Charles Anderson, reference librarian for thirty-five years, was the editor for “The Exchange,” a column in RQ (later RLQ), the official journal of the Reference and User Services Division of the American Library Association. As described in the preface of this book, “the purpose of the column...was to ‘serve as a reference librarian’s exchange for tricky questions, notes on unusual information sources, and general comments concerning reference problems’.”

“The Exchange” eventually became a place of last resort for numerous unresolved reference questions sent in by librarians from many countries. Puzzles and Essays from “The Exchange: Tricky Reference Questions” is a collection of some of the more interesting questions and answers sent in over the thirty-five years that Anderson edited the column. The book’s seventeen chapters are divided into general subject areas such as “Strange and Common Customs,” “Popular Sayings,” “People and Places,” “Quotations: Spurious and Real,” and “Words and Phrases.” Other interspersed chapters give helpful insights and advice on answering reference questions, reference desk anxiety, question negotiation, and even technological changes and libraries. The final chapter lists questions that “The Exchange” has yet to find answers for. Each chapter ends with a cumulative list of references.

This is the one small complaint I have about the book: most of the answers do not necessarily give direct answers inasmuch as they give sources to consult. For example, the matter of “how is black humor defined” is answered thusly: “The concept of black humor is discussed in an article entitled ‘Those Clowns of Conscience’ (Friedman 1965).” Anderson goes on to offer three additional sources. Many of the “answers” to questions are not actually answers, but rather “see” references. Another case in point is “why yawning is contagious” (something that has fascinated me for years).

Anderson states merely that the question was “part of a large study on the ethological basis of yawning by a University of Maryland psychologist, Robert Provine.” Again, sources are given, but the actual answer is not divulged. As a librarian, I can greatly appreciate being directed to the source of an answer. However, being an average “want it now” human, I would have been much more satisfied with a basic, direct albeit simplistic answer. On the rare occasion that Anderson provides direct answers, some of them are given without sources at all. A question about the origin of the term “on the Brooklyn side” is answered directly without any sources cited. My librarian self was horrified (and unsatisfied).

Anderson notes at the end of his book that a little more than half of the questions submitted to “The Exchange” over the last thirty-five years have yet to be satisfactorily answered. He includes these questions “that stumped reference librarians on four continents” in the last chapter of his book. Just reading over these made the librarian sleuth in me want to dive into the stacks. For a few of these questions I’m just “certain” that I know where to find the answer—I think.

Puzzles and Essays is a great collection of resources on hard-to-find answers and would be a fun addition to a ready reference shelf. It is well organized, comprehensively indexed, and fascinating to read. As Anderson says, we should not consider that a question has no answer just because it has not been answered after many years of research. The answer may just not be found yet.


Reviewed by Michael Litchfield
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The Cuban Filmmography, 1897 Through 2001, by Alfonso J. Garcia Osuna, is more than just a filmography. It includes a forty-page essay on the history of film in Cuba. Although continued on page 81

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The essay focuses on a nearly year-by-year summary of the evolution of film in Cuba, it also provides a cultural context within which to view Cuban film. Important theatrical works, musical compositions, novels, and poems are cited. The political backdrop is also explored, from Cuba's independence from Spain, through the corruption and racial tensions of the 1920's and 1930's, the rise of Fulgencio Batista, the Revolution, and the subtle but significant changes of the past forty years. The historical essay deals with the founding of ICAIC—the Instituto Cubano del Arte y Industria Cinematográfico—the government agency that has produced all of Cuba's films since 1965. The importance of ICAIC in the evolution of Cuban cinema cannot be overstated; since Cuban filmmakers all work for the same agency and are not in competition for profits, films made under the aegis of ICAIC tend towards the purely artistic. These films also form part of a body of work that defines Cuban culture. In post-Revolutionary Cuba, film is the most significant voice for social change; filmmakers often use their products to criticize the government and encourage social development.

The films covered in the book are not necessarily all Cuban. There are of course the ICAIC films; the brilliantly funny Deadly of a Bureaucrat, the painfully existential Memories of Underdevelopment, the social epic Lucía: Fresa y chocolate, a study of homosexual life in Cuba; and For Trade, a criticism of the government's housing policies, to name a few. But there are also films about Cuba made by non-Cubans outside of the country. There's Cuba, a United Artists movie starring Sean Connery filmed in Spain, and Havana, Sidney Pollack's film starring Robert Redford "conceived as a retelling of Casablanca." Also in the filmography are pre-Revolution films by the major American studios starring the likes of Desi Arnaz, and more modern films by Cuban-Americans such as Andy Garcia.

The filmography itself is over 150 pages in length, and there is a bibliography and an index. Each entry includes the film's title in Spanish and English, the director and production company, the year of production, length, appropriate animation and music credits, cast, and a plot synopsis. What is unfortunately lacking is an index. If you are looking for, say, Memories of Underdevelopment, and you know the Spanish title is Memorias del subdesarrollo, the film is easy to find. If you want to find a film starring Sergio Corrieri, you can quickly find him in the index. But if you can't remember a film's Spanish title, you'll have to thumb through the filmography to find it. Still, the book is useful for anyone with at least a basic knowledge of Cuban film. García Osuna's work is suitable for public and academic libraries.


and


Reviewed by Debbie Vaughn

The second editions of *The Oxford Dictionary of Modern Quotations* and *The Oxford Dictionary of Phrase, Saying, and Quotation* are two of the latest additions to the long list of Oxford quotations dictionaries. Elizabeth Knowles, managing editor of the quotations dictionaries, and Susan Ratecliffe, an associate editor at Oxford, present two distinctive volumes for quotation reference consumption.
meaning," and a quotation is defined as a remark "said by a particular person at a particular time." Whether looking for a quote on a particular topic or studying the evolution of verbal communication, *Phrase, Saying, and Quotation* offers a choice variety of references. What is absent is an index author, which would allow even easier access to individual quotations.

As an aside, both *Modern Quotations* and *Phrase, Saying, and Quotation* contain an advertisement for AskOxford.com, Oxford's free Web site devoted to "language exploration." This, too, is a fun source for not only quotation research but also writing tips and foreign language help. Of course, a link is provided to shop for Oxford publications, but AskOxford.com is not merely one giant ad. The free content nicely augments the vast assortment of Oxford reference books, and the site provides catchy words of the day and quotes to expose younger learners to the study of language and communication.

The Oxford Dictionary of Modern Quotations and *The Oxford Dictionary of Phrase, Saying, and Quotation* are worthy candidates for high school, public, and academic libraries.


Reviewed by Michael Litchfield <dcbblue_room@hotmail.com>

The *Encyclopedia of Cuba* attempts to offer an extensive, if somewhat introductory study of Cuba's history and culture without delving into politics. The editors have brought together more than 700 entries by eighty-one authors. The encyclopedia is divided into twelve chapters, with the entries arranged first by theme, then alphabetically by subject. The first chapter of volume one is a brief introduction to Cuba's national symbols: the national anthem, bird, coat of arms, flag, flower, and tree. Cuba's geography is dealt with in the second chapter, with entries on each of the country's fifteen provinces and major cities. The next three chapters consist of the history of Cuba, which is broken down into the Colonial Period, the Revolutionary Period, and the Revolutionary Period. Cuba's modern economy is addressed in the sixth chapter; literature and social sciences in the seventh. Volume two covers the performing arts, the plastic arts, popular culture, religion, sports, and the Cuban Diaspora. There are also fifteen appendices consisting mostly of important documents in Cuban history, from Columbus's log to the Helms-Burton Act. Chronologies of Cuba's colonial, republican, and revolutionary eras are also included.

There is thorough cross-referencing within and between the books, and both volumes commence with an alphabetical list of entries for easy navigation. A selected bibliography broken down by subject and entry-specific shortlists of further readings allow researchers to examine more detailed resources. A cumulative index rounds out the set. While most of the entries are fairly short—roughly half a page—there are several that go into more depth. For instance, there are five pages devoted to Fulgencio Batista: Fidel Castro's narrative is three pages, as is Che Guevara's. On the flipside, some fairly significant people seem a little short-changed: Nicolás Guillén's entry is less than a page—not much for the "national poet." The entry on Cuban cinema is, not surprisingly, fairly encompassing, as is the entry on Cubans in the U.S. music industry.

The *Encyclopedia of Cuba* is thorough but hardly exhaustive; however, it is not meant to be so. It is intended to introduce Cuba's history and its culture, and it points the interested reader to more in-depth works: Tad Szulc's definitive biography of Fidel Castro is referenced more than once, as is Jon Lee Anderson's similarly definitive biography of Che Guevara. As an introduction to Cuba, the encyclopedia is certainly a success, and is suitable for high school, public, and academic libraries.


Reviewed by Burton Callicott (Reference Librarian, College of Charleston) <callicott@cofc.edu>

The *Oxford University Press* has recently come out with a couple of fun books with very promising titles for logophiles or anyone with a mild interest in the English language and English words. *Weird and Wonderful Words* was compiled by Erin McKeen, one of six staff editors of the *New Oxford American Dictionary*. After reading just a few pages of her book it is clear that McKeen loves her job and loves words. It is easy to imagine her filling many notebooks with words of particular interest much the same way beachcombers gather seashells. With this book, McKeen shares one of her word notebooks she has devoted to the truly weird and wonderful. McKeen's fuzzy theme provides plenty of room to range and to be idiosyncratically selective. Appropriately for a dictionary editor, she has arranged the book in alphabetical order. A simple list of words with their definitions are broken up with short essays on word families with titles such as: "Aberrant and Amazing Anatomy," "Freakish and Fantastic Formations," "Irregular and Incredibly Illnesses," et cetera. I found these essays to be quite interesting, fun, random, and titillating. They are short and hence whetted my appetite for more.

What really ties the book together are the illustrations by Roz Chast. Anyone who has read The New Yorker will instantly recognize the work of Chast. Her illustrations are very funny and well spaced throughout the book. Many readers will be tempted to leaf through the book in order to indulge themselves in the cartoons' illustrations before getting to the more meaty essays and definitions.

My only criticism is that the definitions are not "Oxford English" enough; that is, there are no etymological notes or historic usages. Also, I think the book would have benefited from having more essays to break up the lists of words and definitions. On the whole, this is an amusing book and probably best enjoyed in short concentrated bursts. It is revealing of the author in a unique way that is perhaps more honest than an autobiography. Librarians and scholars will be happy to note that there is an annotated bibliography of reference works as well as a "Webography of Weird and Wonderful Word Sites" tacked on to the end of the book. An added bonus is McKeen's clever do-it-yourself section entitled "How to Create Your Own Weird and Wonderful Words." Furthermore, Simon Winchester's brilliant forward is almost worth the cost of the book.

Despite its jaunty title, Hargraves' volume, *Mighty Fine Words and Smashing Expressions*, is a much more serious and systematic endeavor than McKeen's. As stated in the introduction, "this book is mainly concerned with fleshing out the contexts in which situations arise between the two major dialects of English in the world today: American English and British English." Indeed, Hargraves fleshes out, or rather maps out, these contexts in chapters that cover the gamut of life: "Money, Business, and Work," "The Government and the Law," "Education," et cetera. All the chapters and appendices are checkfull of charts that draw the distinctions between American English and British English in stark, clear lines.

Hargraves' style is precise. Those expecting to have a little coffee book chuckle reading about the idiosyncratic terms germaine to the British or the Yanks may be somewhat disappointed. The monograph is probably better suited as a guidebook or a reference book. It may prove to be indispensable to an American traveling to the United Kingdom and vice versa. It could also prove to be an excellent and unique addition to a reference collection, though its title may throw off reference librarians doing a quick scan of catalog results. The straightforward, unambiguous chapter titles coupled with its fairly thorough subject and word indices are what really motivate this book and determine its worth. *Oxford's* attempts to market this book as a "fun continued on page 84

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and witty guide" are somewhat misguided. My feeling is that for this book they would have done better to stick to a more classic, staid and stodgy reference book approach for its packaging and promotion. This is not to say that the book is totally dry. It will be very interesting, if not exactly amusing to Anglophiles, Americanists, and semioticians.

Although these books exhibit a similar joie de vive with their cute titles and attractive covers, they really are suited to different audiences and purposes. McKean's book would make a great coffee table or gift book while Hargraves' book would make an excellent addition to a public or academic reference collection.


Reviewed by Debbie Vaughn

Though the title is more than a mouthful, Helping the Difficult Library Patron: New Approaches to Examining and Resolving a Long-Standing and Ongoing Problem is a dense yet graspable collection of essays sure to engage any public service librarian. Edited by Kwasi Sarkodie-Mensah and co-published simultaneously as The Reference Librarian, numbers 75/76, this volume brings together twenty-five articles concerning descriptions of and a variety of methods for dealing with less-than-ideal patrons and patrons' problems.

The book is divided into three sections: "The Nature of the Problem," "The Problem Patron in the Electronic Age," and "Providing Solutions to the Problem." Sarkodie-Mensah's introduction, albeit brief, aptly ties together the compositions. Each article begins with an article summary and relevant keywords, and ends with references. Disappointingly, Sarkodie-Mensah does not expound upon or even overview each section. Furthermore, it might be beneficial to have summaries of individual contributions as other editors have done with Haworth Monograph "separates."

Admittedly, twenty-five articles is a hefty collection. But as long as there are libraries, and difficulties, there will be difficult library patrons. Scanning the table of contents made me momentarily question the inclusion of some of the pieces. At first glance, Gary Kenneth Peatling's "Historical Perspectives on Problem Patrons from the British Public Library Sector, 1850-1919" seems more like a thesis or dissertation than an approach to resolving ongoing patron problems. Immediately, though, Peatling reveals the importance of looking at the historical perspective. Likewise, some titles at the outset seem redundant: "Help Yourself: Front-Line Defense in an Academic Library," "The Difficult Patron Situation: Competency-Based Training to Empower Frontline Staff," and "Core Competencies of Front-Line Employees: The German Contribution to a New Service Culture." Yet each of these essays speaks in a unique voice and provides distinct information for frontline library personnel. It also might seem somehow inefficient or outmoded to devote an entire section to "The Problem Patron in the Electronic Age." It is, indeed, challenging to publish relevant and current information about technology in book form, for as soon as it hits the printed page it is often defunct. Even articles that specifically address patrons' interactions with the Internet and other ever-evolving resources offer less-than-useful approaches to such issues. For example, Sara Barrows' "Problem or Challenge? Serving Library Customers That Technology Left Behind" blankets computer anxieties with more enduring information about learning theories and information literacy.

Praise on the back cover of Helping the Difficult Library Patron claims "Finally! A book that fills in the information cracks not covered in library school about the ubiquitous problem patron." I couldn't agree more. This book is invaluable for initiation into library public service and an excellent tool for professional development.

Adventures in Librarianship — Fear Factor

by Ned Kraft (Ralph J. Bunche Library, U.S. Department of State) <kraftno@state.gov>

As a service to our readers, ATG offers this list of phobias and anxiety disorders peculiar to our profession. We believe that recognizing our problems is the first step toward overcoming them. If you find yourself described below, don't be ashamed. Help is available.

Nomophobia: Fear of name authority files.

Generalized Anxiety Disorder: Occurs primarily among special librarians who fear their collections are becoming too generalized. Sufferers exhibit a strong aversion to printed materials outside a specific subject area, or, concurrently, an aversion to printed materials within the preferred subject area but written for a lay audience.

Agnuphobia: Fear of staying single. Experts disagree as to whether this meets the classic definition of phobia as an "unreasonable" fear.

Fiscal Panic Disorder: Most common among library directors who depend on lapsed salary for their book purchasing budgets. Symptoms include sweating, pacing, and self-mutilation.

Discardophobia: Fear of weeding collections.

Marcophobia: An inordinate love of MARC format. Sufferers often must be escorted from meetings where MARC is disparaged, and will sometimes sneak volumes of US MARC Format home for bedtime reading.

Phutosophobia: Fear of wealth. Experts are uncertain why this phobia appears so often among librarians.

Virtual Anxiety Disorder: Severe anxiety induced by Web browsing. Sufferers feel lost, directionless, impatient, and tend to doubt their own validity. Some are compelled to tap their fingers and stare without blinking.

Postalsphobia: Fear of incoming mail. Most commonly observed among serials librarians who develop the delusion that every piece of mail contains the announcement of a serial title change. Reductions of dietary sugar and caffeine have proven effective in the short term.

Acidic Personality Fixation: Among rare-book librarians, a sympathetic response to aging books where sufferers feel acidic and brittle, and develop phantom spine problems.

Stasiasphobia or Stasiphobia: Fear of standing or walking. Most common in libraries with extensive "desk-top" resources.

Loophobia: Fear of pointing the way to the restroom, common among reference staff in public libraries.

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