

## SOURCES

U.S. release title (if different), followed by the production company, director, cinematographer, screenwriter, and main actors. Each entry is enhanced by a memorable quote from the film, a rating based on the five-star system, and a brief synopsis of the film with author commentary.

Researchers will also find useful appendixes categorizing films by rating, release date, director, and cinematographer, as well as a selected bibliography and index. As there is no treatment this extensive for exclusively British films in this genre, this work is recommended for public and academic libraries supporting a film studies collection.—*Robin Imhof, Reference Librarian, University of the Pacific, Stockton, California*

---

***Career Opportunities in the Internet, Video Games, and Multimedia.*** By Allan Taylor and James R. Parish. New York: Ferguson, 2008. 384p. acid free \$49.50 (ISBN 978-0-8160-6314-7).

The bible for basic career planning has long been the U.S. Bureau of Labor's annual *Occupational Outlook Handbook* (available in print and free online). The *Handbook* provides information on qualifications needed for particular jobs, the future outlook for those jobs, and expected salaries. It deals with broad job categories, such as computer programmer, and not subsets, such as specific types of programmers. That's where this volume comes in. This reference book provides career opportunity data for eighty-two positions in multimedia, the Internet, and the video-gaming world.

The book is divided into four main sections: The Internet and the Web; Video Games; Multimedia and Consumer Electronics; and Multimedia and Education. Each of these four sections is then further arranged by a variety of applicable subsections, such as programming, sales, audio, design, management, and production. Each entry is headed by a brief career profile that abstracts the key information from the full entry. The entry text itself is broken down into consistent categories: position description; salaries; advancement prospects; education and training; experience, skills and personality traits; unions and associations; and tips for entry.

As noted above, the structure is very similar to *Occupational Outlook Handbook*, but here the approach is a bit more personable and the job listings are more precise. For example, the reader will find video games animator, video games composer, game tester, e-commerce strategy manager, Web security manager, and even media specialist librarian. By the way, the media specialist librarian has fair to good job prospects but poor to fair advancement and a wide salary range (\$29,000–\$70,000).

Four appendixes list educational institutions with related programs, pertinent directories and periodicals, professional organizations, and useful websites. The book also includes a glossary, a bibliography, and an index.

The authors gathered their information from their own experiences in the business; interviews with professionals; and facts, surveys, and reports from job data banks and federal and educational sources. The book is obviously aimed

at high school and college students trying to imagine working in a world like the one they already know from their daily lives. It is clear, concise, detailed, and authoritative. The only caveat would be whether it will be updated in the future. Recommended for all school and public libraries.—*John Maxymuk, Reference Librarian, Rutgers University, Camden, New Jersey*

---

***Debt Information for Teens.*** Ed. by Karen Bellenir. Teen Finance Series. Detroit, Michigan: Omnigraphics, 2008. 413p. alkaline \$58 (ISBN 978-0-7808-0989-5).

As a part of the Teen Finance Series, this book provides information to young adults on the responsible use of debt as a financial tool. It begins with a look at the way our country's economic policies affect our society in general and teens in particular. Next is an in-depth look at the use and abuse of credit and methods for preventing and resolving credit problems. The volume concludes with supplementary material on credit statistics, a list of financial literacy resources, and a bibliography of additional reading.

In a similar manner with the other volumes in this series, this title includes inserted materials—"Quick Tips" and "It's a Fact!"—and is a compilation of straightforward information previously published by a variety of sources, including the U.S. Department of Education, the Federal Trade Commission, the National Consumers League, and the Federal Deposit Insurance Corporation. The format of the text makes it easy for readers to find answers to specific questions related to debt and credit as well as to see the larger context of the situation.

Many fine books dealing with financial matters for young people are available. Some speak directly to teens while others address parents and include tips for raising fiscally responsible children. Most, however, are an overview of finances in general. The title under review is specific to the areas of debt and credit.

*Money: Getting It, Using It, and Avoiding the Traps: The Ultimate Teen Guide* by Robin F. Brancato (Scarecrow, 2007) is an example of an appealing book written for teens. Its goal is to help teens use their money well, and it contains pertinent anecdotes and photographs.

Another title aimed at teen readers is *SpendRight . . . The Smart Start for Students* by Craig and Lisa Feeley (CMK, 2005). Its motivational approach advises that young adults have the choice to be financially fit and that being smart about money is fun. The workbook sections provide reader interaction.

*Smart Money: How to Manage Your Cash* by Danielle Denega (Franklin Watts, 2008) is part of the Scholastic Choices Series and provides teens with brief and very accessible advice on spending, saving, and debt, described in a case study format.

There are a good number of books aimed at parents of teenagers. *Prodigal Sons and Material Girls: How Not to be Your Child's ATM* by Nathan Dungan (Wiley, 2003) emphasizes the effects of mass marketing on children and teens while helping

parents instill in their children the real value of money (the “share-save-spend” approach).

*Money Still Doesn't Grow on Trees: A Parent's Guide To Raising Financially Responsible Teenagers and Young Adults* by Neale S. Godfrey (Rodale, 2004) and *Raising Financially Fit Kids* by Joline Godfrey (Ten Speed Press, 2003) both provide common sense advice to help parents send their children positive messages about fiscal responsibility and the promotion of financial literacy.

*Capitate Your Kids: Teaching Your Teens Financial Independence* by John E. Whitcomb (Popcorn Press, 2000) uses the light touch to help parents teach teens fiscal responsibility through their own experiences and also provides lesson plans for budgeting.

One of the best books on this subject is *Teen Guide To Personal Financial Management* by Marjolijn Bijlefeld and Sharon K. Zoumbaris (Greenwood, 2000) because it covers such a wide spectrum of topics—savings, investing, taxes, credit cards, budgets, college costs, debts—along with appendixes on state resources and financial and tax forms.

Despite a large and growing number of books on finances for teens, *Debt Information for Teens* is unique in its narrower focus on a topic that is increasingly an area of concern for young workers and consumers.—*Betty Porter, Education Services Librarian, Xavier University, Cincinnati, Ohio*

---

***The Drama 100: A Ranking of the Greatest Plays of All Time.*** By Daniel S. Burt. Facts On File Library of World Literature. New York: Facts On File, 2008. 624p. acid free \$45 (ISBN 978-0-8160-6073-3).

Why are “Top 100” lists so appealing? They are commonplace in today’s popular culture. A simple Web search of “Top 100” pulls up any list imaginable: top music hits, top health websites, top employers to work for. One hundred is a number of perfection—complete, flawless, whole—and a natural terminus. One hundred impresses, but does not overwhelm.

In *The Drama 100*, Daniel Burt, a professor of literature at Wesleyan University, has compiled a list of one hundred plays that fit his criteria of the greatest dramas ever written, those that “ask the hardest questions, those that pose, as the first dramas did, the fundamental questions and dilemmas that define our lives and times” (xii). Entries are between five and seven pages in length and include a discussion of the playwright, the importance of the work to contemporaneous and future drama, and a plot summary. Helpful for the reader is a chronological listing of the plays—from Aeschylus’s *Oresteia* (458 BC) to Kushner’s *Angels in America* (1991–92)—and a listing of another hundred honorable mentions.

Burt is the author of two similar books in this same series: *The Literary 100* (Facts On File, 2001) and *The Novel 100* (Facts On File, 2004). He is also keenly aware of the inherent problems when proclaiming any grouping as “Greatest.” In his introduction, Burt considers the merit of his list, noting “reader’s views and preferences will certainly collide with and

diverge from mine. . . . I am no stranger to the contentiousness and objections such an effort can provoke. However, provocation can be a good thing when it leads to an engagement with questions of literary merit. Looking at writers and literary works comparatively, beyond narrow cultural and historical divisions, is a rejuvenating and liberating activity—for writer and reader alike” (ix).

Librarians might ponder the appropriateness of this book for a noncirculating reference section, not because of its content, but rather because it is a book one might want to check out and read. However, the length and detail of the entries make it a handy reference book, providing a quick yet informed introduction to a particular play. It holds its own with the available reference books on the subject. Although John Shipley’s *Crown Guide to the World’s Best Plays* (Crown, 1984) covers more titles, its entries generally tend to be shorter and review production history. *Drama for Students* (Gale, 1998), geared specifically for high school students and undergraduates, provides more criticism per play but covers far fewer works. *The Drama 100* is well-suited for all public and academic libraries; those who teach literature or theatre may be particularly interested in its acquisition.—*Kristina Lampe Shanton, Music Librarian, Ithaca College, Ithaca, New York*

---

***Encyclopedia of Epidemiology.*** Ed. by Sarah Boslaugh. Thousand Oaks, Calif.: Sage, 2008. 2 vols. acid-free \$350 (ISBN 978-1-4129-2816-8).

Epidemiology can be defined as the study of health risks and identification of frequencies and determinants underlying morbidity and mortality. Morbidity refers to the relative rate of disease in either a population, place, or across time, whereas the term mortality refers to the relative rate of death in relation to these variables. Editor Sarah Boslaugh, at Washington University School of Medicine, and associate editor Louise-Anne McNutt from University of Albany, with the guidance of an advisory board, have assembled a superb set of articles from 294 contributors from universities and organizations worldwide. The 486 articles provide a comprehensive overview of important topics in the epidemiology field. This arrangement is extremely valuable because it may be difficult to quickly access the same information by other means.

Each volume begins with an alphabetical “List of Entries.” Additional aids for users include a readers guide, index, and cross-referencing. The readers guide subdivides entries into fourteen broad topical headings: Behavioral and Social Science; Branches of Epidemiology; Diseases and Conditions; Epidemiological Concepts; Epidemiologic Data; Ethics; Genetics; Health Care Economics and Management; Health Risks and Health Behaviors; History and Biography; Infrastructure of Epidemiology and Public Health; Medical Care and Research; Specific Populations; and Statistics and Research Methods.

Notable sections include “Specific Populations,” which offers exemplary overviews of health issues in major ethnic and minority groups, such as African Americans, Latinos,