

SOURCES

folklore. It includes more than four hundred entries, runs to more than nine hundred pages, and contains numerous illustrations to boot. Given its lower price (\$29.95) and its greater depth, *The Vampire Book* is the obvious first choice for undergraduate libraries, but as a thick, perfect bound paperback, it will require rebinding sooner rather than later.

Unlike Melton's volume, which generally discusses the many ethnic varieties of vampires by country and region, *Encyclopedia of Vampire Mythology* devotes separate entries to them. Thus while there is some overlap in coverage, their approaches differ, making Bane's encyclopedia a useful supplement for libraries not put off by its relatively high price. And as a solidly researched contribution to a neglected branch of folklore, it deserves a place in appropriate subject collections.

As its title indicates, *The Encyclopedia of Vampires, Werewolves, and Other Monsters* (Facts on File, 2005), by Rosemary Ellen Guiley, ranges more widely than the other volumes discussed here. Readable and attractively presented, it covers folklore, literature, and film and is a very good choice for high school and small undergraduate libraries. However, institutions not holding this edition will want to consider the revised edition scheduled for publication later this year as *The Encyclopedia of Vampires and Werewolves*.—Grove Koger, *Albertsons Library, Boise State University, Boise, Idaho*

Encyclopedia of Victimology and Crime Prevention. Ed. by Bonnie S. Fisher and Steven P. Lab. Los Angeles, Calif.: Sage, 2010. 2 vols. acid-free \$350 (ISBN 978-1-4129-6047-2). E-book available (978-1-4129-7999-3), \$440.

This work consists of approximately 370 signed essays, ranging from two to twelve pages each, arranged alphabetically by topic. These topics—such as AMBER alert, carjacking, dispute resolution, economic costs of victimization, football hooliganism, hate and bias crime, innocence projects, male victims of partner violence, neighborhood watch programs, peer counseling, Rape Trauma Syndrome, stalking, treating violent offenders, victim impact statements, war crimes, and youth centers—are listed at front of each volume. An additional reader's guide groups topics into twenty-eight categories, such as courts, alternative remedies, crime prevention, intrafamilial offenses, school and workplace offenses, and victimization scales and surveys. At nearly sixty pages, the index found in volume 2 provides hundreds of other entry points.

The essays are written by academics in relevant disciplines. Each essay concludes with cross references to related topics and a short list of further readings and sometimes websites. Some essays include tables and illustrations. Volume 2 also includes an appendix (1095–1107) identifying relevant government agencies, organizations, and websites with descriptions and contact information, and a chronology (1108–13) spanning Hammurabi's Code (2000 BCE) to the Encyclopedia's publication in 2010.

Competitors in this field include Joshua Dressler's *Encyclopedia of Crime & Justice*, 2nd ed. (Macmillan Reference USA, 2002) and David Levinson's *Encyclopedia of Crime and*

Punishment (Sage, 2002). Both of these titles focus specifically on crime and related criminal justice, law enforcement, and sentencing activities. The few entries in these works that deal with victims and crime prevention represent only the tip of the iceberg whose full measure is treated in the *Encyclopedia of Victimology and Crime Prevention*. As the editors indicate in their introduction, "victimology and crime prevention have languished as subfields within more established disciplines such as criminology or criminal justice" and "comprehensive information about the history and state of knowledge in victimology or crime prevention is often hard to find in a single publication or document"(xxxix). This encyclopedia is recommended for libraries with criminal justice collections.—Cheryl Rae Nyberg, *Coordinator of Reference Services, University of Washington Gallagher Law Library, Seattle, Washington*

Hip Hop in America: A Regional Guide. Ed. by Mickey Hess. Santa Barbara, Calif.: Greenwood, 2010. 2 vols. acid-free \$165 (ISBN 978-0-313-34321-6). E-book available (978-0-313-34322-3), call for pricing.

This two-volume set examines American hip-hop history and culture through profiles of twenty-three local hip-hop scenes representing four major musical regions: East Coast, West Coast, Midwest, and South. With "the importance of place in mind, *Hip Hop in America: A Regional Guide* traces the spread of hip hop across the United States, with a particular focus on the social contexts that spawned new styles in each region" (xxv). Whereas Hess's *Icons of Hip Hop: An Encyclopedia of the Movement, Music, and Culture* (Greenwood, 2007) focuses on hip-hop culture and history through the artists who have shaped the music, *Hip Hop in America: A Regional Guide* puts those artists and movements into the context of the local cultures that influenced the art.

The contributors bring a variety of perspectives to the project and primarily include university professors, PhD candidates, and music journalists with an interest or background in hip-hop music, political and social science, literature, culture studies, and other disciplines that provide a multidisciplinary context to the history of hip-hop. Despite the impressive academic credentials of the contributors, the tone of the text remains accessible and engaging.

Each chapter is a detailed essay on hip-hop in a particular city or locale. Though the format varies depending on the author of the essay, each chapter provides a background on the development of hip-hop in a particular place, followed by a description of some of that location's representative artists and their contributions to the hip-hop scene. These biographical sketches highlight a variety of well known and lesser known talent. For example, the Chicago chapter describes the contributions of obvious choices like Common and Kanye West but also introduces Crucial Conflict and Do or Die to a larger audience. Each chapter concludes with references and further resources, as well as a selected discography listing notable albums by artists from each scene. These discographies go deeper than the typical Top 40 charts, inviting