

SOURCES

Betty Comden are listed under “Green.” There is no cross-reference from “Comden.” This drawback is ameliorated in the electronic version, since typing “Diddy” or “Comden” results in the display of the desired entry because of its full-text searching capability.

I was pleased to find essays for two composers that were at the end of their careers at the turn of the century, Claude Debussy (1862–1918) and Gustav Mahler (1860–1911); however, I was surprised to find no entry for Jonathan Larson (1960–96), the composer of the Broadway show and movie *Rent*, who died tragically just as his career was beginning.

Competing titles to this set are the single-volume *Contemporary Composers* edited by Brian Morton and Pamela Collins (St. James, 1992) and the six-volume *Baker’s Biographical Dictionary of Musicians* edited by Nicolas Slonimsky and Laura Kuhn (Schirmer, 2001). The Salem Press set is obviously more current, but it is best suited for high school and community college libraries due to its more superficial, yet wider-ranging, approach. At \$400, it is appealing to be able to acquire both print and online access, something *Baker’s* should have offered long ago.—Mark Palkovic, *Head Librarian, College-Conservatory of Music Library, University of Cincinnati, Ohio*.

Shakespeare’s Watch: A Guide to Time and Location in the Plays.

By Buzz Podewell. Plymouth, Mass.: Scarecrow, 2009. 2 vols. alkaline \$250 (ISBN 978-0-8108-6910-3).

A teacher of directing, theater history, and Shakespeare at Tulane University, Buzz Podewell wrote *Shakespeare’s Watch* primarily as a practical guide for “the working theatre artist” (vii). Shakespeare’s plays are known for their loose sense of time and location. This is not much of a problem for a reader focusing on Shakespeare’s larger themes, but for an actor interpreting the motivations of a character, a stage designer envisioning a scene, or a director whose primary role is to guide the action of the play, a clearer sense of time and location is essential for their craft. Podewell frequently encountered “basic questions about duration and the location of scenes in Shakespeare” (vii).

To save time at the rehearsal room table in working out these details, Podewell constructed “time and place schemes” for his cast, designers, and crew (vii). These schemes, covering each of the plays, became the contents of *Shakespeare’s Watch*. Podewell uses *The Riverside Shakespeare* (Houghton Mifflin, 1997) as his text, which, like other modern authoritative editions of Shakespeare, dispenses with detailed stage directions at the beginning of scenes (xvii).

Shakespeare’s Watch is divided into two volumes for the “Greek, Roman, and Italian Plays” and the “English and Northern European Plays.” Each chapter about a play begins with an introduction, which is followed by a scene-by-scene analysis providing the place, time, and interval between scenes. For literary students, the annotations that conclude each chapter will be especially helpful. In these, Podewell

carefully supports his conjectures about time and location with evidence from a wide variety of sources, such as the text of the play, documented observations of respected theater practitioners, famous productions, historical documents, and literary scholarship. Full citations to Podewell’s sources are given in a bibliography.

A number of reference books, some discussed below, cover topics similar to Podewell’s, but with different purposes. A staple for identifying locations in classic literature, *Cyclopedia of Literary Places* (Salem, 2003), provides only brief memory prompts about locations in the plays by Shakespeare. Shakespearean dictionaries discuss locations in significantly more detail and provide the places in Shakespeare’s work where they are mentioned, such as the classic *A Topographical Dictionary to the Works of Shakespeare and his Fellow Dramatists* (Longmans, Green, 1925) and *The Shakespeare Name Dictionary* (Garland, 1995). The more theoretical *Shakespeare’s Theatre: A Dictionary of His Stage Context* (Continuum, 2002) covers topics of place, time, and space. When compared to Podewell, *A Shakespeare Commentary* (Ungar, 1957) is similar in its individual chapters on plays. However, this commentary covers fewer plays and it lists notes about locations alphabetically within the chapters, rather than in the order a reader would encounter them. Restricted by time range, *Shakespeare Index: An Annotated Bibliography of Critical Articles on the Plays, 1959–1983* (Kraus, 1992) offers a detailed setting index, which is arranged by act and scene.

Other features that help make *Shakespeare’s Watch* a pragmatic guide are helpful user notes, an easy-to-handle two-volume arrangement, and maps embedded in the discussions of the plays, some of which were drawn by Podewell. More theoretical approaches to Shakespeare performance there discussed in monographs such as *A Companion to Shakespeare and Performance* (Blackwell, 2005). Engagingly written and well researched, academic libraries serving active programs in literature and theater will benefit most from *Shakespeare’s Watch*, especially considering its steep price.—Nevin J. Mayer, *Coordinator of Instruction, John Carroll University, University Heights, Ohio*

Speakers of the House of Representatives. By Mark Grossman. Amenia, N.Y.: Grey House, 2009. acid-free \$135 (ISBN 13: 978-1-59237-404-5).

Speakers of the House Of Representatives is a comprehensive look at the personalities that have held the office throughout U.S. history, their legislative leadership, and a discussion of changes in the office over time. This is the first edition of the book, which is also available as an e-book (www.greyhouse.com/ebooks.htm). Author Mark Grossman is the author of several reference books on a variety of topics including political corruption, capital punishment, and Native American rights.

According to the author, this book represents more than ten years of research at libraries in the United States and Great