

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,