

followed by examples from performance practice and a programme for 'The Workshop', and ending with a series of chapters dedicated to the total human history of acting and performance. The primary contributions to knowledge here are a detailed discussion of Brecht in practice today and a set of guidelines for 'real-time' theatre, covering elements outwith the actor, from architecture to lighting, props, and sound. 'The Workshop' chapters are both a training technique for acting in real-time and a basis for the performances which are made as a result.

Binnerts' prose style is thought-provoking but aphoristic. For example, 'The language we speak is itself the vehicle of our thoughts and feelings; the voice is the vehicle of language.' The book is divided into multiple short essays, and there is frequent recourse to professional practice developed over many years, and while Binnerts meditates in debates between Brecht and Stanislavsky, modernism and postmodernism, his authorial voice dominates, which lends a sense of narrowness to the tone and dense wordiness to the prose. A section on 'How to use [the book]' is addressed to the 'reader or student', albeit with the caveat that 'You don't learn acting from a book – you learn acting by doing it.' Another audience identified here, who might respond more to the invitation to choose what to read, comprises experienced theatre practitioners who might benefit from Binnerts' approach to interrogating and challenging orthodoxies of theory in their practical work.

DAVID MATTHEWS

doi:10.1017/S0266464X13000316

Robert J. Landy and David T. Montgomery
**Theatre for Change: Education, Social Action,
and Therapy**
Basingstoke: Palgrave Macmillan, 2012. 309 p.
£17.09.
ISBN: 978-0-230-24336-8.

The authors position this book as emerging from thirty years of practice and scholarship that have taken place since 1982 and the publication of Landy's *Handbook of Educational Drama and Theatre*. The book is organized into four parts, and the first stays within the world of educational drama, with two chapters on drama in elementary, junior, and middle schools and one called 'Theatre for, by, and with Young People'. The second part focuses on Applied Theatre and the third on Drama Therapy while the final part is made up of a quirky 'Imaginary Dialogue' based on a collage of interviews and discussions with forty-seven scholars and practitioners who communicated with the authors in the process of the research.

The book is a little uneven in terms of the space devoted to each part, with forty-five pages

given over to educational drama and theatre while applied theatre and drama therapy share roughly the same number of pages between them. The majority of examples discussed are located in practice in the US, but British and other European practices are also considered and there are examples of work from China, South Korea, and Japan among other locations. The work is peppered with short 'case vignettes' which represent an attempt to imbricate theory and practice by 'build[ing] bridges to ideas'. However, the book is top-heavy with descriptive examples from practice; there is very little theory to speak of and any more critical voice is too often eschewed in favour of anecdote and emotive personal narrative.

The authors are concerned to find similarities as much as to delineate the historical, practical, and ethical differences between the work discussed, and they specifically attempt a 'rapprochement' between drama therapy and applied theatre in particular. However, some examples from drama therapy may confirm the worst suspicions of other scholars and practitioners in this field, especially since the practice is privileged over any more critical voice. Scholars and practitioners may be startled, and even a little disturbed, at the lack of differentiation between applied theatre work with a radical political or social intent and other more dubious uses of theatre, particularly those which set out to scare participants and audiences into a religious conversion experience.

That said, there is a detailed reflection on different readings and inflections of praxis in the early parts of the book, and overall it provides a useful survey of a number of strands of work concerned with the relationship between theatre and change in its many manifestations.

ALISON JEFFERS

doi:10.1017/S0266464X13000328

Jonathan Pitches and Sita Popat, ed.
Performance Perspectives: a Critical Introduction
Basingstoke: Palgrave Macmillan, 2011, 244 p.
£15.19.
ISBN: 978-0-230-24346-0.

Jonathan Pitches and Sita Popat have created a volume that thoroughly reflects the current teaching and learning of theatre and performance paradigms in the UK, not least in the fluidity and contestability of key elements of engagement. Their book not only illustrates the embeddedness of both the acceptance of embodied knowledge generation through practice and a non-hierarchical, broad-spectrum performance studies approach (which here, among its many examples, includes applied theatre, quotidian performance, dance, online and immersive environments, and gaming, durational, and site-specific performance), but also

how they are seamlessly informing each other critically and pedagogically.

The book is organized around six different overlapping and interconnected perspectives that each offers a potential frame through which to begin to interpret performance as a complex phenomenon. 'Performance' in this context may refer to a single event, a series of related artworks or experiences, a conceptual framework, or else a combination of all the above. These perspectives (or 'frames' or 'lenses'), each of which is the title of a constituent chapter that itself comprises three main sections, are: *Body, Space, Time, Technology, Interactivity, and Organization*.

Each chapter is introduced by a different editor who has invited other academics, performance-makers, or practitioner-scholars to enter into a dialogue, either through transcribed interviews or written contributions, upon which the chapter editor then reflects. The first chapter, 'Body', edited by Anna Fenemore, exemplifies how these different voices are productively able to interact, deepen, and illuminate each other, with Victor Ramírez Ladrón de Guevara's essay on absence, presence, transformation, and cultural signification used to set the scene neatly for performative writing by Wendy Houstoun, in which she reflects upon the multiple ways she has experienced and understood her own performing body as she has aged.

Of all the chapters, however, perhaps those on 'Time' and 'Organization' are most valuable and forward-facing, in that they are the elements of performance with the fewest accessible key texts (anthologized or otherwise) to which we can currently point students. We may quibble about the choice of the six perspectives, or even the perspectives used to illustrate each perspective – in particular, in the way it seems necessary to locate much of what many value in performance in the oblique spaces *between* the overarching perspectives that are offered, and that these might perhaps be rather considered as vehicles for making meaning than as the beating heart of performance itself.

Where, for instance, might we best discuss what Diana Taylor has called the 'scenario', itself reminiscent of Richard Schechner's positioning of an emotional non-textual 'drama' at the radiating centre of a performance event? With this in mind, 'interactivity' might be seen as a perspective of a different order to the others.

This, however, in no way lessens the merit of this deeply considered book, which embraces diverse outlooks and can be used to engender conversation and healthy debate. As a tool to facilitate the orientation, critical grounding, analysis, and evaluation of performance work, this should be a set text for every theatre and performance course.

ROBERTA MOCK

doi:10.1017/S0266464X1300033X

Rebecca Rovit

The Jewish Kulturbund Theatre Company in Nazi Berlin

Iowa: University of Iowa Press, 2012. 287 p.

£33.20.

ISBN: 978-1-60938-124-0.

In this intriguing study Rebecca Rovit charts the history of the Jewish *Kulturbund* theatre in Berlin, which the Nazis sanctioned in 1933 and closed in 1941. She convincingly works out the difficulties the *Kulturbund* faced and how this theatre operated in an increasingly oppressive climate. The Nazi regime only authorized the theatre to produce plays by Jewish dramatists, the playhouse was only open to Jews, and it was not allowed to publicize its activities. The situation was further complicated by the fact that Nazi cultural policy was constantly changing and was, therefore, unpredictable.

But even within Berlin's Jewish community there was no consensus as to what this theatre should do, and even whether it should exist at all. Zionist factions advocated a Jewish cultural separatism, whereas most of the protagonists of the *Kulturbund* theatre saw themselves as liberal assimilated Jews educated according to humanist concepts. It was largely due to their influence that the enterprise continued with a 'pre-1933 bourgeois German theatre repertoire'.

Rovit finds the right balance in this study; she avoids glorification of the *Kulturbund* theatre and its protagonists and equally abstains from over-due demonization of Hinkel and the Nazi cultural apparatus. Her matter-of-fact style serves her well in tracing the theatre's history, and by using a chronological approach she is able to work out the growing pressures on the company and the tightening grip of the Nazi authorities. Anti-Semitic laws, Gestapo interventions, lack of funds and resources, and an increasingly hostile environment made working at the *Kulturbund* theatre a continuous struggle, particularly after the start of the Second World War.

At times it would have helped to link specific points to general issues, for example concerning the business character of the theatre. The highly subsidized German theatre system is only mentioned in passing. By elaborating on the fact that the *Kulturbund* theatre was forced to run as a commercial venture, however, Rovit could have stressed even more that this undertaking was set up as an 'atypical' playhouse by the Nazis from the start. More research is needed on the interplay and negotiations between the *Kulturbund* and Nazi officials and the strategies involved on both sides – something which Rovit acknowledges, but which readers might have reasonably expected her to do herself. A discussion of the existing