
Sources

Reference Books

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The 100 Greatest Bands of All Times: A Guide to the Legends Who Rocked the World. Edited by David V. Moskowitz. Santa Barbara, CA: Greenwood, 2015. 2 vols. acid free \$189 (ISBN 978-1-4408-0339-0). Ebook available (978-1-4408-0340-6), call for pricing.

Pop music is pervasive. We listen ubiquitously, while driving, socializing, and performing countless tasks. The music is a source to which we turn when feeling sad and alone or happy and celebratory. Pop music is an important topic of inquiry because of the roles it plays in people's lives and also because it provides continuous mass cultural exploration of identity, society, and contemporary experience.

David V. Moskowitz, a professor of Music History, amassed 39 contributors from a variety of fields to compile *The 100 Greatest Bands of All Times: A Guide to the Legends Who Rocked the World*. The title of this ambitious guide is problematic. The introduction does not specify the scope of the bands, although the subtitle implies that it is about rock bands. Nevertheless, the types of bands covered span a wide spectrum of pop music categories, including Reggae, Rap, Punk, and Disco. The criteria used to select the greatest bands is unclear, and there will be strong dispute over the 100 bands chosen. Moskowitz wrote that the bands were chosen based on, "more than one member, record sales, influence, impact, and innovation" (viii). The "more than one member" (viii) criterion may explain why iconic artist David Bowie is excluded, but it seems incomprehensible considering his significant influence throughout decades of pop music making. With few exceptions, the bands are American or British, and male.

Moskowitz wrote ten short opening essays, to provide insight into the world in which pop music is made. The essays that describe the roles played by technologies, record labels, MTV, and YouTube are informative and provide historical perspective; but the essays that treat cultural issues, such as "Rap Crosses Over: Hip-Hop Takes Over the White America," are underdeveloped. In "Girls that Rock," Moskowitz attempts a history of women in rock, but the brevity of this essay does not allow for thoughtful discussion, and several seminal women singers go unmentioned, such as Aretha Franklin, Ronnie Spector, and Patti Smith. Greenwood published an earlier encyclopedia devoted to women pop musicians, *Women Icons of Popular Music: The Rebels, Rockers, and Renegades* (Greenwood, 2009). However, for spirited feminist writing on the women in rock, readers should seek out issues of *Rockrgirl* (1995–2005), (ISSN 1086-5985).

Band entries are alphabetically arranged by band name, a simple arrangement that avoids the controversy that would arise if the bands were arranged in ranked order. Entries are thoroughly researched and in-depth. Biographical and historical information is interwoven with discussion about the bands' musical style, achievements in recording and performance, and lasting influence. Each entry features a black and white photograph, a selective discography, and a brief reference list. The set is indexed by names of musicians and bands, song titles, recording studios, and selective topics,

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such as “Punk music.” Sadly, there are no index entries for Big Star, Alex Chilton, Elvis Costello, or Sinéad O’Connor.

The depth of coverage provided for each band makes this set suitable for all libraries that maintain a popular music collection. Readers seeking more adrenaline fueled writing about their rock idols could find the academic prose uninspiring; however, they are likely to learn something new and important about their favorite bands’ unique place in the history of pop music.—*Valerie Mittenberg, Collection Development Librarian, Sojourner Truth Library, State University of New York, New Paltz, New York*

The 100 Most Important Sporting Events in American History. By Lew Freedman. Santa Barbara, CA: Greenwood, 2015. 385 pages, acid free \$89 (ISBN 978-1-4408-3574-2). Ebook available (978-1-44408-3575-9), call for pricing.

The cover sells this book. There’s Jackie Robinson in his Brooklyn Dodgers uniform, bat in hand, changing America. It’s as simple, and monumental, as that.

Freedman, an oft-honored sports journalist, spells out in his extensive introduction that he wasn’t writing about the greatest moments or the greatest athletes in American sports history, although some of those are featured. He chose the 100 sports milestone “events” that he believes had the most impact on society and even history.

Some of them—especially when Robinson was signed to break the color barrier in big-time American sports—took place far from the crowds and the playing fields. Others, such as “The Miracle on Ice,” were witnessed by millions on television. Some of the events had huge social significance, such as the passage of Title IX or the creation of basketball. Others showed sports highlighting social change, as when tennis great Martina Navratilova came out as a gay person or when super-cyclist Lance Armstrong finally admitted using performance-enhancing drugs. And some, such as what Freedman calls the “Soap Opera on Skates” (363), starring figure skater Tonya Harding and her friends, briefly brought our big, diverse nation together so everyone could shake their heads in unison.

Readers will like some choices and argue with others, but that’s part of the fun of any lists book, and this one is more solid than most. The entries include an illustration, notes and further readings, and there is an 18-page index. All in all, it’s a fine option for any public library seeking a thoughtful but readily readable reference book about sports or American history.

Finding comparable reference works proved challenging. One that’s in the ballpark, so to speak, is Ernestine Miller’s *Making Her Mark: Firsts and Milestones in Women’s Sports* (Contemporary Books, 2002), but it is organized very differently. Each chapter is devoted to a particular sport and presents a chronological list of briefly summarized events. More ambitious, and frankly confusing, is Irene M. Franck and David M. Brownstone’s *Famous First Facts about Sports* (H. W. Wilson, 2001). It also is organized by particular sports

and offers several thousand “firsts” in each sport in a format that rewards the use of five long indexes more than simply browsing. Interestingly, the only illustration in this volume is another cover photo of Jackie Robinson.—*Evan Davis, Librarian, Allen County Public Library, Fort Wayne, Indiana*

American Indian Culture: From Counting Coup to Wampum. Edited by Bruce E. Johansen. Cultures of the American Mosaic. Santa Barbara, CA: Greenwood, 2015. 2 vols. Acid free \$189 (ISBN 978-1-4408-2873-7). Ebook available (978-1-4408-2874-4), call for pricing.

In his preface to *American Indian Culture*, Editor Bruce E. Johansen outlines a highly selective approach to documenting historical and contemporary expressions of Native American cultures. Aimed at upper level-high school students and college undergraduates, this work is framed not as an encyclopedic resource but as “an introduction to a large and rich field of study” focused on “the interface of tradition and change” across cultural expressions such as art, literature, music, and dance (xiii).

Part One, which makes up less than a fifth of the text, consists of short chapters about the societies, economies, and political interactions of selected regional culture groups from pre-European contact to the present. This section also includes a general overview of forces impacting many native cultures after European invasion: disease, cultural genocide, treaties with the U.S. government, and the trade of guns and horses.

Part Two, the majority of the work, is devoted to individual essays about specific topics or persons, and has been organized around the following themes: arts; family, education, and community; food; language and literature; media, popular culture, sports, and gaming; music and dance; spirituality; and transportation and housing. Entries vary widely in scope. Broad topics such as “Pow Wows,” “Sexual Orientation,” and “Cultural Tourism,” are written through a comparative lens, drawing similarities and distinctions between individual tribes and historical versus contemporary practices. Some topics are far more narrowly focused including “Graphic Novels,” “Katsinas,” and an entry on Johnny Cash’s 1964 album *Bitter Tears*. Nearly forty entries are biographical, largely twentieth-century figures in literature, media, and sports.

The entries are densely fact-driven and well-written, with substantive lists of resources for further reading. Interspersed among the regular entries are “Spotlights” which focus on specific organizations, events, and works of culture (examples include the film *Smoke Signals*, and “The Indigenous Language Institute”).

While the entries are well-researched, the question remains as to whose research needs they might serve. The book could assist students looking for a paper topic, or just beginning to formulate ideas for research in an introductory course. For upper-level anthropology or history students, or anyone seeking information about an individual tribe or