

analysis of the terms 'act' and 'actor' from the historical works of Herodotus and Homer's poems, leading in Chapter Two to a questioning of J. L. Austin's concept of performatives. Here, Ley explains the creation of the actor in European drama before his exploration of monody (solo song) and choral poetry, with evidence from Athenian festival performances leading to identifying interdependence of actors and chorus.

Next, Ley probes *orchestra* as acting area in performance of Greek tragedy, using a schematic diagram with blocking notation and the prompt copy to analyze published Greek scripts or texts through the concepts of performing and performance studies such as playing space, blocking and rehearsals. He then returns to the issues pertaining to performance theory and its status in academic debates around modernism, post-modernism, and the avant-garde. This highlights his dissatisfaction with contemporary theatrical criticism. Here, he questions Schechner's contradictory, confusing, and confused notions of rituals in the contexts of his performance theory. Moving beyond both sides of the Atlantic, he provides his exploration of the concepts of mimesis (as in Aristotle's *Poetics*), *anukarana* (as in Bharata's *Nāṭyaśāstra*) and monomane (as in Zeami's treatise) and its relation to playwright, director, and actors. Along with his re-examination of the concepts of modernism in relation to theatre, this reorients Ley's readers with his discursive arguments on modernism, theories of performance, and dramaturgy.

Finally, Ley lists choices, problems, and strategies used in documenting a history of British South Asian theatre which is part of a project at the University of Exeter. He explores the diversity and funding of arts in Britain, excavating archival material from Tara Arts and Tamasha. Such diggings bring out shortfalls in policy and practitioners' ability to shape their work according to policy. The issue of diversity and regional theatre, along with the diasporic culture, become more complex where Ley has used Bhabha and Brah's concepts of diasporic space as having implications for criticism and documentation.

These essays mark the changes from ancient Greek tragedies, to mediated performance, to the concept of actor training and the discourse of diasporic theatrical practices in England that have taken place over thirty years. They provide a sense of direction in contemporary debates which is very useful, though leaving, inevitably, many unanswered questions and provocations which will continue to prove useful to theatre and performance scholars across the world.

MRUNAL CHAVDA

doi:10.1017/S0266464X15000767

Clark Lunberry

**Sites of Performance: Of Time and Memory**

London: Anthem Press, 2014. 206 p. £60.00.

ISBN: 978-1-78308-287-2.

Lunberry's book is a meditation on how time as concept and as bodily experience constitutes theatrical space. In the first section, he reflects on decay and deterioration in Beckett and Proust, the role of stagehands in sustaining the tragedy of Deborah Warner's 2003 Broadway production of *Medea*, and the anti-theatricality of *Coriolanus* and Artaud (suggested by their rejection of prompters). According to Lunberry, by stripping away the trappings of theatre Beckett forces us out of the theatre building into alternative spaces, to which Lunberry turns in the second section of his book.

Here he muses on Artaud's writing as a kind of performance, the simultaneous inscription and erasure of language in Ann Hamilton's installation art, the persistent return of language in the apparently wordless experiments of James Turrell and John Cage, and the interplay of disappearance and memory in two performances (one aborted, one accomplished) of the music of Morton Feldman.

Many of Lunberry's observations about theatrical space, time, and memory have been made more convincingly elsewhere by the likes of Marvin Carlson, Peggy Phelan, Alice Rayner, Nicholas Ridout, and Rebecca Schneider, none of whom appears in Lunberry's alarmingly scant bibliography. Many of his observations about Beckett, Proust, and Cage have been made more convincingly elsewhere by Herbert Blau, Lunberry's late teacher, who does feature prominently in the pages of this book (and to whom Lunberry openly acknowledges a debt).

Lunberry is at his best when analyzing his own experiences of and reactions to performance events, in particular the abandoned 1996 performance of Morton Feldman's six-hour *String Quartet II* (1983). His self-critique is honest, astute, and at times amusing. But his failure to fuse his lyrical meditations with rigorous argumentation and to engage meaningfully with relevant scholarship makes his book of limited interest (or use) to those working in theatre and performance studies. Perhaps surprisingly, the book will likely be of more interest to those in literary studies who have yet to consider the various sites in which performance might take place.

DAVID CALDER