

category, personage, and subject indexes. The third volume also contains an extensive bibliography that should provide further direction for research.

Although there are a number of books that have been written about specific types of scandals, such as the popular works by Michael Farquhar, there is little that compares to this multivolume, modern-focused set. With both browsing appeal and research value, students and others should both be able to use this resource. This well-produced title should prove valuable to most academic or larger public libraries, as it fills an interesting niche.—*Craig Shufelt, Fort McMurray Public Library, Alberta, Canada*

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***The Integration of Major League Baseball: A Team by Team History.*** By Rick Swaine. Jefferson, N.C.: McFarland, 2009. 279p. alkaline \$49.95 (ISBN 978-0-7864-3902-4).

Before Rick Swain's new title *The Integration of Major League Baseball: A Team by Team History*, one would have needed to consult several team histories and player biographies to create an account as thorough and detailed as the one held within this slim 279-page volume. No title has covered the integration of Major League Baseball so comprehensively and with team-by-team commentaries. Swain, a longtime member of the Society for Baseball Research (SABR), builds on his previous title *The Black Stars Who Made Baseball Whole* (McFarland, 2005), but in this work his focus broadens from the players to include the owners, general managers, and managers that either helped or hindered the entrance of black players into the game.

Team histories are arranged by date of integration, from the Brooklyn Dodgers' Jackie Robinson (1947) to the Boston Red Sox's Pumpsie Green (1960). A final chapter covers the 1960s expansion teams. Swain's histories are evaluative and at times become something of integration report cards. He not only tells the stories surrounding a team's first black player—like how owner Bill Veeck purchased the contract of Larry Doby from the Newark Eagles of the Negro National League and brought him to Cleveland—but he also chronicles the team's record throughout the post-integration era. Swain does not tread softly, as he asserts in his preface: "In these pages some of the most respected and revered names in baseball will be disparaged by the record of what was actually accomplished under their watch" (1). Swain delivers on this claim. His work is full of bad guys, some of them whom you would not expect, like Al Lopez or Connie Mack, but it also has its share of good guys, many of them previously unsung, like Lou Boudreau or Hank Greenberg.

One of the book's strong points is that Swain tries to provide the full picture of baseball's integration history. The author takes care to acknowledge that Moses Walker was the first black player in the major leagues in 1884 when he played for Toledo. He also tells of the practice of gaining acceptance of dark skinned Cuban players by claiming their ancestry was Castilian rather than African. One criticism of this book is that it is not clear if the team histories, and the entire book

for that matter, are meant to cover this topic to the present day. An integration timeline at the start of the book begins in 1845 and ends in 1993 (when Bob Watson became the first black general manager), but the coverage seems to vary by team. The chapter on the Chicago White Sox trails off about 1980, but the chapter on the Atlanta Braves covers up to 1999 and the racial slurs of John Rucker. Swain ends his account of the Cleveland Indians by noting that in 1975 Frank Robinson became the first black manager in the major leagues, yet relates little detail about how this event transpired. Maybe Swain is saving this for his next book?

Thoroughly researched, noted and indexed, this book is at once an important reference book and a useful historical work. It is strongly recommended for all academic libraries and larger public libraries. Other libraries with strong baseball or sports history collections will also want to consider this unique and comprehensive title.—*Kenneth Burhanna, Head of Instructional Services, Kent State University, Kent, Ohio*

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***Musicians and Composers of the 20th Century.*** Ed. by Alfred J. Cramer. Pasadena, Calif.; Salem, 2009. 5 vols. alkaline \$399 (ISBN 978-1-58765-512-8). Purchase includes 3 years online access to [www.history.salempress.com](http://www.history.salempress.com).

Salem Press has issued an attractive five-volume reference work featuring 608 essays on 614 individuals that have made contributions during the twentieth century in a wide variety of musical genres, including classical, folk, new age, and popular music. Essays range from three to five pages and include name, nationality, musical activity, birth and death dates, additional names that the musician might use or have used, principal works or recordings, biographical information, musical analysis and legacy, and a byline listing the author of the entry. A short bibliography follows each entry. There are more than four hundred photographs. Some 225 contributors and their academic affiliations are listed in the front matter of volume 1. Volume 5 concludes with five indexes: a category index ("Accordion Players," "Classical Composers," "Soul Singers," etc.), a geographical index, a personages and groups index, and a works index.

Purchase of this set includes access to the online version. The online version has some advantages over the print version, but I found the initial setup and login to be clumsy and time-consuming. The headings "Principle Works" and "Principle Recordings" are consistently misspelled online, while the print version uses the correct spelling: "principal." Searching for "P. Diddy" results in the entry for rapper "Sean Combs," but, confusingly, with an image of cellist Yo-Yo Ma that appears on the cover of volume 3 of the print version. (Volume 1, with the entry for "Sean Combs," features a photo of Leonard Bernstein.) The online version will not be updated, but is an electronic surrogate of the print volumes.

Using the print version, I looked under "P. Diddy" and "Diddy" as well as "Puff Daddy," all pseudonyms for Sean Combs, and found no cross-references to "Sean Combs." Likewise, musical theater composing team Adolph Green and