

and history specific to geographic regions.

The three-volume set is laid out as one would expect—over 400 entries on people, places, and concepts—with alphabetical and topical lists of entries at the beginning. Entry length varies by individual or topic, and often materials are provided for further listening, reading, or even viewing. Regrettably, biographical snapshots tend to be short, at times lacking a sense of uniformity. Basic information is not provided consistently: some entries provide the day, month, and year of birth and death, others only provide years. Some entries simply leave the reader wanting a bit more information, as with the entry on Marvin Gaye concludes with a passing mention of his “tragic death” (349), yet does not elaborate further; for information about his death or the tragedy surrounding it, the reader must go to another source to discover it.

Despite this, the biographical information provided is clearly the result of casting a wider net than in other standard reference sources. Eileen Southern’s *Biographical Dictionary of Afro-American and African Musicians* (Greenwood, 1982) is now thirty years old and focuses primarily on classical musicians. Samuel Floyd Jr.’s *International Dictionary of Black Composers* (Fitzroy Dearborn, 1999) provides longer, more comprehensive biographical entries, yet consequently cannot match the number of individuals covered here. Other resources, such as Mellonee Burnim’s *African American Music: An Introduction* (Routledge, 2006), provide more expansive discussions on topics and genres in African American music, but lack the biographical snapshots.

The *Encyclopedia of African American Music* includes several other sections of interest that should be mentioned: a) chronologies of significant events, compositions, and videos in African American music; b) a collection of relevant archives, research centers and websites; and c) two extensive bibliographies on African American music. These two bibliographies are extremely useful, particularly the second, which provides an account of books published within the last 20 years (1989–2010) that examine African American music by genre.

Although one could argue against labeling this a *comprehensive* resource, as more detailed resources exist, the grouping of the biographical, the topical, and the current bibliographies make this a useful (though expensive) source. Recommended for libraries with extensive music holdings, libraries needing to fill a gap in this area, and specialized collections dealing with African American traditions, folk, jazz, and/or popular music.—*Kristina Lampe Shanton, Music Librarian, Ithaca College, Ithaca, New York*

Encyclopedia of African American Popular Culture. Ed. by Emmett G. Price III. Santa Barbara, Calif.: Greenwood, 2011. 4 vols. acid free \$380 (ISBN 978-0-313-35796-1). E-book available (978-0-313-35797-8), call for pricing.

Although there are a number of reference works pertaining to various aspects of African American history and culture, there has not previously been a collection that focuses specifically on popular culture. The intent of this four-volume

set is to “give a panoramic view of contemporary African American popular culture and, as much as possible, trace the history and/or impact of events that affect or involve popular culture” (xxxiii). This is achieved through entries that not only define and describe a topic (from areas such as entertainment, history, sports, art, organizations, business, and more), but often show the development of an aspect of popular culture from its historical roots in African or African American history. For example, the entry for “bling and grillz” describes not only the current use of “flashy jewelry and accessories” (169), but delves into the historical background and development of body embellishments and ornamentation from Africa to America within the African American community.

Each volume begins with an alphabetical listing of the entries covering the entire set, as well as a “Guide to Related Topics” that functions as a useful collection of subjects that organize the entries under such headings as “Education, Educators” and “Folklore, Influences.” Each entry closes with a few references for further reading (or a discography for some musicians). Also included in this set are a detailed timeline covering significant events in the history of African Americans from 1619 to February of 2010, a comprehensive selected bibliography, and four appendixes, featuring selected lists of African American films, radio shows, television shows, and pop culture collections at research centers, libraries, and universities. The contributors are primarily scholars and researchers at U.S. colleges and universities, including doctoral candidates, information professionals, and professors in a wide variety of disciplines.

Given the nature of this encyclopedia, comparisons can be drawn to the *Encyclopedia of Popular Culture* (St. James, 2000), *Africana: The Encyclopedia of the African & African American Experience* (Oxford, 2005), and the *Encyclopedia of African-American Culture and History* (Thomson Gale, 2006). A look at representative entries, for example “barbershops,” “break dancing,” “Aunt Jemima,” and “Bill Cosby,” shows a significant amount of overlap among the reference sources pertaining to African American culture. There is much less overlap with the *Encyclopedia of Popular Culture*, which focuses on popular culture in the U.S. during the twentieth century, but might benefit from a more multicultural perspective. Although the *Encyclopedia of African American Popular Culture* does contain a number of entries already covered in other encyclopedias of African American culture and history, even the overlapping entries provide enough additional information to make these volumes a valuable complement to existing collections. However, institutions that already have sizeable reference collections related to African American history and culture might find that there is too much overlap to justify adding this encyclopedia to the collection.

This resource is suitable for larger public and school libraries that would benefit from additional materials related to African American culture or popular culture in general. Academic libraries might also find it useful; however, given the brevity and the relatively short lists of references for each entry, this would most likely be used at an undergraduate

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level.—*Rob Snyder, Reference and Instruction Librarian, Bowling Green State University, Bowling Green, Ohio*

Encyclopedia of American Immigration. Ed. by Carl L. Bankston III. Pasadena, Calif.: Salem, 2010. 3 vols. alkaline \$395 (ISBN 978-1-58765-599-9). Online access included with purchase of print.

This collection is aimed at high school and undergraduate students seeking context on issues relating to immigration, both historical and contemporary. The stated goal in the Introduction is “to answer all the questions about immigration in American history that students are likely to ask” (ix). Each essay begins with a brief definition, a date, when appropriate, and a statement of significance before the topic is discussed in greater detail. This format is helpful for students who want to quickly determine the “what, when, and why” before deciding whether to read further.

The 525 entries are concise (ranging from 300 to 3000 words), easily comprehensible, and largely jargon-free. About one-third provide overviews of broad subjects such as Art, Labor, or Television. These topical essays highlight immigrants’ experiences and contributions within these fields. There is also treatment of specific national groups (Cambodians, Italians, Haitians, etc.), histories of U.S. States, and discussions of significant laws, treaties, and court cases. In choice of content the volumes under review are hardly groundbreaking, many of the same topics appear in the publication *Immigration in U.S. History* (Salem Press, 2006) also edited by Dr. Bankston. The present work is both more up-to-date, and, on the whole, better written. The writing style reflects the goal of anticipating and answering questions. The authors have done an admirable job distilling complex topics so as to make them readily understandable. Every essay concludes with a selective bibliography for students who wish to explore the topic further. Useful appendixes include an annotated list of U.S. Supreme Court rulings, a chronology of federal laws on immigration (up to 2009), and descriptions of federal government agencies concerned with immigration.

Salem Press is offering purchasers of the print set free access to the online version through 12/31/2011. Libraries that purchase the print and wish to use the online can do so via IP authentication, a referring URL, or username/password access. Access outside the library can be granted with a Remote Access password. After 2011, there is a \$100 annual hosting fee which is waived for libraries that purchase a new title in the Salem History collection. Additional details about Salem Online at: http://salempress.com/Store/pages/salem_online.htm

The online version includes all the content of the print, with the obvious advantage of full-text searching. The topical categories from the print index are reproduced allowing users to scan for essays grouped under broad headings (Court Cases, Health, Economics, or Politics, for example). The helpful appendixes and indexes are included and the cross-references are conveniently hyperlinked.

While no single work can possibly answer all questions

about immigration, the editors have succeeded in compiling a collection that meets student needs. The inclusion of online access increases the appeal to students who may be reluctant to consult print reference works.—*Eric Novotny, Humanities Librarian, The Pennsylvania State University, University Park*

Encyclopedia of Asian American Folklore and Folklife. Ed. by Jonathan H. X. Lee and Kathleen Nadeau. Santa Barbara, Calif.: ABC-CLIO, 2011. 3 vols. acid free \$265 (ISBN 978-0-313-35066-5). E-book available (978-0-313-35067-2), call for pricing.

The *Encyclopedia of Asian American Folklore and Folklife* is a three-volume set that covers twenty-three Asian American cultural groups. Lee and Nadeau explain in the preface that they wanted “to be as exhaustive as possible in terms of covering all the different Asian American cultural communities, especially those traditionally underrepresented in the literature, such as new immigrant communities, adoptees, and interracial and mixed heritage Asian Americans” (xxix). Some of these underrepresented groups include the Afghan Americans, Nepali Americans, Okinawan Americans, Pakistani Americans, and Tibetan Americans. Readers will find the lengthiest entries involving more recognized cultures like the Chinese Americans, Filipino Americans, Japanese Americans, and Vietnamese Americans.

The encyclopedia is arranged alphabetically by Asian American group, and each culture is introduced with an extensive historical essay followed by shorter essays on a variety of topics like “Clothes and Jewelry,” “Dying and Death Rituals,” Folk Music,” “Heroes and Heroines,” “Literature and Folklore,” “Religion,” and “Superstition and Taboo.” The editors state, “Asian American folklore and folklife consists of more than Asian mythologies narrated in Asian American families and communities . . . Asian American folklore and folklife is an *Asian American way of life*” (xxxvi).

There are more than 600 entries that have all been signed and written by 179 international contributors and the institutional affiliations of these experts can be found in volume 3. Each volume contains a comprehensive index, and many of the essays conclude with a further reading list and “See also” cross-references that direct the reader to related topics. Volume 3 also includes a five-page bibliography listing many essential Asian American folklore and folklife texts along with an appendix that contains a selection of eleven folktales from some of the Asian American cultural groups like the Filipino Americans and their legend of the pineapple. Black-and-white illustrations and photographs accompany several entries.

Overall, the *Encyclopedia of Asian American Folklore and Folklife* is geared toward a general audience and is very user-friendly. The introduction is most informative because the editors define folklore and folklife and clarify how these definitions and studies have developed through time. This is very helpful for someone who is unfamiliar with the discourse on this topic. Following this introduction is an eighty-nine-page section on “Pan Asian Americans,” which contains scholarly