

SOURCES

ping and evolving subcultures with common symbols and a common canon of music that arose in the United States and United Kingdom in the early 1970s and is still evident today. *Encyclopedia of Punk Music and Culture* covers individual musicians, performing groups, and subgenres, as well as broader, related topics such as body art, gender, nihilism, spiked hair, and vegetarianism. Included are both an alphabetical list of entries and a guide to related topics, which groups the individual entries into larger categories such as personalities, record labels, and culture. There is a selected bibliography that includes books, articles, Web sites, liner notes, and a general index, but, regrettably, no general discography, although individual discographies are included with many entries. A few black-and-white photographic illustrations are included.

As the first encyclopedia devoted to the topic, *Encyclopedia of Punk Music and Culture* serves as a specialized supplement to more general works such as the *Rolling Stone Encyclopedia of Rock and Roll* (Fireside, 2001) and the *Virgin Illustrated Encyclopedia of Rock* (Virgin, 1999).

Recommended for comprehensive research collections and collections with a significant popular culture emphasis.—Paul Cauthen, Assistant Music Librarian, University of Cincinnati, Ohio

Encyclopedia of Twentieth-Century Photography. Ed. by Lynne Warren. New York: Routledge, 2006. 3 vols. acid free \$395 (ISBN 1-57958-393-8).

Modern photography became possible and keeps evolving because of innovations in equipment; the creativity of artists and technicians; the existence of institutions, galleries, and collections; the business of publishers; and ever-expanding uses to which photography is put. This encyclopedia provides both wide-angle and telephoto coverage of these subjects, people, and topics in the art, craft, and social uses of photography during the twentieth century.

The 525 signed entries are well researched and clearly written with further-reading listings, cross references, and additional information provided as needed. The bulk of the encyclopedia is devoted to more than three hundred influential photographers and other persons who worked during the last century, many of whom are still working today. The essays about photographers often include elements in the form of “Who’s Who”-style biographies, lists of selected individual and group exhibitions, selected works, and selected publications. Art students and others who discover the newer work from these photographers will find these essays useful in seeing the traditions and technologies from which they came. Entries about techniques or concepts include cross references to photographers and to other related entries. The further reading sections could be used for collection development of works about photography and photographers.

While much of the international information is found in the entries of individual photographers, techniques, and institutions, there has also been an effort to provide basic overview information on photography in Africa, Europe, and

Latin America, and selected countries and regions. The essay on China and Taiwan is ten pages; the entry on photography in the U.S. Midwest is seven pages. Topics, terms, and concepts from “abstraction” to “xerography” are well described and placed in historical, geographical, and production contexts. Digital photography has an entry and is referred to several times elsewhere. The changes that have happened in photography in just the first years of this century will make this set a more valuable reference for having documented the previous century so well.

Encyclopedias should be judged on their accessibility as well as content. This one is outstanding on both counts. Each of the three volumes presents the list of contributors, alphabetical and thematic lists of entries, a glossary, the introduction, and a very detailed index to the work. The glossary has terms such as “Ozolid Process,” not often found in standard dictionaries.

Missing are the credentials of the 226 contributors. However, Web searches will yield information on many of them. In fact, the personal, academic, and other Web resources offer more interesting and in-depth information than could be included in a one-line note in the text.

Even though academic and large public libraries may already own *The Photography Encyclopedia* (Schirmer Bks., 1999) and other photography encyclopedias, the *Encyclopedia of Twentieth-Century Photography* has more fully developed entries and provides more contextual information. It is a highly desirable work to add to photography and art history collections. Highly recommended.—Linda L. Scarth, Reference Librarian, Mount Mercy College, Cedar Rapids, Iowa

Fatal Army Air Forces Aviation Accidents in the United States, 1941–1945. By Anthony J. Mireles. Jefferson, N.C.: McFarland, 2006. 3 vols. alkaline \$195 paper (ISBN 0-7864-2106-1).

This set is a treasure trove for researchers. Mireles has done the grunt work in this compendium that lays out the basic facts of more than six thousand fatal accidents. Working from Army Air Forces accident reports, he allows genealogists, historians, and authors easy access to the data behind a tragic and little-known World War II phenomena. Even today, domestic military aircraft accidents are seldom front-page news, but during World War II they were so common that they became background noise in the vast drama of the war. Yet the individuals who died in service accidents deserve recognition for their sacrifices, and that’s what Mireles provides.

Working in chronological order, Mireles summarizes the reports in lengthy paragraphs that relate the individuals involved and the circumstances of each accident. He often uses quotations from the reports. What makes the project especially valuable is a set of indexes that give access by aircraft type, by location, and by names of the victims and survivors. The third volume includes appendixes on annual statistics, Army Air Forces stations in the United States, and missing aircraft, plus a short bibliography.