

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

doi:10.1017/S0266464X20000500

*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

doi:10.1017/S0266464X20000512

*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.