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Book Reviews -- Monographic Musings

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Book Reviews — Monographic Musings

Column Editor: **Debbie Vaughn** (Reference Librarian, College of Charleston) <vaughnd@cofc.edu>

Column Editor's Note: Variety is the spice of life. This year's Charleston Conference brings together an amazing variety of publishers, vendors, and librarians to discuss an even wider variety of issues regarding the

Games People Play. This month's Monographic Musings also brings together books on a variety of topics by a variety of publishers for your information pleasure. Happy reading everyone! — DV

Cooke, Mervyn and David Horn, eds. *The Cambridge Companion to Jazz*. Cambridge: Cambridge UP, 2003. 0521663202. 426 pages. \$65.00.

and
Moore, Allan, ed. *The Cambridge Companion to Blues and Gospel Music*. Cambridge: Cambridge UP, 2003. 0521806356. 234 pages. \$60.00.

Reviewed by **Debbie Vaughn** (College of Charleston) <vaughnd@cofc.edu>

It is safe to conclude that **Grove Dictionary of Music and Musicians** corners the market on multivolume music reference sources. Often, though, patrons need a more comprehensive account of a particular music genre, its history, and its major players. *The Cambridge Companion to Jazz* and *The Cambridge Companion to Blues and Gospel Music* provide solid overviews of these music fields, while at the same time offer additional ready-reference-type information. Both the *Companion to Jazz* and *the Companion to Blues and Gospel Music* are part of a cornucopia of companions published by **Cambridge** that emphasize different composers, instruments, and topics. From **Beethoven** to **Stravinsky**, from the cello to the saxophone, and from the orchestra to pop and rock—**Cambridge** has it covered.

In their introduction, **Mervyn Cooke** and **David Horn** stress the varying and evolving definition of jazz as a musical genre, laying the foundation for the rest of the book. *The Cambridge Companion to Jazz* is neither dictionary-like nor encyclopedic in nature; rather, it carefully explores the complex character of jazz music and the ever-shifting relationship it has with society. While it possesses quick reference elements, such as a brief chronology of jazz and biographical sketches of principal musicians cited, the bulk of the volume consists of eighteen chapters. Chapters are divided into five major categories: jazz times, jazz practices, jazz changes, jazz soundings, and jazz takes. The list of contributors is impressive. **Cooke** and **Horn**—both noteworthy music scholars—have brought together a stellar mix of educators and musicians including **Darius Brubeck** (son of **Dave Brubeck**), **Ingrid Monson** (the Quincy Jones Professor of African-American Music at **Harvard University**), and **Thomas Owens** (who also contributed to *The New Grove Dictionary of Jazz*). Meticulous notes and a lengthy list of works cited round out the chapters. An extraordinarily extensive index allows readers to quickly access specific topics. Black and white plates are found throughout the text, a particularly rich one being a snapshot of **Ella Fitzgerald** and **Dizzy Gillespie**.

The Cambridge Companion to Blues and Gospel Music is arranged congruently to the *Companion to Jazz*. **Allan Moore** includes over 130 entries in his chronicle of influencing fac-

tors on blues and gospel music, noting the emergence of different styles and the development of musical crossover. The first chapter, written by **Moore**, defines blues and gospel; the second chapter, written by former *Ethnomusicology* editor **Jeff Todd Titon**, identifies different categories of blues and gospel. These introductory sections allow the remaining nine chapters to focus on more specific aspects of these powerful genres. The development of both blues and gospel is investigated in detail; artists' performance conditions are delved into; expression, technique, and imagery are considered; and the use of blues and gospel elements in popular music is examined. Plates contain photographs of **Bessie Smith**, **Muddy Waters**, and a young

Aretha Franklin, as well as several other blues and gospel icons. Lyrics, rhythms, and chord progressions for a number of key recordings are also given. As with the *Companion to Jazz*, the *Companion to Blues and Gospel Music* concludes with thorough notes and a complete bibliography, plus it features a selected discography and videography. Again, an index offers easy access to exact subjects.

Other jazz, blues, and gospel sources still hold critical places in the music canon. **Leonard Feather's** *The New Edition of the Encyclopedia of Jazz* offers a musical chronology, subject essays, and unparalleled mini-biographies of musicians. Unfortunately, this standards was published 1960, making much of the information dated. Likewise, *Jazz: The Essential Companion* by **Ian Carr**, **Digby Fairweather**, and **Brian Priestley**, presents extraordinary information about jazz artists and their craft. Since **Carr** and company's book is presented in encyclopedic fashion, though, it does not wax philosophic in the way that **Cook** and

Horn's work does. **Austin Sonnier, Jr.'s** *A Guide to the Blues: History, Who's Who, Research Sources* nicely complements **Moore's** work. *The Companion to Jazz* and *the Companion to Blues and Gospel Music* are new essentials for public, academic, and music libraries, and they would enhance high school libraries as well.

Dehgan, Bahman. *America in Quotations*. Jefferson, NC: McFarland, 2003. 078641586X. 227 pages. \$35.00.

and
Stanton, Daniel E. and Edward F. Stanton, comps. and eds. *Contemporary Hispanic Quotations*. Westport, CT: Greenwood, 2003. 0313314640. 272 pages. \$55.00.

Reviewed by **Debbie Vaughn** (College of Charleston) <vaughnd@cofc.edu>

In the past year, a number of quotation books have been reviewed in **Monographic Musings**. *The Oxford Dictionary of Modern Quotations* (ATG 15.4), *The Oxford Dictionary of Phrase, Saying, and Quotation* (ATG 15.4), and *The Oxford Book of Humorous Quotations* (ATG 14.4) all present others' thoughts on a variety of subjects in distinctly different ways. Two more quotation books have come across my desk whose unique voices and points of view are worth a mention.

Bahman Dehgan has collected an abundance of quotations (3,595, to be exact) concerning all things American in his book *America in Quotations*. Organized primarily by major topic and then by subtopic, **Dehgan** features quotations addressing people, places, culture and media, literature and language, history, food, and other subjects. A comprehensive table of contents lays out these categories and their subparts, and see also references are offered within the text. Each quotation is numbered, which allows easy accession when using either the au-

thor/speaker index or the subject index.

One limitation of *America in Quotations* is its lack of current data. The past several years have been filled with watershed events in American history. The controversy surrounding the 2000 presidential election goes practically unnoticed; in fact, the most recent quote under the subheading "Elections" was spoken in 1988. Hidden under the subheading "Vice-presidency" is a single line from **Al Gore**: "I am Al Gore, and I used to be the next president of the United States" (186). The terrorist attacks of September 11, 2001, sparked a wave of patriotism in the United States that could have been well represented in a quotation book devoted to this country, but only a handful of quotes reference the events of 9-11.

Nonetheless, *America in Quotations* is an easy-to-use volume that is specific to the American quotation niche, and is suitable for public, academic, and high school libraries.

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With Hispanics now making up the largest minority in the United States, **Daniel Stanton** and **Edward Stanton's** *Contemporary Hispanic Quotations* is a much-needed addition to the body of quotation reference sources. The editors begin their compilation with a crisp table of contents and introduction, in which they defend their use of the word "Hispanic" and explain how to use their book. Quotations from writers, politicians, entertainers, evangelists, and

other Hispanic professionals are arranged alphabetically and then chronologically by author. Photographs of select authors dot the pages. One appendix feature anonymous graffiti, quotations, and proverbs; another categorizes authors by profession. A subject and keyword index wraps up the book.

The material within highlights rich quotes from notable individuals. However, the arrangement is slightly disorientating. Even though *Contemporary Hispanic Quotations'* subject and keyword index allows readers thematic accession, perhaps readers would be better served

if the book were primarily arranged by subject and concluded with an author index. Additionally, **Stanton** and **Stanton** state in their introduction that they have translated some of the quotations from Spanish to English; possibly, subsequent editions of *Contemporary Hispanic Quotations* could include the original text as well as the translation. Still, **Stanton** and **Stanton's** work is a valuable addition to all library collections.

The Office Professional's Guide: The Essential Reference for the Modern Office.
New York: Oxford UP, 2003. 0195165195. 480 pages. \$22.95.

Reviewed by **Debbie Vaughn** (College of Charleston) <vaughnd@cofc.edu>

Its dust jacket claims that *The Office Professional's Guide: The Essential Reference for the Modern Office* is a "comprehensive 'how-to' for modern office life... that will keep you on a straight course for an exciting and fulfilling career." I am not positive that this single volume will steer readers in such a steadfast direction, but it does offer a wealth of office rules of etiquette and stylistic pointers for correspondence, public speaking, and business meetings.

The Office Professional's Guide begins with a meticulous, nine-page table of contents that breaks chapters down to their sub-headings. Following this, **Edward P. Bailey** makes a clear and strong point in his forward by referencing authors **E. B. White** and **Russell Baker**. Their writing holds a simple elegance; but, as **Bailey**

notes, their literary command is not the result of using pretentious words. Rather, **White** and **Russell** aptly and ably connect(ed) words together. Word choice is key in good business communication. The rest of *The Office Professional's Guide* aims at improving readers' professionalism and professional knowledge base, much of which centers around business communication. Fourteen chapters cover topics from your office environment to professional associations, from making multimedia presentations to making travel arrangements, and from accounting reports to antitrust legislation. The first appendix translates common business words and phrases in English, German, French, Spanish, Russian, and Japanese; the second provides more detailed definitions of business and finance terms. A third appendix lists eight full

pages of "essential" business books for further reading. Most of these suggested titles are other how-to guides, a smattering of them coincidentally published by **Oxford University Press**. Finally, a brief index concludes *The Office Professional's Guide*; the detail in the table of contents makes up for anything left out in the index.

The Office Professional's Guide spells out a great deal of information in a most straightforward manner: by example. Throughout its pages are several handy charts and lists illustrating email protocol, commonly confused words and their proper usage, sample business letters, and even cash flow statements. Indeed, there exist several books that cover each of these topics alone, but *The Office Professional's Guide* assembles select, optimal information into one volume. **Oxford's** office reference would be money well spent for public, academic, and corporate libraries, as well as for your own collection. 🍷

Adventures in Librarianship — On the Couch

by **Ned Kraft** (Ralph J. Bunche Library, U.S. Department of State) <kraftno@state.gov>

So, how was your week?
Fine.
Really?
Well, no.
So? Tell me what happened.
I had a nightmare on Monday and... it was weird. It haunted me the rest of the week.

Mmm hmm.
There was this party, back in the stacks...

The Library stacks?
Yeah. And everyone I knew was there, just milling around, chatting, drinking wine from plastic cups. I wandered up and down the aisles, looking for someone, I... I don't know who.

Could it have been your father?
No, I don't think so. Anyway, everyone was just chattering. I tried to focus on what they were saying and I realized it was all MARC code!

So who is Mark and why do you associate him with a "code?"

That's not the point. It was just gibberish.

Could Mark be a substitute for your father, and this "code" is your inability to understand him?

No, that's not it at all.

Mmm hmm.

Then, in the dream, one by one, everyone stops talking and looks at me. I realize that I'm supposed to give a speech. I'm supposed to talk about LAN security.

Why do you feel that Len is insecure?

Not Len, LAN. And the point is the topic is out of my league. I'm an Acquisitions Librarian, for God's sake....

Could Len be a substitute for your father whose presence causes you great feelings of insecurity?

...So I just stand there, sweating, everyone looking at me and waiting until the scene sort of evaporates and I'm floating in a wooden lifeboat on the ocean. At the other end of the lifeboat there's this old man...

Your father?

He's apparently a retired reference librarian because he's going on and on about the intricacies of government documents. I ask him where we are and he says we're in the "OCLC..." get it? The "OCLC."

Yes, this Ole Sea Elsie is some sort of New England folklore character, am I right?

No, you don't...

...a romantic figure, standing on the rocky shore, waiting for her husband to return from the sea. Possibly a reference to your distant relationship with your father.

It doesn't have anything to do with my father.

Mmm hmm.

Anyway, then I was alone, locked in this room. The walls were completely covered by shelves of old books. I realized there was no door and I started hyperventilating. It was a rare book room: vellum spines, humidity and temperature gauges, but completely sealed, no way out.

Can we get back to the relationship between Mark and your father? 🍷