

SOURCES

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

valuable essay that lays out manageable strategies for individuals who want their voices to be included in political dialogue. Volume 2 includes roughly two hundred articles with information on “people, events, laws, organizations and more” (xxvii). The articles are clearly written and brief, typically one to three paragraphs, and provide suggested readings. Volume 3 provides a rich array of primary documents ranging from laws, court decisions, and executive orders to classic texts and data. While most of the documents are discoverable on the Internet, it is convenient to have them collocated, organized, and often excerpted for accessibility and ease of use.

There are clear benefits to combining, updating, and expanding existing works to provide more comprehensive coverage of lobbying, political influence, and corruption in a single multi-volume encyclopedia. *Dirty Deals?* provides a solid foundation for beginning research in these areas of study. It is appropriate for public, high school, college, and university libraries.—Anne C. Deutsch, *Reference and Instruction Librarian, State University of New York at New Paltz, New Paltz, New York*

Encyclopedia of Humor Studies. Ed. by Salvatore Attardo. Los Angeles: Sage Reference, 2014. 2 vols. \$315 (ISBN 978-1-4129-9909-0).

Search online for information about any sitcom and you are likely to find a fan-authored site that provides minute details about every character and episode. Yet such web sources seldom offer intellectual linkages from popular shows like *The Office* to an identification of the first “mockumentary” (*This is Spinal Tap*) to an academic explanation that this particular genre involves “the appropriation of codes and conventions from the full continuum of nonfiction and fact-fiction forms” (515). Sage’s *Encyclopedia of Humor Studies* does precisely this, and thus is an invaluable aid to students exploring this highly fascinating discipline.

Humor studies is an interdisciplinary and international field. Fortunately, the encyclopedia’s contents reflect this diversity. The editor, Salvatore Attardo, is the author of *Linguistic Theories of Humor* (de Gruyter, 1994), *Humorous Texts: A Semantic and Pragmatic Analysis* (de Gruyter, 2001), and many other highly-cited publications in the fields of humor and linguistics. From 2001 to 2011, he was also the editor of *HUMOR*, the official journal of the International Society for Humor Studies. For compiling his encyclopedia, Attardo recruited a board drawn from most of the related fields, including communication (Owen Hanley Lynch), cross-cultural studies (Jessica Milner Davis), folklore (Maira Marsh), linguistics (Victor Raskin), media studies (Sharon Lockyer), religious studies (John Morreall), and social psychology (Thomas E. Ford). This team vetted topics and entries. The final product reflects the efforts of more than two hundred contributors, approximately one-third of whom are employed at institutions outside of the United States.

Containing approximately three hundred entries, the encyclopedia allows students to take various approaches to studying

humor, including the components of humor, such as “punch line”; humor in various cultures, such as “Jewish humor”; and artifacts such as “comic strips.” Most, if not all, entries include cross-references and bibliographies to enable further study. Within the appendices, one helpful feature is a fifteen-page “Chronology,” citing important events in the history of humor from ancient times through the present day. Another is a five-page list of “Human Associations and Publications.”

Editor Attardo rightfully claims that there is no comparable title. Although many libraries own Alleen Pace Nilsen’s and Don Lee Free Nilsen’s *Encyclopedia of 20th-Century American Humor* (Oryx Press, 2000), Maurice Horn and Richard Marschall’s *World Encyclopedia of Cartoons* (Gale, 1980), or other reference works, these are very limited in scope and do not present the theoretical and research approaches present in the current encyclopedia. Thus the *Encyclopedia of Humor Studies* is a welcome addition for campuses supporting interdisciplinary scholars.—Bernadette A. Lear, *Behavioral Sciences and Education Librarian, Penn State Harrisburg Library, Middletown, Pennsylvania*

Encyclopedia of the Zombie: The Walking Dead in Popular Culture and Myth. Ed. by June Michele Pulliam and Anthony J. Fonseca. Santa Barbara, CA: Greenwood, 2014. 381 p. Acid free \$89 (ISBN 978-1-4408-0388-8). E-book (978-1-4408-0389-5) available, call for pricing.

And

The Zombie Book: The Encyclopedia of the Living Dead. By Nick Redfern with Brad Steiger. Detroit: Visible Ink Press, 2015. 367 p. Paperback \$19.95 (ISBN 978-1-57859-504-4). PDF e-book (978-1-57859-530-3), Kindle e-book (978-1-57859-532-7), and ePub e-book (978-1-57859-531-0) available, call for pricing.

The AMC television series *The Walking Dead* is merely one of the latest manifestations of our recurring fascination with zombies. An earlier wave was sparked by George Romero’s 1968 film *Night of the Living Dead* and its sequels, and an earlier one still by W. B. Seabrook’s 1929 travelogue *The Magic Island*. The two reference works under review delve into the gruesome details of the phenomenon, discussing religion and folklore, writers and their books, films and their directors and actors, graphic novels and comic books, diseases and epidemics, and so on, with side trips into somewhat related subjects such as ghouls and vampires. There are also entries on specific events (particularly in *The Zombie Book*, whose approach is more anecdotal) and broader concepts.

There has never been a classic work defining the attributes of the zombie or fixing the details of the creature in the public mind the way *Dracula* did for vampires. Instead, the concept has mutated over the years from its origin in the religion of Voodoo and has now taken on a striking variety of forms. Thus *Encyclopedia of the Zombie* is compiled using “an expansive definition” (xviii), an approach true of both works. Coupled with the elasticity of the concept, this expansiveness leads to a surprising lack of overlap between the contents of the works.