

SOURCES

styles, instruments, and other characteristics of the blues. It is very helpful that almost all the entries include a bibliography and discography pertinent to the entry. An extensive index, two hundred pages long, is included. Some black-and-white photographs add further interest to the text.

Entries vary from a brief paragraph to extensive essays. For example, the entry under “Harmonica” presents a history of the instrument, a description of the types of harmonicas, detailed instructions on playing the instrument, categories of harmonica music, and an introduction to the harmonica’s most influential players. Other equally complete and detailed examples are the entries for “Hispanic Influence on the Blues” and “Historiography.” The entry under “Periodicals” includes a list of blues journals, newsletters, fanzines, and additional serial publications.

There are several other recent publications of blues reference books that also make a rich contribution to the genre. Irwin Stambler and Lyndon Stambler’s *Folk and Blues: The Encyclopedia* (St. Martin’s, 2001) is a one-volume work that contains interesting introductory essays and an extensive list of awards in the fields of folk and blues music. *The Language of the Blues from Alcorub to Zuzu* by Debra DeSalva (Billboard Bks., 2006) and *Blues* by Dick Weissman (Facts On File, 2006) are both short works with discography and bibliographical references. Gerard Herzhaft’s second edition of *Encyclopedia of the Blues* (Univ. of Arkansas Pr., 1997) contains many very fine photographs and appendixes, including a list of blues standards. But none of these works are as extensive and inclusive as Komara’s new set.

Encyclopedia of the Blues is well worth its price for most liberal arts colleges and universities. It will be of interest to music students and to non-music majors doing research in this area. Some high schools might also want to consider for purchase.—Betty Porter, Assistant Director for Education Services, Xavier University Library, Cincinnati, Ohio

Encyclopedia of the Developing World. Ed. by Thomas M. Leonard. New York: Routledge, 2006. 3 vols. acid free \$565 (ISBN 1-57958-388-1).

Editor Thomas Leonard, a professor of history at the University of North Florida, previously edited *The Encyclopedia of Cuban-United States Relations* (McFarland, 2004) and authored *Fidel Castro: A Biography* (Greenwood, 2004). Now he has gathered more than 250 contributors from institutions around the world to put together this three-volume reference set concentrating on the post-1945 period. The beginning of each volume contains an alphabetical list of entries, a thematic list of entries (the themes are Countries and Regions, Organizations, Persons, and Topics) and an introduction. Neither of the lists gives corresponding page numbers for the entries so the user must browse through the volumes or use the extensive index to find the entries.

The introduction states that the encyclopedia “provides a ready reference work for understanding the issues that affect approximately three quarters of the globe’s residents” (xxxvi). The set covers developing countries, which, as stated in the in-

roduction, is widely assumed to be all countries except for the G-7 (United States, Japan, Great Britain, France, Germany, Italy, and Canada) and Australia and New Zealand. Those countries are not covered as separate entries in the encyclopedia but are included in the index as they are referenced in other sections.

The alphabetically arranged articles range in length from several paragraphs to several pages. All articles are signed and have bibliographies that vary widely in length and currency. Most entries have “see also” references.

Most of the country-specific entries only give brief histories. More thorough country treatment can be found in sources such as *Europa World Year Book* (Europa Pub., annual), *Worldmark Encyclopedia of National Economies* (Gale Group/Thomson Learning, 2002), or the Country Studies series from the Library of Congress (<http://lcweb2.loc.gov/frd/cs/cshome.html>). There are “see also” references for countries. So, for example, a reader will be referred from the entry on Yemen to the sections, “Middle East: History and Economic Development” and “Middle East: International Relations” for more information about Yemen.

A strength of this source is the extensive number of organizations listed. The organizations range from the well known, such as the World Bank and UNICEF, to the less familiar, such as the Visegrad Group and the Awami League. Information given in the entries usually includes the history and mission of the organization, the members, the work done, and plans for the future if the organization is still active.

Lengthier coverage than what is provided for the individual countries is given to regions such as the Southern Cone (Latin America), Oceania, Central Asia, and North Africa. There are many individuals profiled, such as Ni John Fru Ndi (chairman of Cameroon’s Social Democratic Front), Juan Bosch (Dominican writer and politician), and Franjo Tujman (the father of Croatia). The bulk of the topics address wide themes such as deforestation, HIV and AIDS, Kurds, socialist economic model, and water resources and distribution.

Libraries may have some outdated resources on the developing world such as *Encyclopedia of the Third World* (Facts On File, 1992) and the *Dictionary of Development: Third World Economy* (Garland, 1990). Although the topics in *Encyclopedia of the Developing World* can be researched in a number of other sources, the editor does a nice job of bringing all the current information together in these volumes. *Encyclopedia of the Developing World* would be a worthwhile addition for any library.—Stacey Marien, Business and Economics Librarian, American University, Washington, D.C.

Encyclopedia of the Documentary Film. Ed. by Ian Aitken. New York: Routledge, 2006. 3 vols. acid free \$465 (ISBN 1-57958-445-4).

Although the documentary is one of the earliest film genres, only now has it been treated by a reference source of this magnitude. Routledge is promoting its set as “the first comprehensive reference work of documentary film,” and although completed before the huge commercial successes of Morgan Spurlock’s *Super Size Me* and Luc Jacquet’s *March*