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incarnated an early version of the adult listener. Entertainment also moved out of the home and into the community through schools, churches, and service groups. Dawson cites the use of creative dramatics programs for immigrant children of New York City's Lower East Side as a means of teaching English and facilitating assimilation. Other public versions of home entertainment, including historical pageants and tableaux, and educational dramatics also referred to an American past, which became increasingly mythologized around the idea of a communal history, a comforting melting-pot version of both personal and national history for the privileged middle class.

*Laboring to Play* is cross-listed with American Studies and Literary Criticism. A focused history of home theatrics or analysis of the performative nature of parlor games is beyond the scope of Dawson's research, which makes the study both tantalizing and frustrating for theatre scholars. The author often provides detailed glimpses into the elaborate world of home theatrics. She cites one 1872 guide that instructs the hostess not only to clear all furniture and carpets from the parlor, but also to build a temporary stage, cover it with cloth, rig a drop curtain on a pulley system that allows for a wing area not viewed by the audience, and install footlights by boring a hole in the parlor floor for a gas pipe and a "sufficient number of burners" (85). Similar evidential tidbits hint at the extravagance of home entertainments and spectacles as well as the performative nature of parlor entertainment, revealing a rich research topic for theatre and performance scholars.

Dawson collapses all home entertainments, from word games to theatrics, into one broad category of amusements for her analytical framework. This generalization is further complicated by her imprecise usage of theatrical vocabulary—perform, act, play, stage, staging, role, character, etc.—without defining her terms. The slippage requires a very close reading in order to differentiate between the wide range of entertainments, as well as historical and fictional accounts, in order to cull the sections that are of particular interest or pertinence to our discipline.

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**INTERMEDIALITY IN THEATRE AND PERFORMANCE.** Edited by Freda Chapple and Chiel Kattenbelt. Amsterdam: Editions Rodopi, 2006; pp. 266. \$65.00 paper.

Performances in the twentieth and twenty-first centuries have often been characterized by a converging of media forms, creating pieces that blend and blur the lines between the various media these performances employ. Located at the borders between visual, aural, and literary art forms, "intermedial performances" maintain a "self-conscious reflexivity" in the ways they blur generic and media boundaries (11). Freda Chapple and Chiel Kattenbelt, the editors of the collection *Intermediality in Theatre and Performance*, present a series of extremely well-written and persuasive articles that develop topics that range from theatre as a "hypermedium" to the historical avant-garde.

*Intermediality in Theatre and Performance* is divided into three sections: "Performing Intermediality," "Intermedial Perceptions," and "From Adaptation to Intermediality." The first section seeks to "redefine theatre: not as a composite art, nor as a dramatic art, but as the stage of intermediality" (29). In his opening chapter, Kattenbelt connects the likes of Bertolt Brecht to Jay David Bolter and Richard Grusin's notion of hypermediacy, which "acknowledges multiple acts of representation and makes them visible" (38). Kattenbelt develops this connection by stating that "film provides the illusion of reality . . . , whereas theatre provides the reality of illusion" (37). This "reality of illusion" is the stage of intermediality, which is, in essence, a theatrical stage. Theatre uniquely provides a "performative situation" in which film, television, and digital video may operate "not just as recordings on their own, but [operate] at the same time and above all [as] theatrical signs" (37). Kattenbelt's chapter thus seeks not only to include theatre in the theoretical conversations that have typically excluded it as a significant medium in the digital age, but also to offer the theatrical stage as the fulcrum of confluence for various media forms.

Kattenbelt's chapter makes strong gestures in a significant direction for performance studies. The subsequent chapters from Ralf Remshardt and Andy Lavender importantly extend Kattenbelt's work by highlighting the specificity of the particular media at play in intermediality. Remshardt notes: "If it is true that today 'we cannot even recognize the representational power of a medium except with reference to other media,' as Jay Bolter and Richard Grusin write . . . then certainly the obverse holds true as well: any medium will to some degree define the *specific mediality* of the media that contextualize

it" (41). Building from this media-specific analysis, Lavender's chapter develops the notion that media are given a different "status" when they are staged concurrently in the theatre. His discussion of the piece *Jet Lag: "Part One: Rodger Dearborn"* by The Builders Association is one of the book's most compelling examples of intermediality. The piece, which brings together a stage performance and a video projection on a large screen, exploits its artifice, making the camera and wires part of the narrative. The premise of the piece revolves around the true accounts of a sailor who, while competing in an around-the-world race, sent falsified reports of his progress. *Jet Lag* is "a piece about communicating untruths, contriving data and voyaging yet not progressing" (58), through a stage design that involves the audience in the artifice of these falsified reports. The performance projected from the camera onto the large screen looks "as though he is in the middle of the storm-tossed ocean. . . . As hypermediated by the theatre, the scene is palpably fabricated" (58). Lavender's thesis concerns "the simultaneous coexistence, the mutual play of what might appear to be two distinct media—the screen and the stage—and the ways in which their very co-relation produces effects of immediacy that are deeply involving—more, deeply pleasurable—for spectators" (56).

The second section of the book, titled "Intermedial Perceptions," begins with Peter Boenisch's chapter, which, after clarifying how theatre is indeed a medium, turns to interrogating the term "intermediality": since "remediation" is a common aspect of every medium, any medium (including theatre) "will always remain *in-between* the various layers [of other media]." He continues: "If this is the case then why should *intermediality* be a remote and artificial phenomenon rather than a default effect of any mediation?" (108). Boenisch clearly articulates a thoughtful approach to the term "intermediality" by injecting it with notions of an "aesthetic process" that highlights the role of the observer. For observers in the intermedial environment, there is a "sensorial layer, which everyone experiences to a greater or lesser degree. If this is the case then we need to accept that *mediation is an act, a performance*, where both medium and spectator create meaningful spatial realities and invoke a sensorial, phenomenological experience, which adds to the semiotic reality" (110). The strong editing of this section is demonstrated, once again, by the complementary placement of the various chapters. Christopher Balme's chapter on audio theatre takes Boenisch's theories and gives them specific application in emerging "walkman theatre." Balme uses performances and museum pieces that employ headphones to analyze the intensification of "spatial perception" by taking the

spectator outside of traditional performance spaces and into urban environments.

The final section of the book, "From Adaptation to Intermediality," is the most loosely organized, with topics ranging from film adaptations of theatrical pieces to Internet performance spaces. The first three chapters work together to analyze the role of the cinema in early twentieth-century theatre, developing its relationship to avant-garde performance and textuality. Klemens Gruber explores the ways that the emergence of the moving image prompted a reevaluation of the role of writing in the arts. The avant-garde's exploration of "the relation of words to pictures" (182) is demonstrated in Piscator's use of the written word in an intermedial way on the stage to "intensify the expressive potential of his multi-media aesthetics and to install pedagogical and propagandist links to reality" (187). This section of the book concludes with an abrupt shift into studies of digital and Internet performance. Birgit Weins's chapter, "Hamlet and the Virtual Stage: Herbert Fritsch's Project *hamlet\_X*," ends the book with a very forward-thinking analysis of intermediality in the theatre. Her study of *hamlet\_X* is thoroughly engaging and leaves readers with a desire for further analysis of intermediality as it relates to computer-mediated technology and the theatre. Although the book perhaps does not offer a substantial focus on theatre's relationship to computer technology, the moments that it does are well developed. The collection seems mindful of this gap, not necessarily wanting to exhaustively analyze this topic. Instead, *Intermediality in Theatre and Performance* offers readers an extremely strong and well-edited collection that provokes scholars and practitioners alike to reconstitute the theatrical stage as an intermedial space.

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**BERTOLT BRECHT: PERFORMANCE AND PHILOSOPHY.** Edited by Gad Kaynar and Linda Ben-Zvi. Tel Aviv: Assaph Books, 2005; pp. xx + 210. \$35.00 paper.

This collection of essays emerged from the March 2004 conference, "Bertolt Brecht: Theatre, Philosophy, Life," held at Tel Aviv University. While almost all of the authors in this volume have had some kind of professional affiliation with Tel Aviv University, and this might, at first glance, seem to limit the scope of the book, in fact the multidisciplinary nature of the conference and the specialized expertise of the various writers have combined to bring about a