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Book Reviews

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Book Reviews

Garland Encyclopedia of World Music, Decision Points and Information Ecologies

Column Editor: **Tom Leonhardt** (Oregon Institute of Technology) <leonhart@oit.edu>

Garland's Encyclopedia of World Music: Relating Music to Culture. Africa, vol. 1, 851 pp., ISBN 0-8240-6035-0; \$150. South America, Mexico, Central America, and the Caribbean, vol. 2, 1082 pp., ISBN 0-8240-4947-0; \$165. Southeast Asia, vol. 4, 1024 pp., ISBN 0-8240-6040-7; \$165. Australia and the Pacific Islands, vol. 9, 1088 pp., ISBN 0-8240-6038-5. Garland Publishing Company, 1999. \$165.

Reviewed by **C. Michael Phillips** (Assistant Head of Reference, Robert Scott Small Library, College of Charleston) <phillipsm@cofc.edu>

Four of the projected ten volumes of the *Garland Encyclopedia of World Music* are now in print. If one is expecting volumes of alphabetized entries or listings of terms, composers, genres, instruments etc., then these volumes may prove surprising. By way of full-length essays, all four volumes lead the reader from broad overviews to specific case studies.

The body of each volume is composed of three parts. The first part contains essays that focus on the geographical area of the title as a whole. Essays on themes and issues that unite the area comprise Part two. Part three focuses on specific regional musical practices. This organization is logical and most useful to readers not familiar with the subject matter. It does place information in context. However, a reader with some knowledge of music in the geographical area of a volume's title will find himself relying on the index. Unfortunately, some volumes are proportionately less indexed than others, specifically volumes 1 and 4.

Each essay commences with an outline presented in bold print. Each ends with a bibliography. Many essays lead the reader, by way of track numbers in margins, to relevant listening examples on the CD-ROM included in each volume. The essays are replete with historical and contemporary black and white photographs, illustrations, maps, diagrams, excerpts from published scores and transcriptions of music and sounds, many of which have never before been placed in notation, western or otherwise. These transcriptions form a significant contribution. When sounds are represented in writing and disseminated in print, they become interculturally useful tools that ease and hasten analysis.

Several tools standard in music reference works follow the body

of each volume. Here the reader will find a guide to pronunciation, a glossary, discography, filmography, an index to the volume and several pages of notes on the audio examples. In fact, the tools are so extensive in volume 9, which also includes a list of archives and institutional resources, that the editors listed them as part four in the table of contents.

Three features of the four volumes gave this reviewer pause for thought. One feature is layout of the text. Another is the technology of the accompanying CD-ROMs and the final feature is incomplete biographical data of the contributors. Every other page in the bodies of most of the volumes begins with a banner that occupies a fourth to a third of the page. Most of the information placed there is an excerpt from the very same page as the banner or an occasional definition from the glossary. Many of the banners are practically blank. Yes, this practice can be great for browsing, but when continued for six to eight volumes, it will create a superfluous volume the average size of one of the first four. These banners make things difficult for libraries pressed for shelf space. The musical excerpts on the CD-ROMs from the first four volumes represent a great array. Most of the tracks are field recordings. Some of them, no doubt, are rare and were probably difficult to obtain. However, it would be so much more enlightening if the CD's used video clips in tandem with the sound tracks. This way the viewer/listener/reader could not only see the social setting in which the music is made, but view the physical motions necessary to achieve the sound as well. This technology may not have been available in 1988 when the idea for this encyclopedia was conceived, but it is now. Maybe future volumes will catch up.

Although the scope of this ten-volume set is ambitious, what will make this set especially unique, if the next six volumes follow the pattern of the first four, is the international distribution of the contributors. In volumes 2, 4 and 9 there are 241 contributors. Ninety-seven represent institutions in Australia and the Pacific Islands, 95 represent the continental US, 23 Europe, 12 South America, Mexico, Central America and the Caribbean, 5 Japan, 4 the Philippines, 4 Canada and 1 Russia. Unfortunately, volume one was published without a list of contributors. Even though volumes 2, 4 and 9 were published without this flaw, the lists in these volumes should include more detailed data, especially academic degrees and qualifications. Such a change in future volumes will make this set appeal more strongly to scholars and academic libraries.

Based on evidence from the four volumes in print, the *Garland Encyclopedia of World Music* will fill a void in any reference collec-

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TestDriving CD-ROMs from page 36

appear under highlighting which draws attention to it but may make it a little difficult to read

The search feature in **Adobe Acrobat** works fine for individual words, but some of the options in the dialog window don't work as one would expect. For example, using "word stemming" to search for "electri" retrieves only instances of hyphenation (electri). It does not locate "electricity," "electrified," "electrical," etc. The "sounds like" option retrieves "priced," "proceed," "purgative," and

"practical" when looking for "persuade." The "proximity" option is apparently inactive and leads to bewilderment. Entering more than one term in the search window produces no results; and there is no explanation of how to use this option.

On the other hand, the "match case" option lets readers restrict queries to terms that match a particular typography. As nouns are capitalized almost indiscriminately, even within sentences, this feature may not be as useful as it appears. The "thesaurus" option is probably the most useful feature. Not only will it allow researchers to truncate words for

plural forms of nouns or verb endings, but it will also retrieve synonyms. For example, a search for "accumulate" not only retrieves "accumulated" and "accumulation" but also "gather," and "collected."

Experiments and Observations on Electricity offers a high quality reproduction of the first edition book on which it is based. It is highly readable and easily searched or printed. In some ways, the electronic version is more serviceable than the printed version. At the price of a modern hardcover book, the average reader can now own a facsimile of this first edition. Highly recommended.

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tion, academic or public. Unlike other multi-volume music encyclopedias, such as the *New Grove's Dictionary of Music and Musicians* or *New Oxford History of Music*, the *Garland Encyclopedia of World Music* is multicultural and multidisciplinary. Its emphasis is world folk, traditional and popular music, not art music. The essays are extremely accessible to the general reader and the set should prove to be a high use item in any collection. It is heartily recommended for purchase.

Decision Points: Boolean Logic for Computer Users and Beginning Online Searchers by Janaye M. and Robert H. Houghton. Littleton, CO: Libraries Unlimited, 1999, 1563086727, \$20.

Information Ecologies: Using Technology with Heart by Bonnie A. Nardi and Vicki L. O'Day. Cambridge, MA: MIT Press, 1999, 0262140667, \$27.50.

Reviewed by **Debbie Vaughn** (College of Charleston)
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The infamous Information Age is not only bringing us cable Internet connections, multi-media Web programming, and global communications, it is also bringing us a wealth of literature to help us cope with today's technology. Two such examples are *Decision Points: Boolean Logic for Computer Users and Beginning Online Searchers* (1999, 1563086727, \$20), published by Libraries Unlimited, and *Information Ecologies: Using Technology with Heart* (1999, 0262140667, \$27.50), published by The MIT Press. Though greatly different in scope, both of these books discuss issues that impact every technology user in the Information Age.

Decision Points, by Janaye M. and Robert H. Houghton, presents 11 chapters of text and reproducible activities that define Boolean logic, search terms, and search strategies. Intended for educators, librarians, students, and even adult learners, *Decision Points* takes the reader step-by-step in creating Boolean searches from simple "and" phrases to complex "and-or-not" phrases. Different search environments and their specific search features are also explored; such environments range from library online catalogs to Yahoo to *DejaNews*. Because the *Decision Points* begins with the foundations of Boolean logic and works up to applying that logic to searching situations, readers will have a strong foundation in Boolean searching and will be able to apply that knowledge throughout their computing careers, regardless of the search environment. One caution: though Houghton and Houghton state that their book can be used by students as young as elementary school age, young readers might be overwhelmed by the material if they must read it themselves. *Decision Points* is a wonderful tool, however, for more advanced readers or for instructors who handle any level of electronic searching.

While *Decision Points* deals with the skills needed to use the technology of the Information Age, *Information Ecologies* deals with how we look at and live with that technology. Authors Bonnie A. Nardi and Vicki L. O'Day present offices, libraries, schools, and hospitals as examples of environments that have had to adjust to the marriage of values and traditions with search engines and digital cameras. Addressed to "people who work with and around technology," Nardi and O'Day hope to bring about a shift in perception from praising only traditional and visible work methods to learning from informal or uncharted ones. Instead of thinking about technology as a "physical object" or as a "stand-in for other people who are not physically present," the authors suggest we consider technology as a form of communication imbedded in a sociological system—a cultural mindset.

One example is the library ecology, which already relies strongly

on technology and has incorporated it into its system. For almost 20 years, librarians have served as a buffer between patrons and computer-based information tools (i.e., online catalogs, CD-ROM databases, the Internet, and the like). Unfortunately, this invaluable service more than often goes unnoticed by patrons who are unaware of the complexities involved in translating a layperson's search query into computerspeak. Since librarians spend a great deal of time utilizing information tools, Nardi and O'Day suggest that they shift their expertise to the next level: information tool development. Librarians should use 100% of their talents, not just the 60% it takes to translate between patrons and databases. Librarian "Design Agents," as dubbed by the authors, would expand the role of traditional librarians and thus of the library ecology. Both libraries and librarians are considered keystone in our information ecologies.

Take heed: it is imperative to read this book with a willingness to be exposed to the convergence of two contrasting realms—ecology and technology. Nardi and O'Day's think piece is certainly unique in its theoretical approach. It is not often that something is written that fuses a sociological/biological discipline with mechanical dexterity,

creating quite an eccentric piece of literature. Nonetheless, *Information Ecologies* is an excellent tool for managers, administrators, educators, or anyone who has a part in dictating the culture—formal or informal—of a workplace.

Albeit greatly diverse in content and in nature, *Decision Points* and *Information Ecologies* both address issues that affect ultimately everyone who has even a brush with technology in the Information Age. From electronic database searching to easing into the very idea of having to use an electronic database, these books give readers a sense of comprehending, utilizing, and adapting to technology.

Red-Tails in Love: A Wildlife Drama in Central Park by Marie Winn. NY: Pantheon Books, 1998. X, 305 pp., includes index. \$24.00.

Reviewed by **Ellen Finnie Duranceau** (MIT Libraries)
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Marie Winn's *Red-Tails in Love* is a joyous, beautifully written book that manages to restore hope for humanity and for planet Earth while telling the story of the meeting, mating, and nesting of the first pair of red-tailed hawks to make their home in Central Park. Winn is the nature and bird-watching columnist for the *Wall Street Journal* and the author of several books, including *The Plug-In Drug: Television, Children & The Family*. Her long-standing career as a writer shows in this book, which doesn't contain a single false word or phrase. In Winn's hands, the initial sighting of a red-tailed hawk in Central Park and the subsequent events that unfold over a six-year period glow with the warmth that fine prose can generate.

One doesn't have to be a bird-lover to enjoy this book—Winn is just too good a writer not to engage most any good reader—although I'm sure it helps. Of course I'm not exactly the reader to test this theory on. Recently I found myself announcing to a group of friends that "If I knew I were going to die tomorrow, I'd go back to the sanctuary where a chickadee once landed on my hand, just to experience it again." I was met with blank stares, perhaps reflecting my friends' general discomfort with openly discussing the possibility of one's death at a casual dinner party, or, possibly, at the very notion of wanting to spend one's last hours standing stiffly in the woods waiting for a small, common bird to alight on one's hand. Either way, in that moment, I did not feel particularly understood, and it may be that you, having heard about that moment, will not trust my judgment. Still, I feel certain one does not have to want to spend one's last hours

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with birds in order to revel in this sweet book. It is a feel-good book in the best sense; there is nothing forced or phony about this story, and although it has sad and poignant moments, it is wonderfully optimistic about people, cities, and nature.

Winn's opening paragraph has to be one of the best I've read in the past few years: "If it is possible to fall in love with a thing, I believe I fell in love with the Bird Register the day I first opened it. The emotions were familiar: the same feeling of excitement, of undeserved luck, the mildly deluded sensation that a new kind of happiness was just around the corner, the certainty that life was about to divide forever into a before and after." Who has not felt, in discovering a previously unknown passion or path, that deep awakening which will indeed divide life into "before," and "after"? In Winn's case, she is talking about her birth as a birder, and specifically about the book, kept in the Central Park's Loeb Boathouse, in which bird-watchers in the Park record their sightings. The book forms the written link between members of a group called "The Regulars," who make most of the records in the Register during daily visits to the Park, walking "The Ramble," a particularly wild area of a park that was "created as an improvement on the wild, a carefully fashioned landscape where city dwellers could come and enjoy the illusion of wilderness without any of its inconveniences or dangers." The Ramble itself had once been carefully landscaped to be a "stage-set wilderness." As Winn notes with her usual succinct but insightful style: "Gradually, through Nature's mysterious alchemy, the former fake has begun to turn into the real thing." This transformation was not planned, but happened as a result of budget cuts that kept the city from maintaining the original landscaping scheme, which called for peacocks and open, sunny lawn. Fortunately for the red-tails, and fortunately for us, nature has been allowed to have its way, and now Central Park has been designated one of America's fourteen greatest bird-watching sites.

At the heart of this book's fascination is this improbable oasis: "the very idea that wildlife can exist and even thrive in the middle of a city like New York." It is this unique context for the wildlife drama that makes it so heartbreakingly beautiful. Even though the birds would be equally magnificent deep in a forest, there is something about the hawks' resilience in making a home amidst one of the largest cities in the world that wrings the heart. While no one writes "And imagine! This happened in the heart of New York City!" in the Bird Register, it is this particular backdrop, Winn recognizes, that "informs each natural event in the park and deepens its excitement."

This story has many subplots, but the main plot strand is that of the red-tailed hawks. The male was sighted first, and dubbed "Pale Male" because of his relatively light-colored plumage, indicating, most likely, his immaturity. This was on November 10. By March, Pale Male had a mate, who was dubbed "First Love." This pair became the first to nest in the park in its 119-year history, which made it indeed an "historic event," as Winn notes. For those who prefer their romances fresh, I won't reveal the full story here, but I will say that the hawks do ultimately bear young, much to the pleasure of an ever-growing group of hawk watchers, including **Woody Allen** (whose windows look out on the nest across from his building) and **Mary Tyler Moore**, (whose building the hawks choose for their nest site). I do have to add, for those who don't read the book or who need more enticement to do so, that there is high drama involving the disappearance and return of one beloved mate, and a happy ending despite tragedy along the way. That much of the tragedy reflects the damage humans inflict on wildlife will probably surprise no one.

In other hands, such a story might have become either sentimentalized and overly anthropomorphized (and thus cloying), or too clinical and scientifically detached (and thus dry). Winn's true accomplishment is that her book is neither. She manages to make the wildlife interesting and to individualize the birds and other species, as well as to make us feel the true drama in their lives, without trivializing the

tale by turning it into an avian soap opera.

There is much here for the armchair naturalist to enjoy, even beyond learning about the nesting, feeding, and migrating behaviors of hawks. There are descriptions of the nesting and species-sorting of orioles, the perilous and noble ploys of a female killdeer protecting her chicks, the battle between hawks and crows, the nastiness of nesthole-stealing starlings, and even an investigation of the little-known practice of the downy woodpecker who digs and uses roost holes on the coldest days of the year. Winn uses this last discovery as an example of what makes birding attractive. She says: "An active roost hole! Usually the excitement of bird-watching is based on unpredictability, for unpredictability breeds hope. As you stroll around with binoculars at the ready, you never know when something new and exciting, perhaps something rare or beautiful might show up. That's hope. Now [with the downy's roost hole] the pleasure was in the very predictability of the bird. Predictability breeds hope, too, we discovered, the same sort of hope that each year's cycle of seasons inspires. It is somehow deeply fulfilling and hopeful to know that the phoebe will arrive in Central Park on March 13th every year, give or take a few days. Or that if you stand at a certain place at a certain time a particular bird will show up and perform a predictable action—like zipping in or out of a hole in a tree."

I like the idea that bird-watching offers a mystical interweaving of the very predictable and the entirely unpredictable. For me—an inveterate backyard bird watcher and sometime seeker of birds in the wild—the mystery is in the precious familiarity and yet the fundamental wildness of our common birds. We can learn their ways enough to know how to attract them (with the right kind of feeder or seed) and we can even learn which species will become so used to us as to accept feed from our hands (chickadees, tufted titmice, nuthatches), but we can never know if on a given day we will be granted the pleasure of the chickadee's company or if in a given season a pair will choose to nest in our carefully prepared bird house. Standing in the woods waiting to see if a chickadee will alight on your hand, you hold the knowledge that if you are very lucky, a tiny wild thing will choose you and trust you enough to come to you for a few fleeting seconds, allowing you to look into its eyes, and in that glance, to recognize the integrity of its adorable but entirely separate, utterly self-contained and completely self-sufficient being. This glance, this recognition, creates a cross-species connection that leaves an imprint on one's soul as deep as if the trace of a bird's toes had been etched there forever.

But for those who haven't yet been touched (whether literally or figuratively) by birds, the people in the book will be equally—possibly more—fascinating than the creatures. The "Regulars" are a lovable lot, and reminded me of the endearing dog-walking crowd I hung with during my Beacon Hill years, when we gathered to talk of life (canine and human) on Boston's Esplanade twice a day. Winn's description evoked for me that same sense of a group meeting out of a common passion, with no need for information about the other usual "markers" in life. As Winn puts it: "In their human relations, too, the Regulars' ways differ from the ways of the world. Neither job nor income nor family backgrounds confer a place in their hierarchy—nobody asks about these things. They don't matter. Among the Regulars, each person's skills and abilities count to secure the others' respect and approval. ... The *regularness* of the Regulars is the feature that binds them together most powerfully."

From this strictly human perspective, the book is also inspirational. Just learning about a group of people who voluntarily put out bird feeders and food in the Park all winter; who alert the authorities when trees containing nests are being worked on by the maintenance staff (thereby increasing the safety of all birds in the Park); who come out for the annual Christmas bird count; who keep the register up to date—all of this is heart-warming. Add to this the stories of the astronomer who brings his elaborate, powerful telescope to the Park to identify the numbers on one of the hawk's leg bands, or the woman who brings coffee and pastries to the hawkwatchers every morning, and you suddenly have a whole new perspective on not only bird life, but on hu-

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to pricing were, whether small or large, society or commercial. Much depended on the individual publisher's culture and background, or indeed on the views of the individual manager within the publishing house.

The annual pricing round in most publishing houses is a title-by-title, time consuming and detailed affair. Each title is examined for its subscription level, cancellation rate, financial performance, and its current price in relation to its rivals. Breaking certain price points, e.g. \$500 or \$1000, is given particular attention.

If the journal is successful, highly cited and dominant in its field, it receives particular attention, as frequency or pagination may need to be increased. After all, successful journals attract many high quality papers, and no publisher is going to allow those papers to go to a rival journal. Journals that grow in size are successful; the corollary is that they become more expensive.

How are big journal programs managed?

There is no such thing as a publisher who only publishes best sellers! Every journal program contains highly-cited successful titles, established titles, newly launched journals, and those that do not work. Most publishers like to concentrate on their subject strengths. The program is constantly under review, to take account of changes in research, changes in existing subjects, and the emergence of new disciplines.

Journals change hands every year. Some are closed or merged with others. What may not work for one publisher often fits another publisher's requirements, to the benefit of the journal itself. Every year, as part of the pricing round, problematic journals are identified for special attention. A change of editor, or more focused marketing, may be needed. Or the journal may simply no longer meet the objectives of the program or the publisher's financial criteria. It may then be sold or closed. This process is a continuing one in well man-

aged publishing houses, but comes under the spotlight in the aftermath of an acquisition.

Journals have life cycles. New journals, launched in response to the needs of an emerging discipline—cultural studies and gender studies are two examples—take up to five years before they begin to cover their ongoing costs, let alone recover the investment made in launching them. All journal programs have this element of internal cross-subsidy; this is only another way of saying that publishers re-invest in new products and services needed by the communities they serve.

Size and service quality

Size brings economies of scale. It also brings challenges in managing the service academic authors and editors demand from their publisher. Personalized services, carefully tailored to the requirements of the discipline and the needs of the editor and the editorial board, make for a successful journal. Publishers are in the service business too. As companies grow larger, that personal element can be so easily lost in the corporate quest for economies. This may be a challenge to large publishers, but it is an opportunity for smaller ones and, indeed, for new entrants into publishing.

The barriers to entry into publishing are low. There is always the chance of a new entrant carving out a position in the market. Publishing has always been a community of small creative companies, started by disgruntled ex-employees of larger, more impersonal organizations.

Size, global reach and the Internet

Scholarly publishing has always been a global activity. But with the advent of publishing on the Web and the growing importance of the portal as a gateway of choice, the large international companies have an even greater need to be Number One in their field. That is why Elsevier bought Chemweb and BioMedNet, and Wolters Kluwer bought Ovid. Publishing mergers have created the global players with the strength to do this.

price of the book without substantially adding to the story, but I would have loved to see a photograph of the hawks nesting in a skyscraper. The books does, thankfully, have an index, a valuable tool that so many books lack these days. Also included in the appendices are lists of butterflies, birds, and edible plants found in the Park (and when to find them), which are educational and inspirational in their own right. These have been compiled by some of the Regulars, which affords the volume a sense of community that seems fitting, given how communal the hawk-watching and hawk-caring turned out to be in Central Park. Now if only I could convince myself it would be entirely too self-indulgent to subscribe to the *Wall Street Journal* just to read more of Winn's nature writing.

In the world of the portal, customer service and feedback become vital. Publishers have to understand the context in which content is used. Context drives e-businesses to respond to customer needs with effective customized information systems and products that add value to the user's decisions and activities. As a result, they need to communicate directly with their users.

Recovering the investment made in all this activity is the great imponderable. New pricing and purchasing models are needed. Resource sharing has been developed into formal purchasing consortia in many countries. Publishers have begun to develop licensing schemes that provide extended access to their journals. While the big publishers tend to drive this sort of activity, the outcome does not depend on size but on imagination and flexibility in the face of market demand.

New ways of doing business

A variety of new pricing models will give librarians more choice than they have had in the past. As well as the traditional journal subscription model, they could include:

- Pre-payment for access at the article level
- Package pricing by discipline or sub-discipline—single publisher offerings, or aggregations of multi-publisher materials
- Transactional, or pay-by-the-drink, models similar to document delivery
- The database, or Pay-TV, model, where the subscription provides access to a core collection of titles, including back volumes, for a set period—usually a year—at the end of which access is denied unless the subscription is renewed
- Micro-pricing, in which a payment will become due every time the user accesses an item of information such as a diagram, table or paragraph. Access might be downloading, printing or simply viewing for more than a set period of time. The unit price per access will be low.

Mergers, market change and survival of the fittest

The case that mergers automatically and of themselves lead to increased prices does not stand up to scrutiny. Not all publishers—not even those that dominate scholarly publishing today—will survive. Those that do will be imaginative, able to translate creative marketing and pricing into an acceptable reality, and continue to produce high quality research information. They will have to tailor their products to the requirements of their readers. They may try to reach them directly and by-pass the library. It is going to be an interesting time.

John Cox is an international publishing consultant. He is a former Managing Director of journal publisher Carfax and of B H Blackwell, the subscription agent and library bookseller

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man life, and human life in New York, at that. The folks who weave into and out of this tale are noble individuals, people of integrity. They are uncelebrated people who know a great deal but are willing to share what they know, who make a real difference to wildlife in the Park, and who do what they do purely for the joy of it, never seeking the limelight, never seeking "credit." This revelation is as refreshing and unexpected as the hawks themselves.

There is simply nothing to wish different in the book, except that there could have been more of it, or, possibly, photographs to supplement the useful and attractive maps of the Park. This perhaps would have increased the