

issue makes this book a tricky acquisition. The *Encyclopedia of Power* is recommended for academic libraries with staff committed to aggressively promoting its use.—*Eric Petersen, Reference Librarian, Kansas City Public Library, Kansas City, Missouri*

Encyclopedia of Religion and Film. Ed. Eric Michael Mazur. Santa Barbara, Calif: ABC-Clio, 2011. 644 pages. Acid free \$85 (ISBN 978-0-3133-3072-8). E-book available, (978-0-3130-1398-0).

This one-volume encyclopedia edited by Eric Michael Mazur (associate professor of religious studies at Virginia Wesleyan College) is not a reference work covering individual films with references to religion (like I expected it to be). Rather, there are more than 90 entries in essay format focusing on more general topics related to religion and film such as angels, the devil, holidays, and rituals. There are even entries for those interested in those perennial film favorites, vampires and zombies. Several entries are dedicated to specific directors like Woody Allen, Frank Capra, and Martin Scorsese and to specific religions like Catholicism, Islam, and Mormonism. An effort was made to include coverage of non-English, non-Western films and directors, but the emphasis is on films from the English-speaking world.

The entries are written in layman's terms by academic and independent scholars and are arranged alphabetically. Most are around four to six pages in length, and happily, the contributors don't discriminate against cult classics. For example, I wasn't sure if the entry on Joan of Arc would mention 1989's *Bill & Ted's Excellent Adventure*, but there it was on page 262! Multiple entries mention *The Rocky Horror Picture Show*, too. Each entry contains see also references when appropriate and a list of further reading. A limited number of images are provided in black & white (the cover, however, features an eye-catching color photo of Charlton Heston in *The Ten Commandments*). For access, there is a list of entries and a guide to related topics in the front of the book as well as an index in the back. There is also a filmography listing all the films mentioned in this work as well as a selected bibliography.

The study of religion and film is a relatively new field of academic study, and other books have been published on it in recent years. In comparison to the Mazur work, William L. Blizek's *The Continuum Companion to Religion and Film* (Continuum, 2009) contains lengthy essays and has a higher price point at \$160 as does John Lyden's *The Routledge Companion to Religion and Film* (Routledge, 2009) at \$200. At \$85, Mazur's book is an excellent value and would be a terrific addition to academic and public libraries.—*Samantha J. Gust, Electronic Resources Librarian, Niagara University Library, Niagara University, New York*

Encyclopedia of Social Movement Media. Ed. John D. H. Downing. Los Angeles, Calif.: Sage, 2011. 602 p. Acid free \$150 (ISBN 978-0-7619-2688-7). E-book available (978-1-4129-7931-3), \$190.

In January 2011, the world witnessed a political uprising in Cairo that was catalyzed by social media—so much so

that pundits quickly dubbed it Egypt's "Twitter Revolution." Scholars have yet to appraise the accuracy of that label, of course, but in the meantime, and thanks to the excellent new *Encyclopedia of Social Movement Media* just published by Sage, we can begin to understand the Egyptian protests within their broader historical and communications contexts. In entry after entry, the *Encyclopedia* reminds us that words, images, performance and sound have been used across the ages and across the globe to inspire individuals and ignite (sometimes even incite) collective action and social change.

The *Encyclopedia of Social Movement Media* is comprised of 250 entries, organized alphabetically, on topics that range from the local to the transnational. Articles are typically 1–4 pages in length, generously cross-referenced, and followed by brief bibliographies. Readers can use the *Encyclopedia* to explore subjects such as the "angry Buddhist monks" in Tibet, political murals in Northern Ireland, alternative comics (U.S.), beheading videos (Tehran), *samizdat* media from the Soviet era, Black Exploitation films from the 1970s, and Bhangra dance in South Asia. The list of contributors assembled for this project is impressively diverse as well; 80 percent are scholars working outside the U.S., and many of them, quite deliberately, are women.

Editor John D. H. Downing is well aware of the difficulties in amassing an encyclopedia around such a shape-shifting phenomenon. In part, those difficulties have to do with nomenclature: one person's "social movement" media, after all, might be described as "alternative," "participatory," "community" "counterinformation" or "nano-" media by someone else. Then there is the "dizzying array" (xxv) of subtypes to contend with: indigenous, ethnic and minority, tactical and "rhizomatic," to name a few. And inevitably, hard choices of what to include (or not) have to be made. "You are looking at the very tip of the top of a gigantic iceberg," Downing announces in his introduction, "so think of this encyclopedia as a first edition, a downpayment on a much more extensive project" (xxv) yet to come.

However, while the contents of the *Encyclopedia* are certainly eclectic, they are hardly eccentric, and Downing is explicit about his selection decisions. Chief among his "guiding principles" was a desire to "ensure as far as possible that experiences from the global South are given voice"; to sample the panoply of format types—from graffiti to tattoos, to dance and radio—through which social movements spread their messages; and to include some examples of "repressive social movement media"—like Radio Milles Collines—alongside more "progressive ones" (xxv). In fact, the overall coherence of the volume is enhanced by the detailed index at the back of the book and by a helpful reader's guide in the front. Users can view entries grouped together by region, media type, and theme.

At \$150, the *Encyclopedia* is a worthy investment for college and university collections; it fills an unmet need with its unique focus on the means of communicating social action and it should have relevancy and broad utility across disciplines and curricula. The e-book version, just slightly more