Norm Cohen. -- New York : Garland Pub., 1994.

xx, 517 p. ; 27 cm. -- (Garland reference library of the humanities ; vol. 1469)

(Garland library of music ethnology ; vol. 2)

ISBN 0815303777

LCCN 93-26934 /MN.

NACO citation: Trad. Anglo-American folk music

Describes 500 sound recordings of traditional Anglo-American music recorded since 1920, encompassing vocal (both secular and sacred) and instrumental material, and commercial as well as field recordings. Coverage is limited to performers "native to the tradition" and does not include "folk revival" artists. Listings are divided into two main sections: non-commercial or field recordings and commercially recorded country music prior to 1942. Each section is further subdivided into recordings devoted to individual artists or groups (arranged alphabetically by artist) and anthologies (listed by record company name and label number). In addition to a full discographical description, Cohen provides a brief commentary on each recording or group of recordings, often with biographical information on the performers. An artist index is valuable for locating information on performers not represented by a main listing, but the index is cumbersome to use, requiring the reader to consult one or two additional indexes in order to find the citation. For biographies of commercially recorded country performers *The Encyclopedia of Country Music: The Ultimate Guide to the Music* (Oxford University Press, 1998) is a far more comprehensive source. However, information on many of the artists listed in the field recordings portion of Cohen's book may be hard to find elsewhere, making this source especially useful for its many nuggets of biographical data on performers whose recording careers are otherwise poorly documented. -- [pj](#) (Aug. 25, 2000)

Companion encyclopedia of Middle Eastern and North African film / edited by Oliver Leaman. --  
London ; New York : Routledge, 2001.

xiv, 607 p. : ill. ; 26 cm.

ISBN 0415187036

LCCN 00-68390.

NACO citation: Companion ency. of Middle Eastern and North African film

This encyclopedia is organized geographically, and lists all information under the country of origin. It includes information about films and filmmakers from the Middle East, Central Asia (Azerbaijan, Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, Uzbekistan), and North Africa (Egypt, Libya, Algeria, Morocco, Tunisia, and Mauritania). The entries vary for each country: smaller countries and/or countries with less cinematic history may have only a select filmography, while other countries may have a historical essay, a filmography, a list of filmmakers, a list of actors, a list of institutions, and a bibliography. The entries for personal names include birth and death dates, sometimes an alternate transliteration, and a critical description. The entries for films are very select and contain the original title, an English parallel title, the year of release, length, language, principle cast and crew, and a brief critical summary. There is a general index, a personal name index by surname, and a title index by the transliterated title. This resource offers a wealth of information about the films and filmmakers that are often overlooked by general film reference sources, however its usefulness in relation to authority work is hampered by the fact that the editor did not use a consistent transliteration system, preferring to use forms found in reference works and periodicals, taking liberties with special characters and striving to render words to "give some indication of pronunciation." Comparing the *Companion Encyclopedia of Middle Eastern and North African Film* with the [Internet Movie Database](#), I found that the encyclopedia usually had more information such as birth and death dates, and film summaries, but the way the names and titles were transliterated were often radically different. For example, in the *Encyclopedia* Chadi Abdessalam is Chadi Abdel Salam in *IMDb*. This is a useful and informative resource, but it is not a substitute for language expertise, and the inconsistent transliteration prevents it from being a definitive source for authority work with Middle Eastern films. -- [Robert Bratton](#) (Nov. 7, 2002)

Electronic versions were issued by NetLibrary, Ebrary, and MyiLibrary. -- Robert Bratton (Dec. 15, 2008)

The companion to Irish traditional music / edited by Fintan Vallely. -- Cork, Ireland : Cork University Press, 1999.

xviii, 478 p. : ill. ; 25 cm.

ISBN 1859181481

LCCN 99-197930 Also published by New York University Press (ISBN: 0814788025) -- Robert Bratton (Dec. 15, 2008)

National bibliography number GB98-W2125

NACO citation: Vallely, Fintan. Companion to Irish traditional music

This well-produced volume contains a list of contributors, list of abbreviations, introduction (4 p.), alphabetical entries (439 p.), a chronology, bibliography (19 p.), and a discography (15 p.). The introduction notes that for reasons of space, many well-known performers were omitted (and goes on to name many of them) and that biographical information is not always comprehensive for those figures that do have name entries. There are entries for personal names, bands, instruments, genres, types of tunes and organizations, and a few entries for places and nations.

Entries on individuals always include dates, place of birth, and musical activity. Some entries give alternate forms of name or stage name, but this is not consistent; since Irish traditional musicians usually perform under their own names, this rarely poses a problem. Entries vary widely in length, but few name entries are more than a column in length, with many including photographs. Although brief, the entries are informative and largely problem-free, and the Companion is the sole source of authoritative (or, in some cases, any) information on many of these figures. It is also the only source of information on many organizations (festivals, music societies, schools) active in Irish music. Information on bands is not quite as thorough; many entries lack date information and even the longer entries (e.g. that on the Chieftains) rarely exceed one column. Entries on instruments, tune genres, and other historical topics are well-written and formidably thorough and scholarly, although lacking formal bibliographic references.

The (classified) bibliography and discography, although described as "selective," are excellent and thorough, if not comprehensive. The bibliography, classified by type of resource and subject matter (autobiography, bibliography, dance, instrument tutors, etc.) is especially useful. The Companion deserves a place in any library that supports a comprehensive world music curriculum. -- [James Alberts](#) (Oct. 25, 2006)

Compositores de América : datos biográficos y catálogos de sus obras = Composers of the Americas :

biographical data and catalogs of their works. -- Vol. 1 (1955)- . -- Washington, D.C. : Unión Panamericana, Secretaría General, Organización de los Estados Americanos, 1955-

v. : ports., facsims. ; 28 cm.

Annual (1955-1972); irregular (1979- )

Spanish and English.

Title of v. 20: Compositores de las Américas.

Published by the Secretaría General, v. 15-

Each v. contains cumulative index, by country.

LCCN pa 55-250; sv 87-47992.

NACO citation: Compositores de America, v. [ ]

This work combines short biographical sketches of American composers (1-2 pages) with catalogs of their works to date, both published and in manuscript. These lists of works typically run 1-5 pages, but can be as long as 46 pages, as is the list for Villa-Lobos. The lists typically include detailed information about instrumentation, duration, titles of movements, and date of premiere. Each issue contains information on an average of 20 composers. The most recent volume (no. 20) was published in 1993. Collectively, more than 400 composers are included; all were living at the time their entries were contributed. At one point, there was a strong bias for composers from the United States, whose entries account for 25% of the total. In recent volumes, however, the selection has become much more catholic. Other countries represented by more than 15 entries include: Argentina, Brazil, Canada, Chile, Mexico, Peru, Uruguay, and Venezuela. Each volume includes a cumulative index, arranged by country (a less than ideal decision from my point of view). Though the lists of works are not always complete or 100% accurate, titles are given in their original languages, which can facilitate establishing uniform titles. While 400 may seem like a small number of entries to make a resource useful for name authority work, the volumes contain quite a bit of information that isn't easily available elsewhere. For example, among the seventeen entries in the latest volume, only thirteen have authority records in the national authority file; three of these entries contain significant

information not already in the authority record. Of the four that don't have authority records, two do not even have brief entries in the latest edition of [The New Grove Dictionary of Music and Musicians](#). While the limited number of entries precludes this being a frequently consulted reference tool, it does contain a significant amount of quite useful information. -- [dp](#) (Nov. 15, 2002)

Contemporary composers / editors, Brian Morton, Pamela Collins ; with a preface by Brian Ferneyhough. -- Chicago : St. James Press, c1992.

xvi, 1019 p. ; 29 cm.

ISBN 1558620850

LCCN 93-104306 /MN.

NACO citation: Morton, B. Cont. composers

Biographical dictionary of approximately 500 living composers (as of 1989). This work includes composers from all geographical locations and musical styles; it excludes those without biographical information readily available, either from a questionnaire sent during the project or from a composer's publisher or agent. Entries contain name variants, birth dates, death dates (for those who died between the project's start and the book's publication), a list of works with instrumentation and completion/performance dates, and a description of musical style. Some entries include lists of publishers commonly associated with a composer, bibliographies, and/or discographies. More extensive entries and more selective in coverage than either [Baker's Biographical Dictionary of Musicians](#), 8th ed. (Schirmer Books, c1992) or [Baker's Biographical Dictionary of Twentieth-century Classical Musicians](#) (Schirmer Books, c1997). -- [jmp](#) (Sept. 22, 2000)

Craggs, Stewart R.

Soundtracks : an international dictionary of composers for film / Stewart R. Craggs. -- Aldershot, England ; Brookfield, Vt. : Ashgate, c1998.

x, 345 p. ; 25 cm.

ISBN 1859281893 (acid-free paper)

LCCN 97-019854.

NACO citation: Craggs, S. Soundtracks

If you're looking for information about film composers, this is the best source for the types of data we typically use in authority work. As the subtitle indicates, the coverage is international. Almost every one of the estimated one thousand entries includes birth (and death) dates; the majority also includes a brief paragraph listing country of birth and other countries of activity. Some entries include more biographical information than this, but the extent of the entries is not uniform.

There are several other resources that deal with film composers, but each falls short compared to *Soundtracks*. The *Film Composers Directory* (last published in 2000) is certainly more current; it also contains many more entries than does *Soundtracks*. However, its usefulness is limited in two ways: its scope is restricted to living composers, and most entries (ca. 95%) do not include any biographical data. Likewise, *Film Composers in America* (2nd, ed., 2000) and the series of books entitled *Keeping Score* are dedicated to exhaustive works lists, and lack any useful biographical data. The best alternative source to *Soundtracks* is the [All Movie Guide](#). It lacks entries for many (50%?) of the composers included in *Soundtracks*. Many of the entries for film composers in the *All Movie Guide* do not include any biographical data. However, while *Soundtracks* lists the years of a composer's birth and death, when the *All Movie Guide* includes dates, they are usually complete, with month and day. This information is not typically required when establishing a personal name heading, but it can be very useful when trying to avoid conflicts between headings. -- [dp](#) (Nov. 7, 2003)

Dance on camera : a guide to dance films and videos / edited by Louise Spain ; foreword by Jacques

D' Amboise. -- Rev. ed. -- Lanham, Md. : Scarecrow Press ; New York : Neal-Schuman Publishers, 1998.

xiv, 238 p., [16] p. of plates : ill. ; 29 cm.

Rev. ed. of: The dance film and video guide / Dance Films Association. c1991.

ISBN 0810833034 (alk. paper)

LCCN 96-53236.

NACO citation: Dance on camera, rev. ed.

A revision of *Dance Film and Video Guide* (Dance Horizons/Princeton Book Co., c1991), this new version has one third additional new entries, added categories and cross-references, indexes doubling the size of the first edition, and verification and update of all original information. The editor, Louise Spain, is president of the Board of Directors of Dance Films Association, and director of Media Services in the Media Resources Center of LaGuardia Community College, City University of New York. Information was gathered from collections of film and video catalogs and other published resources on dance. The intent is to serve dance educators, librarians, programmers, students, producers, and directors searching for information, or needing names of distributors of dance films and videos to obtain copies. The title index of approximately 1400 entries gives useful information including director, choreographer, principal dancers, name of dance company, composer, distributor, producer, date, running time, format, black-and white or color information, summary of the content, names of excerpts or full-length dances, and titles of related films. Almost every conceivable point of access is covered by additional indexes for series title, awards, genre categories, dance companies, and lists of artistic works for all entries indexed under choreographers, composers, dancers, and directors. A directory of distributors gives address, phone and fax numbers, and a short annotation. A four page section of resources for United States and International dance on camera lists collections, archives, festivals, and films now available on video. A limitation is that though the scope is international, a work must be in current distribution in the United States to be listed. There are five 2-3-page essays on topics such as history of choreography, theories on filming dance, teaching dance with film, a history of Hollywood dance musicals, and dance on film and video at the Library of Congress. Sixteen leaves show pictures of ballet, tap and polka from film scenes, but these illustrations are insignificant. The essays and photos add interest, but the real value of this catalog is for verification of titles, personal and company names, history of production of film formats, versions of choreographies, and current availability. -- [Sheryl Holmes](#) (Sept. 12, 2000)

Diccionario de la música española e hispanoamericana / director y coordinador general, Emilio Casares Rodicio ; directores adjuntos, José López-Calo, Ismael Fernández de la Cuesta ; secretaria técnica, María Luz González Peña. -- [Spain] : Sociedad General de Autores y Editores, c1999-c2002.

10 v. : ill. ; 27 cm.

ISBN 8480483032 (set). -- 8480483040 (v. 1). -- 8480483059 (v. 2). -- 8480483067 (v. 3). --  
8480483075 (v. 4). -- 8480483083 (v. 5). -- 8480483091 (v. 6). -- 8480483105 (v. 7). --  
8480483113 (v. 8). -- 8480483121 (v. 9). -- 848048313X (v. 10)

LCCN 00-697159.

NACO citation: Diccionario de la música española e hispanoamericana

The ten-volume *Diccionario* is a huge and multifaceted undertaking, covering the music of Spain and the Spanish-speaking nations of the Americas in considerable detail. It is the only source of detailed biographical information for many living Spanish and South American composers, some of whom are quite well known and influential in their own countries but practically unknown elsewhere.

Information typically includes dates, full forms of names, a biographical sketch, and often a list of works. Many of the entries include photographs or portraits. Musical examples are relatively rare, and while the coverage includes stylistic considerations of the composer's or performer's output, there is typically little musical analysis.

The *Diccionario* covers music from all historical eras and genres with admirable comprehensiveness. It gives considerable space both to the great Spanish contrapuntists of the 16th century and such well-known salsa figures as Tito Puente and Celia Cruz, as well as many of their lesser-known (and younger) counterparts in Spanish-language popular music. In addition to entries for persons, the *Diccionario* also includes entries for genres and musical instruments either indigenous to or important within the Spanish-speaking world, and general articles on musical cultures in cities and countries somewhat like those found in the *New Grove Dictionary*. However, the *Diccionarios* primary strengths are probably its historical coverage of popular and art music of the Spanish-speaking world and its encyclopedic coverage of nineteenth- and twentieth-century composers and conductors in Spain and South America.

If the *Diccionario* suffers from a single serious flaw, it is inadequate cross-referencing. This can be immensely frustrating, as the structure of Spanish names can lead to a certain amount of confusion regarding the proper form of entry. A case in point, and a fairly simple one at that, is the Argentinian composer Susana Baron Supervielle. While there is no question that the editors were correct in placing her as "Baron Supervielle," a cross reference from "Supervielle" would have been helpful to the uninitiated. -- [Jim Alberts](#) (Oct. 2003)

District of Columbia Historical Records Survey.

Bio-bibliographical index of musicians in the United States of America since colonial times. -- 2d ed. -- Washington, D.C. : Music Section, Pan American Union, 1956.

xxiii, 439 p. ; 28 cm.

"This Index was first planned in 1936 by Keyes Porter ... It was revived and expanded in January 1940 under the supervision of Dr. Leonard Ellinwood."

LCCN 57-4.

NACO citation: Bio-bibliographical index of musicians in the United States of America since colonial times, 2nd ed.

This work is not itself used often as the final source to establish an authority heading. However, it is extremely useful in locating those final sources. It indexes 66 works about American music. Most of the referenced works are monographs about music rather than other bibliographies or dictionaries. The potential for time-savings is evident: by checking this work the cataloger has in effect checked 66 works at once, works in which names appear in texts rather than lists. -- [jb](#) (Nov. 2003)

Reprinted in 1971 by Da Capo Press (ISBN 0306701839) and in 1972 by AMS Press (ISBN 0404080758) and by Scholarly Press (ISBN 0403013623). -- [Robert Bratton](#) (Nov. 21, 2003)

Dixon, Robert M. W.

Blues & gospel records, 1890-1943 / compiled by Robert M.W. Dixon, John Godrich, and Howard Rye. -- 4th ed. -- Oxford, [England] : Clarendon Press ; New York : Oxford University Press, 1997.

xlix, 1370 p. ; 24 cm.

Rev. ed. of: Blues & gospel records, 1902-1943. 3rd rev. ed. 1982.

ISBN 0198162391 (acid-free paper)

LCCN 96-6715 /MN.

NACO citation: Blues & gospel records, 1890-1943, [...] ed.

Comprehensive listing of blues and gospel sound recordings originally made between 1890 and 1943, many of which were issued on "race records" intended primarily for an African American audience. Included are commercial releases, material recorded commercially but never issued, field recordings, radio transcriptions, and film soundtracks. Compiled with careful attention to details, using primary sources whenever possible. Rounding out the volume are a bibliography, an introductory text, and indexes to titles, vocalists, and accompanists. Listed by artist (or group), each entry includes a main heading, as well as personnel, date and place of recording, and titles. Full issue and reissue details are given for all cylinders and 78 rpm discs; LPs, CDs, or tapes representing the first commercial release of a recording are also listed. Pseudonyms are cross-referenced when the main listing is under the artist's real name. For artists listed under pseudonym the real name is given when known but is not cross-referenced. Biographical information is largely absent. Useful in authority work primarily as a tool for untangling the complex knots of identity created by the widespread use of pseudonyms in blues and gospel. Provides information on obscure individuals and groups not covered in other sources, notably artists represented on field recordings and/or those who made very few recordings. For biographical information on better-known blues artists, see G. Herhaft, *Encyclopedia of the Blues* (Univ. of Arkansas Press, 1997), S. Harris, *Blues Who's Who* (Da Capo Press, 1993), and R. Santelli, *The Big Book of Blues* (Penguin, 1993). -  
- pj (Aug. 4, 2000)

D'Lugo, Marvin.

Guide to the cinema of Spain / Marvin D'Lugo. -- Westport, Conn. : Greenwood Press, 1997.

xiii, 282 p. ; 25 cm. -- (Reference guides to the world's cinema)

ISBN 0313294747 (alk. paper)

LCCN 96-36529.

NACO citation: Guide to the cinema of Spain

This guide is divided into an informative introduction to the historical development of Spain's cinema, a very select filmography of 80 films listed alphabetically by the Spanish title, a list of directors, producers, cinematographers, and critics, a list of actors and actresses, a select bibliography, an appendix of international awards won by Spanish films, and a general index. The entries are well written, informative, and appear to be well researched. The short filmography lists films alphabetically by the original title (diacritics included), and contains an English parallel title, the

original release date, the director, and a critical summary. Personal names are listed alphabetically by surname (ignoring the del, de, and de la), and the entries include: birth and death dates, sometimes a birth name or fuller form of the name, a biographical description and critical assessment, and a very brief bibliography (usually 1-3 citations). My unscientific comparison of this guide with the [Internet Movie Database](#) revealed that all of the people and titles from the guide were also correctly listed in *IMDb*, and usually (but certainly not always) the basic information needed for authority work was in *IMDb* as well. However, this guide is more substantive and authoritative than *IMDb*. Sadly, the *Guide to the Cinema of Spain* does not include entries for corporate bodies, which would have made it a more valuable resource for name authority work. -- [Robert Bratton](#) (Nov. 25, 2002)

Dye, David, 1957-

Child and youth actors : filmographies of their entire careers, 1914-1985 / by David Dye. -- Jefferson, N.C. : McFarland, c1988.

xv, 310 p. : ill. ; 24 cm.

ISBN 0899502474 (alk. paper)

LCCN 87-46441.

NACO citation: Child and youth actors

As the title indicates, this dictionary provides filmographies for child and youth actors. Thankfully for the librarian doing NACO name authority work it also provides birth and death dates and locations (when known), as well as real and/or variant names. This source is particularly useful since most film resources exclude all but the most famous child and youth actors. The numbered entries are in alphabetical order by surname, and (excepting occasional bits of trivia) are succinct. This source focuses almost entirely on actors from mainstream English-language works. It includes a 61-page title index, and a two-page bibliography. -- [Robert Bratton](#) (Nov. 2001)

Enciclopédia da música brasileira : popular, erudita e folclórica. -- 3. ed. rev. e atualizada. -- São Paulo, SP :

Art Editora : Publifolha, 2000.

887 p. ; 29 cm.

"Seconda edição, editor, Marcos Antônio Marcondes ... revisão, Maria Carolina de Araújo, Maristela Ribeiro de Almeida"--Prelim. p.

ISBN 8571610312 (Art Editora). -- ISBN 8574022373 (PubliFolha)

Content also issued in 4 separate volumes, with a total of 1184 pages, in 2000 without ed. statement. The four volumes are available individually: Enclopédia da música brasileira : erudita (ISBN 8574022500) -- Enclopédia da música brasileira : popular (ISBN 8574022519) -- Enclopédia da música brasileira : samba e choro (ISBN 8574022497) -- Enclopédia da música brasileira : sertaneja (ISBN 8574022489)

NACO citations for volumes in the 4 v. version: Enc. da mus. Brasileira : erudita, 2000 -- Enc. da mus. Brasileira : popular, 2000 -- Enc. da mus. Brasileira : samba e choro, 2000 -- Enc. da mus. Brasileira : sertaneja, 2000

NACO citation for single volume editions: Enc. da mus. Brasileira [...] ed.

Review of the 3rd ed.:

The *Enclopédia da Música Brasileira*, now in its third edition, is the most comprehensive tool currently available for investigating Brazilian musicians. As the subtitle indicates, it combines popular, folk, and art music. There is a 4th edition (also published in 2000), which is in 4 volumes, but this reviewer could not determine that it contained any more information than the single-volume 3rd edition. The bulk of the entries are for individuals. Terminology is also included as are a small number of ensembles. Coverage is far from exhaustive, especially for contemporary musicians, but it is quite extensive. Personal name entries are usually entered under the last element of the surname , but not always. Unfortunately, there are no references when the entry is not filed by this element. Most entries include date and place of birth (and death), an indication of occupation(s), and a biographical sketch. These vary in length, but all entries get at least a short paragraph. The majority of entries contain lists of compositions, writings, and/or recordings on CD as appropriate. Occasionally the list of works is noted as complete, but many stop in 1975. A short list of theaters in Brazil appears as an appendix. A word of **caution**: all entries use Portuguese spelling, which may not be the musician's preferred spelling. For example, the composer Sérgio O. de Vasconcellos Corrêa, who uses this spelling on Brazilian publications, is entered under "Vasconcelos-Correia, Sérgio Oliveira de" in the encyclopedia. The encyclopedia offers no variant spellings, though it does often include fuller forms of names. For contemporary musicians not included here, consult the latest *Musicon: Guia da Música Contemporânea Brasileira*. -- **dp** (Dec. 10, 2001)

Review of the four v. version:

This handsomely produced but rather small set (each volume measures 18 cm. in height) comprises four volumes, entitled Erudita (277 p.), Samba e choro (259 p.), Sertaneja (179 p.), and Popular (467 p.). As the titles indicate, substantial portions of Brazil's musical heritage, including music of the native peoples and most aspects of Afro-Brazilian music, do not fall within the coverage of the Encyclopédia.

Most of the articles cover individual performers or composers or musical groups; the volume on art music ("Erudita") also includes articles on educational institutions. Surprisingly, orchestras are omitted entirely. Also, none of the volumes includes entries for the larger cities in Brazil. Each entry gives a basic biographical portrait of the individual or group, with some discussion of their output. Entries for individuals begin with the full name or names (invaluable in dealing with Portuguese names) and places and dates of birth and death. Many entries conclude with a very brief listing of CDs by the artist. There are also articles on some genres of Brazilian music.

Those not closely familiar with Portuguese and the complex terrain of Brazilian music will encounter some difficulties despite the plentiful cross-references. For instance, the volume on sertaneja has a very useful article under "música sertaneja" but nothing under "sertaneja," not even a cross-reference. Another instance of a figure turning up in an unexpected spot (to an English-speaker) is the excellent entry for singer/songwriter/gadfly Tom Zé. The neophyte might be forgiven for giving up in frustration when finding nothing under Z in the popular music volume. The entry is under T. Another difficulty, compounded by the sometimes-capricious entry elements, is the fact that a researcher new to Brazilian music might have to look in several different volumes before finding the right person or group. Unfortunately, there are also a few factual errors; for instance, the entry for cellist Aldo Parisot gives his birth date as July 30, 1920, not Sept. 30. For this reason, dates should be cross-checked whenever possible.

Despite these reservations, this set is the most up-to-date source of information on Brazilian composers and performers, indeed often the only source of information on many of these figures, and will be invaluable to authorities librarians working on Brazilian music. -- **Jim Alberts** (Oct. 2004)

The encyclopedia of British film / edited by Brian McFarlane ; associate editor, Anthony Slide. -- London : Methuen, 2003.

xxiii, 774 p., [32] p. of plates : ill. ; 25 cm.

ISBN 0413773019

LCCN 03-374156.

National bibliography number GBA3-Z2247.

NACO citation: Enc. of British film, 2003

I recommend this encyclopedia as a good source of information for constructing personal name headings for people associated with British films from its infancy through the 1990s. It provides some help with the names of corporate bodies and with topics, but not nearly to the degree that it does for person names. It also does not include entries for individual films. There is a key to abbreviations in the beginning as well as a list of contributors, the majority of whom are academics, with the remainder being practitioners, journalists, authors, archivists, and librarians. The editors state that the sources used in researching the entries are "so numerous as to defy comprehensive listing," but they do provide a list of the main ones.

In their introduction, the editors state that they intend this encyclopedia to "fill a gap" in the cinematic reference universe; they claim that in international film reference works, British cinema is either skipped or "skimpily treated at best." They claim 5,800 entries, with 4,500 being biographical, reinforcing that this Encyclopedia's strength is information about people. The editors briefly discuss the difficulty of assessing what is and is not a British film, concluding that there can be no "hard and fast categorization;" thus they strive for inclusiveness, including non-British persons who worked in British films, as well as British-born persons who worked primarily outside of England. Like many film reference works, this one prides itself on going "well beyond the expected names." However, the editors caution that they chose the more "minor" players based on the "idea of representativeness," rather than comprehensiveness. All entries are arranged alphabetically (personal names by surname). Each entry for a person contains birth and death dates (year only, not month and day) and locations, the person's profession (actor, cinematographer, etc.), followed by a description of their activities and their significant films. They do not mention other names that the person may have used. The entries range from a single sentence to an entire page, but most average a single paragraph. I could find no fault with the personal name entries, and I compared a random sample of 21 to entries in the [Internet Movie Database](#) and was surprised to find that this encyclopedia provided more essential information for a third of them! The entries for corporate bodies are inconsistent, some being good, succinct descriptions of a company's history, while many were very unclear about official names, name changes, and parent companies. There are entries for select

topic, such as: Religion in British film, child actors, independent film-making in Britain, punk films, etc., but there is no index or referencing structure for them, so you must be fortunate enough to choose the correct first word. -- [Robert Bratton](#) (Aug. 2004)

A revised and updated 2nd ed. was published in 2005 (ISBN 0413775267); a revised and updated 3rd ed. was published in 2008 (ISBN 9780413776600) – Robert Bratton (Dec. 15, 2008)

Encyclopedia of film directors in the United States of America and Europe / edited by Alfred Krautz; in cooperation with Hille and Joris Krautz. -- München ; New Providence : K.G. Saur, 1993-1997.

2 v. ; 31 cm.

Contents: v. 1. Comedy films to 1991 -- v. 2. Crime films to 1995.

ISBN 35988215010

LCCN 94-168931.

NACO citation: Enc. of film directors in the U.S. of America and Europe

A unique resource that gives an international listing of film directors organized by genre. The number of entries is impressive; this is an enormous effort. The editor prints a disclaimer, however. If the editors were not familiar with a film, they based its classification on sources such as film reviews that already provided generic description. There was no attempt to check these for accuracy. Many international organizations are acknowledged for their assistance in this compilation, which represents research into the work of thousands of film directors. Worldwide archives of FIAF (Fédération internationale des archives du film) are heavily used. The purpose of this encyclopedia is to support film studies and research, film archives, film and media research in universities, and in libraries specializing in this area. Only feature films are noted; film titles are given in their original form, and in case of multi-national co-productions, only the country making the largest quantitative contribution is named. Volume 1, *Comedy Film Directors*, notes that almost every director has experimented with comedy at some point, and the number of entries caused a need to limit information. Approximately 3,300 film directors and 19,000 comedy films are named. Directors' names are listed alphabetically, and entries include biographical data such as birth date and place, education, career debut and summary, year and titles of films, country of production, and "characteristics." This latter term is a subjective view of how the editors would summarize the

comedic style of the director, for example "Comedies moulded essentially by slapsticks, farces, and satires," and, "Stages with sensitive humor and the original treatment of human weakness" (on Woody Allen). Entries range from a few words to half a page, but even the minimum entry could verify director's name, film title and date, and country of production. Volume 2, *Crime Film Directors*, has a similar arrangement. It considers various types of crime film, from German grotesque to American thriller, and claims that this is among the oldest and most significant genres in film history. Volume 2 lists 3,676 film directors and 9,540 crime films. Both volumes 1 and 2 have chronological and alphabetical title indexes. A few negatives can be mentioned. The format is uninteresting and the tiny print hard to read. Cross-references for titles in multiple languages would be helpful. There are some obvious errors in editing, such as the use of both English "and" and German "und" within the English introduction. The organization FIAF is cited as defining standards for transliteration and being of particular help in the use of its worldwide archives. However, nowhere was the acronym spelled out or the organization's location given. (It is in Belgium). The introduction describes this work as a biographical encyclopedia, but personal information is too sketchy to be considered truly biographical. The scope, however, makes it an important encyclopedia. The chronology dates from 1896 for comedy and 1900 for crime films, and the coverage of both United States, and Europe, including Eastern and Southern Europe, is not found in other sources. -- [Sheryl Holmes](#) (Sept. 19, 2000)

The encyclopedia of popular music / compiled & edited by Colin Larkin. -- 3rd ed. -- London ; New York : Muze ; New York : Exclusive distribution in the USA by Grove's Dictionaries, 1998.

8 v. (6653 p.) ; 27 cm.

Rev. ed. of: The Guinness encyclopedia of popular music. 1992.

ISBN 1561592374 (USA). -- 033374134X (UK)

LCCN 98-37439.

NACO citation: Larkin, C. Enc. of pop. music, [...] ed.

The earlier editions of *The Encyclopedia of Popular Music* were edited by Colin Larkin and issued by various publishers under the title: *The Guinness Encyclopedia of Popular Music*. The prefatory notes indicate that the current set of eight volumes contains more than 18,500 entries. I did not count them; the number seems reasonably accurate. For this work, "popular music" is defined very

broadly. Not only is rock 'n' roll included, but so are jazz, country, musical theater, and numerous other genres of music that are thought of as popular. The majority of the entries are about individuals and ensembles, but there are numerous entries for important albums, shows, and record labels, and some for terminology. The focus is on performers from English speaking countries, but there are also many entries for composers as well as some for recording producers and others connected with popular music; there are also quite a few entries for performers from other countries around the world. While not exhaustive, the breadth of coverage is impressive. There are many entries for individuals and ensembles whose names currently lack authority control. Biographical data seem well researched and accurate. The biographies and histories typically contain enough information to ascertain relationships between artists or the scope of an artist's output, when needed for authority work. Lengthy (though not always exhaustive) lists of recordings are arranged chronologically, and in many cases, are followed by lists of compilations, videos, films, and suggestions for further reading. The last volume includes an extensive bibliography and several useful indexes. Using such a broad definition for "popular music" means that not every group and individual is included, but the coverage is impressive. The scope and coverage are much broader than those of *Popular Musicians* (Salem Press, c1999). There might be better sources for some of the genres included (e.g. musical theater), but I would recommend this encyclopedia as a first stop when seeking information about a popular artist or group. Be sure to consult the general index; numerous entries for ensembles include biographical data about members who don't have their own entries. -- [dp](#) (July 18, 2000)

A concise 4th ed. was issued in 2002, as *The Virgin Encyclopedia of Popular Music*. -- [dp](#) (Dec. 29, 2002)

A 10 v. 4th ed. was published in 2006 by Muze and Oxford University Press (ISBN 0195313739). -  
- [Robert Bratton](#) (Dec. 15, 2006)

Available online (subscription only) via the [Oxford music online site](#) – Robert Bratton Dec. 15, 2008

Encyclopedia of the blues / Edward Komara, editor. -- New York : Routledge, 2006.

2 v. (lxiii, 1108 p.) ; 29 cm.

ISBN 0415926998 (alk. paper)

LCCN 2005-044346.

NACO citation: Enc. of the blues, 2006

This is the Lexus of blues encyclopedias, with 2,100 entries alphabetically arranged in its two volumes. Biographical coverage is comprehensive, ranging from lesser-known artists like Little Miss Cornshucks and Bull City Red to giants like Muddy Waters and Robert Johnson, and from early blues precursors (e.g. Henry Thomas, Sid Hemphill) to relative newcomers such as Keb' Mo' and Sean Costello. Collectors, scholars, and other influential figures in the blues universe are also given biographical treatment.

Entries vary in length from brief sketches to extended analytical studies. Each contains a bibliography of suggested reading. Biographical entries, listed under the individual's best-known performing name, also include birth name (if different), pseudonyms, birth and death dates, and discography. Entries on major artists feature a more detailed list of selected recordings. Some variant names are cross-referenced within the text; many more references can be found in the index. See-also references link related articles.

While biographical entries predominate, other entries examine record labels, instruments, musical styles and techniques, and individual songs. Coverage also includes geographical regions, cultural aspects of the blues (e.g. racial issues, the Great Migration, women and the blues), the music business (radio, marketing), and blues historiography. A separate article profiles libraries with significant blues collections, while another discusses periodicals and includes a well-documented list of publications.

A handy alphabetical and thematic list of entries appears at the beginning of each volume along with frequently cited sources. A comprehensive analytical index of people, subjects, and song titles is also given in full in both volumes, making this an exceptionally user-friendly resource. Robert Santelli's *Big book of blues* (1993) and Gérard Herzhaft's *Encyclopedia of the blues* (1992) remain useful tools, but Routledge's new encyclopedia is likely to edge them out as the preferred source on this topic. -- [Phyllis Jones](#) (Nov. 30, 2007)

Feather, Leonard G.

The biographical encyclopedia of jazz / Leonard Feather and Ira Gitler, with the assistance of Swing journal, Tokyo. -- New York : Oxford University Press, 1999.

xx, 718 p. ; 26 cm.

ISBN 0195074181 (alk. paper)

LCCN 98-15485.

NACO citation: Feather, L. Biog. enc. of jazz

This reference tool, based in part on the authors' earlier encyclopedias (Feather's *Encyclopedia of Jazz*, *The New Encyclopedia of Jazz*, and *The Encyclopedia of Jazz in the Sixties*, and Feather and Gitler's *The Encyclopedia of Jazz in the Seventies*), includes biographies of all artists covered in the previous books as well as new profiles of musicians who have appeared on the jazz scene since 1976. The authors have endeavored to present biographical information on "any performer whose impact seems likely to prove durable." To allow for the increased number of biographies, the photographs and special features found in the earlier books have been omitted, and the new book has a definite "database" flavor. However, the information most relevant to authority work--i.e. names, and places and dates of birth and death--is presented clearly and succinctly and has been updated for this publication. Artists are listed alphabetically, using the names by which they are most commonly known. If entry is under nickname, the given and middle names are provided in parentheses. Birth name, if different from the entry name, is also given parenthetically. There are no cross-references and no index. Entries vary in length, although most occupy less than a single column, and Ellington appears to be the only musician receiving a multi-page entry. Each entry includes a brief sketch of the artist's musical career and influences. Discographical information is very limited, but titles of individual CDs deemed especially significant are noted within the biographies. *The New Grove Dictionary of Jazz*, 2nd ed., recently issued in 3 volumes, features longer articles, topical essays, and photographs, but Feather and Gitler's single-volume encyclopedia can be easily recommended as a more compact alternative. -- [pj](#) (Nov. 26, 2001)

Gartenberg, Jon.

Glossary of filmographic terms, 1989 / Jon Gartenberg. -- 2nd ed., enl. -- Brussels, Belgium : FIAF, c1989.

149 p. ; 25 cm.

English, Bulgarian, Czech, Dutch, French, German, Hungarian, Italian,

Portuguese, Russian, Spanish, and Swedish.

Rev. ed. of: Glossary of filmographic terms. 1985.

ISBN 9290940042

LCCN 91-126466.

NACO citation: Glossary of filmographic terms, [...] ed.

This multilingual glossary is a working tool for film catalogers. Issued by the International Federation of Film Archives (FIAF), an organization committed to provide practical guides regarding all aspects of film cataloging, it attempts to standardize the filmographic vocabulary for terms encountered in film credits and in documentary sources. An extensive list of credit terms and their related definitions is provided in parallel columns for English, French, German, Spanish, and Russian. In the second edition, equivalent terms are supplied for seven additional languages: Bulgarian, Czech, Dutch, Hungarian, Italian, Portuguese, and Swedish. Classified arrangement is by function; for example, production and cast credits, special effects, dubbing, and art direction. Additional credits for special types of films such as animation, newsreels, and television are noted. The title entries include title of series, title of episode, working title, etc. Other terms, including some technical classifications, which do not appear on the film itself but which are necessary for construction of a cataloging record (such as original title in country of publication) are also included. The two-page bibliography lists other film terminology resources, which sound useful but are not recent. Separate indexes which include cross-references are provided for Roman and Cyrillic alphabets. This is a practical, easy-to-use reference that is arranged so that it could be manually updated. It is over 10 years old, and has never been updated or replaced. A disclaimer in the introduction states that "...the addition of newly-evolved terms and full lists of credit terms for specialized genres of filmmaking within a given country of production are beyond the scope of this volume." An electronic or revised print version would be welcome. -- [Sheryl Holmes](#) (Sept. 21, 2000)

A guide to Latin American, Caribbean, and U.S. Latino-made film and video / edited by Karen Ranucci and Julie Feldman. -- Lanham, Md. : Scarecrow Press, 1998.

xii, 361 p. ; 29 cm.

ISBN 0810832852 (cloth : alk. paper)

LCCN 96-45665.

NACO citation: Guide to Latin American, Caribbean, and U.S. Latino-made film and video

Much more than a catalog, this is an evaluative guide to film and video produced by Latinos. Aimed toward educators, it is intended to help U.S. viewers become familiar with the quality and quantity of

work being produced, and to facilitate learning about diverse cultures and communities. The LAVA (Latin American Video Archive and Database) is a project in which filmmakers, distributors, and educators have collaborated to bring previously inaccessible Latin American works to the United States. Volunteer professors from the U.S. have evaluated materials from the computerized reference and distribution service of over 4000 Latin American, Caribbean, and Latino titles listed in the International Media Resource Exchange. This guide is a selection of 446 of these titles, all of which are available for distribution in the U.S. The scope is Latin American, Caribbean and U.S. titles in Spanish, Portuguese, or other languages as long as the director is of Latino ethnicity. Entries are arranged by country, then date, and give original and translated title, genre, director, producer, running time, summary, academic level, and distributor. Cast is not listed. What makes this an unusual resource is the fact that all entries include "strengths and weaknesses" a composite evaluation from at least 3 reviewers reflecting the U.S. point of view. Entries give recommendations for additional reading as background study and may also suggest names of complementary films and videos. The subject index is over 50 pages and such topics as Agriculture and agricultural workers, Anti-Communism, and Insurgency reflect the strong political and social commentary of many of the films. Other indexes are for distributors, titles in Spanish or Portuguese, and titles in English. The extensive bibliography with sub-categories by country is compiled from the recommendations for future study included in the evaluations. This work would be especially useful for verifying titles, for information on locating the works through distributors, and for construction of content summary and subject classification. Other sources would need to be consulted for information on cast and performers. According to the introduction, the LAVA project is live and interactive, regularly updated and soon to be available on the Internet. -- [Sheryl Holmes](#) (Sept. 28, 2000)

Halliwell, Leslie.

Halliwell's who's who in the movies / Leslie Halliwell ; edited by John Walker. -- 13th ed. -- [New York, NY?] : HarperPerennial, c1999.

xi, 584 p. ; 27 cm.

Previous ed. published as: Halliwell's filmgoer's companion.

ISBN: 0062736558

NACO citation: Halliwell's WW in the movies, [...] ed.

Reach for *Halliwell's Who's Who in the Movies* when you seek information about people involved in creating feature films, as it contains "more than 11,000 entries" and successfully strives to be "both concise and comprehensive." It includes all of the usual suspects in the A-Z listing of personal names, but the entries for the pioneers like De Mille, Lang, Welles, etc. do not overshadow the character actors or the younger artists with only a few credits to their names. At a minimum, *Halliwell's* provides a name, a birth name if different, nationality, usually a birth and death date, and the titles and theatrical release dates of the person's best-known works. Often there is a biographical sketch of the person, and his or her work, sometimes followed by quotes by, and about him or her. *Halliwell's* is lacking when it comes to less prominent and more contemporary people, and artists involved primarily in making short or experimental films or television programs. This proves especially true for people working outside of the United States, United Kingdom, or Western Europe. For information on these folks, I usually turn to the more comprehensive but less authoritative [Internet Movie Database](#). *Halliwell's* also contains annotated bibliographies, which are divided up by format and then by subject. For instance, "Movie Resources on the Internet" is subdivided into such categories as "Movie News and Features," "Search Engines and Links," and "Studio & Production Companies." If you've ever wondered just what exactly is VistaVision, widescreen, *cinéma vérité*, or a storyboard, then turn to the glossary of critical and technical terms. There is a fun section on "Movie Remakes, Series, Themes, and Genres," which has brief descriptions of everything from *Birth of a Nation* to Wile E. Coyote to such topics as gangsters, romantic teams, and cannibalism in motion pictures. A very brief section on "Movie Studios and Production Companies, Etc." contains brief histories about most of the industry giants and historically significant production companies and studios. There are also various movie lists, a film chronology, Academy Award lists, and other miscellany, but I found these to be of little or no interest from a cataloging/authority work standpoint. -- [Robert Bratton](#) (Oct. 10, 2000)

A 14th ed. was issued in 2001. -- [dp](#) (Dec. 29, 2002).

A 15th ed., rev. and updated, 1st HarperResource ed. was issued in 2003. -- [Robert Bratton](#) (Dec. 13, 2004)

A new ed. (designated the 4th ed.) was published in 2006 (ISBN 0007169574). -- [Robert Bratton](#) (Dec. 15, 2006)

Herhaft, Gérard.

[Encyclopédie du blues. English]

Encyclopedia of the blues / Gérard Herzhaft ; translated by Brigitte Debord ; featuring photographs by Paul Harris, Jerry Haussler, and Anton J. Mikofsky. -- 2nd ed. -- Fayetteville, AR : University of Arkansas Press, 1997.

300 p. : ill. ; 26 cm.

ISBN 1557284520 (paper : alk. paper)

LCCN 97-9674.

NACO citation: Herzhaft, G. Enc. of the blues, [...] ed.

Devoted primarily to biographical sketches of individual blues artists, this source also features general articles focusing on important trends and sub-genres, instruments, cities or geographical regions with a flourishing blues tradition, and the musicians associated with them. Names mentioned in the general entries are accessible via the index and many are also helpfully cross-referenced within the alphabetical sequence of entries making up the main body of the text. Each entry for an individual artist provides a brief biography, with birth and death dates, variant names, a summary of musical career, and suggested listening. Data on artists found in general entries is more abbreviated but often includes dates of birth and death, particularly useful for authority work. Enhanced by more than seventy-five black and white photographs, this attractive volume also includes a select discography, a brief bibliography listing additional sources (mostly publications from the 1980s and early 1990s), and a section on "blues standards" describing ca. 300 titles. Another appendix lists blues performers by instrument. Although originally written in French, the text lacks any trace of the awkwardness often associated with translations. With blues names already well represented in the authority file, a source's utility for authority work depends to a considerable degree on the presence of birth and/or death dates (for breaking conflicts) as well as biographical information on the genre's lesser lights who may still lack authority records. Herzhaft meets both these tests. -- [pj](#) (Nov. 5, 2001)

Highfill, Philip H.

A biographical dictionary of actors, actresses, musicians, dancers, managers & other stage personnel in London, 1660-1800 / by Philip H. Highfill, Jr., Kalman A. Burnim, and Edward A. Langhans. -- Carbondale, Ill. : Southern Illinois University Press, [1973]-c1993.

16 v. : ill., ports. ; 26 cm.

ISBN 0809305186 (v.1)

LCCN 71-157068.

NACO citation: Highfill, P. H. Biog. dict. of actors, actresses, musicians, dancers, managers & other stagepersonnel in London, 1660-1800

This is a delightful resource to use. It is well-illustrated and the biographies are often article length (for example, more than 14 pages for Anne Wignell). It is a significant source for the many British performers who made the journey to America to perform and shape the cultural tastes of the American public. Many of these performers became so famous that their performances were noted in publications of early American sheet music (ex.: At the front of a cottage : sung by Mrs. Wignell in the comedy of *The honey moon*). As can be seen in the example, references in this format were often stated without a forename, making authority work that much more challenging. The Highfill work also includes lists of portraits for major figures. -- [jb](#) (Nov. 2003)

Hixon, Donald L.

Music in early America : a bibliography of music in Evans / by Donald L. Hixon. -- Metuchen, N.J. : Scarecrow Press, 1970.

xv, 607 p. ; 22 cm.

ISBN 0810803747

LCCN 74-16407.

NACO citation: Hixon, D.L. Music in early Amer., 1970

This work is chiefly used for its bibliography of music published in 17th and 18th century America as listed in *American bibliography* by Charles Evans. But it is also useful as an authority reference for the 3rd part of the text which contains biographical sketches of composers, musicians, editors, and compilers. Hixon includes entries only for the lesser known persons. -- [jb](#) (Nov. 2003)

Hixon, Donald L.

Women in music : an encyclopedic biobibliography / by Don L. Hixon and Don A. Hennessee. -- 2nd ed. -- Metuchen, N.J. : Scarecrow Press, 1993.

2 v. (xix, 1824 p.) ; 23 cm.

ISBN 0810827697 (set : acid-free paper)

LCCN 93-34731.

NACO citation: Hixon, D. Women in music, [...] ed.

A two-volume index to biographies of women musicians. Sources indexed include music dictionaries and encyclopedias--ranging from the standard to the highly specialized--and general biographical sets (e.g. *Dictionary of American Biography*). Additional entries have been derived from obituaries. "Musician" is here broadly defined to include composers, performers, musicologists, educators, instrument builders, librettists, and others. Dancers and actresses are omitted unless they are also musicians. While some performers associated with jazz, cabaret, and musical comedy are listed, the primary focus is on "classical" music. Entries are arranged alphabetically by musician's name. Pseudonyms, maiden names, stage names, and variant spellings are included, with cross-references provided from each. Also included are place and date of birth and death (discrepancies among the sources are clearly indicated), field of musical activity, and a coded list of sources. With its broad coverage and careful documentation, *Women in Music* is easily the single best source for biographical information on women in western art music. For lists of works by women composers and other information needed to establish authority records including both name and uniform title, the cataloger may want to consult *The Norton/Grove Dictionary of Women Composers* (1994), the German-language *Komponistinnen aus 800 Jahren* by A. Olivier and S. Braun (Sequentia, c1996), or a more specialized source. But for "name alone" authority records, Hixon and Hennessee is indispensable. -- [pj](#) (Sept. 14, 2000)

International dictionary of Black composers / editor Samuel A. Floyd Jr. -- Chicago ; London : Fitzroy Dearborn, c1999.

2 v. : ports. ; 29 cm.

ISBN 1884964273

LCCN 99-214303

NACO citation: International dict. of Black composers.

Complete in two volumes and 185 headings, the *International Dictionary of Black Composers* (*IDBC*) represents a major achievement. The product of the Center for Black Music Research at Columbia College, the project was overseen by Samuel Floyd Jr. and a distinguished editorial advisory committee.

The preface to the first volume includes an admirably detailed guide to the format of each entry, from guiding principles (e.g., what works are included and excluded) to the basic details, including the format of individual entries of musical works, each of which includes no less than eleven elements, listed on p. xv.

Each entry includes the composer's name, along with variant forms and pseudonyms, a brief biographical paragraph including the essentials of the composer's life, a list of compositions, a portrait of the composer where available, a bibliography of literature on and/or by the composer, and a series of critical essays or a single essay. The length of the essay or essays depends on the availability of information and also on the perceived importance of the composer.

Generally speaking, the work-lists are quite complete, making this work a standard reference tool in dealing with works of Black composers, especially in the realm of art music, where the concept of "composition" is less problematic than it is in jazz and popular music. This is not to say that the work lists are entirely problem free. For instance, William Grant Still's work-list includes two of his works for string quartet but excludes four. However, this type of problem is not entirely avoidable in this sort of reference work. Also, for jazz figures, the work-lists are far superior to those in the *New Grove Dictionary of Jazz* in some respects, since they give works by title and not just album titles, as Grove generally does.

The editors are quite straightforward in dealing with the problem of "composition;" they make clear in the introduction that for jazz musicians, only those works that they actually composed would be considered as part of their work lists. This leads to an obvious difficulty for figures such as Louis Armstrong, whose musical innovations are perhaps most strongly associated with pieces that they themselves did not write. However, the editorial stricture makes some sense if only to avoid an uncontrollable profusion of titles and the difficulty of giving proper acknowledgements.

Perhaps more problematic for the general user of this work are the critical essays. While these will not necessarily be a primary concern for those using the *IDBC* for authority purposes, any concerned user should note the specialized nature of some of the essays. For instance, the essays

on Anthony Braxton and John Coltrane both contain numerous assertions that could really only be judged by other specialists in the field of modern jazz.

Another problem with the *IDBC* is the issue of coverage. Its coverage of art music composers such as William Grant Still and Howard Swanson, jazz musicians, and gospel musicians is admirably broad, although the coverage of jazz is limited to major figures. The *IDBC* editors make clear, however, that they tried to include composers of what they call music for the concert hall, as well as figures in vernacular musics who have had a significant "compositional" impact. Particularly important to note is the apparent complete exclusion of figures in rap music or practically any figures in Black vernacular music later than George Clinton and Curtis Mayfield.

Despite its flaws, the *IDBC* remains a reference resource of record, especially for jazz and gospel music composers. For art-music composers, the work-lists are useful, but they should be cross-referenced with those in other reference works. -- [Jim Alberts](#) (Nov. 2003)

International dictionary of films and filmmakers. -- 3rd ed. -- Detroit : St. James Press, 1997.

4 v. : ill. ; 29 cm.

Vol. 1: picture editor, Leanda Shrimpton ; vols. 2 and 3: picture editor, Claire Lofting ; vol. 4 : picture editor, Judith M. Kass.

Contents: v. 1. Films / editors, Nicolet V. Elert, Aruna Vasudevan -- v. 2. Directors / editor, Laurie Collier Hillstrom -- v. 3. Actors and actresses / editor, Amy Unterburger -- v. 4. Writers and production artists / editor, Grace Jeromski.

ISBN 1558623000 (v. 1 : alk. paper). -- 1558623019 (v. 2 : alk. paper). -- 1558623027 (v. 3 : alk. paper). -- 1558623035 (v. 4 : alk. paper)

LCCN 96-31536.

NACO citation: Int'l. dict. of films and filmmakers, [...] ed.

The *International Dictionary of Films and Filmmakers* is issued in four large volumes with the following titles: *Films*, *Directors*, *Actors and Actresses*, and *Writers and Production Artists*. It sounds like a gold mine for authority work; not so. Rather than many short entries, each volume contains only several hundred signed articles about the most important subjects in the field. For example, the article on Orson Welles runs more than five pages. Entries in all but the first volume typically consist

of a short biographical sketch, a comprehensive list of films, selective lists of articles and books by and about the subject, and an expository essay by a specialist. The content is very carefully researched, but most of the subjects already have established name authority records, so it's not something you'd refer to on a regular basis for authority work. The only exceptions I could find were a handful in the last volume, which includes art directors, cinematographers, costume designers, composers, and the like. The first volume contains detailed credits and cast lists, selective bibliography, and critical essays. Each volume ends with one or more lengthy indexes, which are of marginal value; giving this space over to added biographical information would be much more useful. The first volume could be useful in determining the original titles of films (if in the Roman alphabet); since the lists of films in the other volumes are comprehensive, they might be used to establish an identity in some cases. (If you know of other uses, let me know.) At best, only occasionally useful for authority work. Since each edition is cumulative, there's seldom a need to consult earlier editions. Gale's website indicates that a fourth edition was published in 2000, but I can find no other evidence of its existence at this time. -- [dp](#) (July 13, 2000)

A 4th ed. was issued in 2000. -- [dp](#) (Dec. 29, 2002)

International motion picture almanac (New York, N.Y. : 1956)

International motion picture almanac. -- 1956- . -- New York : Quigley Publications,

v. : ill. ; 24 cm.

Annual.

Continues: Motion picture and television almanac.

ISSN 0074-7084 = International motion picture almanac (1956)

LCCN 29-8663.

NACO citation: Int'l. motion picture almanac (New York, N.Y. : 1956), [year]

The *International Motion Picture Almanac* has been published annually, since 1929, by Quigley Publishing Company. The original title was *The Motion Picture Almanac* (1929-1935). Since 1936 it has been published as the *International Motion Picture Almanac*, except for a few years in the mid-1950s when it was issued as the *Motion Picture and Television Almanac*. Roughly half of each issue is devoted to biographical entries for performers, writers, composers, directors, producers, and other

off-screen contributors to films and television. The majority are working in the U.S., but there is some international coverage. Most entries include date and place of birth and fairly detailed notes on education and professional activities (in and outside of film and television industries) along with selective lists of pictures, television shows, stage work, and books; variations in name are frequently identified. (Early issues include physical details for many actors: height, eye color, etc.) Though no sources are given for the biographical information, it seems to be very accurate. The *Almanac* is probably most frequently useful for information about producers; it also contains entries for executives, designers, theater owners, etc. Because of the level of detail included, it is also helpful in determining if a single person works in two or more different fields. The bulk of the remainder of the *Almanac* is given over to directories of production companies, casting companies and directors, concession suppliers, and the like, along with some statistical information on the film industry; some of this may occasionally be useful in authority work, but rarely. Note that the biographical entries in each issue are limited to living individuals; earlier volumes can be useful in this regard. Of course, the problem is knowing who is and who isn't included. Hopefully you have access to *Biography and Genealogy Master Index*, where some issues are indexed. The entire biographical section is duplicated in the *International Television & Video Almanac*, so there's no reason to consult both. -  
- dp (June 27, 2000)

International who's who in music and musicians' directory. In the classical and light-classical fields.

-- 15th ed. (1996/97)- . -- Cambridge, England : International Biographical Centre, c1996-

v ; 25 cm.

Irregular.

Continues in part: International who's who in music and musicians' directory.

LCCN sn 96-32213.

NACO citation: Int'l WW in music and musicians' dir. In the classical and light-classical fields, [year in hand]

International who's who in music. Vol. two, Popular music. -- 1st ed. (1996/97)- . -- Cambridge, England : International Who's Who in Music, 1996-

v. ; 24 cm.

Irregular.

Issued by: International Biographical Centre.

Continues in part: International who's who in music and musicians' directory.

LCCN sn 96-32614.

NACO citation: Int'l WW in music. Vol. 2, Pop. music, [year in hand]

The 1st through 6th editions of this directory were published under the title *Who's Who in Music and Musicians' International Directory* between 1935 and 1972. The 7th through 14th editions were published between 1975 and 1995 as *International Who's Who in Music and Musicians' Directory*. In 1996, it was split into: *International Who's Who in Music and Musicians' Directory, Vol. One, In the Classical and Light-Classical Fields*; and: *International Who's Who in Music, Vol. Two, Popular Music*. All three were or are published periodically, and include only persons still living. Volumes from earlier years are valuable for birth dates for deceased composers and performers. This is not a good source for very recently famous persons or those persons not well-known internationally, with a British emphasis. Entries may include date and place of birth, other biographical date such as marital status (married or divorced) and number of children, education, career, selected compositions (for composers), prizes, recordings, publications, hobbies, and address. The popular music edition covers all ranges of popular music, from bluegrass, rock, pop, and rap. It's weak on folk music, however. The classical volume includes composers, performers, writers, and even a music librarian! - [mk](#) (Nov. 2, 2000)

These volumes are often important for providing information about individuals which is not easily available elsewhere. Unfortunately, they are frequently criticized for containing a great many inaccuracies (see, for example, the reviews in *Booklist*, v. 87, Sept. 15, 1990 and *The Times Literary Supplement*, June 15, 1990). -- [dp](#) (Nov. 6, 2000)

The titles of these works continue to mutate. In 2002, Europa Publications issued the 18th ed. of *Who's Who in Classical Music* and the 4th ed of *Who's Who in Popular Music*. -- [dp](#) (Dec. 29, 2002)

Internet Broadway database [electronic resource] : IBDB. -- New York : League of American Theatres

and Producers, [1996?]-

Mode of access: World Wide Web (<http://www.ibdb.com/>)

Title from Welcome screen.

NACO citation: Internet Broadway database, [date accessed].

Comprehensive information about Broadway productions from the beginnings of Broadway to the present. Created by the Research Dept. of League of American Theatres and Producers, the national trade association for Broadway, from its collection of Broadway information and statistics (theatre programs and supplemental sources such as newspapers, magazines, and interviews). Includes basic search and advanced search options. Basic search uses keyword to find show titles, people/organizations with responsibility for shows, theatres where Broadway plays were presented, and plays opening in a Broadway season by year back to 1750. People search includes those with both small and large responsibilities for Broadway productions, from writers, producers, directors, actors and actresses (called performers) to sound effects and promotional personnel and even animal trainers. The basic people search seems more efficient than advanced search for personal name verification. For a basic people search, the person's name must be entered in direct order, not inverted order (e.g., Kathleen Turner, not Turner, Kathleen), or no hits will result. For organizations related to Broadway productions, a keyword (such as ballet) will find all organizations with that word in its name, and a hot link will show a list of all productions for which that organization had responsibility. -- MM (Oct. 17, 2002)

The Internet movie database [electronic resource] : (IMDb). -- [United Kingdom?] : Internet Movie Database, Inc., [1993?]-

Mode of access: World Wide Web (<http://www.imdb.com/>).

Title from title screen.

Created by Col Needham.

Originally coordinated via the USENET newsgroup rec.arts.movies.

May have formerly (and incorrectly) been known as the Cardiff movie database.

NACO citation: Internet movie database [date viewed]

Originally begun as a fan driven website, the *Internet Movie Database (IMDb)* has grown to become one of the most respected and inclusive databases of information on films, motion pictures, television programs, actors, and affiliated production personnel available on the Internet. Fans, experts, and others interested in the film industry still contribute information and entries to the *IMDb*, but the database itself is now affiliated with Amazon.com and most information about current productions are entered from industry sources by a full-time staff. Contributed information is verified before being added and the *IMDb* is constantly under revision. The *IMDb* includes hard to find information on early experimental films or movies? from the 1890s, to silent and early talking films, through the golden age of Hollywood, up to current releases and films in production today. Information on each title varies, but usually includes cast lists, production credits, release dates, and film availability, all cross indexed by genre, actor, date, production company, location, alternative titles, and at least half a dozen other search possibilities. While television programs have been a part of the *IMDb* from the start, there has been some effort in the last few years to expand this area, and the information on television programs is fast approaching the same standard found in the entries for motion pictures. Although focused primarily on American films and television, the *IMDb* is also beginning to expand to include information on European productions, especially more recent ones. Information on individuals, whether an actor or a member of the production staff, typically includes a comprehensive filmography, a mini-biography with birth and death dates, a list of achievements, affiliations and awards, and links to outside resources such as fan clubs. -- **BRT** (Nov. 6, 2000)

The Internet theatre database [electronic resource]. -- [Great Britain : Keith Scollick, 1999?]-

Mode of access: World Wide Web (<http://www.theatredb.com/>).

Title from home page (viewed Nov. 7, 2000).

Also referred to as (ITDb).

NACO citation: Internet theatre database [date viewed]

Founded in the hope that it would grow into the theater equivalent of the *Internet Movie Database*, the *Internet Theatre Database (ITDb)* has promise it has yet to fulfill. Covering Broadway and West End London productions from the 1940-1941 season to the present day, the *ITDb* is fan run, and data contributions are welcomed and encouraged. Basic information on most plays includes title,

theater, opening and closing dates and number of performances. As the database grows, the developers hope to include more information on each production and include off-Broadway productions and national tours. Information on actors and production staff is sketchy, but is modeled after that found in the *IMDb*. -- [BRT](#) (Nov. 6, 2000)

Jeffries, Stan.

Encyclopedia of world pop music, 1980-2001 / Stan Jeffries. -- Westport, Conn.: Greenwood Press, 2003.

xiii, 277 p. : ill. ; 27 cm.

ISBN 0313315477 (alk. paper)

LCCN 2002-021627 Available as E-book from Greenwood Press, 2007 (ISBN 9780313091209) – Robert Bratton (Dec. 15, 2008)

National bibliography number GBA2-U3885

NACO citation: Enc. of world pop music, 1980-2001, 2003.

The subject matter of this book would seem to be dauntingly broad, as Jeffries avers in his introduction: "Pop is such a wide-ranging term that an absolute definition is almost impossible" (p. xii). However, the author clarifies his aim somewhat, explaining that he wishes to introduce bands and artists that are little known (or known for only one song) in the United States but are quite popular in their own countries.

Each entry begins with the name of the band or artist and their country of origin. For both band members and individual artists, Jeffries supplies birth dates and locations with admirable consistency. Most entries are fairly long (roughly averaging a page and a half in length) and many include photographs. Jeffries includes extensive information on singles and albums within the entries, but there are no independent discographies. The entries contain considerable biographical information and are generally well written. Each entry concludes with "references," typically including the band or artist's web site, and sometimes books as well. Jeffries does not include references from serials or periodicals. There is a single-page bibliography and an admirably complete thirty-page index. Although Jeffries does not address the issue of pseudonyms and other names, he does clarify instances of performers using names other than their birth name. There are no cross-references, but the alphabetical layout of the book makes navigation relatively simple. -- [Jim Alberts](#) (Oct. 4, 2005)

Jenkins, Todd S., 1968-

Free jazz and free improvisation: an encyclopedia / Todd S. Jenkins. -- Westport, Conn.: Greenwood Press, 2004.

2 vols.

ISBN 0313298815 (alk. paper) -- 0313333130 (v. 1) -- 0313333149 (v. 2)

LCCN 2004-047531

National bibliography number GBA4-45151

NACO citation: Free jazz and free improvisation, an enc., 2004.

Jenkins makes up for the relative lack of heft of these volumes (468 pages, not including prefatory material) with his astonishing thoroughness and erudition. The first volume begins with a list of entries for both volumes; a glance suffices to show that entries include record labels, venues, organizations, and magazines as well as bands and individual artists. A "Guide to related topics" follows the list of entries; this repeats the information in the list of entries, this time classified in an alphabetical listing of artists and groups, an alphabetical listing of record labels, and a very brief alphabetical list of performing venues. Additional prefatory material includes acknowledgements, an introduction (3 p.), essays entitled "Controlled chaos: the nature of free music" (6 p.) and "The path to freedom" (35 p. with 1 p. of notes), and a chronology covering notable dates from 1949 to 2003 (15 p.). A seventy-one-page index concludes the second volume.

Each entry includes place and dates of birth and death dates for individuals. Powell usually gives the dates that bands and record labels formed, although this is less reliable than his careful listing of personal dates. Listings are alphabetical by the best-known name of the individual or group, with the result that groups are sometimes listed under acronym and sometimes under the spelled-out version of their name with the acronym following. Oddly, Jenkins displays some inconsistency in giving other names or birth names; for instance, he fails to note that Muhal Richard Abrams was born Richard Abrahams and at one time performed as Richard Abrams.

The critical/biographical entries range from about 100 words to eight and a half pages (for Anthony Braxton) and six and a half (for Sun Ra). The entries are well written and thorough, if sometimes a bit hagiographic in tone, and Jenkins works informal but reasonably complete discographical information into each article.

While the information Jenkins provides is admirably complete, there are some clear drawbacks here. There are no bibliographies or formal discographies. From an authorities standpoint, while Jenkins mentions other names (inconsistently), the complete lack of cross-references, especially from abbreviations to full names and vice versa, even in the otherwise extensive alphabetical lists of names, is disconcerting and sometimes makes the volumes difficult to use. However, this encyclopedia is one of very few sources of information for many of the groups and artists listed, including such obscure outfits or artists as the Seattle trio Babkas, German saxophonist Thomas Borgmann, and many others, and its benefits outweigh its relatively minor flaws. -- [Jim Alberts](#) (Oct. 3, 2005)

Available as E-book from Greenwood Press and NetLibrary, 2005 (ISBN 0313053030 (electronic bk. : v. 1) -- 0313053049 (electronic bk. : v. 2) -- [Robert Bratton](#) (Nov. 1, 2005)

Keller, Gary D.

A biographical handbook of Hispanics and United States film / Gary D. Keller ; with the assistance of Estela Keller. -- Tempe, Ariz. : Bilingual Press/Editorial Bilingüe, c1997.

xi, 322 p. : ill. ; 29 cm.

Companion v. to: Hispanics and United States film : an overview and handbook. c1994.

ISBN 0927534657 (cloth : alk. paper). -- 0927534568 (pbk. : alk. paper)

LCCN 96-41117.

NACO citation: Biog. hdbk. of Hispanics and U.S. film

A thoroughly researched biographical dictionary of Hispanics who have worked in the U.S. film industry. Entries range from a few lines to a full column. The more extended entries typically include name variants, occupation(s), date(s) and place(s) of birth (and death), some additional biographical information, and a list of movies made in the U.S., with dates and sometimes additional historical information. The methods used in preparing entries are well documented and supported by an extensive bibliography. The bibliography, along with indexes of individuals, groups, and films and television show titles, also applies to the companion volume: *Hispanics and United States Film: An Overview and Handbook* (Bilingual Press/Editorial Bilingüe, c1994). Relies heavily on [\*Hispanics in Hollywood: An Encyclopedia of Film and Television\*](#) by Luis Reyes and Peter Rubie (Garland, 1994). Keller includes many more individuals than do Reyes and Rubie, along with typically more extensive

lists of films and more biographical data, but less other biographical information than Reyes and Rubie. -- [dp](#) (Jan. 5, 2000)

Kutsch, K. J.

Grosses Sängerlexikon / K.J. Kutsch, Leo Riemens ; unter Mitwirkung von Hansjörg Rost. -- 3. erw. Aufl. -- München : K.G. Saur, c1997.

5 v. : geneal. tables ; 25 cm.

ISBN 3598112505 (set : cloth). -- 3598114192 (set : pbk.)

LCCN 98-100849.

NACO citation: Grosses Sängerlexikon, 1997

There are several versions of the third edition of this title. Originally published in 1997 as a 5-volume hardbound set, it was reissued with paper covers in 1999. Two printed supplements were issued in 2000, as was a comprehensive CD-ROM. The base volumes offer biographical information about an estimated 15,000 singers of art music. Since this began as a work about singers on record, there is a bias toward 20th century musicians, but in the current edition, entries go back for several centuries, to roughly 1600. Typical entries include biographical data; range; a description of the artist's career, highlighting premieres and other significant performances; and, for 20th century performers, a brief discography. Variant names are often mentioned within the body of the entry, so it can be useful to peruse the entire entry for information. Earlier editions were criticized for using only German spellings for names (e.g. Schaljapin for Chaliapin), but references have now been added to guide the user to such entries. For authority work, this set is most useful for finding information about singers who are fairly new to the recording scene or whose recordings have not been reissued in recent years. -- [dp](#) (Nov. 19, 2002)

A 4 ed. was issued in 2003. -- [Robert Bratton](#) (Dec. 13, 2004)

The 3rd ed. is also available as a CD-ROM published by Directmedia (ISBN 3898534332). -- [Robert Bratton](#) (Dec. 15, 2006)

Lornell, Kip, 1953-

Virginia's blues, country & gospel records, 1902-1943 : an annotated discography / Kip Lornell. -- Lexington : University Press of Kentucky, c1989.

x, 238 p. : ill. ; 24 cm.

ISBN 0813116589 (alk. paper)

LCCN 89-5613 /MN.

NACO citation: Lornell, K. Virginia's blues, country & gospel records, 1902-1943

This well-researched volume fills a narrow but significant discographical niche, documenting the commercially recorded output of folk musicians from or closely associated with Virginia between 1902 and 1943. Coverage includes both Anglo-American and African American artists. Non-commercial recordings, such as V-Discs and Library of Congress field recordings, are not listed. Drawn in part from Dixon and Godrich's *Blues & Gospel Records, 1902-1943* (3rd edition; Storyville, 1982) and W. Smyth's *Country Music Recorded Prior to 1943: A Discography of LP Reissues* (John Edwards Memorial Forum at the Folklore and Mythology Center, University of California, c1984), Lornell's work also incorporates newly-discovered primary information, allowing for corrections and updates to earlier sources. Entries, arranged alphabetically by artist or group, vary greatly in length, but all include historical and biographical information, discographical details on original issues as well as LP reissues up through June 1988, and, in most cases, a bibliography. Pseudonyms are cross-referenced to the performer's real name. There is also a handy index of artists not named in a main entry. Additional features include a well-written and informative introduction, general bibliography, list of reissues, and many documentary photographs. Biographical material about high-profile Virginia-based musicians like the Carter Family and the Golden Gate Quartet is widely available elsewhere, but most of the artists covered by this source are not so well known, making it a valuable, if highly specialized, tool in authority work. -- pj (Aug. 18, 2000)

McNeil, Alex, 1948-

Total television : the comprehensive guide to programming from 1948 to the present / Alex McNeil. -- 4th ed., completely updated. -- New York : Penguin Books, 1997.

1251 p. ; 24 cm. + 1 computer laser optical disc (sd., col. ; 4 3/4 in.)

ISBN 0140267379

LCCN 95-48224.

NACO citation: McNeil, Alex. Total television [...] ed.

This resource contains information for "over 5,400 series, network and syndicated, prime time and day time." He focuses on traditional broadcast networks and includes only select cable programs. It includes miniseries and any series "regardless of their duration." The author culled the information from viewing the series himself, *Variety*, *TV guide*, the *New York times*, and the *New York herald tribune*. The bulk of the book is the alphabetical listing on the programs. Each entry contains, the network(s) that broadcast the series or if it was syndicated, the broadcast date(s), and a succinct description of the series. There is no useful information for establishing personal names, however there is an index of personal names. Generally this guide contains more information and is more authoritative than the feature film oriented *Internet Movie Database* and *All Movie Guide*. It is a good companion to *The complete directory to prime time network and cable TV shows, 1946-present* since it includes day time programming. Although it includes a CD-ROM, my libraries' CD-ROM is lost and I am not able to comment on it. The blurb on the book says it includes a "fully searchable multimedia database." -- [Robert Bratton](#) (Nov. 5, 2003)

Mesa, Franklin.

Opera : an encyclopedia of world premieres and significant performances, singers, composers, librettists, arias and conductors, 1597-2000 / Franklin Mesa. -- Jefferson, N.C. : McFarland & Co., c2007.

viii, 466 p. ; 27 cm.

ISBN 0786409592 (alk. paper)

LCCN 2006-020687.

NACO citation: Mesa, F. Opera, c2007

This volume provides detailed information on the premiere performances of 1,160 operas and operettas from Europe, the U.S., and Latin America. In the book's first section operas are listed alphabetically by title, with cross-references from English-language and other significant alternative titles. A comprehensive index of librettists, composers, conductors, and premiere locations also aids access. Opera entries include title (in the original language), composer's name and "vital statistics," librettist, date of composition, details about the premiere performance (including singers and

conductor), and other facts. While biographical information on conductors and librettists is sketchy, it often includes birth and death dates. Many entries contain a list of arias, especially valuable for authority work, although excerpts from most Russian and Czech operas are given in English only, a significant drawback. Also note that transliteration of Russian titles is not according to the system used by LC and is therefore unsuitable for use in uniform titles.

The second section features biographical sketches for more than 1,300 historical and modern operatic singers. The brief singer biographies include country of origin, vocal range, and major roles, and dates of birth and/or death are provided for most but not all of the entries. Unfortunately dates are disproportionately lacking for contemporary artists, although performers active up through the late 20th century appear to be well-documented. Because coverage is limited to participants in the premieres found in the first section, many major artists (e.g. Tebaldi, Pavarotti) are missing, but information on such figures is easily obtained elsewhere.

While catalogers may want to consult other options first (e.g. Kutsch/Riemens for singers; Boldrey's *Guide to operatic roles & arias* and *Guide to operatic duets* for uniform titles of opera excerpts; or New Grove for both), Mesa's careful documentation of premiere performances offers a welcome alternative, especially for less-celebrated artists and repertoire. -- [Phyllis Jones](#) (Nov. 30, 2007)

Die Musik in Geschichte und Gegenwart : allgemeine Enzyklopädie der Musik / unter Mitarbeit zahlreicher Musikforscher des In- und Auslandes, herausgegeben von Friedrich Blume. -- Kassel : Bärenreiter-Verlag, 1949-1986.

17 v. : ill., facsims., music, ports. ; 28 cm.

LCCN a 50-3662.

NACO citation: Musik in Geschichte und Gegenwart

Publication completed in 2007 with 10 volumes. – Robert Bratton (Dec. 15, 2008)

Die Musik in Geschichte und Gegenwart : allgemeine Enzyklopädie der Musik / begründet von Friedrich Blume. -- 2., neubearbeitete Ausg. / herausgegeben von Ludwig Finscher. -- Kassel ; New York : Bärenreiter ; Stuttgart : Metzler, c1994-

v. : ill. (some col.) ; 28 cm . + 1 computer optical disc (4 3/4 in.)

System requirements for accompanying computer disc: Win95 or Win98;WinNT4.

Cover title: MGG.

Index vol. to Sachteil issued also as accompanying computer file.

ISBN 3761811004 (Bärenreiter : set). -- 3476410226 (Metzler : set)

LCCN 95-116833.

NACO citation: Musik in Geschichte und Gegenwart, [...] ed.

Known as *MGG*, this excellent and extremely useful encyclopedia can be a challenge to use for those with little background in German. The new edition is in two parts: *Sachteil* (topical) and *Personenteil* (biographical). As with the first edition, this edition is being issued serially. The first part is complete; the biographical part is still being issued. As of this writing, only three volumes, encompassing A-Cal have been published. Until it is complete, this source should be used in conjunction with the first edition. The editors of the first edition attempted to make frugal use of room by setting the list of works and bibliographies in very tiny print. The new edition has larger print and is therefore easier on the eye. *MGG* along with *The New Grove Dictionary of Music and Musicians* form the two starting points for authority work in western Art music, but like *New Grove*, *MGG* is in no way exhaustive. Its emphasis is on the major composers, writers, and performers, although it does include many "kleine, kleine, kleine Meisters" of earlier periods. Lists of works are generally good, although dated, particularly for those volumes issued earlier in the first edition. Both editions have an index. -- **mk** (Nov. 2, 2000)

The New Grove dictionary of American music / edited by H. Wiley Hitchcock and Stanley Sadie, editorial coordinator: Susan Feder. -- London : Macmillan Press Ltd.; New York : Grove's Dictionaries of Music, c1986.

4 v. : ill., music, ports. ; 28 cm.

ISBN 0943818362

LCCN 86-000404/MN.

NACO citation: New Grove dict. of Amer. mus.

This member of the family of Grove's Dictionaries of Music has yet to be incorporated into *Grove Music*, the online collective site for *New Grove's Dictionary of Music and Musicians, 2nd ed.*, *New*

*Grove Dictionary of Jazz, 2nd ed.*, and *New Grove Dictionary of Opera*. Although the 2nd edition of the *New Grove Dictionary of Music and Musicians* included many headings from the New Grove Dictionary of American Music, there are far more that remain only in *American Grove*. These headings include popular musicians, lesser known (at least in Great Britain) American composers, performers, ensembles, instrument makers, and publishers. As with the parent *Grove*, the *American Grove* includes works lists and bibliographies, and the articles are signed. Although many of the headings can now be found in the parent *Grove*, the American focus of this set ranks it high on any list of reference sources to be consulted for American music. -- jb (Nov. 2003)

The new Grove dictionary of jazz / edited by Barry Kernfeld ; editorial consultant Stanley Sadie.

-- 1st ed. -- London : Macmillan ; New York, NY : Grove's Dictionaries of Music, c1988.

2 v. : ill., music, ports. ; 29 cm.

ISBN 093585939X (set)

LCCN 87-25452 /MN.

NACO citation: New Grove dict. of jazz

This is the first source to check for information on jazz performers. Virtually all of the more than 3000 biographical entries include place and date of birth (and death), along with a brief descriptive identifier and a biographical note, the length of which varies greatly. Most of these entries also include a short list of selected recordings and bibliographies of important sources of information, and each entry is signed (unless it is based on Chilton's *Who's Who of Jazz*; see below). Entries are under popular names, with indications of given names and other name variants; there are typically references to lead the user from one form of name to another, but not always. The content is carefully researched and very accurate; it provides the best coverage of the subject as a whole. There are certain limitations. There is a smattering of information about ensembles, but not very much. Because it is twelve years old, younger musicians aren't well represented. Ian Carr's *Jazz: The Rough Guide* (2nd ed.; Rough Guides, c2000) is very helpful in this area. There are not many entries for "crossover" musicians who might also be considered pop artists. Robert Kinkle's *The Complete Encyclopedia of Popular Music and Jazz, 1900-1950* (2nd ed.; Windmill, 1996-1997) is a good remedy, with many entries for swing and big band artists. Kinkle also provides extensive lists of arrangements and lengthier lists of recordings, which are occasionally needed for authority work. Despite its British imprint, John Chilton's *Who's Who of Jazz* (4th ed.; Da Capo, 1985) contains numerous entries for musicians from the United States who do not appear in the *New Grove*; musicians from other countries also receive extensive coverage. For information about other jazz

musicians outside of the United States, one should probably go to more specialized sources. --  
- dp (June 23, 2000)

A 2nd ed. was published in 2002. -- dp (Dec. 29, 2002)

Also available as part of Oxford Music Online (<http://www.oxfordmusiconline.com/>). -- Robert Bratton  
(Dec. 15, 2008)

The new Grove dictionary of music and musicians / edited by Stanley Sadie. -- London : Macmillan ;  
Washington, D.C. : Grove's Dictionaries of Music, c1980.

20 v. : ill. ; 26 cm.

Earlier eds. have title: Dictionary of music and musicians.

ISBN 0333231112

LCCN 79-26207 /MN.

NACO citation: New Grove dict. of music and musicians

New Grove is not merely biographical, but attempts to cover all topics related to music, including musical instruments, compositional forms and techniques, places of import, scientific topics, etc. The biographical entries cover all aspects of music, from composers to performers to writers, but the real usefulness of this source is for the former: composers. Composers' biographies include variant forms of name, date and place of death and birth when known, education, and place(s) of principle activity. This is an important source for uniform titles authority work. New Grove's work lists for important composers show the entire output, usually arranged by medium of performance, and may include some or all of the following information: alternate title, date and place of composition, medium of performance, key, author of the text or libretto, and date of first performance. Work lists for lesser composers may be merely outlined. When the list is not complete, it is noted. Users are often directed to a source where a complete list can be found. The lists of works in New Grove are more complete than those in *Baker's*, and at times, they are more complete than those in *MGG* while often the user is referred to *MGG* for the complete list of works. Principal publishers are noted. The bibliographies serve as a good starting point for further research. Almost 2,500 people contributed to the dictionary. A complete list of contributors is included in v. 20. Because New Grove was published in 1980, the user must keep in mind that for those composers still living, this source should not be

the last word for either lists of works or bibliographies. There is no index, a deficiency that should be corrected with the new edition to be published in late 2000, in electronic form. -- [mk](#) (Oct. 24, 2000)

A 2nd ed. was published in 2001. -- [dp](#) (Dec. 29, 2002)

Also available as part of Oxford Music Online (<http://www.oxfordmusiconline.com/>). -- Robert Bratton (Dec. 15, 2008)

The Norton/Grove dictionary of women composers / edited by Julie Anne Sadie & Rhian Samuel. -- 1st American ed. -- New York : W.W. Norton, 1994.

xliii, 548 p. : ill. ; 25 cm.

Published in England under title: The New Grove dictionary of women composers.

ISBN 0393034879

LCCN 96-120482.

NACO citation: Norton/Grove dict. of women composers, [...] ed.

This dictionary includes nearly 900 women composers writing in the Western classical tradition. The composers are placed under the name by which they are most likely to be searched, with cross-references from other forms of name. The general cutoff date for inclusion was for those women composers born before 1955. Only entries for the most well-known composers have detailed biographies and complete lists of works. Most entries mention only selected of works or do not include lists of works or list only selected works. Almost all include bibliographies. The index, in very tiny print, refers the reader to either the preface or to the name of the entrant in whose biography the index entry will be found. -- [mk](#) (Nov. 2, 2000)

Oliviero, Jeffrey, 1963-

Motion picture players' credits : worldwide performers of 1967 through 1980 with filmographies of their entire careers, 1905-1983 / by Jeffrey Oliviero. -- Jefferson, N.C. : McFarland, c1991.

x, 1013 p. ; 29 cm.

ISBN 0899503152 (lib. bdg. : alk. paper)

LCCN 89-013644.

NACO citation: Motion picture players' credits

The title and subtitle of this work are very precise and very accurate. You will not find directors nor writers; you will not find very early or very young actors. Within the prescribed scope, however, this volume covers a lot of territory. It includes filmographies (typically complete through 1983) for actors active in film between 1967 and 1980. Unlike most similar resources, supporting and character actors are treated equally. There are many entries for European actors and numerous entries for Asian actors as well; I also found some entries for Middle Eastern and Caribbean actors. Each entry gives the actor's professional name or names, but birth names are not included; most include year of birth (and death if appropriate). A single sentence indicates nationality and fields of experience. This is followed by a filmography. TV credits are often included for actors active in the United States. The language of the titles given for films is not consistent; original titles are often given, but just as frequently English translations are used instead. I could find no explanation for this inconsistency. The completeness compares favorably with that of *The Internet Movie Database (IMDb)*. Both contain entries for actors not included in the other. Both offer dates not mentioned in the other. The *IMDb*, however, typically includes the exact date and place of birth; Oliviero only gives the year and nationality. While this may not be the first source I'd check, it's certainly worth consulting when needed. -- [dp](#) (Aug. 3, 2000)

The Oxford companion to Australian film / edited by Brian McFarlane, Geoff Mayer, Ina Bertrand.

-- South Melbourne, Australia ; New York : Oxford University Press, c1999.

xxi, 583 p. : ill. ; 25 cm.

ISBN 0195537971

LCCN 00-300401.

NACO citation: Oxford companion to Australian film

While not attempting to be comprehensive, *The Oxford Companion to Australian Film* sheds considerable light on Australia's cinema. It lists people, film titles, regions, subjects, and a few production companies in alphabetical order. Under a film title you will find: the year of release,

director(s), producer(s), screenwriter(s), cinematographer(s), composer(s), a select cast list, and a critical description of the film. Under personal names, there are birth and death dates, profession, a brief biographical description, and a list of the person's major Australian films. The entries for production companies are scarce, but informative: they briefly describe the company's history, and chart the inevitable and numerous name changes that film companies go through. Broad subjects, such as Historical representations, Religion, and Melodrama, are also discussed. Since *The Companion* seeks to "give a sense of the sweep of cinema in Australia" it is somewhat selective about who and what is included. The people, companies, and films tend to be major players in Australian cinema, but it also includes many people who work in television or theatre. It contains an abbreviation key, a list of contributors, an appendix listing the winners of the Australian Film Institute awards, a history of the Australian Film Institute awards, and a select bibliography. *Halliwell's Who's Who in the Movies* and the *Internet Movie Database* duplicate a majority of the people and films listed, but this source is more substantive regarding people, and much more informative regarding corporate bodies. However, the basic information required in most NACO work can be found in general film reference sources, making *The Oxford Companion to Australian Film* a second or third choice. -- [Robert Bratton](#) (Oct. 16, 2000)

Palmer, Scott, 1958-

British film actors' credits, 1895-1987 / by Scott Palmer. -- Jefferson, N.C. : McFarland, c1988.

xviii, 917 p. ; 24 cm.

ISBN 0899503160 (alk. paper)

LCCN 87-31098.

NACO citation: Brit. film actors' credits, 1895-1987

Scott Palmer has "attempted to list virtually every British actor or actress who could be considered to have worked in films, with complete filmographies through December 1987." To be included, the actor must appear in at least three films, although Palmer makes exceptions for forty or so persons who have made only one or two. Included are British, Scottish, Irish, Welsh, Australian, Canadian, South African actors as well as British-born actors who work primarily outside the U.K. and foreign-born actors who work primarily in the U.K. The result? Nearly 5,000 entries, divided into "The Sound Era, 1929-1987" and "The Silent Era, 1895-1928." If an actor worked in both silent and sound films, he or she is listed in "The Sound Era," leaving actors who worked exclusively in silent films in "The

Silent Era." Entries are listed alphabetically by surname, and entries in "The Sound Era" provide birth and death dates, very brief descriptions of the actors' work, and their filmographies. Curiously, "The Silent Era" section provides only the filmographies and no biographical information whatsoever for the approximately 700 actors listed there. This source also includes a list of actors with an honorary title, actors who have appeared in 100 or more films, and actors who have won film awards. *Halliwell's Who's Who in the Movies* and the *Internet Movie Database* duplicate a majority of the information in this resource, and are more current in some cases. However a small number of entries are unique to British film actors' credits, 1895-1987, and many that aren't unique provide more information than the general film resources. -- [Robert Bratton](#) (Oct. 2001)

Pazdírek, Franz.

Universal-Handbuch der Musikliteratur / Franz Pazdírek = The universal handbook of musical literature / Franz Pazdírek. -- Hilversum : F. Knuf, 1967.

12 v. ; 26 cm.

Reprint. Originally published: Vienna : Pazdírek, 1904-1910.

NACO citation: Pazdírek

Affectionately known as "Pazdírek," the *Universal-Handbuch der Musikliteratur* is quite simply the most exhaustive bibliography in existence for 19th century printed music. It is arranged, in a single alphabet, by composer. For each composer, works with opus numbers are listed numerically, followed by an alphabetical inventory of works without opus numbers. A very unscientific comparison indicated that for every twenty composers listed in *Pazdírek*, only four have records in our national authority file. This is true not only for composers represented by single works, but also those with fairly lengthy lists of works. For example, the entry for works by Fritz Baselt (b. 1863) nearly fills three pages, yet Baselt is not represented by an authority record. The entries sometimes give birth and death dates, but not as frequently as one would hope. Pseudonyms are often acknowledged, but this is not a biographical work; it is bibliographic. Titled parts of larger works are routinely enumerated. While neither the form of a name or the title of a musical work should supercede that found in other reference sources, there is a great wealth of information here that simply could not be found by any other reasonable method. -- [dp](#) (Nov. 22, 2002)

Popular musicians / editor, Steve Hochman ; project editor, McCrea Adams. -- Pasadena, Calif. : Salem Press, 1999.

4 v. : ill. ; 26 cm.

ISBN 0893569860 (set : alk. paper)

LCCN 99-11658.

NACO citation: Hochman, S. Pop. musicians

According to the introduction, *Popular Musicians* contains "532 articles on the lives and careers of musicians popular in the United States since the late 1950's." It includes only performers (individuals and ensembles) and focuses on "pop music." Though issued in four volumes, it only contains ca. 1,330 pages, compared to the roughly 6,650 pages of *The Encyclopedia of Popular Music* (3rd ed.; Muze, 1998). The latter contains more than 18,500 entries, and is much broader in scope, geographically and chronologically; also, the latter includes performing artists and others in many genres not included in *Popular Musicians*. The signed articles appear to be very accurate, and include almost as much biographical data as the entries in *The Encyclopedia of Popular Music*, along with selective discographies and lists of awards. The articles in *Popular Musicians* tend to be a bit longer than those in *The Encyclopedia of Popular Music*, but don't typically contain any additional information that would assist in authority work. Related readings are listed only at the end of the last volume ... not terribly useful. The readings are followed by several indexes. I did find a few instances where entries for ensembles contained biographical data about individuals who were not included in *The Encyclopedia of Popular Music*. For this reason, *Popular Musicians* could occasionally be a second place to check, after looking in *The Encyclopedia of Popular Music*. Be sure to use the name and subject index. -- dp (July 19, 2000)

Poulton, Alan.

A dictionary-catalog of modern British composers / Alan Poulton.--Westport, Conn. : Greenwood Press, c2000.

3 v. ; 24 cm.

ISBN 0313316236

LCCN 00-026439.

NACO citation: Poulton, A. Dict.-cat. of modern British composers.

This catalog details the compositional output of fifty-four British composers born between 1891 and 1923. Among these forty-eight men and six women are the expected familiar names (Britten, Tippett, Walton), as well as some decidedly obscure ones (Denis Aplvor, Christian Darnton). These composers are "modern" by virtue of their birthdates and period of activity rather than any shared musical style.

Entries are arranged alphabetically by composer, and each consists of a chronological list of works and a selected bibliography. For most works, the catalog provides date of composition, instrumentation and duration, history (including premiere performance), first or significant recordings, and location of original manuscript. Film music and other incidental music as well as arrangements are listed separately. Each volume ends with an alphabetical title index under composer's name, and the third volume includes an addendum with corrections and additions for the entire set. Individually-titled songs and movements are not indexed but can be found within the works lists.

While obviously the product of much painstaking labor and admirable in most respects, this compendium is not without flaws. In the index, for example, most titles are given with initial articles inverted, but a few are entered rather unhelpfully under "The", and the user must think to look under "T" rather than "A" for Alan Bush's "Three African pieces" and likewise for other titles beginning with numbers.

All fifty-four composers have articles in New Grove, 2nd ed., but for nearly half of them the Grove works list is selective, whereas Poulton has attempted to account for the full output of each composer and information on individual works is generally given in greater detail. This is a real boon to the cataloger particularly in the case of lesser-known composers like Ruth Gipps or Stanley Bate. In addition, much of the data is derived from the composers themselves or from people close to them and thus may be assumed to have a high degree of reliability. -- [Phyllis Jones](#) (Nov. 30, 2007)

Powell, Mark Alan, 1953-

Encyclopedia of contemporary Christian music / Mark Allan Powell. -- Peabody, Mass.: Hendrickson Publishers, 2002.

1088 p. ; 24 cm. + 1 CD-ROM (4 3/4 in.)

ISBN 1565636791

LCCN 2002-008473

National bibliography number GBA3-Y3388

NACO citation: Powell, Mark Alan. Enc. of cont. Christian music.

This massive reference work covers Christian musicians and bands from the 1960s to 2001, making it more of a biographical dictionary than an "encyclopedia," since there are no entries for contemporary Christian record labels, magazines, etc. Entries typically include band or artist name and pseudonyms or other names and band personnel when appropriate, followed by an album list with dates and record labels, the band's or artist's web site when available, a critical/biographical assessment of the band's or artist's output and style, and a listing of Christian radio hits with dates and high chart numbers. While Powell includes dates of band membership for individuals (in groups with membership changes), dates of formation for bands and birth/death dates for artists generally do not appear. Sometimes, Powell gives the location where a band formed after the band name.

The entries include much valuable information, and Powell's criticism is well informed both stylistically and theologically. The writing is excellent, showing none of the database style too common to this type of work. Entries range from about 100 words to several pages in length. Powell covers not only the more obscure figures within contemporary Christian music, but also many well-known musicians not normally thought of as part of the "Christian music" community at all, including Marvin Gaye and Johnny Cash, as well as converts such as Noel Paul Stookey and Bob Dylan.

The most useful information in this work might be biographical, with such tidbits as instruments played, authorship of songs, places of residence, as well as the information listed above, although the more or less complete lack of dates is a significant drawback. Also, this encyclopedia is frequently the only extant source of information for many of the lesser known listed bands and artists. From an editorial standpoint, the alphabetical index of names seems a bit redundant in a work already listed alphabetically, but the frequent and sensible cross-references in the text make a great contribution to usability. Also, Powell's introduction is lucid, thought provoking, and thorough. - [Jim Alberts](#) (Oct. 3, 2005)

Quinlan, David.

Quinlan's film directors / David Quinlan. -- New ed. -- London : B.T. Batsford, 1999.

384 p. : ill. ; 26 cm.

ISBN 0713477539

LCCN 03-374156.

National bibliography number GB98-W4263.

NACO citation: Quinlan's film directors, [...] ed.

The title sounds promising, but ultimately Quinlan's film directors offers little help in composing and/or editing authority records that can't be found elsewhere. His approximately 750 entries are for primarily American and British directors of feature films, with directors of animation, documentaries, and "underground directors" being almost totally left out. The entries appear in alphabetical order by surname, and include birth and death years, variant names, a subjective (but well informed) appraisal of the director's work, and a listing of the most important films and their year of release. I compared 20 random entries to information found in the *Internet Movie Database*, and found absolutely nothing in Quinlan's that IMDB didn't have. This is a well-written resource for general information on major feature film directors, and it is perfectly serviceable for doing authority work. Just keep in mind that most of Quinlan's authorities-related information can be located in more general film reference sources. -- [Robert Bratton](#) (Sept. 26, 2004).

Qvist, Per Olov.

Guide to the cinema of Sweden and Finland / Per Olov Qvist and Peter von Bagh. -- Westport, CT : Greenwood Press, 2000.

vi, 308 p. ; 24 cm. -- (Reference guides to the world's cinema)

ISBN 0313303770 (alk. paper)

LCCN 99-10110.

NACO citation: Guide to the cinema of Sweden and Finland

This guide is divided into two sections, one concerning Swedish cinema, and one concerning Finnish cinema. Each section is subdivided into a brief, informative introduction to the historical development of that country's cinema, a notes segment explaining how the filmographies are structured and defining terms and abbreviations used, a list of actors, actresses, and directors, a very select filmography, a bibliography, and a list of organizations that may be of interest. The authors are very concerned with addressing the perceived neglect of Swedish and Finnish cinema, and all entries are

well written and appear to be well researched. The short filmography lists films alphabetically by the original title (diacritics included), and contains an English parallel title, a critical summary, the principal cast and crew, and the original release date and country. Personal names are listed alphabetically by surname, and the entries contain: birth and death dates, sometimes a birth name or variant name, profession, a biographical description, and a list of the person's major films, and awards they won. I did an unscientific comparison and found that most (but not all) of the people and titles included and the basic information need for authority work can be found in the [Internet Movie Database](#), which is also more current in some cases. However, this guide is more substantive and authoritative (especially concerning the diacritics). Unfortunately the *Guide to the Cinema of Sweden and Finland* does not include entries for corporate bodies, which would have been a very welcome inclusion. -- **Robert Bratton** (Nov. 5, 2002)

Rajadhyaksha, Ashish.

Encyclopaedia of Indian cinema / Ashish Rajadhyaksha, Paul Willemen. -- New rev. ed. -- Chicago, Ill.: Fitzroy Dearborn, c1999.

658 p. : ill., ports. ; 32 cm.

ISBN 1579581463

Also published: New Delhi ; New York : Oxford University Press, 1999.

ISBN 0195647688

LCCN 99-936950.

Also published: London : British Film Institute, c1999.

ISBN 085170669X

Also published: London : British Film Institute ; New Delhi ; Oxford : Oxford University Press, 2002.

ISBN 0195663330

NACO citation: Enc. of Indian cinema, [...] ed.

This hefty tome is a wonderful English-language resource about the people, companies, and films of Indian cinema. The new revised edition seeks to include new entries up to 1995 while greatly expanding the entries pertaining to 1970-1990. The first major section contains entries for directors,

actors, composers, scenarists, lyric writers, and production companies, but excludes cinematographers, editors, choreographers, etc. It lists entries for persons in alphabetical order by surname, and contains birth and death dates, profession, the language(s) they have worked with, and a brief biographical description. The encyclopaedia includes selective filmographies for directors, actors, and composers. Entries for production companies contain brief, but informative, historical and chronological information. The second and largest section chronologically lists the "most important" Indian films. The editors evaluated films for inclusion based on "films that have made a significant contribution to Indian cinema from a number of points of view: economic, technological, aesthetic, intellectual, political and sociological (not necessarily in that order)." The encyclopaedia includes a name index wherein names in bold have an individual entry in the first section, while all others reference where the name is mentioned in the text of the second section. The encyclopaedia also includes explanatory notes about the editorial conventions of the entries, a list of abbreviations used, a year-by-year chronology of Indian film from 1898 to 1998, an index of film titles, and a bibliography. -- [Robert Bratton](#) (Oct. 2001)

Rehrig, William H., 1939-

The heritage encyclopedia of band music : composers and their music / by William H. Rehrig ; edited by Paul E. Bierley. -- Westerville, Ohio : Integrity Press, c1991-c1996.

3 v. ; 29 cm.

ISBN 0918048087 (v. 1-2). -- ISBN 0918048125 (v. 3)

LCCN: 91-73637.

NACO citation: Heritage enc. of band music

This is, simply put, the best resource I have encountered for finding information about composers of band music. The scope is very narrow--performers and ensembles are not included--but the composer entries are very carefully developed. They are international in breadth, and even include entries for composers with a single work to be listed. The source of information is given for almost every entry; some entries include as many as ten references. Biographies tend to be only a few sentences, but contain information needed for authority work when it is known. Occasionally, a composer is given a lengthier, signed biography. The works lists are very extensive, and are based, whenever possible, on examination of the actual scores. All known publishers are included, typically

with dates of publication. The works lists are alphabetical; longer lists may be arranged by form of music (e.g. marches, waltzes, and galops) and then alphabetized. The information is also very accurate. The only criticism is that of publication history. The encyclopedia was published as a 2-volume set in 1991. A single-volume supplement, which is as many pages as the original set, was issued in 1996. This requires that the user always look in two places: in addition to new entries, the supplement contains updates to many of the entries in the original set. The publisher has indicated that funding has been acquired for a new edition that will hopefully be issued in 2003 or 2004; this will be in CD-ROM format. -- [dp](#) (Dec. 12, 2001)

CD-ROM published by Robert Hoe Foundation in 2005. -- [Robert Bratton](#) (Dec. 15, 2006)

Reyes, Luis, 1953-

Hispanics in Hollywood : an encyclopedia of film and television / Luis Reyes and Peter Rubie. -- New York : Garland Pub., 1994.

xx, 569 p. : ill. ; 29 cm. -- (Garland reference library of the humanities ; vol. 1761)

ISBN 0815308272 (acid-free paper)

LCCN 93-40607.

NACO citation: Reyes, L. Hispanics in Hollywood

Two thirds of this work are devoted to descriptions of films and television programs; the remaining third offers biographical sketches of Hispanic American performers and behind-the-camera personnel. Entries range from one sentence to several pages in length. In general, the entries are shorter than those in Keller's [A Biographical Handbook of Hispanics and United States Film](#) (Bilingual Press/Editorial Bilingüe, c1997), though occasionally Reyes contains more biographical information. Keller also contains many more entries than does Reyes. So, why consult Reyes? It does include a small number of entries for subjects not included in Keller; also, the extended biographical sketches might provide additional information needed to identify someone. A word of caution: Reyes has eliminated all diacritics from names, without comment. Keller discusses his use of diacritics in the introduction; though his solutions for this thorny problem may not be perfect, they are at least somewhat closer to the subject's preferred versions of names than are the entries in Reyes. I would start with Keller and resort to Reyes as a second choice. -- [dp](#) (July 3, 2000)

Reissued by Lone Eagle in 2000, with minor changes and additions, under the title: *Hispanics in Hollywood : a celebration of 100 years of film and television*. -- [Robert Bratton](#) (Dec. 14, 2004)

**Rice, Edward Le Roy, 1871-**

**Monarchs of minstrelsy, from "Daddy" Rice to date** / by Edw. Le Roy Rice. -- New York City, N.Y. : Kenny Publishing Co., c1911.

366 p. : ill., ports. ; 26 cm.

LCCN 11-1635.

NACO citation: Rice, E. L. Monarchs of minstrelsy, 1911

As the title of this work suggests, it is a resource for a very specific type of American musician: the 19th century white minstrel. It contains headings for approximately 900 minstrels and close to 500 illustrations, chiefly portraits. It also includes entries for ensembles and organizations. Since many of the minstrels have never been considered to be serious musicians, but rather popular entertainers, they have fallen in the cracks between music reference sources and those for theater. The arrangement of entries is a bit confusing (roughly chronological), but the indexes of names and illustrations provide the needed mode of access. The author of the book includes many personal recollections having grown up in the business. While far from being a scholarly source, it is valuable for its coverage of a unique topic. -- [jb](#) (Nov. 2003)

Available as a CD-ROM from Golden Age Publishing, 1999 (ISBN 1590900251). -- [Robert Bratton](#) (Nov. 21, 2003)

Santelli, Robert.

The big book of blues : a biographical encyclopedia / Robert Santelli. -- New York : Penguin Books, 2001.

xiv, 559 p. ; 23 cm.

ISBN 0141001453

LCCN 00-49212.

NACO citation: Santelli, R. Big book of blues

With more than 600 entries, this source offers biographies of blues artists ranging from the prominent to the nearly forgotten. Santelli profiles both black and white American blues musicians, as well as notable figures from the British blues scene. "Blues" receives a broad definition here, reaching into "blues hybrids" like rhythm and blues, boogie-woogie, and early rock and roll, although the emphasis is on what the author calls "true blues"--from the country blues, jug-bands, and songsters of the early 20th century up through contemporary urban blues. Most entries are for individual artists, but significant blues and blues-based bands are also included. There are a few entries for other important figures in blues history, such as label founders Phil and Leonard Chess of Chess Records and Bruce Iglauer of Alligator, and collectors like Alan and John Lomax. Each entry provides a thumbnail sketch of the artist's life and musical career and a brief discography of "essential listening." Biographical material is drawn from secondary sources such as Sheldon Harris's *Blues Who's Who* and the *Blackwell Guide to Recorded Blues* as well as interviews conducted by the author with over one hundred artists and his own research in primary materials. Entries are arranged alphabetically by artist, using the name by which the individual is best known. Pseudonyms and alternate nicknames are indexed; birth names, if different from the entry name, are not, but are given within the entry itself, as are birth and death dates when available. The index also includes individual members of groups referenced to the group entry, and other names mentioned in the body of the text but lacking their own entries. A bibliography lists additional sources for those seeking more specialized information, but Santelli's comprehensive and readable reference tool with its well-designed index is a logical first place to look for name authority data for blues musicians and related figures. -- pj (Nov. 2, 2001)

Shiri, Keith.

Directory of African film-makers and films / compiled and edited by Keith Shiri. -- Westport, Conn.  
: Greenwood Press, 1992.

xiv, 194 p. ; 31 cm.

ISBN 0313287562 (alk. paper)

LCCN 92-22105.

I will let the first paragraph of the introduction speak for itself: "This book attempts to provide a single comprehensive reference guide to the most important and active directors who have been involved in feature, documentary and animation film production in 29 countries and states from the whole of

the African continent over the last 60 years." The roughly 260 entries are alphabetical by surname, and include: the director's primary country of activity, birth and death dates and locations, a very brief biography, and a chronologically arranged filmography listing titles in their original language and any alternative and/or English titles. The directory contains a film title index with approximately 3000 entries for original language film titles as well as all alternative and translated titles. A general index lists "educational institutions, organizations, film bodies and companies, titles of books and plays, and film personalities other than those directors included as main entries." A country index lists directors under their primary country of activity. -- [Robert Bratton](#) (Nov. 2001)

Slide, Anthony.

The new historical dictionary of the American film industry / Anthony Slide. -- Lanham, Md. : Scarecrow Press, 1998.

266 p. ; 29 cm.

Rev. ed. of: The American film industry. 1986.

ISBN 081083426X (cloth : alk. paper)

LCCN 97-35737.

NACO citation: Slide, A. New hist. dict. of the American film industry

The author has revised his 1986 book, *The American Film Industry: A Historical Dictionary* (Greenwood Press), by adding 200 new entries and updating throughout the text. He describes this work as being not a "Who's Who of the American film industry, but rather a What's What." Instead of focusing on personalities, this dictionary concentrates on the industry itself, listing producing and releasing companies, studios, organizations, technical innovations, industry terms, and film genres. Entries vary from a sentence to two pages for Paramount Pictures. Names of companies are given in their most familiar form but text within the entry will point out cross-references. If a company is still active, its address is provided, and names of all individuals associated with that company are noted in the index. The more comprehensive of the 800 entries include historical detail and anecdote and are interesting and entertaining. These have a short individual bibliography and list of archival resources. March of Time serves as an example. It is traced from 1931 through spinoffs in the 1950's, has a bibliography of three articles and one book, and a listing for both film and paper archives. One feature offered in this dictionary and not easily

found in other sources is reference from place name to both organizations and to the subject content of films. Useful for United States film industry history, terminology, and identification of names within organizations and companies. -- [Sheryl Holmes](#) (Sept. 29, 2000)

Reissued in 2001 as a 304 page paperback (ISBN 1578860156). -- [dp](#) (Dec. 29, 2002)

Slonimsky, Nicolas, 1894-

Baker's biographical dictionary of twentieth-century classical musicians / Nicolas Slonimsky ; edited by Laura Kuhn ; associate editor, Dennis McIntire. -- New York : Schirmer Books, c1997.

xii, 1595 p. ; 26 cm.

ISBN 0028712714 (alk. paper)

LCCN 9606515 /MN.

NACO citation: Baker's biog. dict. of twentieth-cent. classical musicians

Extensive biographical dictionary of classical musicians and composers active sometime within the twentieth century. Includes both the living and the deceased, and also has entries for those better known for other types of music (John Coltrane and John Philip Sousa, for example). Entries include name variants, birth and death dates, and a list of compositions. Some entries have brief bibliographies. Cross-references are made between entries for relatives, and occasionally, lesser-known musicians are given brief treatment within the biography of a more famous relative. Some material is derived from *Baker's Biographical Dictionary of Musicians* (8th ed.; Schirmer Books, c1992), but this work contains a great deal of new material. Similar to Baker's 8th in length and content of entry, but restricted to (and with better coverage of) one musical style and one century. - [jmp](#) (Sept. 22, 2000)

Sonneck, Oscar George Theodore, 1873-1928.

A bibliography of early secular American music (18th century) / by Oscar George Theodore Sonneck ; revised and enlarged by William Treat Upton. -- Washington, D.C. : Library of Congress Music Division, 1945.

xvi, 616 p. : music ; 24 cm.

LCCN 45-35717.

NACO citation: Sonneck, O.G.T. A bibliog.. of early secular Amer. mus., 1945

As is the case with Richard J. Wolfe's *Secular music in America, 1801-1825*, Sonneck's work is chiefly used for its bibliographic descriptions of American sheet music up to 1800. But, just like the Wolfe work, Sonneck's bibliography also includes brief biographical entries for many of the lesser known American composers. These are listed separately near the end of the work. Sonneck notes that he has only included biographies for those musicians not included in the standard, contemporary reference works. Reissued in 1964 by Da Capo Press with a new introduction by Irving Lowens (LCCN 64-18992). -- **jb** (Nov. 2003)

The St. James women filmmakers encyclopedia : women on the other side of the camera / edited by Amy L. Unterburger ; foreword by Gwendolyn Audrey Foster. -- Detroit : Visible Ink Press, c1999.

xxvi, 568 p. : ill. ; 24 cm.

ISBN 1578590922 (softcover)

LCCN 99-23149.

NACO citation: St. James women filmmakers enc., 1999

This encyclopedia contains over 200 entries for women filmmakers, producers, animators, art directors, editors, writers, and costume designers, composed by 78 contributors. It is selective, and the editors state: "The selections within this book are intended to represent the wide range of interests within North American and European film scholarship and criticism. The entries selected were deemed to be both interesting and of lasting importance." Thus the source has an eclectic combination of the "greats," as well as some of the obscure, avant-garde, and very recent women filmmakers. Looking up random names in *Halliwell's Who's Who in the Movies*, *Internet Movie Database*, and the *St. James*, I found that a majority of the names in this encyclopedia appear in one or both of the other sources. However, there were still several entries that were unique to the *St. James*, and it often provided more information. The entries are arranged in alphabetical order by surname and contain a nationality, occupation, variant name(s), birth and death dates, notes on family, education, chronological career highlights, awards won, a filmography, a mailing address if available, and a two to four page critical essay. The encyclopedia also contains a list of contributors, a listing of entrants by nationality, an extensive index of names and film titles, and a brief

"chronology of film history" emphasizing the contributions of women filmmakers. -- [Robert Bratton](#) (Nov. 2001)

Stambler, Irwin.

Folk and blues : the encyclopedia / Irwin Stambler & Lyndon Stambler. -- 1st ed. -- New York : Thomas Dunne Books, 2001.

xx, 793 p., [32] p. of plates : ports. ; 24 cm

Rev. ed. of the blues and folk music entries from: Encyclopedia of folk, country and western music. 2nd ed. c1983.

ISBN: 0312200579

LCCN: 01-273473.

NACO citation: Stambler. Folk and blues

Billed by the authors as an "A to Z encyclopedia of roots music," this volume brings together a wide range of genres, from blues and reggae to Cajun, Celtic, Tex-Mex, rock, and folk. The "folk" of the title includes what you might find in the folk bins at your local record store, while blues coverage is generally limited to musicians associated with the acoustic tradition. The focus is on artists well within the compass of the recording industry, although some less commercial performers are included. The Stamblers have foregone comprehensive coverage in favor of fuller biographies, many incorporating extensive interviews. Both individuals and groups are profiled. A concise statement with name, principal areas of musical activity, and birth and death information begins each entry for individual performers; entries for groups often include useful biographical information on individual members. In earlier editions (1969, 1984), the encyclopedia also included country and western music. This category spun off in 1997 with a companion volume (*Country music: the encyclopedia*), allowing for extensive additions and updates to the remaining entries. An index has been added, providing access to performers who lack individual entries. The volume also includes black and white photographs and a useful bibliography, as well as a listing of awards information, reflecting the authors' emphasis on the "industry" side of roots music. There are more comprehensive sources for information on blues musicians, and specialized tools like Norm Cohen's *Traditional Anglo-American folk music* (1994) better document performers captured on field recordings, but this volume serves as an excellent source for 20th-century roots artists who may not appear in more generalized

encyclopedias of popular music. It should prove especially useful to those seeking biographical information on figures from the folk revival of the 1950s and 60s and the contemporary singer-songwriter scene. -- [pj](#) (Nov. 21, 2002)

Also published by St. Martin's, 2001 (ISBN 0312200579) – Robert Bratton (Dec. 15, 2008)

Stevens, Matthew.

International film, television, and video acronyms / edited by Matthew Stevens. -- Westport, Conn. : Greenwood Press, 1993.

342 p. ; 24 cm.

ISBN 0313291233 (alk. paper)

LCCN 93-026199.

NACO citation: Int'l. film, television, and video acronyms

A comprehensive international listing of 3,400 acronyms and abbreviations for the film, television, and video industries. Terms were compiled through questionnaires, and verified with other sources (listed in the bibliography) when necessary. Much of the research was initiated in British universities, libraries, and film institutes, and the societies, organizations, and archives included reflect this focus. There is also significant coverage of government and commercial sectors. Entries fall into two categories: names of companies and bodies of work, and technical terms. These are interfiled in a single alphabetical index. Entries for the acronyms give country, full name with reference to any name changes, address including phone and fax, founding date, and a description of activities and objectives. A few entries are limited to acronym, full name, and country. The abbreviations represent technical terms, and are primarily English language. Samples are FA for full aperture, EVS for enhanced vertical definition/resolution system, etc. For enhanced access, there are three indexes. Full name index includes names and technical terms; country index lists 144 countries. Coverage here varies widely; Brazil has only 6 entries, while Belgium has 72. The subject/theme index offers keyword analysis of the activities and interests of organizations and companies including professional areas such as animation, audience research, sound, scriptwriting. There are also broad subjects such as environment, health, and women's issues. An 8-page bibliography completes the volume. This is an extensive dictionary presented in an easy-to-use format. -- [Sheryl Holmes](#) (Sept. 28, 2000)

Stewart, John, 1952-

Italian film : a who's who / by John Stewart. -- Jefferson, N.C. : McFarland, c1994.

xvi, 812 p. ; c 24 cm.

ISBN 0899507611

LCCN 93-38733.

NACO citation: Stewart. Italian film

This resource about the people of Italian cinema contains approximately 5,000 entries for directors, actors, writers, choreographers, cinematographers, etc. It lists entries for persons in alphabetical order by surname, and contains birth and death dates, nationality (if not Italian), profession, sometimes a very brief biographical description, and a filmography with the Italian titles and their year of release. Italian cinema is famous for its co-productions with other countries, and the author consistently includes these co-productions as well as the significant foreign persons who participated in Italian films. The 297-page film index lists the Italian titles mentioned in the book, the year of release, and sometimes a translated (usually English) title if it is well known; Italian titles are in the Italian style of capitalization. This who's who strives for completeness rather than thoroughness, so all entries are brief and to the point. My unscientific comparison of this and the [Internet Movie Database](#) found that most (but not all) of the basic information for personal names and titles can be found in *IMDb*, which is also more current in some cases. -- [Robert Bratton](#) (Dec. 9, 2002)

Summers, Claude J.

The queer encyclopedia of music, dance, & musical theater. -- San Francisco : Cleis Press, c2004.

xx, 303 p. : ill. ; 28 cm.

ISBN 1573441988 (pbk. : alk. paper)

LCCN 2004-021689

National bibliography number GBA468431

NACO citation: Summers, Claude J. Queer enc. of music, dance, & musical theater.

This volume presents information on individuals, genres, movements, and music/dance topics of interest to the glbtq community, such as music and AIDS. It includes a preface, a guide to use, and an index. The introduction notes that this work is "a beginning," acknowledging the vast scope of the project.

For authority control purposes, I'll focus on the headings for individuals. These generally start with names and dates, but individual entries (written by numerous contributors) do not follow a common scheme, nor do they include pseudonyms, variant or extended name forms, although birth names usually appear in the body of the article for figures such as Elton John who became famous under stage names.

Biographical information runs the gamut from excellent to thoroughly unreliable, often in direct correlation to the figure's "outness." The entries on Handel and Tchaikovsky recycle numerous hypotheses presented as facts, and while the Handel article at least discusses the evidence for posthumously outing the composer, researchers (especially beginners) would generally be better served by the New Grove articles on such figures, now that discussion of composers' sexuality is no longer taboo in mainstream reference sources. Contemporary figures generally fare better than historical ones, and some articles, such as those on David Geffen and Tom Robinson, are sensitive, insightful and well-researched. A few living musicians, widely purported to be gay but silent on the subject, might be a bit surprised to find themselves on these pages.

While the editor admits that this work is not comprehensive, there are a few baffling omissions, including landmark gay performer Klaus Nomi, who only gets a mention in the entry on music and AIDS. Coverage is especially problematic, though, among twentieth-century gay American composers. While the encyclopedia includes many familiar figures such as Copland, Barber, and Menotti, it excludes well-known gay composers such as David Diamond, Lee Hoiby, Robert Maggio, Harry Partch, and Ben Weber. The omission of theater composer Ricky Ian Gordon is especially inexplicable. -- [James Alberts](#) (Oct. 20, 2006)

Theatre world (New York, N.Y. : 1981)

Theatre world. -- Vol. 37 (1980-1981 season)- . -- New York : Crown Publishers, c1982-

v. : ill. ; 24 cm.

Annual.

Editor: J. Willis.

Published: New York : Applause, c1992-

Continues: John Willis' theatre world.

ISSN 1088-4564 = Theatre world (New York, N.Y. : 1981)

LCCN 96-641430.

NACO citation: Theatre world (New York, N.Y. : 1981), [year]

*Theatre World* has been published annually since 1945. Each volume covers a season of theatrical productions in New York. It has had only two main editors: originally Daniel Blum and now John Willis. It has gone through quite a few different publishers, and has a very sordid history of title changes, which I will enumerate for those trying to locate early issues. The original title was *Theatre World* (1944-45--v. 6, 1949-50), which changed to *Daniel Blum's Theatre World* (v. 7, 1950-51--v. 21, 1964-65). Then the title changed back to *Theatre World* (v. 22, 1965-66--v. 27, 1970-71), then to *John Willis' Theatre World* (v. 28, 1971-72--v. 36, 1979-80), and finally, back once again to *Theatre World* (v. 37, 1980-81 through at least v. 53, 1996-97). The part of this work that is most helpful is a biographical section about New York actors in each issue, which averages 30 to 40 pages. It is short, but so is each entry, so every issue contains ca. 1500-2000 entries. Most entries contain date and place of birth, place of training, and list of New York productions. Film and television work is not included. These are followed by a short section of obituaries, which are probably too old to be very useful; production of *Theatre World* lags further behind the actual season covered with each issue. Some early issues also include a section of entries for directors, producers, choreographers, and others working in the theater, but this does not appear in any recent volumes. Each volume also includes a detailed index. No source is given for the information; my hunch is that it comes from information submitted to the Actor's Equity Association, but that's a guess. Although some entries do not include the all-important date of birth, by far the majority do. Pictures are also included for some actors, though it's not clear what selection criterion is used. The value of this tool lies in the fact that many actors are included here that simply do not appear in other biographical sources. I frequently consult it when cataloging recordings of musicals; it is also useful when the biographical note of someone such as a narrator mentions that they appeared in a Broadway production. The biggest drawback is that, to my knowledge, it is not indexed anywhere; it is definitely not included in *Biography Index* or in Gale's *Biography and Genealogy* products. Because of this, it is not the first source I think of when trying to find information about an actor; even so, it is an

excellent resource for information about actors who are not yet "famous" enough to appear in other sources. -- [dp](#) (Sept. 29, 2000)

Types of compositions for use in music uniform titles [electronic resource] : a manual for use with AACR2 Chapter 25 / Ann Caldwell, chair ... [et al.]. -- 2nd, Updated Edition, June 1997 Revised 2002.

Mode of access: World Wide Web (<http://web.library.yale.edu/cataloging/music>)

NACO citation: Types of compositions for use in music uniform titles [date accessed]

This document is an ongoing, updated revision of an original MLA working group report that had been circulating in paper copies since 1992. Since 1997, the document has been available via the World Wide Web, and it is periodically updated as types of compositions are added or corrected.

The alphabetical list provides a searchable set of types of composition (symphony, sonata, song, canción, trio) and gives guidelines on how each type is used. The annotations to the list typically give information on how medium of performance is treated for specific types of composition (e.g., symphonies are assumed to be for orchestra unless the item specifies otherwise). The annotations also explain whether a title is normalized to its English form (e.g. symphony, sonata) or remains in its original language (pesy, darabok). The list also specifies certain terms that are commonly used as titles but not treated as types of composition, sometimes going into a certain amount of detail on the reasoning involved (see, for example, the discussion of double and triple used in conjunction with concerto).

The list is updated as catalogers searching for examples make suggestions to the editing team, which accepts, rejects, or modifies the suggestion and makes the changes on an ongoing basis. Users can view updates by year going back to 2000. -- [Jim Alberts](#) (Oct. 21, 2003)

Vazzana, Eugene Michael, 1940-

Silent film necrology : births and deaths of over 9000 performers, directors, producers, and other filmmakers of the silent era, through 1993 / by Eugene Michael Vazzana. -- Jefferson, N.C. : McFarland, c1995.

xii, 367 p. ; 27 cm.

ISBN 078640132X (lib. bdg. : alk. paper)

LCCN 95-14462.

NACO citation: Vazzana, E. Silent film necrology

*Silent Film Necrology* is an excellent reference source by an author who did a tremendous amount of research and feels passionately about documenting every "individual who was connected in some way with silent film." As the subtitle spells out, the necrology concentrates on performers, directors, and producers, but there are also entries for composers, editors, cinematographers, studio executives, etc. The author consulted *The International Film Necrology* and other sources for every entry. Arranged in alphabetical order by surname, entries provide at a minimum: the place and date of birth and death, real names, married names, and/or variant names, and data's source. Some entries include the person's profession, relations with people or companies of interest, and brief biographical statements. Following this information, the entries cite an obituary (usually from the *New York Times* or *Variety*), including the obituary headline, and list select articles or other publications about the person. The abbreviation key proves very helpful in deciphering the terse citations. If the author could find no information about a person, he lists their name with the phrase: "No data found." You can find many of the people included in this necrology in general film sources such as *Halliwell's Who's Who in the Movies* or the *Internet Movie Database*, but *Silent Film Necrology* has a substantial amount of unique information. The *Ultimate Directory of the Silent Screen Performers* by Billy H. Doyle is a comparable source, but it contains roughly 7,000 names compared to *Silent Film Necrology*'s approximately 9,000. -- [Robert Bratton](#) (Oct. 23, 2001)

A new edition of this work was published late in 2001. -- [dp](#) (Dec. 18, 2001)

Wearing, J. P.

American and British theatrical biography : a directory / by J.P. Wearing. -- Metuchen, N.J. : Scarecrow Press, 1979.

v, 1007 p. ; 23 cm.

ISBN 0810812010

LCCN 78-31162.

NACO citation: Wearing, J.P. American and British theatrical bio., 1979

This source consists of a very basic listing (name, dates, nationality, 2-3 word description of function, and source citation) of names connected with theater in America and Great Britain. This includes many musicians and popular entertainers who have not been treated elsewhere. I found the work especially helpful for work on headings of performers who through their association with a particular role or song were noted in titles of 18th and 19th century American sheet music. Although the brevity of the information makes establishment of some headings a bit tenuous, its quantity of entries and chronological scope (16th-20th centuries) makes it an important reference tool. -- [jb](#) (Nov. 2003)

Werkhoven, Henk.

New Age muziekencyclopedie. English -- The international guide to New Age music / Henk Werkhoven. -- New York, NY: Billboard Books, 1998.

ix, 236 p. : ill. ; 24 cm. + 1 sound disc (digital ; 4 3/4 in.)

ISBN 082307661X

LCCN 97-041856

NACO citation: Int'l guide to New Age music, 1998.

This volume is arranged in three parts, along with prefatory material, a bibliography, and an index. The first part, "Artists, recordings, themes, and documentaries," is by far the longest. Despite its title, it is essentially a biographical dictionary of New Age artists and groups. The second part, "Record labels, distributors, organizations, and periodicals," provides a very useful and thorough alphabetical listing of New Age record labels and other organizations. The third part, "Radio programming," presents a useful though doubtless dated listing of both New Age channels and radio shows, with names, brief descriptions, and contact information.

The entries for individual artists (and to a lesser extent, organizations) make up the most important section for our purposes. Entries include names, other names when appropriate (generally incorporated within the text of the entry), a biographical entry, and a full discography. Many entries also include photographs.

The critical/biographical entries are useful, but the complete lack of birth dates lessens their usefulness. However, they are still valuable for such tidbits as the note that the pianist Michael

Jones is also a psychologist specializing in self-actualization, and other such information on instruments, styles, band memberships, and collaborations. The discographies are extensive, with the longer ones often classified by series, so one can find out, for instance, that Steven Halpern's album "Success for telemarketers" is part of the "Sound Business" series. -- [Jim Alberts](#) (Oct. 4, 2005)

Who's who of Victorian cinema : a worldwide survey / edited by Stephen Herbert and Luke McKernan.

-- London : BFI, 1996.

ix, 178 p. : ports. ; 25 cm. -- (Centenary of cinema)

ISBN 0851705391

LCCN 96-176421.

NACO citation: WW of Victorian cinema

This slim volume fills an important cinematic niche, documenting the people active in the nascent years of filmmaking, roughly the 1870s through 1900. Although some of the stars of this era (Alice Guy, Edwin S. Porter, the Lumiere brothers, etc.) are well documented in other sources, this who's who provides information for many of the lesser-known but significant players of this time who simply aren't in any other source. The editors are selective rather than comprehensive, and they omitted some names that they wished to include, due to "lack of substantial information." Included are: photographers, actors, filmmakers, inventors, mechanics, entrepreneurs, scientists, magicians, chronophotographers, business executives, and others from all over the world who played a role in the development of cinema. Entries are listed alphabetically by surname and contain fuller forms of the name or variant names, birth and death dates, and brief biographical and critical descriptions of the person and his or her work, sometimes including references to books and/or articles. Each entry contains the initials of the contributor, all of whom are listed on p. 159. This work also contains a select, descriptive bibliography and a name index of persons with their own entries as well as those mentioned in the entries of others. -- [Robert Bratton](#) (Oct. 2001)

Also exists as an online database (<http://www.victorian-cinema.net/>) . -- [Robert Bratton](#) (Dec. 2, 2005)

Wolfe, Richard J.

Secular music in America, 1801-1825 : a bibliography / by Richard J. Wolfe ; introduction by Carleton Sprague Smith. -- New York : New York Public Library, 1964.

3 v. ; 26 cm.

LCCN 64-25006.

NACO citation: Wolfe, R.J. Secular mus. in Amer., 1801-1825

This work is already well known and used for its detailed bibliographic descriptions of early American sheet music. It is, in effect, an extension of Sonneck and Upton's *A bibliography of early secular American music, 18th century*, which ended its survey of American music imprints with 1800. What many people do not realize is that Wolfe also supplied many biographies along with the bibliographic descriptions. While Wolfe supplies dates wherever possible for composers, he only includes the brief biographies for the lesser known composers. A substantial number of the headings have never been reproduced in other sources. The 3rd volume of the set also includes very helpful indexes of music publishers, engravers, and printers, with addresses and dates of operation. -- jb (Nov. 2003)

Zhang, Yingjin.

Encyclopedia of Chinese film / Yingjin Zhang and Zhiwei Xiao ; with additional contributions from Ru-shou Robert Chen ... [et al.] ; edited by Yingjin Zhang. -- London ; New York : Routledge, 1998.

xxiv, 475 p. : ill. ; 26 cm.

ISBN 0415151686

LCCN 98-18267.

NACO citation: Ency. of Chinese film

This English-language encyclopedia is divided into two main sections. Section one contains a series of essays. Section two contains an alphabetical listing of personal names, approximately 300 film titles, and significant genres (e.g. action films, Category 3 films, war films) and topics/themes (e.g. censorship, music and film, modernity). There is a very helpful classified contents list of entries in the

beginning, which complements the three indices: one for titles, one for personal names, and one for studios. The indices cite where a name or title is mentioned in any and all entries; unfortunately studios do not get their own entries. It has an extensive bibliography, and a glossary of Chinese characters intended for specialists, which lists the Pinyin transliteration, the actual characters, and the Wade-Giles transliteration and/or another romanized form. The entries for personal names contain: birth and death dates, birthplace, sometimes a birth name or variant name, profession, a biographical description, and sometimes a list of resources for further reading. Entries for films are listed under the translated English title, and contain: the Pinyin transliterated title, sometimes other variant titles, the director and principal cast, location and date for the original production, production companies, and a plot summary. Regarding the production and theatrical release dates, the introduction cautions that, "inconsistencies occur from time to time because there is no single authoritative text to refer to when questions arise . . . assume that approximately six months exist between the production and the release date." The editor informs us that, "For clarity, the Pinyin form is used throughout the work, except for proper names and bibliographic data. With regard to people from Hong Kong and Taiwan, efforts are made to include the standard or the most commonly used romanizations of their names in existing publications." This lack of consistency with names is a warning sign to those engaged in authority work. I compared this encyclopedia with the [Internet Movie Database](#) and then asked a Chinese cataloging colleague to examine the results. First, this resource often contained information (such as birth dates) that *IMDb* did not. Second, the way names are treated in the Encyclopedia varied greatly -- sometimes the name was a correct Pinyin transliteration, sometimes it was some other romanized form with the Pinyin transliteration listed as a variant. For example, the entry for Cai Yangming is the correctly transliterated form of his name while *IMDb* had Yan Ming Tsai. Another example is Jackie Chan, who is listed under Chan, Jackie in the Encyclopedia, while his correctly transliterated named (Cheng Long) is listed as a variant. The bottom line: the encyclopedia is useful for those of us struggling to catalog Chinese films while being ignorant of the language, but it is not a replacement for language expertise, since you can not assume that their choice of main entry is the correctly transliterated form. The *Encyclopedia of Chinese Film* is superior in substance, quality, and quantity of information than any other general film reference source that I have seen, but unless you have expertise in Chinese or can consult with someone who does, proceed with caution when using this as a basis for authority work. -- [Robert Bratton](#) (Nov. 25, 2002)

Electronic versions issued by NetLibrary, Taylor & Francis, Ebrary, and Informata. -- [Robert Bratton](#) (Dec. 11, 2007)

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## RESOURCES NOT INCLUDED

In the course of working on this project, contributors examined some tools that they decided were not appropriate for inclusion. The fact that we are not including them is no comment on their overall value; it is simply an acknowledgement that these resources are not particularly helpful when doing authority work for audiovisual cataloging. Here is a list of these resources; each open entry record is followed by the date the resource was examined, since they will change with time and may become more useful in the future.

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