

**Che's Chevrolet, Fidel's Oldsmobile: On the Road in Cuba**, by Richard Schweid (239 pages, September 2004), chronicles the history of automobiles in Cuba from 1898 when José Muñoz imported a two-horse-power, benzene-burning Parisienne from France. One of the great mysteries of Cuba is how car owners have managed to keep so many 1950s American models (lovingly called *cacharros* or *jalopies*) in working order. Schweid's narrative is a rich mixture of anecdote, first-hand interview, and research conducted in the José Martí National Library in Havana. \$27.50. University of North Carolina. ISBN 0-8078-2892-0.

**Community Colleges: A Reference Handbook**, by David L. Levinson (253 pages, March 2005), provides an overview of the history, structure, and purpose of American community colleges, as well as discussions on the trends in 21st-century higher education that make these institutions both increasingly valuable and vulnerable. \$45.00. ABC-Clío. ISBN 1-57607-766-7.

**Elvis Presley Passed Here: Even More Locations of America's Pop Culture Landmarks**, by Chris Epting (332 pages, May 2005), is a sequel to the equally fun *James Dean Died Here* and *Marilyn Monroe Dyed Here*. Epting identifies and photographs the exact locations where historic or not-so-historic events took place, among them the workshop in San Francisco where slot machines were first manufactured; the birthplace in Kansas of candy-maker Russell Stover; the hotel in Owensboro, Kentucky, that stands on the spot where the last public hanging took place; the address in Studio City where Burt Reynolds was mugged in 1994; John Coltrane's boyhood home in High Point, North Carolina; the Chemosphere House in

Los Angeles where Brian DePalma filmed *Body Double* (1984); the artist's colony in New York City where photographer Diane Arbus committed suicide; and other indispensable travel information. \$16.95. Santa Monica Press. ISBN 1-59580-001-8.

**The Good, the Bad, and Me: In My Anecdote**, by Eli Wallach (312 pages, May 2005), is a celebration of the author's long career, from stage performances on Broadway in the 1940s and method training in the Actors Studio, to his many screen appearances starting with *Baby Doll* in 1956. Wallach's easy narration is seeded with fascinating film lore, such as the time he had to choose between taking a role in Elia Kazan's Broadway production of *Camino Real* or playing Maggio (the Frank Sinatra part) in *From Here to Eternity* (1953); director John Sturges explaining how movie cowboys with tight pants mount a horse; director Sergio Leone ineptly demonstrating how to manipulate a gun attached to a rope around his neck; and the difficulties Marilyn Monroe was causing on the set of *The Misfits* (1961). \$25.00. Harcourt. ISBN 0-15-101189-5.

**The Grey Journal: An International Journal on Grey Literature** (vol. 1, no. 1, Spring 2005– ), published three times a year, deals with the acquisition and control of documents, reports, papers, newsletters, fact sheets, ephemera, and other materials not readily available through commercial channels. The first two issues contain such articles as "Impact of the Inclusion of Grey Literature on the Scholarly Communication Patterns of an Interdisciplinary Specialty" and "Making Grey Literature Available through Institutional Repositories." Contributors are both American and European, and the journal is available in print, CD-ROM, or electronic formats. €85 for individuals, €200 for institutions. TextRelease, Beysterveld 251, 1083 KE Amsterdam, The Netherlands. ISSN 1574-1796 (print).

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George M. Eberhart is senior editor of American Libraries, e-mail: geberhart@ala.org

**A Historical Companion to Postcolonial Thought in English**, edited by Prem Poddar and David Johnson (574 pages, May 2005), brings together 220 essays written by 166 scholars who describe and define events, ideas, movements, and individuals that have shaped the literature and history of the post-colonial Anglophone world. Entries include the Balfour Declaration, Marcus Garvey, the Hong Kong handover, Mohammed Ali Jinnah, multiculturalism in Australia, universities in East Africa, and women's histories in South Asia. Each entry is accompanied by a short bibliography of literary works and histories. \$95.00. Columbia University. ISBN 0-231-13506-8.

**The Image of Librarians in Cinema, 1917–1999**, by Ray Tevis and Brenda Tevis (230 pages, February 2005), analyzes the librarian stereotype in



films of the 20th century and finds that the image has progressed very little since 1932, when the first librarian in a sound film (*Forbidden*) was taunted by youngsters shouting “Old lady four-eyes!” The Tevises comment on library scenes in 225 films and give a decade-by-decade rundown of the age, gender,

librarian stereotype in films of the 20th century and finds that the image has progressed very little since 1932, when the first librarian in a sound film (*Forbidden*) was taunted by youngsters shouting “Old lady four-eyes!” The Tevises comment on library scenes in 225 films and give a decade-by-decade rundown of the age, gender,

eyeglasses usage, hair buns worn, and degree of baldness of 326 reel librarians. \$45.00. McFarland. ISBN 0-7864-2150-9.

**The Murder of Abraham Lincoln**, by Rick Geary (80 pages, June 2005), recounts the story of Lincoln's assassination in graphic-novel format. The seventh in Geary's series on Victorian murders, this entry begins with Lincoln's second inaugural address and convincingly describes the conspirators, the murder, Booth's escape, and the presidential funeral train. The pen-and-ink art is realistic and the narrative concise, with intriguing details scattered throughout. \$15.95. ComicsLit. ISBN 1-56163-425-5.

**Ogden Nash: The Life and Work of America's Laureate of Light Verse**, by Douglas M. Parker (316 pages, April 2005), commemorates the life of the man who once wrote that he decided to become a “good bad poet, rather than a bad good poet.” Nash (1902–1971) is well-known for his whimsical (“God in his wisdom made the fly / And then forgot to tell us why”) and punning (“If you live along Park Avenue / You've dandy credit havenue”) style, but he also occasionally worked in show business with such talents as Edgar Bergen, Kurt Weill and S. J. Perelman (on the 1943 musical *One Touch of Venus*); Mary Martin; and André Kostelanetz. Parker narrates Nash's accomplishments with careful detail, sprinkling apt verse excerpts throughout to add lyrical interest. \$27.50. Ivan R. Dee. ISBN 1-56663-637-X. *zz*

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