

this reason, specialists or more advanced researchers will find this book too basic for their needs. There are, of course, many, many volumes on the material culture of Rome, but this volume is unique in its focus on teaching (younger) students to use and interpret these artifacts for research. It is recommended, therefore, for high school and undergraduate institutions and would probably be useful for colleges and universities with Classics or archaeology departments.—*Amanda K. Sprochi, Health Sciences Cataloger, University of Missouri Libraries, Columbia, Missouri*

The Beatles Encyclopedia: Everything Fab Four. By Kenneth Womack. Santa Barbara, CA: Greenwood, 2014. 2 vols. Acid free \$189 (ISBN 978-0-313-39171-2). E-book available (978-0-313-39172-9), call for pricing.

As every Beatlemaniac knows, there is an abundance of information out there about those wacky lads from Liverpool. However, this reverently researched two-volume set by Penn State University Laureate and professor of English and integrative arts Kenneth Womack offers a scholarly and organized yet readable approach to the history of the Beatles, from each member's very early years to post-Beatles to present day.

Main entries are in alphabetical order and include biographical information, songs, albums, films, television and video, art, books, business ventures, musical styles, performances and recordings, geographical locations, and other important concepts and historical events, with further reading at the end of each entry. Quotes from interviews and other sources make the entries come alive. Any quotes cited are included in each entry's further reading list, which saves the reader from having to flip to the extensive list of "Recommended Resources" provided near the end of volume 2.

Biographical entries are provided for each Beatle and his family as well as the many other people who surrounded them and influenced their lives and music, such as Brian Epstein, George Martin, Maharishi Mahesh Yogi, Phil Spector, and Eric Clapton. The entry for photographer Astrid Kirchherr, for example, tells the story of the origin of the mop-top hairstyle (506).

Song entries are provided for every important recording, from "Bad Boy" to the "Ballad of John and Yoko," and include applicable information on authorship and background, recording sessions, personnel (including vocals and instrumentation), chart performance, legacy and influence, controversy, and album appearances. For example, did you know that Paul McCartney was inspired to write the song "Why Don't We Do It in the Road?" after seeing monkeys copulating at the estate of Maharishi (993)? Or that John Lennon wrote "Mean Mr. Mustard" after reading a newspaper article about a "mean guy who hid his five-pound notes, not up his nose but *somewhere else*. No, it had nothing to do with cocaine" (634).

Album entries include dates, record label, background and recording sessions, track listing, cover artwork, reviews, chart performance, and legacy and influence. Geographic entries describe the significance of places such as "Shea Stadium

(New York)" and "Strawberry Field (Liverpool)." There are entries for key controversies and concepts such as "The Beatles Are Bigger than Jesus Christ" and the "Paul is Dead" Hoax." With regard to the latter, I had never before encountered such a complete list of "clues" (715).

The entry for "Tours, 1960–1966" is lengthy and fascinating, containing background information for each tour, dates and locations, and standard set lists. A limited number of black and white photographs are interspersed throughout the text entries. Many photos are familiar ones (mostly licensed from AP, Corbis, and Getty) with a few rarities among them. I would recommend other sources for color or glossy photographs or detailed album artwork.

Other features include an alphabetical list of entries at the beginning of each volume, along with an organized guide to related topics. Included at the end of volume 2 is a discography in chronological order along with a complete index. The volumes could use just a few "See" references, such as a "White Album" entry for "*The Beatles (The White Album) (LP)*."

This encyclopedia would be an invaluable resource for public libraries, undergraduate academic libraries, and specialized music or performing arts libraries. It would also make a thoughtful gift for any Beatles fan.—*Cindy Kristof, Head of Copyright and Document Services, Kent State University Libraries, Kent, Ohio*

Blood on the Stage, 480 B.C. to 1600 A.D.: Milestone Plays of Murder, Mystery, and Mayhem: An Annotated Repertoire. By Amnon Kabatchnik. Lanham, MD: Rowan & Littlefield, 2014. 382 p. Alkaline \$125 (ISBN 978-1-4422-3547-2). E-book (978-1-4422-3548-9) available, \$199.99.

Blood on the Stage: 480 B.C. to 1600 A.D. by Amnon Kabatchnik is the fourth book in a series about murders and mysteries in the theater world. This volume is a prequel and covers a much earlier time period than the other books by Kabatchnik. Previous books in the series cover the entire twentieth century; however, all are about crime, murder, and mystery in the world of stage productions.

There have been an untold number of volumes written in the field of theater history. *Blood on the Stage* stands out for its emphasis on some of the earliest recorded plays in written history. Unlike many other works that cover theater history broadly, this book is a collection of entries describing forty-eight different plays. Kabatchnik has pulled out selections that are "the most important theatrical works of mayhem and murder performed between 480 BC (*Prometheus Bound* by Aeschylus) and 1600 AD (*Hamlet* by William Shakespeare)" (xix). Most of these selections are well known plays; however, Kabatchnik has also included works that are more obscure in order to present a wider collection.

This book covers a unique portion of theater history. With its focus on murders and mysteries specifically, this volume stands out among theater history books. *Blood on the Stage's* final entry is for William Shakespeare's *Hamlet*. Compared to the entry in David Wiles and Christine Dymkowski's *The*

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Cambridge Companion to Theatre History (Cambridge University Press, 2013), which gives the general history of *Hamlet*, Kabatchnik writes additional information such as how it has been adapted, major productions for both stage and television, and actors involved. For this entry and others in Kabatchnik's book there are also the additional details on the detective work, including how characters were murdered, the mystery behind who did the deed, and how it was solved. It fills a gap in the research about theater's long history.

Blood on the Stage would be an excellent addition to a library that supports a theater department, whether that is an academic library or a public one. This book would also pair well with research about the history of detective literature. Although these plays are often bloody and full of violence, the historic nature and specific subject of this volume will create a distinguished collection.—Amy Wainwright, *Outreach and Student Engagement Librarian, Grasselli Library and Breen Learning Center, John Carroll University, University Heights, Ohio*

The Complete Book of 1950s Broadway Musicals. By Dan Deitz. Lanham, MD: Rowman and Littlefield, 2014. 467 p. Alkaline \$95 (ISBN 978-1-4422-3504-5). E-book (978-1-4422-3505-2), \$94.99.

According to Dan Deitz's very entertaining and informative *The Complete Book of 1950s Broadway Musicals*, things really started with a bang in January of 1950 with *Happy as Larry*, a cheery musical involving witches, time travel, and murder. Directed by and starring Burgess Meredith, the show included many peppy sounding numbers, such as "Three Old Ladies from Hades" and "The Flatulent Ballad." Sadly, *Happy as Larry* was one of the few musicals for which no cast recording was made. Happily, all the entries in *The Complete Book of 1950s Broadway Musicals* are as detailed and delightful as the first.

Each entry includes the name of the theatre, the opening and closing dates, the number of performances, author of the book, the lyricist, the composer, the source material if such exists, the director, producers, key designers (scenic, costume, lighting), the setting, the number of acts, and a list of all songs by acts. While all of that is certainly interesting, the real value of this volume is in the author's commentary, which somehow manages to be authoritative, well-documented, and gossipy all at the same time. Deitz writes in the introduction that his goal "is to provide a reference source that examines in detail the technical aspects surrounding the musicals as well as information that sheds new light on them, from obscure details to analyses of their book and song structures" (ix). Those obscure details are what make this volume so fun to read, as they tell an interesting story even before the wonderful, chatty commentary begins. Each commentary includes a plot summary, how the performance was received by critics (including an entertaining roundup of reviews, which are funnier when they're describing the flops), notable trivia about the cast and crew, and any awards the show was nominated for and received.

While I didn't need much besides the facts above to be entertained by *Happy as Larry*, Deitz really shines in the

commentary. In describing *Arms and the Girl*, he writes that the main character of this Revolutionary War musical, Jo Kirkland, is "a sort of Joan of Arc by way of Lucy Ricardo" who ends up bungling everything; in the end, George Washington has to get her to stop meddling. In that same show, Pearl Bailey (later a Tony award winner for the all-black production of *Hello, Dolly!*) is described as "continui[ng] her string of bravura performances in Broadway failures" (11). I found this funny, tidbit-laden style to be a refreshing change from the usual tone of reference books. I also enjoy dumb jokes, so I laughed when I read that Stuart Erwin, who played a character named Woodrow Twigg in *Great to Be Alive!*, also played a "full-fledged tree in the 1942 fantasy *Mr. Sycamore*" (15).

While the book gives equal billing to the musicals that didn't make it, there are plenty of entries for the musicals everyone knows: the original productions of *My Fair Lady*, *West Side Story*, and *The King and I* all debuted in the 1950s.

The only real problem with the book is the fact that it's arranged chronologically, which is fine for browsing, but the user must consult the index to locate a specific musical. There are also a whopping eleven appendixes, which is perhaps a bit much, even by librarian standards.

The Complete Book of 1950s Broadway Musicals is browsable, engaging, and recommended for academic and specialized libraries focusing on the arts.—Tracy Carr, *Library Services Director, Mississippi Library Commission, Jackson, Mississippi*

Dirty Deals?: An Encyclopedia of Lobbying, Political Influence, and Corruption. Ed. by Amy Handlin. Santa Barbara, CA: ABC-CLIO, 2014. 3 vols. Acid free \$294 (ISBN 978-1-61069-245-8). E-book (978-1-61069-246-5) available, call for pricing.

While the title may suggest otherwise, the publisher states that *Dirty Deals?* provides "balanced and fair information about three of the murkiest but most powerful forces in American politics and government" ([www.abc-clio.com/ABC-CLIO Greenwood/product.aspx?pc=A3940C](http://www.abc-clio.com/ABC-CLIO%20Greenwood/product.aspx?pc=A3940C)). That being said, who controls our government, or at the very least effectively influences policy and regulatory decisions, is a perennial question, and an encyclopedia dedicated to this matter seems fitting.

While ABC-CLIO Greenwood's publicity materials declare that this is "an encyclopedia like no other," this three volume work actually combines material from two existing encyclopedias: Ronald J. Hrebenar and Bryson B. Morgan's *Lobbying in America* (ABC-CLIO, 2009) and Robert North Roberts's *Ethics in U.S. Government* (Greenwood, 2001). Volumes 1 and 3 borrow from *Lobbying in America*, and volume 2 borrows from *Ethics in U.S. Government*. *Dirty Deals?* builds upon the foundation of the two earlier works to provide added breadth and depth. New essays such as "Social Media, Political Influence, and Lobbying" and "The Future of Campaign Finance Regulation in a Post-Citizens United World" are examples of how the material has been expanded and brought up to date.

Volume 1 contains essays on lobbying, political influence, and corruption. "A citizen's guide to lobbying" is a particularly