exacerbates the racial divide in the city and inhibits the creation of a positive civic identity. Although it is argued that the national/local tension in Washington "... resonates within the context of this volume ..." (p. 7) and therefore justifies its inclusion, it is at best an awkward fit.

A number of the chapters dealing with aspects of the transitional urban scenes in post-socialist settings explore the relationship between people and particular places such as the town square in Prague and Riga or some element of the built environment such as the communal apartment in St. Petersburg, all of which have both visual and visceral ties to former Communist ideological principles and practices. How to accommodate the need to reflect in the urban landscape and in daily life the new political reality is an obvious challenge. This is the basic theme in the chapters on Kaliningrad, L'viv, and the former East Berlin. Industrialization, in-migration of other nationalities and the impact on the city of these processes are contrasted with the "official," but far from balanced, history of Vienna in the second half of the twentieth century. Change endorsed by all citizens is rarely achieved. In cities with complex histories like those in Europe where the urban historical legacies are certainly more convoluted and conflicted than in the New World, it is not to be expected. That said, Pep Subiros' chapter describing Barcelona's experience over the last two decades of the twentieth century does speak to the wisdom of giving at least as much priority to the political process in urban development as to the planning of urban development. In the main, the chapters are well-written or translated, the one exception being Ilya Utekhin's piece on communal apartments in St Petersburg which would have benefited from a closer read of the final product.

Public participation in the final analysis is the cornerstone of local democracy. Exploring the underpinnings of emerging democracies in cities facing fundamental divisions of race, ethnicity, and class to say nothing of religious and ideological divisions, is both important and something which conceivably can offer insights into how bridging differences in such urban settings might be facilitated. Each chapter in Composing Urban History offers some interesting insights into civic dynamics associated with particular urban places and times. However, notwithstanding the merits of individual chapters, edited volumes are a challenge for anyone to organize in such a manner that the materials presented fit into a framework the underlying logic of which is readily apparent, and the integrating theme(s) self-evident, to the reader. Czaplick and Ruble in their roles as editors have attempted to address this challenge by providing introductory and concluding chapters, and overview essays for each of the book's four sections. Valuable as these contributions are, they do not fully integrate the different urban histories included in the book with its stated objective. In the final analysis, Composing Urban History, taken as a whole, is less than the sum of its parts.

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A renowned scholar of Czech Theatre, Jarka Burian is the author of The Scenography of Josef Svoboda, Modern Czech Theatre: Reflector and Conscience of a Nation and numerous other books and articles on Czech theatre. So it is not surprising that Leading Creators of Twentieth-Century Czech Theatre represents a significant contribution to historical and critical studies of theatre. Burian's scholarship is particularly compelling be-
cause he was personally familiar with many of the personages studied in his book, including Václav Havel. *Leading Creators of Twentieth-Century Czech Theatre* is the result of a lifetime of the study and practice of the art of theatre, and as such it paints a comprehensive and insightful picture of the life of the Czech theatre in the twentieth century.

*Leading Creators of Twentieth-Century Czech Theatre* is well structured, meticulously researched and documented, succinct, and engaging. The notes provide detailed references to primary texts and are followed by a select bibliography and an index. In addition to extensive citing of primary sources, the book includes fifty plates (drawings and photographs) carefully chosen to illustrate points made in the text.

As the title specifies, the work is devoted to the producers of Czech drama in the twentieth century. This study provides the background and context necessary to understand the work of Czech playwrights, actors, and other theatre professionals during this period, perfectly complementing previous studies of Czech dramatic literature, actors, and theatres. Focused on the creators of theatre art as production and performance, the author explores in depth what the leading producers selected to stage, why, and how. Burian considers how each director viewed and employed the various elements of theatre (lighting, acting, design, and so on) and how each created a theatrical form to embody his idea or vision on stage. Burian lets the directors speak in their own words, extensively citing from their own writings. The text comes to life as we hear the directors speak, providing access into their thought processes and engaging us in the polemics of their times. In each case Burian explores not only what and how the directors chose to stage, but more important, why they embarked on the paths they chose, taking a close look at the directors’ philosophies of theatre and specifically the impact of theatre on society. How each director viewed the interplay between society and theatre and understood the role of Czech theatre in history and culture played a leading role in how theatre was produced.

Burian’s work consists of eleven chapters, of which the first three are devoted to analysis of the work of interwar directors K. H. Hilar (classical theatre), Voskovec and Werich (comic revues), and E. F. Burian (avant-garde). According to Hilar, chief director of the Municipal Theatre in Prague from 1910 until 1920 and at Prague’s National Theatre from 1920 until 1935, the director should control all components of theatre. Because he established as decisive the role of the director in production and the priority of theatre over dramatic text, Hilar may be considered the founder of Modern Czech Theatre. Burian then traces the development of the work of Voskovec and Werich’s Liberated Theatre (one of Prague’s smaller theatres) from escapist entertainment (comic revues) to social satire, describing the popularity and high level of artistry of their comic sketches in the period before the Theatre was closed in 1938. Finally, Burian analyzes the productions of E. F. Burian, a trained musician and leading avant-garde director of the 1930s, who was known for a fusion of theatre with music and film. Theatregraph, a system of lighting, static and filmed projections, and live actors, produced a synthesis of projections, live acting, and music. Jarka Burian then continues chronologically, looking at Czech directors after the war, with chapters devoted to Alfred Radok, famous for his Laterna Magika program at the Brussels Expo 58, to Otomar Krejča’s work at the National Theatre and his Theatre Beyond the Gate, and to three major Czech directors of the late twentieth century: Grossman, Macháček, and Schorm.

After in-depth consideration of the directors, Burian turns to analysis of Czech scenography, beginning with a chapter on Josef Svoboda and his synthesis of art and technology. Burian’s examples, descriptions of techniques used in particular productions, are highly effective. For example, the range of Svoboda’s creativeness is illustrated by descriptions of three contrasting productions, among them Paul Zindel’s *The Effect of*