

Stanislavsky's research. Reference is made to numerous major directors from Lev Dodin to Peter Sellars, giving detailed examples of how, in Dodin's words, in order to be a 'living' presence, Stanislavsky has to be rethought with the changing times. This book is an outstanding contribution to this rethinking and is essential reading for theatre and performer-training scholars, practitioners, and students.

ROSE WHYMAN

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Michelle Granshaw

Irish on the Move: Performing Mobility in American Variety Theatre

Iowa City: University of Iowa Press, 2019. 285 p.
\$90.00.
ISBN: 978-1-60938-669-6.

Irish on the Move argues for a 'dramaturgy of mobility' to show how several types of variety performance impacted the way nineteenth-century Americans read Irish immigrant bodies. The case studies include performances of tramp characters; fighting Irish characters (both heroic freedom fighters and troublesome Molly Maguires); hibernicons, which were panorama shows; and pedestrians. This book will appeal to those who study popular theatre, the Irish diaspora, nineteenth-century US culture, dance studies, and immigration.

Methodologically, the book is a triumph. Granshaw recovers variety theatre and a genealogy of Irish popular performance between the end of the Civil War and the 1880s. The book models how to do microhistory to make significant interventions with a scant archive. Granshaw resurrects bits and traces through painstaking searching and stitching, providing a robust foundation for future scholars doing more work on both US immigrant performance and variety theatre.

Each case study pays careful attention to issues of race, class, and gender. For example, Chapter 1 makes clear that tramps could be black(face) or white(face), men or women, but the sketches presented them as unwanted, unemployed, and lazy, which read differently across the different bodies. Likewise, Granshaw explains that Irish women walking performers were seen as uncouth, but Irish men walking performers used the style to enter the middle class by presenting a disciplined body.

Investigation of the shift in Irish heritage panoramas (hibernicons) from a colonial tool to a subaltern expression of oppression shows the richness that intersectional analysis of movement can give the field. Whereas much scholarship about immigrants focuses on landing places instead of routes, and on written texts instead of bodily practice, Granshaw's focus on motion stands out and is all

the more remarkable considering it comes from bits of newspapers articles, stray pictures, viewers' diaries, and other ephemera.

The book's central analytic – dramaturgies of mobility – is less useful, however, as extant theories of performativity, practice, and repertoire do the same work. Also, much of the text is framing for the analysis rather than the analysis itself, and the prose style fluctuates significantly between chapters, and, in some cases, even between sections within chapters. Still, this book will have a positive influence with its excellent archive, clear description of overlooked forms of nineteenth-century popular theatre, and analysis applicable to other bodies, styles, and eras.

MEGAN GEIGNER

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Susan Bennett

Theory for Theatre Studies: Sound

London: Bloomsbury Methuen Drama, 2019. 151 p.
£12.99.
ISBN: 978-1-47424-647-7.

Susan Bennett makes two particularly salient observations near the end of this book. One concerns the predominance of male sound theorists and practitioners until the late twentieth century, which has resulted in conceptual failings and blind spots (e.g., theorizing listeners as male by default). The other concerns the 'resolutely Western' basis of theories of sound, which has similarly restricted scholarly understanding and led to cultural bias that may be unconscious and unrecognized. Bennett calls for an 'expanded sound archive' that may 'inspire new methodologies for a more thoroughly global theatre history and newly diverse theatrical practices'. Both observations are timely and important, though Bennett's book does not take up the latter provocation, regrettably, which is offered in the coda as a challenge for other scholars.

The history this book surveys is Western and draws on familiar examples. The first section, on 'Classical Sound', encompasses Ancient Greek theatre and theorists and early modern theatre in London, skipping over the intervening centuries. The second, on 'Avant-garde Sound', highlights the activities of the Italian Futurists, and later dramatists' engagements with modern technologies of communication and recording, while also attending to the musical provocations of John Cage and sonic experimentation of Pierre Schaeffer. Works by female artists and theorists (Janet Cardiff, Andrea Hornick, and Luce Irigaray) are analyzed as part of the third section, titled 'Experiential Sound'. Though it might have been better named 'Headphone Sound' to match the case studies (isn't all sound experiential?), the analysis is insightful and clear, as it is throughout the study.

Bennett makes some surprising historiographical suggestions: for example, positioning the Futurists as 'the pivot between classical sound production in the theatre and the multiplicities of sound economies in theatres and other performance spaces that have developed in the Modern period and since'. The idea that 'classical sound production' in the theatre extended into the early twentieth century is curious, though questionable. The history of theatre sound may not be as neat as Bennett's tripartite scheme suggests. She downplays the role of sound and music in nineteenth-century theatre. Music may have been called 'incidental' but, *pace* Michael Booth, whom Bennett cites, it was arguably more than 'just a backdrop to a visually compelling scene'. One might also query the accuracy of her account of the use of masks in Ancient Greek theatre, which, she writes, 'almost certainly' inhibited the production of sound. Other scholars (e.g. Thanos Vovolis) have investigated how the mask served as a resonance chamber for the actor's voice and worked with the design of the space to aid and enrich the audience's reception of the actors' sound-making.

This book has many fine features. Bennett provides robust and engaging accounts of performances in which she has participated as an audience member, as well as theoretically deft interpretations of play-texts. The book is accessible and would be a good choice for assigned or supplementary reading lists for undergraduate students, and the companion website, which features links to relevant video and web resources, is a welcome bonus.

ADRIAN CURTIN

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Christopher B. Balme

The Globalization of Theatre 1870–1930

Cambridge: Cambridge University Press, 2020.

276 p. £75.00.

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As Christopher Balme says in his conclusion to this so-far unique book, 'historiographically speaking, Maurice E. Bandmann and his companies did not exist prior to the technical possibilities' of the digitization of newspapers from across the world, and the archival resources made available by the genealogical commerce of our times. We have known next to nothing about Bandmann, and yet, as Balme points out, the story of his global theatrical enterprises is exemplary, and in itself important to our understanding both of the history of Empire and the development of global trade in entertainment.

Born to two moderately successful actor-managers, Bandmann developed a model of global touring that went beyond their wildest dreams, sending thousands of musical theatre performers,

complete with their sets and their musicians, as well as sundry whole variety and even light-comedy companies, across the Far East, from India to Japan. They travelled on a never-ceasing circuit, following each other in and out of theatres and halls and other venues that Bandmann either rented or, in some outstanding cases, caused to be built; they moved according to a two-year cycle that drew upon and also fed the westernization of cultures. It is argued, for instance, that the currently thriving Japanese all-woman revue Takarazuka is a descendant of Bandmann's musical comedies. In many male-dominated colonial societies the arrival of a succession of marriageable young women from London in his choruses was a significant contribution to the gene pool. Everywhere Bandmann's business method was to integrate, to create and maintain links to local men and commercial opportunities.

Balme tells us that he first came across Bandmann in Tracy C. Davis's *The Economics of the British Stage*, and he works throughout the book to acknowledge and deploy her historiographically groundbreaking methodology, attending to the economics of theatre to achieve hitherto unimagined understandings of forgotten people. Other historians have followed Davis in the determination to recapture the ever-elided female contribution to theatre, but so far Balme has few fellows in taking up her methods to pursue forgotten men of the commercial theatre. He frames that pursuit with Network theory, to account for the success of Bandmann's particular set of relationships with the world in which he moved – and, in the end, his disappearance. And then, his premature death coincided with the unanswerable challenge of the economic superiority of the new medium of film, wiping his work from the record.

JACKY BRATTON

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Liesbeth Groot Nibbelink

Nomadic Theatre: Mobilizing Theory and Practice on the European Stage

London: Methuen, 2019. 224 p. £75.00.

ISBN: 978-1-35005-103-4.

Since 1994, Rosi Braidotti has repeatedly called for a new social imaginary that facilitates transnational, translocal, nomadic, and hybrid identities, symbols, and cultures, and challenges the divisions between European and non-European. Liesbeth Groot Nibbelink provides an urgent study that shows how theatre-makers answer this call through their mobile performances. Speaking to the socio-political power of imagination, Nibbelink shows how their practices shift both 'the conditions of the stage' and existing modes of spectatorship. They allow one, she argues, 'to move beyond