

An alphabetical list of entries and an extensive chronology starting with the birth of Richard Starkey (Ringo Starr) in 1940 and ending with the death of the band's longtime producer George Martin in 2016 precede the main entries. The alphabetical entries range in length from a couple of paragraphs on Zapple records, the short-lived subsidiary of Apple Records, to nearly ten pages of information on all things related to the making of the band's epic *Sgt. Pepper's Lonely Hearts Club Band*. Song entries include information on authorship and background, recording sessions, vocals and instrumentation, chart performance, legacy and influence, controversy and album appearances. Album entries comprise several sections: authorship and background, recording sessions, track listing, cover artwork, reviews, chart performance, legacy and influence and further reading. Also included are geographic entries and entries on controversies such as the Paul is Dead Hoax. All entries contain see also notes. The encyclopedia concludes with an exhaustive chronological discography of the UK and the US releases, an extensive list of recommended resources and an index. Sprinkled throughout the text are nearly four dozen images that add richness to many of the major entries.

The original two-volume encyclopedia [ISBN 978 0 313 39,171 2 (print); ISBN 9,780 313 39,172 9 (e-book)] contains nearly 1,000 entries, while the condensed softcover contains 360. Womack carries over the majority of entries relating to the band members and the music while jettisoning a good deal of entries about musical accomplishments and projects that took place after the band broke up. While many entries in the two-volume work will not be missed by the casual reader, hard-core Beatles fans might miss entries like the one on automatic double-tracking and how it was invented at Lennon's request. "Fed up with the laborious task of double-tracking his voice on the Beatles' recordings, Lennon wanted a mechanism to accomplish the job automatically" (2014 Encyclopedia p. 16).

Aside from the notable difference in the number of entries, there is also a notable difference in price. The two-volume hardcover comes in at US\$189, while the newly released softcover carries a much more attractive consumer price point of US\$30 or US\$16.50 for the Kindle version. Both encyclopedias are also available as e-books, as here and previously reviewed, via ABC-CLIO Greenwood.

I would recommend the more comprehensive 2014 two-volume set for all types of libraries that can afford it and do not

already own it but if you are on a budget, you cannot go wrong adding the 2016 condensed version to your collection (at the library and at home). Libraries with the two-volume set might consider adding one or more copies of the condensed version into the circulating collection, especially at universities offering one or more courses on the Beatles.

David Dettman

Assistant Professor and Access Services and Assessment Librarian, University of Wisconsin-Stevens Point, Wisconsin, USA

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Eighteenth Century Drama: Censorship, Society and the Stage

Adam Matthew Digital

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This extensive archive brings together a wealth of materials collected to support research in the dramatic arts industry of eighteenth-century England, or, more precisely, the years 1737-1834. The core of the collection is made up of over 2,500 plays from the Huntington Library's John Larpent collection.

Accompanying the plays are the detailed diaries of Larpent's wife and collaborator, covering the day-to-day events of the London theatrical scene. The archive also contains extensive correspondence between key theatrical figures of the day, as well as portraits and biographical entries. To round out the Larpent portion of the database, advertisements, historical information and visual materials of various kinds are also included.

The remaining portion of the overall resource is the extensive London Stage Database. Included here is content digitized from an impressive array of prestigious institutions. Represented here are theatre-related collections from the Huntington Library, the Georgian Theatre Royal, the Garrick Club Library, the Victoria and Albert Museum, the University of London and the British Library. Works by the era's prominent playwrights are well represented. Such authors include David Garrick, John Dryden, Samuel Foote, George Colman, Henry Fielding, Richard Brinsley Sheridan and Oliver Goldsmith. Works by several women playwrights

such as Elizabeth Griffith, Charlotte Lennox and Hannah Cowley are represented as well. The collection also contains a large number of works by playwrights who are lesser known today – just as many of them likely were in their own time. The inclusion of these more obscure plays is important to the character of the overall collection, allowing the scholar to survey and better understand the full scope of dramatic arts production and creative output during this period.

The database offers unique research opportunities by providing access to documents almost exactly as they appear in their physical form in the archive. The ability to view these materials as found – as opposed to in transcribed form – affords the scholar a wide range of interpretive avenues. Censored works can be analyzed in their original form, and high-resolution scanned versions of purely visual materials such as scene books and illustrations can be closely examined with ease.

Additional content includes electronic versions of two important reference works in the field: *The London Stage 1660-1800* and *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660-1800*. Also provided is an interactive map of the London theatre district

during the period, a chronology of historical events of the period and scholarly essays to accompany the primary documents. The database was edited and compiled by an impressive group of eighteenth-century literary and dramatic researchers, representing universities in Ireland and the UK, as well as the USA.

This very specialized database contains unique content that is critical to any in-depth research into eighteenth-century drama, dramatists and the surrounding circle of people who brought their works to the theatrical stage. In addition, this database provides useful insights into the society, cultural mores, political environment and interpersonal conventions of people living in British society during the Restoration and early Georgian periods. I strongly recommend this database for all academic libraries that serve theatre and history departments with courses that focus on any aspect of public or personal life in eighteenth-century English-speaking societies.

David Bell

*Professor, Reference Services, Booth Library,
Eastern Illinois University, Charleston, Illinois,
USA*