required context and connections to collect and describe information and resources for and about people with nonbinary gender identities in an objective, factual manner.

This single compact volume begins with a section called "(Hir)stories," which provides an overview of nonbinary genders, a history of nonbinary visibility in the United States, nonbinary gender identities in other cultures, the depiction of nonbinary genders in popular culture, and brief biographies of notable nonbinary people. Each chapter in this section includes an extensive list of cited scholarly, popular, and primary sources. The second section is an exhaustive resources section, which includes a directory of archives and special collections devoted to nonbinary gender resources, nonfiction books, journals, theses and dissertations, fiction, online resources, and multimedia. The resources section also includes a directory of national and international organizations and associations that provide information and support for people with nonbinary gender identities. Last but not least, this resource guide includes a glossary of terms; pronouns used by those with nonbinary gender identities; a "primer" on sex, sexuality, and gender borrowed from current safe space training workshops; and a listing of appropriate Library of Congress subject headings that deal with nonbinary gender identities.

Nonbinary Gender Identities is appropriate for high school, academic, and large public library collections. So many students and professors are desperately searching for a guide like this, as traditional and historic LGBT reference resources do not usually cover nonbinary gender identities in depth. Major strengths of this book are its cultural inclusivity, its thoroughness in explaining terminology, and its concise, highly descriptive annotations for each resource listed. For best accessibility, libraries should purchase at least two copies, including an electronic copy for those who might not have a safe space to read the material.—*Rachel Wexelbaum, Associate Professor / Collection Management Librarian, St. Cloud State University, St. Cloud, Minnesota*

Pop Culture in Europe. By Juliana Tzvetkova. Entertainment and Society around the World. Santa Barbara, CA: ABC-CLIO, 2017. 414 p. Acid-free $97 (ISBN 978-1-4408-4465-2). E-book available (978-1-4408-4466-9), call for pricing.

What is the history behind the *Dr. Who* series? Which bands dominated the Britpop sound in the 1990s? Which fashion icons represent uniquely European pop culture in the twentieth century? *Pop Culture in Europe*, from ABC-CLIO's Entertainment and Society around the World series, provides reliable content to patrons researching popular trends and entertainments across the pond. The title efficiently introduces residents of the United States to the stars and amusements primarily associated with Western Europe.

Reference works on popular culture can become quickly dated, yet this title successfully captures a sense of the cultural norms and entertainment of a time and place and documents the ephemeral and unpredictable preferences of the masses. Introductory essays to the volume and each chapter offer valuable commentary on the sweeping changes to localized culture while placing them in a broader regional or global context; individual entries supply more detailed information. The *Eurovision Song Contest*, for example, is referenced in the opening essay and further discussed as an entry in "Television and Radio." Shows that have gained a more global following are also represented; for example, *The Great British Bake Off* is included in a broader entry on Lifestyle Reality Formats. Black and white photographs are included sparingly to add visual references, and call-out boxes are occasionally used to briefly highlight individuals or phenomena. The appendix items are random yet specific ("Top 10 Swedish Dating Sites") and do not seem to represent much original work of the editor or the five contributors.

Compared to other works, including Gary Hoppenstand's *Greenwood Encyclopedia of World Popular Culture*, volume 3, Europe (Greenwood, 2007), the demarcation of what is considered European is more rigid according to the preface, although individual chapters may be more flexible. Perhaps the most compelling definition is in the introduction to the "Film" chapter, which references cultural rather than geographic boundaries. The ABC-CLIO series both overlaps with and contains unique content in comparison to the Greenwood set, making the two complementary in many ways. For example, *Pop Culture in Europe* devotes chapters to "Internet and Social Media" and "Video Games," while the Greenwood title does not dwell on social media and contains minimal video games references; however, both contain extensive treatments of sports, literature, and film, among other topics. The suggested further readings provide a more reliable source than wikis and will be appreciated by researchers seeking additional information, yet Greenwood's series contains a richer set of resources for each chapter.

This title would be a solid addition to college libraries, especially those with an emphasis on liberal arts or culture studies, and would also be of value to public libraries and middle and high school libraries.—*Amy F. Fyn, Coordinator of Library Instruction, Kimbel Library, Coastal Carolina University, Conway, South Carolina*

The Werewolf Filmography: 300+ Movies. By Bryan Senn. Jefferson, NC: McFarland, 2017. 408 p. $55.00 (ISBN: 978-0-7864-7910-8). E-book available (978-1-4766-2691-8), call for pricing.

Every field of knowledge has its "bible," or should. Werewolf movie aficionados can now claim such an authoritative publication as their own. From *Alvin and the Chipmunks Meet the Wolfman!* to *Zombie Werewolves Attack!*, this volume presents over 300 well-written reviews of films depicting lycanthropy. As the reader might well guess, examples of this cinematic staple are legion, so horror maven Senn established the following criteria for inclusion: there had to be a transformation appearing on screen (an actor can't just show