

in *his Pockets*. Hill argues in her feminist reading of *Women on the Verge of HRT* that while the play represents 'Popular Feminism', it appealed to women from various class backgrounds.

In her essay on *The Milliner and The Weaver*, Fowler also highlights feminist solidarity between women of different classes. The interviews with Paula McFetridge, David Grant, Brenda Winter, and Tim Loane are a strength of this collection. McFetridge contributes particularly thoughtful recollections of working with Jones, on Charabanc's impact on the theatre scene, and on access to theatre in Belfast for working-class communities and for women. However, we miss an interview with Jones herself.

Charabanc emerged in reaction to the exclusion experienced by working-class women in the Northern Irish theatre sector. As clarified by McNulty, they offered working-class audiences an opportunity to see their own lives represented on stage. As this collection highlights, while the plays were well received by audiences across the sectarian divisions, we get a sense that perhaps Belfast audiences have been segregated more by class distinctions. However, Maguire's interview with Grant and the essays by Hill and Fowler argue that the plays appeal to diverse audiences. By situating Jones's work in relation to McGrath's concept of popular theatre, this collection makes an astute contribution to the field. There would be scope for a critical analysis of the manner in which class operates in theatre-making.

EVA URBAN

doi:10.1017/S0266464X16000506

Paul Allain and Grzegorz Ziółkowski, ed.

**Voices from Within:**

**Grotowski's Polish Collaborators**

London; Wrocław: Polish Theatre Perspectives,

2015. 170 p. £25.

ISBN: 978-1-910203-02-6.

After much anticipation from interested readers, Polish Theatre Perspectives, in partnership with the Grotowski Institute of Wrocław, has finally released this important book: a collection of reflections and accounts of experiences from some of the most significant Polish collaborators of Jerzy Grotowski. Expectations are met: it contains a diverse and well-selected assortment of contributions, introduced carefully by Allain and Ziółkowski, the translations are accurate, and the large format allows plenty of photographic and graphic material to be enjoyed in full, enhancing the pleasure of reading.

The book embraces Grotowski's entire career, including the voices of collaborators from his periods of practice both within and beyond the theatre, some of whom have long passed away, through a variety of testimonies including inter-

views, journal entries, and working notes. This selection spans from the original founder of the Teatr Laboratorium, Ludwik Flaszen, to the principal and some lesser known actors; from the designer Krygier to the architect Gurawski; from some of the protagonists of the Paratheatre, such as Zmyslowski, Spsychalski, and Rycyk-Brill, to a late member of the team at the Workcenter in Pontedera, Wasilkowski, and the cherished secretary Stefania Gardecka. Some of these materials are collected or produced by leading Polish scholars who have also been part of the adventurous Grotowskian journey.

The greatest strength and quality of *Voices from Within* is its presentation of these distinctive voices of Grotowski's Polish colleagues for the first time in English. In less careful editorial hands, this might have been confused with an intention to portray the Grotowskian search solely as a Polish cultural product (though even before leaving Poland as an exile in the early 1980s, Grotowski epitomized a global dimension in his life and work). However, the careful curation has avoided this risk, and the emphasis of the collection instead lies on understanding the particular ways in which Grotowski's work developed through and with a multitude of partnerships and collaborations.

Overall, this is a book that anybody with an interest in Grotowski cannot miss. Grotowski's personal journey always merged with the collective human quest of the numerous different artistic communities that related to the director in different periods of his experimentations. *Voices from Within* makes an important contribution to expanding an international understanding of this specific and fundamental aspect of the work of one of the twentieth century's most inspiring examples of a director-pedagogue and researcher in the arts.

GIULIANO CAMPO

doi:10.1017/S0266464X16000518

Matthew Yde

**Bernard Shaw and Totalitarianism:**

**Longing for Utopia**

Basingstoke: Palgrave Macmillan, 2013. 264 p. £58.

ISBN 978-1-137-33019-2.

Matthew Yde delves into the 'other' side of Shaw – traditionally celebrated for socialism and witty anti-establishment sentiments – and his experiments with the play as an artistic form for intellectual engagement, as well as entertainment. Indeed, Yde unabashedly catalogues Shaw's pontifications on politics, the complexities of fascism (as opposed to its unquestionable unsavoury nature), and the benefits of a eugenicist approach to population control. Shaw's relative financial independence, which was partly created through work

and partly through his marital relationship, meant that he could make his extreme philosophical pronouncements without anxieties about jeopardizing income. According to Yde, make them he did, and while former critics have offered up Shaw's propensity for melodramatic exaggeration as a rationale for the extreme nature of some of his suggestions for solutions to social ills, Yde wonders whether we should take these more seriously.

In doing so, he does not always contextualize Shaw's politics and his bureaucratic Fabianism in relation to those of his compatriots. It was common among the intellectual elite, from all sides of the political spectrum, to accept fairly unquestioningly many of the tenets of eugenics, for example. As John Carey so pointedly noted in the early 1990s, the intellectuals of the early decades of the century were not exactly enchanted by the 'masses', the fear of whom fuelled repeated literary attempts to define the social horrors they embodied as a group.

Of particular note here are Yde's analysis of Shaw's 'modern utopia', in his chapter on *Back to Methuselah* and a stimulating chapter on 'Shaw's Totalitarian Drama of the Thirties'. Here he explores Shaw's *Geneva* and *The Millionairess* in the context of his own suggestion that Shaw's view of the world was that it is made up of those 'who command and those who are meant to obey': those 'refusing to obey must be compelled'.

At times Yde's thesis somewhat overwhelms his evidence: for example likening Shaw to Mari- netti seems more than a little to obfuscate the fact that, as he states, Shaw always played his politics pluralistically, shifting through philosophical positions in his bid to be simultaneously progressive and conservative. The alignment with the avant-garde doesn't work politically nor in terms of the theatrical works Shaw produced, most of which are built on thick dialogue and rely on the efficacy of language on stage.

However, in providing a challenging approach to Shaw, Yde's work makes an interesting and valuable contribution to Shaw studies, even if at times the enthusiasm to substantiate a thesis overrides the cultural-historical complexity of the readings suggested.

MAGGIE B. GALE

doi:10.1017/S0266464X1600052X

Miriam Haughton and Mária Kurdi, ed.  
**Radical Contemporary Theatre Practices by Women in Ireland**

Dublin: Carysfort Press, 2015. 251p. €25.00.  
ISBN: 978-1-909325-75-3.

When #wakingthefeminists insisted that the Irish theatre hierarchy recognize the contributions of female performance-makers, the movement ironic-

ally gathered international recognition. Haughton and Kurdi's book on the radical in contemporary Irish female performance is a timely confirmation of the unassailable contributions of women in this regard, while amplifying the political necessity of #wakingthefeminists. The collection documents female cultural producers across interdisciplinary practices, while examining the proximities of feminism, post-feminism, and queer theory to Irish female concerns of religion, reproductive justice, sex work, economic crisis, immigration, post-conflict drama, acquired disability, and lesbian ageing. Haughton and Kurdi curate practices that identify as female as much as feminist in order to expand the parameters of what may be deemed radical.

The radical, then, is filtered through the intentions, affect, and form of art works, enabling wide-ranging discussions such as Olwen Fouéré's performance virtuosity as an 'excription' of the inscribed female body to Áine Phillip's digestion of a fetal cake; Amanda Coogan's urinating vagina as sympatico with the self-birthing tragedy of Annie Lovett; Stephanie Preissner's rhymed responses to abuse and, the self-dispossession of Veronica Dyas in the face of single female debt.

The collection charts the about-face of recent Irish politics situating the apparent excesses of the Celtic Tiger (in Leeny's reading of *Sodome, My Love*) alongside post-feminism's embrace of hyper-femininity. In devastating contrast, the histories of religious institutional and state enslavement of women in the Magdalene Laundries underpins several chapters and is made harrowing in the prose of Haughton's recollections of ANU's *Laundry*.

Creedon's reading of *Taking Back our Voices* infuriated me but was also my highlight. The self-inspection of historical representations of sex work at the Abbey Theatre led to an anti-sex work production with sex workers. Creedon does not explicitly tackle the Abbey for a single-sided staging or for their disavowal that the decision was political, but merely aesthetic in purpose. Instead, she interposes with the Sex Workers' Alliance Ireland and their self-advocacy decriminalization project and, in doing so, implicitly shows how institutions disallow certain female voices, while permitting others on a depoliticized basis only. This showed me how Irish cultural institutions continue to excel at moral constructions of the feminine.

This book is useful for scholars and practitioners interested in contemporary women's performance culture and its responses to the political issues of Irish womanhood with respect to reproductive injustice, the myths of Irish femininity constructed through the moral barbarism of the Irish Catholic Church, and the legal position of women with respect to the Irish state.

LYNNE MCCARTHY