



introductions to the individual women, but the selections from the women's writing really give them their due. Several were prescient as early champions of Henrik Ibsen. Some flourished a wicked or witty pen; others mused thoughtfully. Though the bibliography is thin, it, along with rare photographs, adds to the book's usefulness. **Summing Up:** Recommended. ★★ Lower-division undergraduates through faculty; general readers.—*F. H. Londré, University of Missouri-Kansas City*

48-2591 PN2061 2010-2843 CIP
Boleslavsky, Richard. **Acting: the first six lessons, documents from the American Laboratory Theatre**, ed. by Rhonda Blair. Routledge, 2010. 206p ISBN 9780415563857, \$95.00

Readers will find value in this compilation of the major theatrical contributions of actor/director Richard Boleslavsky, who spread the teachings of Konstantin Stanislavski (his mentor) and is considered by many to be the father of modern, realistic acting. The book not only reprints Boleslavsky's famous *Acting: The First Six Lessons* (first published in 1933) but also includes material from Boleslavsky's "Creative Theatre" lectures and notes on acting with Maria Ouspenskaya. The lectures are accessible, with understandable language and syntax. The highlight of the work is the delightful and educational "teacher-student dialogue" format of the original work. This enhanced edition gives the reader an opportunity to explore the craft of acting, improve acting technique, and increase his/her appreciation of good theater practice. It also offers a valuable historical perspective on the birth and evolution of the American acting process in the early 20th century. **Summing Up:** Highly recommended. ★★★ All readers.—*E. C. Skiles, Lone Star College-Kingwood*

48-2592 PN2053 2009-22486 CIP
Chemers, Michael Mark. **Ghost light: an introductory handbook for dramaturgy**. Southern Illinois, 2010. 211p index afp ISBN 9780809329526 pbk, \$29.95

In the years since the publication of *Dramaturgy in American Theater*, ed. by Susan Jonas and Geoffrey Proehl (1997), interest in production dramaturgy and the production dramaturg—on the parts of both practitioners and scholars—has steadily increased. Geoffrey Proehl's *Toward a Dramaturgical Sensibility* (CH, May'09, 46-4942) and *Dramaturgy of the Real on the World Stage*, ed. by Carol Martin (CH, Oct'10, 48-0778), are but two recent testaments to this trend. Chemers' book is the latest addition to this ever-growing literature. Divided into three parts—"Philosophy," "Analysis," and "Practice"—the book includes nine well-crafted chapters and six useful, insight-filled appendixes. Inside this structure, Chemers (Carnegie Mellon Univ.) encourages readers to "go deep," "go wide," or "go long" in their exploration and appreciation of the art and science of dramaturgy. But despite the "introductory handbook" in the subtitle, the book provides little information or analysis that is truly foundational for those who are not already of the theater and dedicated either to processes of dramaturgy or to using a production dramaturg. The advanced nature of both the prose and the exercises makes this book ideal for more experienced readers looking to improve creative collaboration in theater. **Summing Up:** Recommended. ★★ Upper-division undergraduates, graduate students, faculty, professionals.—*S. R. Ireland, Augustana College*

48-2593 PA3203 2009-27227 CIP
Csapo, Eric. **Actors and icons of the ancient theater**. Wiley-Blackwell, 2010. 233p bibl index afp ISBN 1405135360, \$119.95; ISBN 9781405135368, \$119.95

Also author of *Theories of Mythology* (2005) and coauthor (with W. J. Slater) of *The Context of Ancient Drama* (1995), Csapo (Univ. of Sydney, Australia) provides an excellent collection of Oxford lectures (all revised) that rehearse and challenge old evidence and preconceived theories on the history and image of actors from classical Greece to early imperial Rome. He also explores neglected and newly discovered ancient iconography of theater—found on objects ranging from pottery to marble-relief fragments, terracotta statues, mosaics, and diptychs—to provide innovative perspectives on the impact and spread of theater and theater imagery throughout the ancient world. Notable topics include iconography as a source for evidence of theater history, heightened realism in theater art and acting, the surprisingly early canonization of classical authors, the rise of the acting profession, the privatization of drama, and the ever-changing imagery of actors in antiquity. What sets this book apart from similar works is its superb collection and socioeconomic study of extant ancient artifacts. This is a fascinating read of the ancient world and the dynamic relationships between its theater, politics, and popular culture. **Summing Up:** Highly recommended. ★★★ Graduate students, researchers, faculty.—*J. E. Polster, Emerson College*

48-2594 GV1786 2009-41985 CIP
George-Graves, Nadine. **Urban Bush Women: twenty years of African American dance theater, community engagement, and working it out**. Wisconsin, 2010. 230p index afp ISBN 9780299235543 pbk, \$29.95

George-Graves (Univ. of California, San Diego) explores the achievement of the acclaimed dance company Urban Bush Women (UBW) through analysis of the choreography of the group's founding artistic director, Jawole Willa Jo Zollar. Begun in 1984 with seven African diasporan women, UBW uses dance, the author writes, as a "mechanism ... to attend to the complexities of daily life in terms of race, gender, spirituality, social relations, political power, aesthetics, and community life." George-Graves's articulate descriptions of the company's wide-ranging repertory reveals the breadth of Zollar's enterprise. Four themed chapters—"The Body," "The Word," "The World," and "The Soul"—relate cultural theory (Michel Foucault, Judith Butler), literary theory (Karla Holloway), performance theory (José Muñoz), and theological theory (James Cone, Stephanie Mitchem) to stage compositions. George-Graves augments historical and feminist contextualization with experiential analyses. Numerous photographs confirm the vitality of UBW's performances, and a chapter on community engagement suggests the potential for dance to effect social healing. The author writes in a lucid style and conveys nimble insights, but she offers no chronological production history or listing of collaborative artists. This book is a welcome complement to Ananya Chatterjea's *Butting Out: Reading Resistive Choreographies through Works by Jawole Willa Jo Zollar and Chandralekha* (CH, Jun'05, 42-5778). **Summing Up:** Recommended. ★★ All readers.—*T. F. DeFrantz, Massachusetts Institute of Technology*

48-2595 PN2039 MARC
Nellhaus, Tobin. **Theatre, communication, critical realism**. Palgrave Macmillan, 2010. 237p bibl index ISBN 9780230623637, \$80.00

Using the philosophy of critical realism pioneered by Roy Bhaskar and others, Nellhaus (librarian for performing arts, media, and philosophy, Yale) explores new possibilities for theater scholarship. Critical realism differs from social constructivism and positivism in affirming that real phenomena can potentially cause something to happen and that reality is multileveled, consisting of structures, agents,