

Yerburgh, State University of New York at Albany.

***Pseudonyms and Nicknames Dictionary.***

First edition. Edited by Jennifer Mossman. Detroit: Gale, 1980. 627p. \$48. LC 80-13274. ISBN 0-8103-0549-6.

The *Pseudonyms and Nicknames Dictionary (PND)* will not replace any works a library already has on pseudonyms and nicknames but it will supplement them. Its scope is revealed in a subtitle worthy of a nineteenth-century novel, "A Guide to Pseudonyms, Pen Names, Nicknames, Epithets, Stage Names, Cognomens, Aliases, and Sobriquets of Twentieth-Century Persons, including the Subjects' Real Names, Basic Biographical Information, and Citations for the Sources from Which the Entries Were Compiled." It is thus limited to "figures who have achieved some degree of prominence or recognition" who were alive during some part of the twentieth century, with emphasis on North Americans and Western Europeans. It includes more than 17,000 real names and almost 22,000 assumed ones, with authors accounting for only 40 percent of the names.

The *PND* was compiled by consulting more than eighty biographical dictionaries and through contacts with specialists in fields such as auto racing and rodeos. A useful feature is an indication by the real name of the source or sources used to obtain the information. In addition to providing a source of verification, this serves as a starting point for further investigation. When no source is listed, the information was obtained through independent editorial research.

Since most libraries hold a number of pseudonym and nickname dictionaries already, it is important to know how the *PND* compares with them. I selected Harold Sharp's *Handbook of Pseudonyms and Personal Nicknames* (Scarecrow, 1972) and *Supplement* (1975), Frank Atkinson's *Dictionary of Pseudonyms and Pen Names* (Linett Books, 1975), Samuel Halkett and John Laing's *Dictionary of Anonymous and Pseudonymous English Literature* (Oliver and Boyd, v.8, 1956, and v.9, 1962), and Laurence Urdang's *Twentieth Century American Nicknames* (Wilson, 1979) for

comparison. Taking a page of the *PND* with forty-seven names, I found twenty-eight not listed in Sharp. Of the twenty English or American authors on the page, nineteen were not listed in Halkett and nine were not in Atkinson. Six of the eleven twentieth-century personal nicknames were not in Urdang. Covering the same alphabetical range, Sharp had six twentieth-century names not in *PND*, Halkett seven, Atkinson three, and Urdang five. *PND* is thus not comprehensive but it does add significantly to any pseudonym and nickname collection. From recent ads it appears that the *PND* will be supplemented in usual Gale fashion by *New Pseudonyms and Nicknames*, thus increasing its usefulness especially for current figures.

Given its restriction to twentieth-century figures, one surprising area in which I found some lacks was what might be described as popular culture. *PND* had no listings for Miss Vicky (Mrs. Herbert "Tiny Tim" Buckingham Khaury), Cheech (Richard Marin), or Evel Knievel (Robert Craig Knievel). *PND* is, however, strong in sports. Another problem is that an asterisk is used to indicate a pseudonym, but that is not explained anywhere. It would also be useful, in the case of authors, to distinguish between pen names and nicknames.—Carol M. Tobin, Princeton University, Princeton, New Jersey.

Brown, Clara D., and Smith, Lynn S. ***Serials: Past, Present and Future.*** 2d rev. ed. Birmingham, Ala.: EBSCO Industries, Inc., 1980. 390p. \$20. LC 80-81267. ISBN 0-913956-05-8.

Despite the somewhat misleading title, *Serials: Past, Present and Future* is intended as a handbook for new serials librarians and a reference tool for experienced ones and deals primarily with the specifics of serials management. It is an enlarged and revised edition of Clara Brown's *Serials: Acquisition and Maintenance*, published in paper in 1972. The first edition contains solid information on such matters as who to order serials from, how to know when to claim, and what to do with duplicate issues and reflects the author's long experience in the field and her familiarity with all types of serials problems. This new edition builds on

the previous one, leaving the original chapters relatively unchanged, with the addition of further chapters on acquisition and maintenance (selection and deselection and re-programming) as well as serials cataloging and serials processing at the Library of Congress. Contributed by Lynn Smith, the latter chapters are especially well written. Smith carefully details the history of the various cataloging codes up to AACR2 and how they relate to serials. She makes sense of the world of serials acronyms (CONSER, ISBD-S, etc.) and acknowledges the role of automation in cataloging.

The authors' collective strength lies in their ability to present the work flow of serials operations, to analyze possible points of breakdown, and to present, albeit often in rough list form, possible solutions, alternatives, and answers to the myriad questions one encounters in handling serials. One occasionally wishes for more explanation of general concepts (*serials record*, for example), coupled with concise definitions of the terms that will be used, such as *serials department* or *division*. Each chapter

has its own bibliography, and the reader is also referred to other pertinent sections of the book for related material. (These references are sometimes annoying because of their frequency and intrusion into the text.) Other new material sometimes suffers from being presented in a hodgepodge or perfunctory fashion; the history section relies heavily on other sources and is superficial. The miscellaneous-topics chapter could have been called something else and should have included the role of automation in serials ordering, check-in, and publication. The abundance of sample forms is overwhelming at times since many of them are not filled in or else are not clearly explained.

On balance, *Serials: Past, Present and Future* is disappointing and not as successful as the earlier edition. It attempts too much and, consequently, a wealth of good information gets buried. The lack of a strong focus means the new and old sections are not tied together. One note on editing and production: it looks like a hasty job.—*Jean W. Farrington, University of Pennsylvania, Philadelphia.*

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