

ration of drama therapy with her role as an initiated traditional healer, approaching depression in South Africa. In a very different vein, Gloria Ernest-Samuel analyzes *Ebola Doctors*, a satirical Nollywood film by Nigerian film-maker Evans Orji, with a focus on potential contradictions between performance for health education, and the different demands of entertainment.

Private experiences, transformational ritual, communal journeys, accountability, public advocacy: each performance project discussed in these pages charts its own way through the complexities offered by applied theatre. Together, this collection makes a highly valuable contribution to expanding the boundaries of this growing field.

PETRA KUPPERS

doi:10.1017/S0266464X

David Ian Rabey

**Theatre, Time, and Temporality:  
Melting Clocks and Snapped Elastics**

Bristol; Chicago: Intellect, 2016. 264 p. £70.00.  
ISBN: 978-1-78320-721-3.

David Ian Rabey's *Theatre, Time, and Temporality* is the first volume since David Wiles's short but insightful *Theatre and Time* dedicated to the dynamic relationship between theatrical performance and temporality. Intended for students and academics, performers and playwrights, this work constitutes a valuable critical intervention into a topic which is at the forefront of theatre studies and arts scholarship more broadly. The structure and format of the book engage productively with theatrical time, divided into two parts (or acts) and incorporating an interval and two interludes. Indeed, taking a closer look at the interval is one of the many ways in which Rabey creatively reshapes theoretical conceptions of time to the particular contexts, conditions, and conventions of the stage, giving Gaston Bachelard's notion of instants and intervals a more specifically theatrical interpretation.

*Theatre, Time, and Temporality* provides a useful overview of philosophical and scientific approaches to time, which are then explored through theatrical case studies. Rabey focuses on a variety of plays and playwrights, from Christopher Marlowe's *Doctor Faustus* to Howard Barker's *The Bite of the Night*, also looking at the ways in which writers such as J. B. Priestley, Thornton Wilder, and Arnold Wesker have engaged directly with the material conditions of theatrical time. Though the examples are well-chosen, Rabey often moves through them so quickly that his analysis remains underdeveloped and we get the sense that he could have done more with less. In the short section on Shakespeare, for instance, sixteen of his plays are referred to within the space of eight pages, thus obscuring Rabey's main argument

regarding form. It would have been preferable to see larger chapters on individual playwrights, featuring a smaller number of plays, so that the link between theoretical concept, text, and performance could have been unpacked more clearly. The profusion of subsections serves as a distraction rather than an aid to comprehension.

However, what is investigated with great clarity throughout this volume is the unique nature of the connection between temporality and the performance event, which Rabey neatly characterizes as 'an event of invested and shared *time focus* that (re-)presents a *physicalized accumulation and emergence of different temporal levels*'. The concluding proposition for an ethical approach to theatre as 'time practice', which questions narratives of progress, listens to historical 'others', and opens up the discursive terrain of the future, is powerfully resonant for our own time.

SOPHIE STRINGFELLOW

doi:10.1017/S0266464X17000604

Anna Harpin and Helen Nicholson, ed.

**Performance and Participation:  
Practices, Audiences, Politics.**

London: Palgrave Macmillan, 2017. 244 p. £21.99.  
ISBN: 978-1-1373-9316-6.

This collection represents a timely and thoughtful contribution to the discussion of participation in performance and a step towards an intersectional approach to considering participation as 'an ecology of mutual doings and beings' rather than seeing it only as an invitation and a response. The collection takes a broad perspective, looking beyond specific forms or genres of participatory performance: it is organized across three themes: recognizing participation, labours of participation, and authoring participation.

But the connections between chapters stretch beyond these three divisions. For instance, Dee Heddon's chapter asks the reader to consider entangled listening in her attentive reflection on Adrian Howell's work, while Anna Harpin considers what it means to opt out of participation and argues for the necessity of listening beyond normative social participatory practices and of alternative dialogues. Both chapters exemplify the importance of considering the implications of how participation is recognized and who is doing the recognizing (and within what context).

The links between creative labour and political agency have changed in the experience economy of the present century, and the second section considers the affective labour of participation in culture (Helen Nicholson) and the way secrecy is commodified in immersive and participatory theatre practices (Adam Alston). Agency and authorship are essential concepts to examine in relation to the political implications of participation,

and the final section develops this discussion beyond the common assumptions around the impact of taking part on the participants' agency and autonomy. James Frieze interrogates the link between agency and immersive theatre, suggesting that lacunae within the work's structure may offer participants space to reflect, while Alison Jeffers presents a nuanced consideration of authorship and authority in participation in community plays.

*Participation and Performance* offers a relational perspective on participation. For instance Colette Conroy's discussion of participation in long-distance running events highlights that the pleasure of participation depends on speculative relationships with others. In such ways, the collection considers participatory encounters from a broader perspective, foregrounding embodied experience and the contextual nature of any participatory encounter (which begins before the start of the event and ends long after it has finished). The book does not offer an approach for analyzing the politics of participatory performance, as for instance do Alston (2016), Bishop (2012), and Harvie (2013); rather the value of this collection lies in the openness and multiplicity of practices and perspectives considered, which encourage a reader's critical reflection.

ASTRID BREEL

doi:10.1017/S0266464X17000616

Paul Maloney

**The Britannia Panopticon Music Hall and Cosmopolitan Entertainment Culture**

Basingstoke: Palgrave Macmillan, 2016. xiii, 273 p. £66.99.

ISBN: 978-1-137-47909-9.

Paul Maloney's enthusiasm and meticulous research make this a fabulous and much welcome book. He picks up from where scholars such as Bratton, Bailey, Kift, and Davis repositioned the music hall in the late 1990s and early 2000s, offering a detailed cultural analysis of music hall as cosmopolitan entertainment. Maloney's argument develops through a trans-historical micro-history of one theatre, the Britannia, from its opening in 1859 through its transformation as the Panopticon in 1906, to its close of business in 1938.

The central chapters are focused on 'The Britannia Music Hall 1959–1905'; 'The Irish on the

Glasgow Music Hall Stage'; 'Jewish Stage Representations'; and 'Pickard's Panopticon 1906–1938'. These are topped and tailed by two excellent chapters: the first, a detailed analysis of the context of the music hall in terms of extant theories of working class leisure and cosmopolitan cultures, nationalism, and histories of Scottish theatre – without the sharp divisions between 'high' and 'low', literary and popular performance which are seen to characterize London theatres of the time. In the last, Maloney provides an interesting documentation and analysis of oral histories collected from those who remember the Britannia/Panopticon from their childhoods.

Overall, Maloney offers us a reading of this Glasgow theatre and its environs – 'the expanding city-centre market with which it interacted and competed' – in terms of a fluidity and multiplicity of management styles, performance forms, in terms of cosmopolitan modernity and of the changes in entertainment brought about by new technologies. Similarly he charts the theatre's interactions with a 'new regulatory environment', in 'order to secure stability and longevity': the venue was run with both a popular audience and shifting social mores in mind.

While the specificity of Scottish theatre is at the heart of the book, Maloney makes numerous propositions about reading music-hall histories that can be mapped on to wider geographies. His exploration of Pickard's film programming is particularly useful in terms of what it tells us about the crossover between the live and the recorded in theatres during the early decades of the twentieth century. For example, the unabashed exploitation of the drawing power of 'topicals' – commissioned films documenting local current events – reinstated the theatre as a place embedded with local concerns, part of the complex network of community relations, not just a holding house for local and travelling performance acts.

*The Britannia Panopticon Music Hall and Cosmopolitan Entertainment Culture* is a rich study, thoughtfully constructed and expertly carried through. It will be of interest to all scholars of nineteenth- and early twentieth-century performance cultures and social histories, and is a much appreciated addition to the Palgrave studies in theatre and performance history series.

MAGGIE B. GALE