

regarding what was standard language. When I encountered “Indian Intercourse Act of 1790” and “Indian Nonintercourse Act of 1790” on page 13, I wasn’t sure whether there were two acts, a typographical error, or a message was intended.

Roxanne Dunbar-Ortiz’s *An Indigenous People’s History of the United States* (Beacon 2014) is not written as a reference work, but comparison to the *Native American Almanac* is instructive. Dunbar-Ortiz does not shy away from laden language such as “genocide;” however, she meticulously cites her sources. That and her detailed arguments make it easy to evaluate her interpretations and reasoning in a way not feasible with the *Almanac*. Names are indexed under the familiar and the indigenous terms, either parenthetically or using cross references, while the *Almanac* indexes under current nomenclature only, sometimes including the indigenous name parenthetically.

The Oxford Handbook of American Indian History edited by Fredrick E. Hoxie (Oxford 2016) at \$150 is substantially more expensive for a similar sized work. I only examined the digital edition, but more durability would be anticipated in hardcover than the paperbound *Almanac*. Hoxie’s volume overtly focuses on the period since European contact. Three sections address “Major Chapters in the . . . Past,” “Regional and Tribal Histories,” and “Big Themes.” Although there is a stated intention of correcting erroneous information and misconceptions, it has a less confrontational tone than the *Almanac*. Citation is thorough and direct, with reference lists in each chapter. Indexing is extensive, but only mainstream names are used. Hoxie and the *Almanac* make no distinction in the index between a major and minor reference, unlike Dunbar-Ortiz. The *Handbook*’s focus is the historical narrative, so biographical information is less prominent. Although in segments, the chapters are substantial and less readily accessed in bite-sized pieces than the *Almanac*. For an audience interested in depth and a scholarly approach, this would likely be the more helpful work.

With the emphasis on brevity and readability, this volume would be most useful in lower level undergraduate and high school settings. Lack of careful editing, weakness in indexing, and the absence of direct citations detract from its benefit to novice researchers.—*Lisa Euster, Reference Librarian, Seattle, Washington*

Youth Cultures in America. Edited by Simon J. Bronner and Cindy Dell Clark. Santa Barbara, CA: Greenwood, 2016. 2 vols. Acid free \$189.00 (ISBN: 978-1-4408-3391-5). E-book available (978-1-4408-3392-2), call for pricing.

Editors Bronner and Clark collected more than 160 entries in order to compile *Youth Cultures in America*. The entries in this two-volume set are organized alphabetically and typically range in length from two to six pages. Due to the

alphabetical rather than conceptual arrangement, the front matter of each volume includes a “Topic Finder” to assist in navigating the set. In the “Introduction,” the editors provide details for the broad selection of entries that range in scope from very general (“animals”) to extremely specific (“furry fandom”). The editors explain that they “have presented an array of contemporary groups, expressive forms, locations, and social movements and issues that cast youth cultures into relief” (xvii), including entries related to: body and health, music and dance, sports and games, generational classifications, social movements, and problems of youth. Although the majority of entries are concerned with the shared interests of youth, the length of individual entries are not necessarily consistent with their significance to youth culture. For example, Bronner’s interest and research about folklore is evident from the nearly ten-page entry about the topic, while the entry on “Body Image” spans only two pages. Additional features in volume 2 include the following sections: “Selected Bibliography and Websites,” “Contributors” with each author’s academic affiliation listed, and an “Index.”

In specific entries, there appears to be a disconnect between the photo illustration and the content of the entry, as well as a disconnect between some of the content and the “see also” references. For example, in the entry for “vegetarians and vegans” there is not a cross-reference to “straight edge and hardcore” or “punk and anarcho-punk,” even though this is a known association. What makes this particularly curious is the fact that the image associated with the entry for “vegetarians and vegans” is a photo of a young man’s tattooed legs: one leg has the word “vegan” tattooed on it and the other has “xxx” for straight edge. Another inconsistency is evident in the entry about “animals,” in which the author does not mention young adults acting as animal rights advocates, but the photograph featured with the entry is a teen actor who founded Kids Against Animal Cruelty. These inconsistencies are problematic, as well as the unfortunate cover art, which seems to depict youth in stereotypical roles; for example, the main image is of a young man with spiky dark hair and a menacing look on his face, in what appears to be an industrial interior.

In comparison to Steinberg, Parmar, and Richard’s *Contemporary Youth Culture: An International Encyclopedia* (Greenwood 2006), this encyclopedia set falls short. Although *Contemporary Youth Culture* has an international focus and is ten years old, the conceptual layout, interdisciplinary nature of the entries, and inclusion of poetry from high school students continues to make it a highly valuable resource for students and scholars interested in studying youth culture.

Youth Cultures in America is recommended as an optional addition to academic library collections.—*Lisa Presley, Reference and Instruction Librarian, Bowling Green State University, Bowling Green, Ohio*