in South Africa' (the only essay in the volume that reaches beyond the British context) and two of the autobiographical contributions: Chris Goode's reflections on the shifting contours of queer theatre practice ('We Who Are Here Together: (Re)Making Queer Theatre') and Sudha Bhuchar's thoughtful account of systemic racism in British theatre and the personal experience at the heart of her creative practice ('The Personal is Always Political'). Some of the dialogic contributions to the volume are compelling precisely because of their topical urgency – for example, Kim Wiltshire's conversation with members of the Manchester-based feminist theatre company Mighty Heart on #MeToo and sexual assault in theatre, or Billy Cowan's interview with Ruth McCarthy, Artistic Director of Outburst Queer Arts Festival.

Overall, this exploration of the myriad intersections between theatre and politics, past and present, is a highly recommended and lively resource, particularly for undergraduate students, and one that will prove inspiring for scholars and practitioners alike.

<div align="right">CHRIS MEGSON</div>

*Karen Barbour, Victoria Hunter, and Melanie Kloetzel*
**(Re)Positioning Site Dance**
Bristol, UK and Chicago, USA: Intellect, 2019.
323 p. £74.00.
ISBN: 978-1-783-20998-9.

Barbour, Hunter, and Kloetzel discuss the ethical and political dimensions of site dance through discussions of a wide range of works by current and historical dance and performance practitioners, as well as their own respective repertoires of dance and choreographic practice. Rather than presenting an overview of the field, they focus on themes including localized activist and resistant practices, the affective potential of dance as part of cultural shaping, and the relationship of site dance to wider ecological imperatives.

Within this framework, socio-cultural politics play a large part in the overall discourse, and Barbour, Hunter, and Kloetzel foreground their position as part of the discussion. The most substantial content within each chapter focuses on each author's own extensive practice research. This provides a level of detailed discussion that is both critically situated and highly engaging. The book aims to re-position the field toward a consideration of the 'implications' of site dance – ethically, politically, and ecologically. The analysis of dance events offers a range of meanings, feelings, and socio-political impacts of the work, which do not necessarily ripple beyond the experience of the maker(s) or intended audiences.

Barbour, Hunter, and Kloetzel highlight the need for further research as they point toward the possibilities of recognizing site dance as a form of critical action; and as a method for raising awareness, fostering debate, and effecting change. Throughout the book, discussion of methods used in creating dance events are particularly strong and would be useful for students, academics, and practitioners alike. These include initiating performance processes within different communities, developing and structuring dance works, reflexively responding to specific contexts, and dealing with problematic and challenging aspects of site and relationships. Each chapter of the book contains one or more 'excursions', which are instructions for the reader to explore practical site-based activity aligned to the themes and issues discussed. These excursions are enticingly written with the same critical awareness offered throughout the book. They would likely be useful to academics and students of dance and performance as a way of deepening an individual's or a group's understanding of the intersection between the personal, place, and broader social politics.

<div align="right">DANI ABULHAWA</div>

*Mark Brown*
**Modernism and Scottish Theatre since 1969**
London: Palgrave Macmillan, 2019. 254 p. £59.99.
ISBN: 978-3-319-98638-8.

The idea that Scottish theatre, since the 1960s, has been going through an unprecedented golden age is by now very well established (see the work of Randall Stevenson, Trish Reid). Mark Brown's *Modernism and Scottish Theatre since 1969* is the latest text to make this case. Brown works as a theatre critic, and, as such, has been able to witness the changing theatrical environment in Scotland firsthand: his discussion of those changes rests on detailed first-hand knowledge of the field, and on contact with some of the key figures in this renaissance.

The argument that Brown assembles from this information is an interesting one, and it is justified by the history of the past fifty years. Scottish theatre did not have a strong tradition of culturally significant original work before the 1960s. Academics such as Ian Brown are right to point out that other types of performance thrived, and that the country had a theatrical tradition on which more recent generations have built. Mark Brown, however, is right that Scottish theatre rarely figured in debates over the nature of cultural life until, in the 1960s and '70s, a generation of theatre workers aware of and influenced by the modernist European stage began to produce theatre that was both performatively