

vitality, criticism's position as an art form in and of itself. My only substantial problem with *Theatre Criticism: Changing Landscapes* is the lack of racial diversity reflected in the list of contributors. Representative of the broader status quo in British and European theatre criticism (not to mention Canada and the US), this issue demands our concerted attention.

MELISSA POLL

doi:10.1017/S0266464X1700015X

Deborah R. Geis, ed.

Beat Drama: Playwrights and Performances of the 'Howl' Generation

London: Bloomsbury Methuen Drama, 2016.

357 p. £21.68.

ISBN: 978-1-472-56787-1.

Despite the plethora of critical writing on Jack Kerouac and his contemporaries, drama, as Deborah Geis observes, 'is a vital but somehow neglected genre of study within Beat Generation literature'. This collection explores how a number of Beat writers, among them Lawrence Ferlinghetti, Gregory Corso, and Diane di Prima, wrote plays, many of which are critically neglected. It is structured around five themes: 'The Canonical Beats', 'Afro-Beats', 'Poets Theatre and the Beats', 'Early Off Broadway Theatre', and 'Film and Beat Performance'.

Drawing on a wide range of emerging and established scholars, *Beat Drama* also explores the ways in which performance, in its various manifestations, was central to the lives and work of the Beat Generation during the 1950s and early 1960s. Burroughs, as Geis notes, 'was . . . someone who lived his entire life as performance of sorts'. One of the strengths of the collection is the ways in which the contributors apply terms and genres elastically. Geis's chapter on Sam Shepard draws attention to his early plays, which were developed 'in the off-off Broadway theatres (or sometimes clubs, churches, or people's apartments) of the early 1960s', while Jason Lagapa provides a nuanced reading of Frank O'Hara's *Loves Labour, an Eclogue*, a one-act play put on by the New York Poets Theatre. While the author and editor Hettie Jones did not write plays, Tatum Petrich convincingly demonstrates how theatre 'shaped her personal and creative life in undoubtedly significant ways and was integral to her formative years as a writer'.

A number of the essays draw attention to the impact of such female writers as Anne Waldman, a neglected area of Beat scholarship, while other chapters trace the impact of the Beats on subsequent playwrights, including Rochelle Owens and Rosalyn Drexler. Four chapters focus on African American artists – Amiri Baraka, Ted Joans, Bob Kaufman, and Adrienne Kennedy –

filling a much needed lacuna in Beat scholarship, as well as teasing out the ways in which the centrality of performance to the street poet Kaufman illuminates how 'Beat performative aesthetics demand a dynamic, unconventional, and indirect embodiment of language that allows for rhythmic irregularity, displacement of the phrase, and episodic structure'.

This is an engaging and important collection which looks afresh at well-known Beat performances, while at the same time shedding new light on marginal figures such as John Wieners. *Beat Drama* will be a useful resource for students and scholars of Beat studies, post-war theatre and film.

DOUGLAS FIELD

doi:10.1017/S0266464X17000161

Jenny Hughes and Helen Nicholson, ed.

Critical Perspectives on Applied Theatre

Cambridge: Cambridge University Press, 2016.

278 p. £18.99.

ISBN: 918-1-107-06504-8.

In this timely and refreshing book the editors introduce applied theatre as an 'ecology of practices' that is 'continually shifting and developing with the consequence that it has not one identity but many practical identities, differently and appropriately nuanced according to context'. The book therefore sets out to capture the diversity of practice of a form that, Hughes and Nicholson argue, can no longer be thought of as emergent. The contributions span thirteen chapters from established international researchers, ordered into three parts, dealing with history and cultural memory; place, community and environment; and poetics and participation.

The book is engaging and thought-provoking, often adopting an autobiographical tone with personal accounts such as Nicholson's work with an elderly neighbour, and Wan-Jung Wang's projects on cultural memory in Asia. While writing in applied theatre more often than not adopts a celebratory tone, the editors invited contributors to reflect on the ways in which 'theatre is inevitably entwined in networks of power and exploitation'. In this task the writers succeed, and the chapters speak to each other eloquently.

My own highlights included Paul Dwyers's problematization of the abundance of short-term projects drawing on Boal and his call for a 'slow' applied theatre practice. Sally Mackey's research on place and contributions showing other ways of working – such as the use of Pot Gan (an indigenous form of performance in Bangladesh) – complement such arguments and pull our focus towards new directions of conceptualizing and making applied theatre. The chapters from Syed Jamil Ahmed, Peter O'Connor, and D. Soyini

Madison are also effective. While Ahmed argues that applied theatre often inadvertently serves the interests of neoliberal agendas, O'Connor explores examples of performances in Christchurch, New Zealand, that were unwavering in critiquing the government's opportunism following the devastation caused by earthquakes in the city.

That the critical insights are so grounded in practice, and often take the form of personal reflections, makes the book as important to scholars as it will be to practitioners looking to be inspired for new possibilities. Students interested in applied theatre will also benefit from the book, although the complexity of the arguments does require a previous level of engagement with the field. For use in teaching it therefore presents an important companion to more introductory texts.

BOBBY SMITH

doi:10.1017/S0266464X17000173

Sabine Sörgel

Dance and the Body in Western Theatre, 1948 to the present

London; New York: Palgrave Macmillan, 2015.

233p. £60.00.

ISBN: 978-1-137-03488-5.

Sörgel's book offers an historical arc of cultural discourse around concepts and practices of the body within the Western theatre canon. It does not present a singular analytical lens, instead tracking a range of socio-cultural and political ramifications grounded in a phenomenological understanding of the body's cultural and experiential power. Sörgel reinserts the dancing body into various theatre histories and reconsiders definitive dance and theatre practitioners alongside body practices as central to the development of theatre discourse since the Second World War.

The nine chapters chart seminal shifts within Theatre, Dance, and Performance Studies and while the Western canon is visible throughout the layout of the chapters, Sörgel consistently seeks to reconsider the relevance, and at times centrality, of the moving body within theatre and the wider body politic and zeitgeist of particular historical moments and movements. The chapters highlight modernist, counter-cultural, postmodernist, and decolonial tendencies within the development of theatre discourse since the post-war era. Each chapter engages with and explores related critical concepts and proposes up to three indicative performances through which to analyze the suggested shift towards dance. To assist with this, the book also uses online documentation of live works to familiarize the reader with key theories on the body in performance.

Overall, the book moves away from exhausted modes of locating the body in performance to reassess the significance of a more developed

understanding of the dancing body in Western theatre, an arena in which it is often still rendered invisible. Students and scholars of Dance, Performance, and Theatre Studies, as also theatre and dance historians, will all benefit from the rich array of cultural, performance, and body-based concepts that have shaped theatre discourse since the Second World War and are still at work as powerful humanist forces today.

The book offers a didactic approach and engages a wider online research network, which provides an in-depth overview of the genealogy of the body in twentieth-century theatre and dance up to the present day. Finally, the book delivers detailed groundwork for new critical approaches to performance historiography alongside a practice-informed inquiry of corporeality between theatre and dance which will offer students and scholars ample opportunity for individualized research projects within a wider critical framework that, according to Sörgel, continues to influence our thinking and imagination about the body today.

(It should be noted that the publishers acknowledge the misspelling of Anna Halprin's name as Anne Halprin throughout the first edition.)

SARAH SPIES

doi:10.1017/S0266464X17000185

Patrick Duggan and Lisa Peschel ed.

Performing (for) Survival:

Theatre, Crisis, Extremity

Basingstoke; New York: Palgrave Macmillan, 2016.

251 p. £58.00.

ISBN: 978-1-137-45426-3.

This edited volume addresses questions that relate to the interface between performance and survival. In the introduction, the editors suggest that the 'performances analyzed throughout this book are . . . fundamentally doing something – politically, ideologically, aesthetically, culturally'. Performance therefore appears as that which is not only representation, but also 'world-making' in the sense of producing representational and material spaces where crisis and extremity can be negotiated in ways that allow individuals and collectivities to survive. Moreover, all the examples examined reveal a dual conceptualization of survival: at once physical and spiritual; individual and collective; material and discursive.

The editors' decision not to provide a clear conceptual frame for crisis and extremity allows contributors to engage freely with and interpret those terms and the spaces and temporalities they inhabit. At the same time, it also implicitly obscures some significant differences between contexts in crisis or conditions of extremity. The material explored is diverse and predominantly