

noting that the terms of inclusion offered by racial liberalism “preserve a white center” that allows “whites [to] determine the timetable for justice” (9). The case study chapter on the success of *Raisin*, a 1973 musical adaptation of Lorraine Hansberry’s *A Raisin in the Sun*, illustrates the company’s “blueprint for . . . success” modeled on the combination of “[r]acial diversity, musicals, and American narratives” that would propel them into their next decades (151).

The final two chapters tackle the representation of Americanness and the ways in which the company evolved after Fichandler stepped down as artistic director in 1991. She was briefly succeeded by longtime artistic associate Douglas Wager, and then ultimately by current artistic director Molly Smith, who assumed her position in 1998. Smith was hired partly for her vision of branding Arena Stage as *the* location for American theatre, giving it an identity that would anchor it among the increasingly competitive Washington theatre landscape. Smith’s understanding of Americanness as fundamentally multiracial allows Galella to cite impressive statistics (see, e.g., 180) demonstrating Arena Stage as ahead of its peers in terms of racial diversity both onstage and off. The final case study is the 2010 revival of *Oklahoma!*, which opened the newly named Mead Center for American Theater after a \$135 million renovation. As is her signature, Smith directed a multiracial cast in a reimagined production of this beloved American classic. Again, Galella threads the needle between praise and critique, noting that “the production represented not only a moment of apparent advancement through racial diversity, hope, and change, but also a continuation of the status quo through the avoidance of addressing institutional racism” (193).

In her Epilogue, Galella notes that Washington is second only to New York City in its number of annual theatre productions. As one of the first regional theatres in the country, and as a company that continues to be at the forefront of American theatre, Arena Stage is an important institution, and Galella’s book is an important contribution. Let us hope that more scholars will follow in her footsteps in documenting the significance of the regional theatre movement—a history that is long overdue.

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Stolen Time: Black Fad Performance and the Calypso Craze

By Shane Vogel. Chicago: University of Chicago Press, 2018; pp. xii + 254, 28 illustrations. \$90 cloth, \$30 paper, \$30 e-book.

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In spite of the long-acknowledged presence of calypso in nightclubs and on records in the United States, scholars of the music such as Ray Funk and Donald Hill argue that the calypso craze owed its sudden success to the work of Harry Belafonte, the

American-born child of Jamaican immigrants. Belafonte's success subsequently allowed many more opportunities for other black creatives, though not without difficulty. What was it about Belafonte that fostered this unprecedented breakthrough into mainstream culture, though? How did a music that was once a subculture, marked by its association with blackness, suddenly and seemingly become an overnight rage?

Stolen Time is an impressive book that addresses the artistic and expressive responses of black performers toward the commodification of calypso music during the 1950s. Critically, however, this study is not an exploration of tropes of authenticity or mimicry. Nor does it focus on issues surrounding the cultural appropriation of calypso during this period. What Vogel presents, instead, is a new (generative and celebratory) way of conceiving of the calypso craze—not merely as racial kitsch, but as a platform through which black performers could renegotiate multiple senses of agency. The concept of “stolen time” thus represents the ways that black fad performers were able to resist and challenge existing structures amid the complexities of the Jim Crow era even as they operated from within the constraints of the fad cycle.

Emerging from his analysis of the earlier black fad cycles of ragtime and the Negro vogue, Vogel identifies several “recurrent patterns” of these crazes: the impact of technological transformations on black fad performance, the formation of collaborative networks among black performers, and the challenging of the color line, which created space for discussions of authenticity and inauthenticity (41). Vogel uses these patterns to demonstrate how black fad performers “stole time” through nightclub acts, recordings, film, television, theatre, and dance. Although it may seem like a large undertaking to address so many art forms, one of Vogel's primary aims is to demystify the tension in the field of performance studies between live and mediated, real and not real performance. Thus, rather than merely writing about specific performative moments, Vogel also examines the ways that these performative acts have themselves been mediated.

The book is as much a critical intervention into the discourse on blackness in 1950s American popular culture as it is about black fad performance cycles and the reclamation of power through stolen time. Vogel demonstrates the plurality of blackness—blackness as difference—by emphasizing critical, yet often overlooked, histories of African American popular culture in the United States. The author always presents this analysis in immediate relation to the tensions and resolutions the performers faced in negotiating tropes of authenticity and inauthenticity. For instance, Vogel centers much of the introductory chapter on Harry Belafonte in relation to the calypso craze. By so doing, he demonstrates how Belafonte's image “based on a dignified, suave, and—most importantly—unthreatening masculinity” (21) contributed tremendously to the “middlebrowification of blackness” (20) and by extension the growth of the calypso craze. Issues of authenticity and inauthenticity in this text, therefore, do not reflect notions about replication. Rather, they explain how black fad performers contended with the middlebrow desire for the authentic, and furthermore the complexities of fulfilling this desire when considering the multiplicity of blackness.

The book, therefore, not only focuses on African American performers but also places the Caribbean at the forefront of the calypso fad. Belafonte's stardom, for instance, was related in complex ways to the fact that he was neither Caribbean-born nor Trinidadian. Vogel's critical intervention of blackness as

plurality can also be seen in his work on Trinidad-born dancer Geoffrey Holder during the calypso craze. Vogel demonstrates the ways that Holder navigates the demands of the fad as an Afro-Caribbean man who must perform a version of blackness that is in itself already a performance of another, distinctly curated blackness. In this way, the book adds significantly to the documentation on the cultural contributions of Caribbean, and specifically Trinidadian, peoples, highlighting often overlooked histories of the entanglements of African American cultural forms with Afro-Caribbean forms as well as stories of exchange and collaboration between African American and Afro-Caribbean performers.

Stolen Time, as text and concept, performs a call to arms to scholars of various fields to engage in more collaborative research that is neither defined by nor confined to disciplinary boundaries. As we see in his exploration of the plurality of blackness, such work has great implications for future research in black studies, Caribbean studies, Afro-diasporic studies, performance studies, and more.

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Drumming Asian America: Taiko, Performance, and Cultural Politics

By Angela K. Ahlgren. New York: Oxford University Press, 2018; pp. xviii + 177, 22 illustrations. \$105 cloth, \$36.95 paper, \$35.99 e-book.

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In *Drumming Asian America: Taiko, Performance, and Cultural Politics*, Angela Ahlgren presents the diversity of performers, institutions, and spectators that make up the practice of North American *taiko* to argue that it is this very diversity that performatively coconstitutes Asian America. As she makes clear in Chapter 1, which serves as her introduction, *taiko*—an ensemble drumming performance practice—is another of the twentieth century's invented traditions, emerging in Japan in the 1950s. In the United States, the first groups formed amid the broader Asian American movement: although the earliest Japanese American practitioners certainly authorized their playing via connection to Japan, they were also involved, to varying degrees, with the social justice activism of the 1970s—an engagement that, for Ahlgren, is central to the significance of *taiko* in North America. Drawing upon her own years of *taiko* practice, ethnographic engagements, institutional histories, and performance analysis, Ahlgren highlights different geographic regions while attending to the dynamics of race, gender, and sexuality as they arise in the practice, performance, and spectatorship of the form.