

Essex version, Runwell (*sic*), knew so well was an apt enough description. The shed that Aston wanted to build at the end of the first half of the play is now in the garden. Cabin Porn. Revision happens. If you want to write and live? Go Further West, Young Man!

But let the train take the strain. When Albert Camus, who after all started all this, was persuaded to take a ride in his publisher Gallimard's, Facel-Vega HK 500, with its wraparound wind-shield, radio phone, and offside worn Dunlop tyre, he knew he should have gone to the station in Avignon. He was no petrol head, swimmers never are. They hit a tree (it had to be) at 150km an hour. His unpublished autobiography and an unused train ticket to Paris were in his bag. Monday, 4 January 1960. The year of Esslin's essay, that began all this, again. The doctor at the miserable *en scène*? Marcel Camus. And so it goes Nohow on.

ALAN READ

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Mary F. Brewer, Lynette Goddard, and Deirdre Osborne, ed.

Modern and Contemporary Black British Drama

London; New York: Palgrave Macmillan, 2015.

240 p. £19.99.

ISBN: 978-0-2303-0319-5.

Modern and Contemporary Black British Drama is a significant addition to the emergent field of scholarship in Black British and British Asian drama and performance. It expands upon earlier works such as Colin Chambers's *Black and Asian Theatre in Britain* (2011), which largely focused upon the histories of companies or practitioners, and the analysis of Black representation in Kobena Mercer's *Welcome to the Jungle* (1994).

Divided into three sections – 'Post-war Migration', 'Second Generation', and 'Neo-Millennial' – the volume charts the trajectory of Black British theatre from the 1950s through to the 2000s. Each section is prefaced with a chapter on the social and political context of Black British theatre – and these, along with the introduction, form an exemplary overview that is laudable for clarity, concision, and wealth of information. These scene-setting chapters are followed by case studies of some key playwrights: Mustapha Matura, Barry Reckord, and Caryl Phillips for the 1950s through 1980s; Winsome Pinnock, Roy Williams, and Kwame-Kwei Armah for the 1980s–1990s; and Debbie Tucker Green, Bola Agjabe, and Oladipo Agboluaje for the 2000s.

The essays, taken together, celebrate the diversity of Black British drama. Beginning with a search for an authentic black cultural voice through stories of migration and of 'home', the volume explores the intergenerational conflicts of second-generation writers and their tension between being British and belonging to the culture of

their parents, ending with the contemporary stories of neo-millennial youth whose permeable sense of identity shifts between 'margin' and 'centre.'

Although comprised of separate essays, the volume addresses recurrent questions within this field: theatre as resistance to White hegemony; the shifting nature of representation of Black characters: from rejected migrant outsiders (a theme of the plays of the 1950s–1960s) to cultural insiders; the vexing question of how Black British identity is defined; the extent to which Black British theatre can still be viewed as 'ethnic' (given the urban milieu of Kwame Kwei-Armah and Roy Williams and transnational characters in Bola Agjabe's work).

Accounts of first-generation playwright Barry Reckord attest to the importance of archiving and preserving Black British theatre, a need partially addressed by the National Theatre's Black Plays Archive. Several essays view Black British drama through differing theoretical lenses: Tucker Green's dramatic-poetics analyzed via Kristeva; Mustapha Matura via Fanon; the influence of African American Black Power upon Kwei-Armah.

The volume emphasizes the literary aspects of the plays (which perhaps is signalled by the choice of 'drama' rather than 'performance' in the title). The analyses of themes and issues within the plays are detailed and perceptive. Although several essays discuss critical reception, more analysis of the plays in performance and audience response (beyond reviews) would have been welcome. Nonetheless, this is a thought-provoking collection which would appeal not only to a university audience but to those interested in discovering the trajectory of Black British theatre.

VALERIE KANEKO-LUCAS

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Michael Balfour, Penny Bundy, Bruce Burton, Julie Dunn, and Nina Woodrow

Applied Theatre: Resettlement, Drama, Refugees and Resilience

London: Bloomsbury Methuen Drama, 2015.

224 p. £30.93.

ISBN: 978-1-4725-3379-1.

Resettlement is a smart, readable and very useful account of three applied arts and theatre projects with 'newly-arrived' children and young people from a refugee background in Logan, Queensland, Australia. The writers are artists and academics all of whom have been closely involved in planning and running the projects, and there are several allusions to the ways in which they were practically, intellectually, and by implication personally and emotionally engaged with the process. The account shows what learning – practical, philosophical, and political – can be made post-

sible through long-term partnerships with sympathetic agencies, in this case Multilink.

There are seven main chapters in the book, three of them covering one case study apiece and the others introducing the context of the projects, considering the philosophical underpinnings of the work, the methodologies involved, and the final one summarizing the learning that has emerged. Although necessarily concise, the opening chapters in Part 1 effectively outline questions of who can be considered a refugee, challenges to discourses of crisis in relation to refugees, and to assumptions about trauma in relation to refugees. There is also a very useful account of the team's developing understanding of the complexities of the term resilience; this chapter also includes a thorough and very useful list of sources and resources.

In the chapter 'Framing the Practice' the writers consider a range of arts practices that have been undertaken with refugees, including Playback Theatre, Forum Theatre, and Enhanced Forum Theatre, before describing their own process-oriented and participatory approaches. The case studies cover: a two-year project with young children between eight and twelve years of age looking at language acquisition; a high school project focusing on bullying and power with young people; and a drama and multi-arts project with older teenagers and young adults which took on ideas about social control and language learning. There is an effective use of a poem called 'Amber Lights' by Luka Lesson to both open and close the book – the idea being to celebrate the pause created by the amber of traffic lights as a metaphor for the 'in-between, hyphenated identity of migrant and refugee experience'.

Resettlement is one of four books published by Bloomsbury Methuen in a new series on Applied Theatre under the editorship of Michael Balfour and Sheila Preston. In addition to this one, three further titles (two of them reviewed below) on applied theatre and aesthetics, development, and research make up the first stage of the collection. If this one is any measure, then scholars of applied theatre can look forward to a very useful resource on which to draw for both teaching and research.

ALISON JEFFERS

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Gareth White

Applied Theatre: Aesthetics

London: Bloomsbury Methuen Drama, 2015.

308 p. £26.99.

ISBN: 978-1-4725-1177-5.

In recent years, applied theatre has become increasingly concerned with reasserting the aesthetic significance of its varied practices. Gareth White's edited volume, *Applied Theatre: Aesthetics* is a welcome addition to the existing literature on this

subject, introducing new perspectives that wrestle with the complex questions provoked by reading such practices through the lens of aesthetic theory.

White's opening sections grapple with the relationship between the politics and aesthetics of applied theatre. Primarily establishing a theoretical framework (with the valuable interlude of an analysis of Access All Areas' performance *Eye Queue Hear*), White takes his cue from Jacques Rancière's observations that art is simultaneously autonomous and heteronomous, and that, like pedagogy, it should recognize its potential for equality and reciprocity. He then offers a succinct overview of relevant aesthetic theory, taking in, among others, Kant, Dewey, Armstrong, Berleant, Shusterman, and Jonson. White's aim, as well as to frame the later discussions of the book, is to begin establishing an 'aesthetics of participation', an ambitious and fascinating undertaking which I hope will be developed further.

White rightly acknowledges that, as both terms in the title are equally contested and unwieldy, no single volume can deal definitively with the subject. Nevertheless, the assembled collection (which might perhaps have benefited from a little more editorial rigour) presents an impressively concise treatment of a range of aesthetic theories, combined with reflections on some striking examples of applied theatre practice.

Indeed, approaching this field through its aesthetics offers new insights into what might constitute such practice. Setting aside Mojisola Adebayo's strident yet misplaced tirade against the term, the examples discussed in the book include essays on projects that would not conventionally be considered applied theatre: Adebayo's own account of *I Stand Corrected*, her play about 'so-called corrective rape' in collaboration with dancer Mamela Nyamza, that is both highly evocative and intellectually provocative; and Ananda Breed's penetrating analysis of the performance of *gacaca* courts, a political strategy for dealing with the aftermath of the Rwandan genocide.

A broader perspective on the international context is considered by Kirsten Sadeghi-Yekta in her observations on the conflicts between local culture and international agendas at the *Phare Ponleu Selpak* arts school in Cambodia. Nicola Shaughnessy and Brian S. Heap remain on more traditional applied theatre ground, investigating the aesthetics of intergenerational dance projects in Britain and Drama in Education practices in the Caribbean respectively. Both offer richly detailed and clear-sighted assessments of their topics.

These various case studies do not aim at a coherent overview of the field but open up a vital, wide-ranging and often contradictory dialogue. Anna Hickey-Moody's essay foregrounds what is, possibly, the recurring theme of the book: that the aesthetic choices within applied theatre not