NTQ Book Reviews

edited by Bella Merlin

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Clare McManus
Women on the Renaissance Stage: Anna of Denmark and Female Masquing in the Stuart Court 1590–1619
Manchester: Manchester University Press, 2002.
276 p. £45.00 (hbk); £14.99 (pbk).
ISBN: 0-7190-6092-3 (hbk), 0-7190-6250-0 (pbk).

In his account of the performance of the masque *Hymenaei* Ben Jonson famously drew a distinction between his published text and a performative 'text' which could not be captured in print: 'So short lived are the bodies of all things in comparison with their souls'. In contradiction to Jonson's formulation and to scholarly tradition, Clare McManus's deft and scholarly study forces its reader to pay equal attention to the 'body' of the masque, its impact in performance, and the complex cultural and political networks which led to its manifestation in the early Jacobean court.

Approaching Jacobean female performance as a 'phenomenon in its own right', Clare McManus focuses on the activities of its foremost patron, Queen Anna of Denmark, tracing her masquing career through the early experiments of *The Vision of the Twelve Goddesses* and *The Masque of Blackness* to the innovatory inclusion of a female voice in Robert White's *Cupid's Banishment*, performed in 1617. Although it might look like a simple substitution of royal authority for that of the dramatist or the architect, the decision to use Anna herself as the centre of discussion is a significant one. It allows McManus to draw in a wide range of valuable texts and contexts, which include Anna's upbringing in the Danish court, the entertainments staged in Edinburgh and Stirling prior to her husband's accession to the English throne, her political roles before and after 1603, and her patronage of neglected masque texts, notably *Cupid's Banishment* and Thomas Campion's *Somerset Masque*.

Certain themes recur: the relationships between female vocality and silence, language and sexuality, and gender and class. McManus provides detailed discussions of the effect of the juxtaposition of elite female masquers and professional male actors, and the intersection between staging, costume, and the performing female body; her emphasis on the central importance of dance to the genre is particularly welcome. She demonstrates that the structures and conventions of courtly behaviour enabled elite female performance, although the physical presence of the aristocratic female body could simultaneously disrupt courtly hierarchies.

Anna's dramatic 'canon' is fairly small, but its impact can be traced in the dramatic activities of Henrietta Maria, her successor as queen consort, and in the eventual introduction of professional female actors at the Restoration. This important book should inspire further investigation of the cultural activities of Jacobean women and of the wider traditions in which they operated.

LUCY MUNRO

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Lukas Erne
Shakespeare as a Literary Dramatist
Cambridge: Cambridge University Press, 2003.
300 p. £45.00.
ISBN: 0-521-82255-6 (hbk).

Lukas Erne's superb book is a hardbacked monograph, an expensive publication that is targeted towards specialists in the field of early modern drama. However, its conclusions are so engaging that its arguments will become well known by a generation or more of Shakespeareans. The basic point of the book is quite straightforward: published versions of Shakespeare's plays are not derisory, careless souvenirs of theatrical performances. In fact, Shakespeare and his company took pains to prepare texts that they knew would be read with care, interest, and precision.

For Erne, there are two types of printed Renaissance play. One type of book represents a play's 'theatrical' presentation, while the other type conveys a 'reading' version of the play. To support his argument, Erne shows us that early modern play texts were printed and sold in great numbers; that, in collaboration with the bookselling trade, playing companies such as Shakespeare's orchestrated and timed their publications; and that increasingly literate consumers catalogued, read, and studied them with reflective seriousness.

Shakespeare, already a major literary name by the late 1590s, was marketable in the bookshops as well as in the theatres. His printed dramas were read as closely as his printed narrative poems. Erne argues that the first, short Quarto of *Hamlet* tells us how Shakespeare's company acted the play. The second, long Quarto of the play gives us a 'literary' *Hamlet* that Shakespeare wanted us to read and reflect upon. Scholars have disagreed for decades about the means of textual transmission that led to the publication of so-called 'bad'

Quartos such as the 1603 *Hamlet*. Erne dismisses theories that they showcase actors' faulty memories of plays or that they are 'regional' versions presented in tours outside London. Indeed, Erne rejects the judgemental notion that these texts are 'bad' at all. They are, fundamentally, just generically distinct from their 'reading' versions.

He goes on to insist that Shakespeare's full version of *Hamlet*, published in 1604, would not have been acted in the playhouse, but that this 'reading' version is not more or less authentically Shakespearean than the short version published a year before. Both are equally valid, but their appeal is of two different kinds: shorter, less wordy 'acting' versions of the plays work to animate our senses; while the less visceral 'reading' editions are designed to appeal to our intellect.

Erne is respectful towards performance criticism, but critical of its limitations. He suggests that the drive to edit and critique Shakespeare's plays as they were 'originally performed' misses the point that the extant texts were sometimes contrived to work on the page rather than in the theatre. Erne concludes with a rousing call to return to some sort of character criticism, one that would – for example – note that Old Capulet is a more nuanced and rounder character in the long, 'reading' version of *Romeo and Juliet* than he is in the short, 'acting' version of the play.

Erne's book is marvellously researched, meticulously annotated, sensitively illustrated, and delivered in clear, refulgent prose. Not everyone will agree that the troubling existence of 'good' and 'bad' Shakespearean play texts can be so easily explained, but every reader will be stimulated and provoked.

KEVIN DE ORNELLAS

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Simon Goldhill

Who Needs Greek? Contests in the Cultural History of Hellenism
Cambridge: Cambridge University Press, 2002. 326 p. £15.95.
ISBN: 0-521-01176-0.

Only the central chapter of the five that comprise the substance of this fascinating and illuminating study is directly concerned with theatre, drama, and performance. However, anyone interested in reception studies should read this account of moments in cultural history when concepts, hermeneutics, and ideals linked to ancient Greece and its language have become of passionate and intellectual ideological contemporary concern. As Goldhill argues, '"Reception" is too blunt, too *passive* a term for the dynamics of resistance and appropriation, recognition, and self-aggrandisement that make up this drama of cultural identity.'

Chapter 3 ('Blood from the Shadows: Strauss's Disgusting Degenerate *Elektra*') gives a detailed and nuanced account of the context and conflicts surrounding both the first English performance in 1910 and the original performance in Berlin in 1903 of Strauss's and Hofmannsthal's recreation of the Sophoclean text. The analysis shows not only how a contemporary creative reworking of an ancient tragedy can become 'the expression of a crisis in cultural identity, but also how this crisis takes on different – and *interactive* – forms in Germany and England'. Chapters on Erasmus and the conflict surrounding the promulgation of the Greek language, the notion of 'being' Greek as negotiated in the works of Lucian, early and late nineteenth-century appropriations of the Greek in English culture, education, and society, and the changing attitudes to the value and importance of Plutarch in recent history complete this study of some exemplary 'critical moments when cultural identity has become inextricably linked with an idea of Greek and Greek becomes a bitterly contested area of social and intellectual activity'.

L. DU S. READ

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Katherine Bliss Eaton, ed.
Enemies of the People
Evanston, Illinois: Northwestern University Press, 2002. 230 p. $79.95.
ISBN: 0-8101-1769-x.

This book brings out more tragedies of Russian intellectuals and artists in the Stalinist years. It is not wholly focused on theatre: its eleven essays by different contributors also cover poetry, film, the novel, and satirical writing. This suggests that the book is somewhat arbitrary in its choice of subject, though in that perhaps it reflects Stalin's own attitude. Dictatorship is always more potent when no one knows who the next victim will be. There are some inaccuracies, which may worry the reader. For instance, it has been known for ten years that Sergei Tretyakov was not shot, but threw himself over the banisters at Butryki Prison (the authorities put nets across the stairwell after that to ensure that no one could follow his example).

Essays on Isaac Babel and the two on women poets (especially that by Diana Lewis Burgin on the brilliant lesbian poet, Sophia Parnak) are of particular interest. Babel's plays certainly deserve more attention than they have ever received in Britain. Edward Braun's meticulous and moving account of the last months in the life of Vsevelod Meyerhold (which was first published in the pages of this journal) retains its awful power and is properly preserved in this book.

Lynn Malley provides an exemplary and thought-provoking account of the rise and fall of TRAM, the theatre of Leningrad working-class

youth, which spawned a number of descendant TRAMS and flourished in the period of the first Five-Year Plan, before being gobbled up by the ubiquitous dictatorship. Also noteworthy is Jeffrey Veidlinger's discussion of the Jewish theatres of the time, which provided the kind of fare which enabled Jewish audiences to see beyond the cruel banalities to which they were subject to a kind of utopian subtext which they shared with the performers. It may be argued that one great value of the oppressive weight of the Soviet machine on the theatre was that it helped to develop a unique kind of spectator who was, at least partly, capable of what Brecht called 'complex seeing'.

ROBERT LEACH

DOI: 10.1017/s0266464x04250096

Aleks Sierz
In-Yer-Face Theatre: British Drama Today
London: Faber, 2003. 274 p. £9.99.
ISBN: 0-571-20049-4.

First published in 2001, *In-Yer-Face Theatre* is a pithy encapsulation and bold analysis of a new aesthetic of theatre trends which erupted in 1990s Britain, a decade wherein, in Sierz's words, 'Never before had so many plays been so blatant, so aggressive or emotionally dark.' Sierz's introduction and first chapter ('What Is In-Yer-Face Theatre?') are clear and articulate in their mission and remit: this is an essentially personal and deliberately polemical assessment of British theatre, placing the playwright right at the centre of the theatrical experience. That said, the visceral transaction between stage and audience is also of vital importance.

The style of the book is exciting and accessible, with chapters devoted to Anthony Neilson, Sarah Kane, and Mark Ravenhill, while a host of other writers – including Phyllis Nagy, Jez Butterworth, Patrick Marber, and Judy Upton – are featured in other sections focusing on 'Boy' plays, 'Sex Wars', and plays of violence. Although the playwright remains at the centre of Sierz's study, inevitably attention is granted to particular theatres which promoted new writing – including the Royal Court, the Bush, and Birmingham Rep – as well as pioneering theatre companies and directors, one of the most significant being Max Stafford-Clark and his Out of Joint company. (It was Stafford-Clark who propelled Ravenhill's *Shopping and Fucking* from fringe status to the mainstream West End.)

What emerges with vivacity and force from Sierz's compelling book is that 'in-yer-face' theatre (the term derives from American sports journalism of the 1970s, implying 'that you are forced to see something close up, that your personal space has been invaded') has five vital components. It is a theatre of sensation; it uses shock tactics; it questions moral norms; it is experiential, not speculative; and it tells us more about who we are. In other words, 'in-yer-face' theatre was a reflection of British society at the end of the millennium, and one of its key 'shock tactics' was the predominant use of intimate performance venues. The actual physical space in which an audience found itself confronted with the images of its own society was an important means by which the theatre could exercise its politics.

There is a journalistic style to Sierz's book which in many ways both embraces and reflects the ideas and dramatic strategies of which he is writing. It also renders the book extremely accessible to the student reader seeking a vivid and provocative introduction to late twentieth-century British theatre, as well as to the social scientist intrigued by the anatomy of a culture. I have no doubt that *In-Yer-Face Theatre* will form a kind of textbook for contemporary theatre courses: the fact that it has been reprinted within two years manifestly illustrates its use and readability.

BELLA MERLIN

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Anthony Kubiak
Agitated States: Performance in the American Theater of Cruelty
Ann Arbor: University of Michigan Press, 2002. 239 p. £39.00 (hbk), £18.00 (pbk).
ISBN: 0-472-09811-x (hbk), 0-472-06811-3 (pbk).

This is an intellectually ambitious text, which reads American history as theatre, and theatre as an enactment of American historical blindness. Using the psychoanalytical theory of Lacan as a backdrop, Kubiak produces a nuanced reading of American texts and contexts, and moves across different levels and aspects of performance (if not performativity) in his critique. His stance is anti-cultural materialist and anti-critical theory, but this is no reactionary diatribe. Rather, he produces a critique of positions that may be blind to the very theatricality which they seem to be critiquing.

Incidents in American history which are read through theatre and psychoanalysis include the assassination of President Lincoln, the events of 9/11, the Columbine High School murders, the rise of dissociative identity disorder and claims of (ritual) sexual abuse, the trials of O. J. Simpson and Timothy McVeigh, and various religious movements which involve a sort of out-of-body (and theatricalized) performance.

Kubiak provides detailed analysis of a range of plays, beginning with Royall Tyler's *The Contrast* (1787) and Anna Cora Mowatt Ritchie's *Fashion* (1845). Other plays addressed at length include Joseph Jefferson's *Rip Van Winkle*, Dion Boucicault's *The Octoroon*, Eugene O'Neill's *Desire under the Elms*, Edward Albee's *Who's Afraid of Virginia Woolf?*, and Sam Shepard's *Buried Child*. He also reads non-dramatic literature, including a Hawthorne

short story, Puritan diaries, and *Moby Dick*, as well as performance theatre from minstrelsy to the work of Beatrice Roth and Karen Finley. He finishes with a discussion of Tony Kushner's *Angels in America* and Suzan-Lori Parks's *America Play*.

Kubiak insists that America is an inherently theatrical culture, and explores its history through texts and events that recapitulate moments of aphasia, amnesia, blindness, hysteria, and grief. The writing is clear, convincing, and acute; this book will make an important addition to any American theatre (or even cultural history) course.

HEIDI SLETTEDAHL MACPHERSON

DOI: 10.1017/s0266464x04270099

S. E. Wilmer
Theatre, Society, and the Nation: Staging American Identities
Cambridge: Cambridge University Press, 2002. 281 p. £45.00.
ISBN: 0-521-80264-4.

This useful and impressive book examines how theatre and other forms of performance have influenced the articulation and production of cultural identities in the United States from the second half of the eighteenth century to the present. Following an introduction that offers some critical and international context as well as an overview of the book, seven chronologically ordered chapters focus on case studies of significant performance in transitional eras in American history: Federalist and Democratic theatre before independence; native religious ritual and/of resistance in the late nineteenth century; workers' pageants in the early twentieth century; Black, Chicano/a and anti-war theatre in the 1960s; suffragette and feminist theatre in the early and mid-late twentieth century; and mixed-race theatre and performance art practices of the 1990s.

While Wilmer provides examples of patriotic performance, he argues for a more nuanced understanding of that which may at first appear simply patriotic, and he focuses on performance that he describes as being counter-hegemonic. He grounds close readings of plays and performances in extensive historical and cultural context, and rigorously examines plays' performance, reception, and impact as well as their literary form, content, and rhetoric. The book does not aim to be comprehensive, but provides a useful indicative history, surveying not only significant moments in American cultural history but also an important range of issues (related to, for example, political affiliation, race, class, and gender), as well as a diverse range of performance practices (including plays, ritual, pageantry, and performance art).

The book is both fluent and scholarly, combining lucid and detailed description with committed ideological engagement and analysis, as well as providing a solid academic apparatus of notes, bibliography, and index. It is a welcome contribution to the study of American theatre and culture more broadly, and, comparatively, other national cultures and their performance practices.

JEN HARVIE

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Richard Boon
About Hare: the Playwright and his Work
London: Faber, 2003. 241 p. £8.99.
ISBN: 0-571-21429-0.

David Hare is the playwright whom it is fashionable for academics and students to love to hate. It is rare to hear a conversation about the state of British new writing without someone passing a jibe against this New Labour knight. Like Terence Rattigan before him, Hare carries on his shoulders a number of accumulated frustrations, irritations, and anxieties of theatre professionals – especially those interested in cutting-edge drama.

In some ways, it is not difficult to see why: Hare's journey from the left-wing radical who co-founded the fringe Portable Theatre group to mainstream kingpin with a string of West End hits prompts accusations of 'selling out'. Plays such as *Amy's View* (1997) and *The Breath of Life* (2002), with their appeal to middlebrow, middle-class audiences, may suggest cultural complacency. Added to this, his own uninhibited voicing of opinions in the press have not always endeared him to those who disagree either with his politics or his theatrical vision. And yet, as this superb new book by Richard Boon makes clear, most of what David Hare has to say about theatre is not only correct but also deeply and pertinently revealing of British culture in general.

Boon's introduction neatly charts the playwright's career and offers a simple introduction to British post-war economics, society, and politics – Hare's characteristic theme. He shows how Hare evolved from being a political writer into a moral playwright. He goes on to give a clear and sympathetic account of his work, which has appeared on all kinds of stages (from fringe touring venues to the National Theatre), as well as on television and film. His account of the collaborative classic, *Fanshen* (1975) is typically lucid.

But the hallmark of this new Faber series is a focus on what the playwrights have to say about their own work; and Boon has expertly put together extracts from Hare's interviews and essays, and then added a selection of new interviews with actors such as Bill Nighy and Lia Williams (who starred in *Skylight* in 1995), and theatre-makers such as designer Vicki Mortimer and director Richard Eyre. Apart from occasional quibbles (Boon's analysis of *Skylight* highlights the politics of the main characters, but ignores the

emotional core of the work, Tom's betrayal of Kyra's trust), this readable, concise, and detailed book is an excellent introduction to Hare's work.

ALEKS SIERZ

DOI: 10.1017/s0266464x04290091

Michael Mangan
Staging Masculinities
Palgrave, Macmillan, 2003. 288 p. $24.95.
ISBN: 0-333-72019-9.

This book (as the author himself remarks) is one of a growing number of texts that deal explicitly with an area of gender and performance studies that has, until recently, been something of a blank. A vast amount of work has been done teasing out the various meanings that have attached themselves to women in performance history; but until relatively recently the other half of the equation – the figure of the man – has been left comparatively unexplored, men tending to be regarded as the inflexible norm against which the problematic status of women can be measured.

It could be argued that this was a necessary strategy (after all, women had been treated as the unstable other in gender relations for centuries; feminist theorists converted that apparent weakness into a source of strength). However, the argument does cut both ways: if the figure of the woman shifts through history, then, almost by definition, the figure of the man must do so too. The genders are culturally intertwined in a complex relation of similarity and difference; and this particular cultural moment, one in which (by all accounts) masculinity is in crisis, would seem an apt time to reconsider the mutations in the apparently fixed and stable image of men.

It is to Mangan's credit that he refuses to see masculinity as a fixed category that has come under recent attack. Rather, he argues that masculinity has always been in crisis – the male self-image, as revealed in performance, always curiously unfixed – but that the crisis itself does not stay the same. Drawing on a comprehensive range of texts (from liturgical drama to *Oleanna* and *Defending the Caveman*), Mangan traces the complex relation between the presentation of men on stage and the social role that maleness occupies in the society surrounding the performance.

Some of the arguments are familiar (the presence of the boy actors serves to destabilize gender roles); some are rather less so (Mangan is particularly good on the sheer complexity of male roles on the eighteenth- and nineteenth-century stages). Taken together, the case studies do amount to an impressively detailed and persuasive case: that gender relations have always been unfixed, and representations of maleness cannot be divorced from then-contemporary ideas of gender, irrespective of the historical period under discussion.

Too many texts concerned with the area deal either with a theoretically abstracted, entirely contemporary or narrowly contextualized model of gender relations. It is good to read a text that concisely and effectively presents a wider picture. This will be a useful text for undergraduates studying the relation of gender to performance: it should also prove useful to anyone interested in the social context of performance.

DAVID PATTIE

DOI: 10.1017/s0266464x04300096

James Fisher
The Theater of Tony Kushner: Living Past Hope
New York; London: Routledge, 2001. 288 p. $19.95.
ISBN 0-415-94271-3.

Kushner's reputation rests on his artistic and commercial success in the 1990s with *Angels in America*. But as James Fisher is at pains to demonstrate in this study, his achievement in *Angels* has tended to overshadow his other work, which includes his provocative if not entirely successful earlier full-length plays *A Bright Room Called Day* and *Hydriotaphia, or The Death of Dr Browne*, his post-*Angels* tragicomic meditation on the fall of Communism in *Slavs!*, and a fair number of adaptations and one-act pieces. While he devotes a substantial chapter to *Angels in America*, the virtue of Fisher's book is that he offers a comprehensive analysis of this other work, including details of productions and surveys of critical response; and it is this thoroughness rather than anything particularly novel or illuminating in Fisher's approach that will make the book a useful accompaniment to any serious study of Kushner's work.

The 'Introduction' stresses Kushner's socialism and his Brechtian inspiration, as well as his relationship to American gay culture and playwriting. The playwright has himself noted the oddness of calling oneself a socialist in contemporary America; but for all the emphasis on it in this book – and despite Kushner's evidently helpfully co-operative relationship with its author – one discovers disappointingly little beyond a few rather sonorous platitudes about the nature or implications of the dramatist's political commitment. Nor does Fisher devote enough attention to Kushner's artistic relationship with Brecht – the ways in which a contemporary, left-wing, gay American playwright must interrogate and perhaps reject his model as well as be inspired by it.

One can't help feeling that more justice would have been done to this most thought-provoking of contemporary dramatists if Fisher had allowed himself to be less intent on comprehensiveness and rather less blandly reverential in attitude, and more prepared to broach the critical issues raised by Tony Kushner's theatre at its most exciting.

BRIAN CROW

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Elinor Fuchs and Una Chaudhuri, ed.
Land/Scape/Theater
Ann Arbor: University of Michigan Press, 2002.
390 p. £42.50 (hbk), £21.50 (pbk).
ISBN: 0-472-09720-2 (hbk), 0-472-06720-6 (pbk).

This book examines the paradigm of landscape as a model for the way in which theatre and performance engage with our sense of space and place. Sixteen essays expand the paradigm to embrace a wide variety of historical and contemporary performance practice. Landscape began as a device for 'picturing' the world and its spaces, and as such it is intrinsically a theatrical construct: it is the staging of a cultural fiction. It rapidly became central to the aesthetic and the dramaturgy of the nineteenth century. At its close the avalanches of Ibsen, the threatened forests of Chekhov, and the landscape of the *Festspielhaus* in Bayreuth provide the scenography and the architecture of twentieth-century theatre.

Elinor Fuchs pursues this in a lucid analysis of the American myth of the land, of Willy Loman's 'conflicted landscape', of the urban built environment and the pastoral nostalgia of the disappearing open space. In the theatre of Sam Shepard and Suzan-Lori Parks and in the performance of David Hancock, landscape dramaturgy provides a 'primary lens' through which to comprehend human culture. Natalie Crohn Schmitt explores the centrality of real landscape in the plays of Yeats, and Joseph Roach subverts the traditional scenography of *Waiting for Godot* by locating the play in the landscape of the Irish potato famine, where 'the cold-blooded modernity of the Great Hunger foreshadows an apocalyptic global landscape yet to come'. 'Sweet mother earth!' says Estragon.

Stanton B. Garner Jr. considers the urban space and looks at ways in which it may become the landscape of contemporary performance art, in which scenographic practice and environmental theatre find ways of incorporating the material context of performance into the theatrical event itself. Pursuing Gertrude Stein's consideration that dramaturgy might exist in and for itself, like a painted landscape, Marc Robinson writes on the ways in which Nicholas Poussin sought and Robert Wilson seeks the essential structures of individuals – forms beneath personality, of a difference between seeing and looking – in his analysis of Wilson's *Lohengrin*.

Stein's *langscapes* are refined and extended in Marvin Carlson's study of Richard Foreman and Eric Overmeyer. Essays by Edward Ziter and Charlotte Canning take us back to staging the exotic in nineteenth-century imperial melodrama, and the locus of the touring Chautauqua tent in American culture, and yet expand still further the paradigm of landscape. Both provide a thought-provoking preface to Julie Stone Peter's account of Artaud's atavistic search for an ideal theatre in the Tarahumara landscapes of the Sierra Madre.

This accumulative resonance is enhanced as Matthew Wilson Smith considers the total landscaping of Wagner's Bayreuth *Festspielhaus* alongside the contemporary *Gesamtkunstwerk* of 'main street USA' at Disneyland. Alice Raynor's study of virtual landscapes of cyberspace concludes the book. In sum, this is a stimulating and original collection of essays that transforms and grows with each new essay – a quite remarkable product of thought, and committed and inventive editing.

CHRISTOPHER BAUGH

DOI: 10.1017/S0266464X04320099

Elizabeth Klaver
Performing Television: Contemporary Drama and the Media Culture
USA: University of Wisconsin Press, 2000.
145 p. £19.95.
ISBN: 0-87972-826-4.

Elizabeth Klaver focuses on theatre pieces that 'perform' television by using its structures and discourses reflexively to critique its place in 'the mediated Imaginary' (her term is indicative of her enthusiasm for Jacques Lacan and the post-Lacanians). She argues that 'all discussion by drama about television is ultimately a self-reflexive discussion and pertains, in particular, to the issue of subjectivity and identity of postmodern drama and theatre in a media culture'. This quotation typifies not only a clogged style but also a persistent conflation throughout the book of 'drama' and 'theatre' (and 'drama and theatre' are 'genres', according to the flyleaf). She appears not to recognize a distinct category of 'television drama' and to have little appetite for television at all.

Alert in an almost genuflecting way to the nuances of her post-structuralist mentors, Klaver is resolutely vague about actually-existing conditions of performance and reception – even in the USA, whence come most of her examples. Theatrical productions and television shows alike remain indeterminately 'out there'. There are over-generalized, totalizing initial questions like, 'Is theatre a viable art form given the overpowering presence of television?' and a conclusion that asserts that 'Theatre is not in competition with television and can only benefit from recognizing shared interests and a shared place.'

Klaver's theatrical examples include ingenious purveyors of television structures and images (The Wooster Group, Megan Terry, Luis Valdez) and she has a useful section on the 1990 *Beckett Directs Beckett* US TV series. For me, the best chapter was her third, in which extended analysis of the 'mediated Imaginary' is thought-provoking.

DEREK PAGET