

and an overabundance of textual citations. Shiffert does not properly cite journal articles in the bibliography, often noting the periodical and not the specific article. He also fails to consult recently published works on nineteenth-century Philadelphia baseball.

The publisher must bear some of the responsibility for the book's final format, especially the problem of pages coming out of the binding. Otherwise, John Shiffert's intent is noteworthy and should be applauded. Yet, the full story of Philadelphia baseball still awaits the coverage it deserves.

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Pittsburgh in Stages: Two Hundred Years of Theater. By LYNNE CONNER. (Pittsburgh: University of Pittsburgh Press, 2007. xix, 278 pp. Illustrations, notes, bibliography. \$32.)

Lynne Conner has carefully culled materials from the Curtis Theatre Collection (University of Pittsburgh), the Archives of the Historical Society of Western Pennsylvania, archived newspapers, and national and local publications to write a social history of Pittsburgh's theatrical activity from 1790 to 1989.

Acknowledging roots of earlier theatrical activity at Fort Pitt and sources of more recent developments, Conner provides a well-documented chronology accompanied by 51 black-and-white illustrations. The first illustration, a downtown map locating historic theater structures, is worth bookmarking for reference while navigating the book's eight chapters. Familiarity with Pittsburgh geography and iconography makes reading more fun, but less familiar readers will still find pleasure in anecdotes of a young Andrew Carnegie in the gallery of the Pittsburgh Theater and of appearances of Edwin Forrest, Edwin Booth, James O'Neill, Eleonora Duse, August Wilson, and many other figures of national note.

But more cogently, theatrical activity in the "smoky city," with its geographic and industrial stature, paralleled activity in much of the rest of the country. Nevertheless, it developed a stamp of its own—call it "Pittsburghian." From gruffer (spilling beer on the floor of Vierheller's Concert Garden) to finer perceptions of the city (the innovative design of the Nixon Theatre, or the sell-out audiences attending Wilson's work at Pittsburgh Public Theater), the text blends political, industrial, and social events. It attempts to demonstrate a greater symbiotic, as opposed to casual, relationship; culture, business magnates, workers, artists, and buildings thrive or decline interdependently. Throughout, the author's love of theater's role in society is evident.

Covering professional, college, and community theater, Conner's scope is large. Her job is sometimes easier because of confluence; Carnegie Mellon

University, the University of Pittsburgh, and Point Park College (now University) periodically cohabitate with The Pittsburgh Playhouse, The City Theatre, Kuntu Repertory, and other major players.

However, dedicated theater-goers may find a fledgling company or favored personality missing. Notable omissions include Mark Lewis (praised by some, disparaged by others), a manager at the Playhouse during the tenure of the demanding ballet director Nicholas Petrov, and the work of youth-oriented theaters like Saltworks and The Playhouse Junior. Nevertheless, Conner's coverage is admirable, and she does not intend, nor can she be expected, to chronicle every group that existed.

Conner is a scholar and the book is often academically antiseptic, though not dispassionate, as a brief fictional introduction precedes each chapter. Chapter titles announce the author's affinity for social history (e.g., "Theater of Social Change," "Theater as Cultural Capital") but are not always cogently connected. For instance, for the denouement of chapter 5, Conner skillfully ties Duse's death to the cold, steel city. But the story does not support the chapter's wartime title, "Theater of Distraction."

With a few surprising exceptions, Conner remains neutral. Her discussion of racial issues surrounding Stephen Foster, minstrelsy, and T. D. Rice are objective. Later, however, she sides with those who blamed the exit of the American Conservatory Theater (ACT) on William Ball's ambition. While she documents actions of members of various boards of directors and advisors, Conner seldom elucidates the behind-the-scenes activities of "power brokers." That is a murkier scene to light. Regarding the ACT, Conner may be right, but board members who had the wherewithal to remove the "power brokers" must have worn blinders.

For readers seeking a glimpse of the inner workings of theater personnel and cultural brokers in Pittsburgh, Pennsylvania, *Pittsburgh in Stages* is a good start. For those who want a stimulating synopsis within an accurate social and political setting, this is it.

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From the Miners' Doublehouse: Archaeology and Landscape in a Pennsylvania Coal Company Town. By KAREN BESCHERER METHENY. (Knoxville: University of Tennessee Press, 2007. xxix, 305 pp. Illustrations, notes, references cited, index. \$45.)

Helvetia, located in Clearfield County, Pennsylvania, is the focus of archaeologist Karen Metheny's interdisciplinary study of life, society, and working conditions in an American company town. Established, owned, and controlled