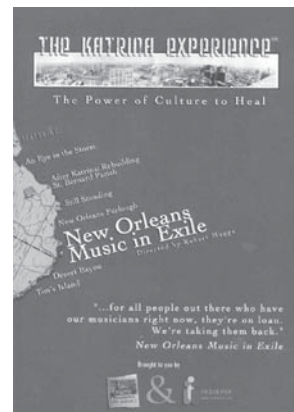


The APA Dictionary of Psychology, edited by Gary R. VandenBos (1024 pages, July 2006), defines some 25,000 psychological concepts, processes, therapies, and tests, and offers brief summaries of significant organizations and individuals in the field. This is the first dictionary ever published by the American Psychological Association, and it represents an ambitious attempt to cover the many core topics in psychology as well as such related fields as education, artificial intelligence, biology, linguistics, and management. The book is a good place to go when you encounter terms like *bistable perceptual events*, *feature-positive discrimination*, or *terror management theory*. With handy alphabetic thumb tabs and Merriam-Webster like red speckles on the fore-edge. \$49.95. American Psychological Association. ISBN 978-1-59147-380-2.

German and Netherlandish Paintings, 1450-1600, by Burton L. Dunbar (347 pages, March 2006), is the second in a series of catalogs documenting European and American paintings in the Nelson-Atkins Museum of Art in Kansas City, Missouri. The front matter includes essays on infrared reflectography and other methods of technical investigation used on these paintings and dendrochronological analysis of the Northern Renaissance panel paintings at the museum. Technical notes, description, commentary, and artist biographies are provided for each of the 25 paintings, along with numerous illustrations showing artistic details. Some famous paintings are included, among them Louis Cranach the Elder's *The Three Graces* and Hans Memling's *Madonna and Child Enthroned*. \$75.00. University of Washington. ISBN 978-0-942614-34-3.

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The Katrina Experience, curated by Nancy Buirski (four DVDs, September 2006), consists of three feature-length documentaries and four shorts that were shown at the 2006 Full Frame Documentary Film Festival in Durham, North Carolina. A special package put together specifically for academic, public, and school libraries, these films reach beyond the news to explore Katrina's deep impact on the people of the Gulf Coast. *New Orleans Music in Exile* (112 minutes, Robert



Mugge) follows musicians Irma Thomas, Dr. John, Cyril Neville, and others to temporary gigs outside New Orleans and lets them tell of Katrina's devastating effect on regional music. In *Desert Bayou* (76 minutes, Alex LeMay), 600 African Americans evacuated to Salt Lake City adjust to new surroundings as their all-white neighbors confront their own fears. *Tim's Island* (85 minutes, Laszlo Fulop and Wickes Helmboldt) shows what happened to 16 young hipsters, eight cats, and seven dogs who decided to sit out the storm in a two-story loft and watched it become a "Mad Max post-apocalyptic fortress. *An Eye in the Storm* (20 minutes, Neil Alexander) is an excellent video diary of Katrina and its aftermath. *Still Standing* (7 minutes, Paola Mendoza) documents a visit with the filmmaker's Colombian immigrant grandmother in Waveland, Mississippi, whose home was flattened and who must deal with the tragedy alone and speaking no English. *After Katrina: Rebuilding St. Bernard Parish* (22 minutes, Adam Finberg) reveals the lack of rebuilding in this working-class parish southeast of New Orleans, devastated not only by the storm but by bureaucracy. *New*


Orleans Furlough (10 minutes, Amir Bar-Lev) describes the emotional trauma of a Louisiana National Guardsman who returns home from Iraq ready to help but plunges into a dysfunctional miasma of instability. A top-notch documentary collection. \$199.00 (plus \$8.75 s/h). Independent Film Development Group, www.indiepix.net.

Silent Traces: Discovering Early Hollywood through the Films of Charlie Chaplin, by John Bengtson (300 pages, August 2006), is a fascinating exercise in historical image sleuthing that identifies the Los Angeles area filming locations for many of Chaplin's films, from *Making a Living* (1914) to *The Great Dictator* (1940). The author has spent years examining vintage city photos for both this and *Silent Echoes* (Santa Monica, 1999), a comparable book for the films of Buster Keaton. Much of the landscape has changed since the Silent Era, but Bengtson spices his examination with revelations about the tunnels that passed through several L.A. hills that no longer exist, the sidewalk plaque commemorating the site of Mutual Film Corporation's Lone Star Studio on the wrong side of the street, the location of the classic scene of the Little Tramp shuffling off to a new adventure along Niles Canyon Road in Fremont, and the accidental discovery that Chaplin used the Trinity Auditorium Building (now the Embassy Hotel (and soon to be the Gansevoort West), just three blocks from the Los Angeles Public Library for outdoor scenes in *The Bank* (1915). Accompanied by many then and now photos and movie stills. \$24.95. Santa Monica Press. ISBN 978-1-59580-014-5.

The Supervillain Book: The Evil Side of Comics and Hollywood, edited by Gina Misiroglu and Michael Eury (439 pages, August 2006), is a compendium of evil masterminds, sinister megalomaniacs, world-class menaces, and marauding mutants that have populated comic books, movies, and TV shows since 1938. A companion

to *The Superhero Book* (2004), this volume covers major and minor bad guys as well as themes (aquatic, underworld, reinvented, and Saturday morning supervillains). Perhaps someday you will need to research the origin of Sauron II or instances where villains have taken over the identity of Santa Claus if so, this is your reference. \$29.95. Visible Ink. ISBN 0-7808-0977-7.

Writers, Plumbers, and Anarchists: The WPA Writers' Project in Massachusetts, by Christine Bold (272 pages, June 2006), documents the work of the writers who contributed to the Massachusetts Writers Project from 1935 to 1943 to compile a wealth of information about the state. Bold takes a look at how the guidebooks these writers produced treated the Sacco-Vanzetti case of 1927, the Great Hurricane of 1938, and especially the racial diversity of the state. \$80.00. University of Massachusetts. ISBN 1-55849-538-X. *zz*



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