

category, personage, and subject indexes. The third volume also contains an extensive bibliography that should provide further direction for research.

Although there are a number of books that have been written about specific types of scandals, such as the popular works by Michael Farquhar, there is little that compares to this multivolume, modern-focused set. With both browsing appeal and research value, students and others should both be able to use this resource. This well-produced title should prove valuable to most academic or larger public libraries, as it fills an interesting niche.—*Craig Shufelt, Fort McMurray Public Library, Alberta, Canada*

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***The Integration of Major League Baseball: A Team by Team History.*** By Rick Swaine. Jefferson, N.C.: McFarland, 2009. 279p. alkaline \$49.95 (ISBN 978-0-7864-3902-4).

Before Rick Swain's new title *The Integration of Major League Baseball: A Team by Team History*, one would have needed to consult several team histories and player biographies to create an account as thorough and detailed as the one held within this slim 279-page volume. No title has covered the integration of Major League Baseball so comprehensively and with team-by-team commentaries. Swain, a longtime member of the Society for Baseball Research (SABR), builds on his previous title *The Black Stars Who Made Baseball Whole* (McFarland, 2005), but in this work his focus broadens from the players to include the owners, general managers, and managers that either helped or hindered the entrance of black players into the game.

Team histories are arranged by date of integration, from the Brooklyn Dodgers' Jackie Robinson (1947) to the Boston Red Sox's Pumpsie Green (1960). A final chapter covers the 1960s expansion teams. Swain's histories are evaluative and at times become something of integration report cards. He not only tells the stories surrounding a team's first black player—like how owner Bill Veeck purchased the contract of Larry Doby from the Newark Eagles of the Negro National League and brought him to Cleveland—but he also chronicles the team's record throughout the post-integration era. Swain does not tread softly, as he asserts in his preface: "In these pages some of the most respected and revered names in baseball will be disparaged by the record of what was actually accomplished under their watch" (1). Swain delivers on this claim. His work is full of bad guys, some of them whom you would not expect, like Al Lopez or Connie Mack, but it also has its share of good guys, many of them previously unsung, like Lou Boudreau or Hank Greenberg.

One of the book's strong points is that Swain tries to provide the full picture of baseball's integration history. The author takes care to acknowledge that Moses Walker was the first black player in the major leagues in 1884 when he played for Toledo. He also tells of the practice of gaining acceptance of dark skinned Cuban players by claiming their ancestry was Castilian rather than African. One criticism of this book is that it is not clear if the team histories, and the entire book

for that matter, are meant to cover this topic to the present day. An integration timeline at the start of the book begins in 1845 and ends in 1993 (when Bob Watson became the first black general manager), but the coverage seems to vary by team. The chapter on the Chicago White Sox trails off about 1980, but the chapter on the Atlanta Braves covers up to 1999 and the racial slurs of John Rucker. Swain ends his account of the Cleveland Indians by noting that in 1975 Frank Robinson became the first black manager in the major leagues, yet relates little detail about how this event transpired. Maybe Swain is saving this for his next book?

Thoroughly researched, noted and indexed, this book is at once an important reference book and a useful historical work. It is strongly recommended for all academic libraries and larger public libraries. Other libraries with strong baseball or sports history collections will also want to consider this unique and comprehensive title.—*Kenneth Burhanna, Head of Instructional Services, Kent State University, Kent, Ohio*

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***Musicians and Composers of the 20th Century.*** Ed. by Alfred J. Cramer. Pasadena, Calif.; Salem, 2009. 5 vols. alkaline \$399 (ISBN 978-1-58765-512-8). Purchase includes 3 years online access to [www.history.salempress.com](http://www.history.salempress.com).

Salem Press has issued an attractive five-volume reference work featuring 608 essays on 614 individuals that have made contributions during the twentieth century in a wide variety of musical genres, including classical, folk, new age, and popular music. Essays range from three to five pages and include name, nationality, musical activity, birth and death dates, additional names that the musician might use or have used, principal works or recordings, biographical information, musical analysis and legacy, and a byline listing the author of the entry. A short bibliography follows each entry. There are more than four hundred photographs. Some 225 contributors and their academic affiliations are listed in the front matter of volume 1. Volume 5 concludes with five indexes: a category index ("Accordion Players," "Classical Composers," "Soul Singers," etc.), a geographical index, a personages and groups index, and a works index.

Purchase of this set includes access to the online version. The online version has some advantages over the print version, but I found the initial setup and login to be clumsy and time-consuming. The headings "Principle Works" and "Principle Recordings" are consistently misspelled online, while the print version uses the correct spelling: "principal." Searching for "P. Diddy" results in the entry for rapper "Sean Combs," but, confusingly, with an image of cellist Yo-Yo Ma that appears on the cover of volume 3 of the print version. (Volume 1, with the entry for "Sean Combs," features a photo of Leonard Bernstein.) The online version will not be updated, but is an electronic surrogate of the print volumes.

Using the print version, I looked under "P. Diddy" and "Diddy" as well as "Puff Daddy," all pseudonyms for Sean Combs, and found no cross-references to "Sean Combs." Likewise, musical theater composing team Adolph Green and

## 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*.

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### ***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*

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***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](http://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