

about his disastrous production in New York of *Via Galactica*? Why toss in pictures of and hints about his family, which seems in disarray, without giving us enough detail to understand his personal life and its effect on his work? Why does he incessantly use the word "true" to describe the things he likes without attempting to define (however difficult that may be) what he means by the word? And, surprisingly, Sir Peter falls prey to the silly and self-pitying notion that critics are almost always wrong, or at best incapable of understanding what he is trying to accomplish.

Those reservations aside, *Diaries* is a book every director can profit from reading carefully and thoughtfully, and which anyone interested in theatre will encounter with interest, irritation and, finally, great admiration. In the years these diaries cover, Hall directed some astonishing and historic productions, worked in rich collaboration with playwrights and actors and got the National Theatre open and running to boot. The latter feat, particularly, took guts, determination and stubbornness. Along the way, Hall proudly concedes, he "brought back a standard of speaking and of understanding Shakespeare by actors." That's no mean accomplishment, either. □

Arthur Ballet is a professor of theatre at the University of Minnesota and a contributing editor to *American Theatre*.

THEATRE BOOKSHELF

Plays and anthologies

MY NAME IS SAROYAN by William Saroyan, James H. Tashjian, ed., Coward-McCann, New York, NY, 1983. 391 pp, \$22.50 cloth. This collection of Saroyan's earliest poems, stories and short plays is culled from his contributions to *The Armenian Review* in the '30s. Compiled and annotated by the editor of that publication, the short pieces underscore Saroyan's warmth and sense of humor, and trace the early career of this major American author and playwright.

WEST COAST PLAYS 13/14, Summer/Fall issue, Rick Foster, ed., California Theatre Council, Los Angeles, CA, 1982. 300 pp, \$12.50 paper. The best from West Coast theatres' 1982 seasons, including R.A. Shiomi's *Yellow Fever*, Allan

Miller's *The Fox*, Israel Horowitz' *The Widow's Blind Date*, Martin Weetman's *Estonia You Fall*, Ellen V. Sebastian's *Your Place Is No Longer with Us*, Leon Martell's *Hoss Drawin'*, Murray Mednick's *Coyote V: Listening to Old Nana* and Alan Finneran's *Renaissance Radar: A Performance Landscape*. Also included are an interview with Alan Finneran and Theodore Shank's essay on playwrighting in England. Available from CTC, 549 South Broadway, Suite 621, Los Angeles, CA 90014.

THE PUBLIC AND PLAY WITHOUT A TITLE, two plays by Federico Garcia Lorca, Carlos Bauer, trans., New Directions, New York, NY, 1983. 69 pp, \$12.50 cloth, \$5.25 paper. Two plays left unfinished by Lorca at the time of his death are translated and published for the first time in English. The volume includes an introduction by Bauer with a brief history and analysis of each play.

STRINDBERG: FIVE PLAYS by August Strindberg, Harry G. Carlson, ed., University of California Press, Berkeley, CA, 1983. 297 pp, \$8.95 paper. New translations of Strindberg's most frequently produced plays—*Miss Julie*, *A Dream Play*, *The Dance of Death* and *The Ghost Sonata*—printed with extra-wide margins for notations.

SCENARIOS FOR THE LIVING/FOR THE DEAD, three plays by John D. Schneider and Theatre X, Bridges Books, Amsterdam, Holland, 1983. 139 pp, \$6.50 paper. Developed at the Mickery Theatre in Amsterdam over a four-year period, these three plays investigate our possible responses to diminishing personal communication and constant media-bombardment. The collection includes *An Interest in Strangers*, *I Used to Like This Place Before They Started Making All Those Renovations* and *Acts of Kindness*. Available in the U.S. from Bookslinger, 213 East 4th Street, St. Paul, MN 55101.

THE BEST PLAYS OF 1981-82, Otis L. Guernsey, Jr., ed., Dodd, Mead and Co., New York, NY, 1983. 529 pp, \$24.95 cloth. Guernsey once again lists his choices for the 10 best plays of the '81-82 New York season with summaries of and excerpts from each play. Production shots, facts and figures of the season in New York, a

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