

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.

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Christopher B. Balme

**The Globalization of Theatre 1870–1930**

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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.

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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