

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.

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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.

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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,