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DICTIONARY OF

THEATRE

牛津戏剧词典



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出版说明

随着改革开放的不断深入以及国际交流的日趋广泛,外语学习已经不仅仅局限于语言技能的培养。通过英语获取专业知识、提高专业水平、跟踪学科的最新发展已经成为时代的要求。因此,目前国内急需一批用英语编纂的专业词典。

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该系列词典可作为大专院校各专业的学生以及专业技术人员学习专业知识、提高专业英语能力的参考书。

本社编辑部

Introduction

In the twenty years since the first edition of *The Concise Oxford Companion to the Theatre* was published, the theatrical landscape has changed considerably. In 1972 the Fringe was a comparatively recent phenomenon, and the opening of Britain's first National Theatre building was still four years away; a new generation of actors, playwrights, and directors has now arrived, some of them world famous.

The task of updating and augmenting the material of the first edition, while still not greatly exceeding the original length, presented a formidable challenge, particularly since it was felt that some of the existing entries were too short. Our policy has been to delete some of the less important entries, especially those on minor theatres and biographies of those no longer considered of the first rank, in order to make way for new people and topics and to allow a fuller treatment of others. This runs the inevitable risk of offending some readers by discarding particular favourites, but we believe that a new edition with many more, but shorter, entries would have been more frustrating than useful. In particular, more information has been provided in the entries for playwrights on the subjects they wrote about, and, where it seemed helpful, the careers of actors, directors, and others have been surveyed in greater detail than previously. In the interests of creating space, we have aimed to avoid duplicating information under different headings. This will sometimes necessitate turning to a second, cross-referenced entry to take up the story or to discover more detail. The entry for Peter Brook, for example, ends with the foundation of his International Centre of Theatre Research, the entry on which continues his biography; a similar treatment has been accorded to Tovstonogov, whose entry ends with his move to the Gorky Theatre.

The reader's search for information is aided by plentiful cross-references, indicated by asterisks within the text and small capitals in signpost entries. Names of important people who are mentioned in an article but do not have an entry of their own appear in bold type with dates. English words are used in preference to foreign ones wherever possible, although play titles are normally given in the original language followed by a translation if necessary. Dates following play titles are those of first performance or of revivals, depending on the context; it is indicated that a performance is a revival where this is not obvious. The Royal Shakespeare Company, to which frequent reference is made, is abbreviated to RSC throughout.

As in the first edition, we have aimed at worldwide coverage, though with a discernible bias towards the British and US theatre, which we judge to be of principal interest to most of our readers. The work, while basically mainstream, takes cognizance of the Fringe and the avant-garde. All of the material taken

over from the first edition has been looked at afresh, and much of it amended, sometimes drastically. Entries have been written for major new arrivals, and a few unjust omissions from the first edition, such as the Gershwins and Wendy Hiller, have been rectified. We have striven to set the cut-off point for inclusion at a consistent level; in particular, it was decided early on to exclude the careers of those newcomers under the age of forty as a regrettable but necessary means of keeping the work within bounds. Readers searching in vain for rising and risen younger stars are asked to bear this in mind. There will inevitably be disagreement with some of our choices—both inclusions and exclusions—but selection of this kind must ultimately be subjective and in a subject with as long a history and as wide a range of expression as the theatre, the task is particularly daunting.

Our grateful thanks are due to Miss Dorothy Swerdlove, of the Performing Arts Research Center in New York, and to Dr David Gardner, who provided information on the American and Canadian theatre respectively.

Peter Found

Phyllis Hartnoll

June 1991

Illness prevented the Elder Editor from undertaking much of the final editing and from the pleasure of seeing her book through the press, but no better person for such an onerous and in many ways difficult task could have been discovered for this than Peter Found. For my part, I could not have wished for a kinder or more congenial friend as well as associate.

Phyllis Hartnoll

Lyme Regis

1991

A

Abbey, Henry E. (Edwin or Eugene) (1846–96), American theatre manager who, after experience in Akron (his birthplace), Buffalo, and Boston, was encouraged by Charlotte *Crabtree to take over the management of the *Park Theatre 2, New York, in 1876. He was instrumental in attracting to New York many Continental stars, among them *Irving and Ellen *Terry, who with their London company opened Abbey's own theatre (see KNICKERBOCKER THEATRE) in New York in 1893. Abbey was one of the first managers to provide good plays and companies outside New York, and his early death was a great loss to the burgeoning America-wide theatre.

Abbey Theatre, Dublin, opened in 1904 as the permanent home of the National Theatre Society (see IRISH NATIONAL DRAMATIC SOCIETY). Funds were supplied by Miss *Horniman, who also gave the theatre an annual subsidy. The first directors were Lady *Gregory, *Synge, and *Yeats. From the first the theatre was under pressure from the nationalists, within the company and outside, to conform politically. Yeats, for example, defended Synge's *The Playboy of the Western World* (1907) with a passion equal to that of audiences who condemned it as a betrayal of national ideals. In 1910, however, he refused to close the theatre during the funeral of Edward VII according to Miss Horniman's wishes, and her subsidy was withdrawn. By now the Abbey had achieved an international reputation, chiefly for its naturalistic acting style, largely the work of the *Fay brothers who had been impressed by the *Théâtre Libre in Paris. Although Yeats had hoped to encourage *poetic drama, plays analysing provincial life in the manner of *Ibsen became the staple repertoire, as in the work of Lennox *Robinson and T. C. *Murray.

Foreign tours, organized by Lady Gregory from 1911 to 1914, brought fame if not fortune to the Abbey, though Irish-American audiences took violent exception to several of the plays, and in Philadelphia the entire cast of *The Playboy of the Western World* was summoned on a charge of obscenity. The actors made a considerable impression on discerning playgoers, including the young Eugene *O'Neill. The Abbey's *repertory system influenced the emerging theatres in Europe and the USA. In 1925 an annual subsidy was provided by the newly formed Free State Government. The plays of *O'Casey brought back dwindling audiences helped by the publicity engendered by his treatment of

the 1916 rebellion in *The Plough and the Stars* (1926), and new playwrights such as St John *Ervine, George *Shiels, and Brinsley Mac-Namara came forward with lively comedies. *Shaw's plays were also produced frequently. In 1925 the Peacock Theatre was opened for poetic and experimental productions and was made available to other companies, the *Gate Theatre having its beginnings here in 1928. The late 1920s saw a resurgence at the Abbey, with an excellent company which included F. J. *McCormick, Barry Fitzgerald, Maureen Delaney, and Sara *Allgood in plays characterized by colourful language, exuberant characters, a deft mixture of comedy and tragedy, and a realistic urban or rural kitchen setting.

After the death of Yeats in 1939 a new phase began. The Abbey was managed from 1941 to 1967 by Ernest Blythe (1889–1975), who saw its function as being 'to preserve and strengthen Ireland's national individuality'. The cultivation of Gaelic drama became a priority. In 1947 there was a public protest in the theatre over a decline in production standards. The Abbey was destroyed by fire in 1951 and the company moved to the much larger *Queen's, which imposed a mainly commercial quality, though notable plays by Brendan *Behan, Paul Vincent *Carroll, Denis *Johnston, and others were produced. The new Abbey and Peacock Theatres were opened in 1966; the building also contains the Society's fine art collection. New plays by Brian *Friel, John B. Keane, Thomas Kilroy, Tom Murphy, and many others were presented. The work of Samuel *Beckett also enjoyed a special place in the repertoire, and plays by Irish dramatists of earlier centuries, such as *Farquhar, *Goldsmith, *Sheridan, and *Wilde, were more frequently revived, as well as British, European, and American classics. More recently, the work of a younger generation of playwrights has been introduced, and extensive foreign touring has been resumed. At least 10 new plays by Irish authors are produced annually. Since its inception, the Society has presented over 800 new works, probably a world record among state theatres.

Abbot of Misrule, of Unreason, see FEAST OF FOOLS.

Abbott, George Francis (1887–1995), American producer, director, and playwright, originally an actor. He had already had some success in the co-writing and co-directing of many different types of play, among them a

melodrama, *Broadway* (1926), and a farce, *Three Men on a Horse* (1935), when he embarked on the long series of musicals for which he is mainly remembered. They include *On Your Toes* (1936), *The Boys from Syracuse* (1938), *Where's Charley?* (1948), based on *Charley's Aunt*, *The Pajama Game* (1954), *Damn Yankees* (1955; London, 1957), and *Fiorello!* (1959), all of which were written or co-authored by himself. In addition, he directed a number of musicals by other writers, among them *Pal Joey* (1940), *On the Town* (1944), *Call Me Madam* (1950), and *A Funny Thing Happened on the Way to the Forum* (1962; London, 1963). Abbott celebrated his 95th birthday by staging a revival of *On Your Toes* (1983; London, 1984), which had previously been revived in 1954. He was honoured in 1966 by having the Fifty-Fourth Street Theatre in New York named after him. It had opened in 1928 as the Craig, in 1934 became the Adelphi, and was pulled down in 1970. Its history was undistinguished, except for 1936-9, when it was taken over by the *Federal Theatre Project.

Abell, Kjeld (1901-61). Danish dramatist and artist, who worked as a stage designer in Paris and with Balanchine at the *Alhambra Theatre, London, in 1931. His first play, *Melodien, der blev væk*, was produced in Copenhagen in 1935 and in London a year later as *The Melody That Got Lost*. None of his other plays has been produced in English, though three have been published in translation: *Anna Sophie Hedvig* (1939), *The Queen on Tour* (1943), a protest against the loss of freedom during the German occupation of Denmark, and *Days on a Cloud* (1947). Abell's work represents a sustained attempt to bring an experimental theatre of dream and vision to Denmark.

Abington, Fanny [*née* Frances Barton] (1737-1815). English actress, wife of a music-master, from whom she soon separated. She made her first appearance on the stage in Mrs *Centlivre's *The Busybody* at the *Haymarket in 1755. On the recommendation of Samuel *Foote she was engaged for *Drury Lane, where she found herself overshadowed by Kitty *Clive. She therefore left London for Dublin, where she remained for five years, returning to Drury Lane at the express invitation of *Garrick, who disliked her but considered her a good actress. During the 18 years that she remained there she played a number of important roles, and was the first Lady Teazle in *Sheridan's *The School for Scandal* (1777). She was also much admired as Miss Prue in *Congreve's *Love for Love*, in which character she was painted by Reynolds. In 1782 she went to *Covent Garden, where she remained until 1790, finally retiring in 1799.

Absurd, Theatre of the, name given by Martin Esslin, in a book of that title published in 1962, to the plays of a group of dramatists,

among them *Beckett and *Ionesco and, in England, *Pinter, whose work has in common the basic belief that man's life is essentially without meaning or purpose and that human beings cannot communicate. This led to the abandonment of dramatic form and coherent dialogue, the futility of existence being conveyed by illogical and meaningless speeches and ultimately by complete silence. The first, and perhaps most characteristic, play in this style was Beckett's *Waiting for Godot* (1952), the most extreme—since it has no dialogue at all—his *Breath* (1969). The movement, which now seems to have passed its zenith, nevertheless made a profound and lasting impression on the theatre everywhere.

The English dramatist N(orman) F(rederick) Simpson (1919-) is considered by some to write in this vein; his best-known play, *One-Way Pendulum* (1959), features an attempt to teach 500 weighing machines to sing the Hallelujah Chorus.

Accesi, company of the **commedia dell'arte*, first mentioned in 1590. Ten years later they were under the joint leadership of Pier Maria Cecchini, known as Fritellino, and Tristano *Martinelli, the first to play *Arlecchino, with whom they toured France. With them were Martinelli's brother Drusiano, Flaminio Scala (see CONFIDENTI), and possibly Diana da Ponti, formerly leader of the Desiosi company. On their next visit to France they were without Arlecchino, and soon after Cecchini joined forces with the younger *Andreini; but the quarrels which ensued between their respective wives made it impossible for them to work together and Andreini withdrew. Little is known of the Accesi's later activities, though Silvio *Fiorillo, the first to play *Capitano Matamoros, was with them in 1621 and in 1632, the year of his death.

Achard, Marcel (1899-1974), French dramatist, whose first play *Voulez-vous jouer avec moi* (1923) was accepted and staged in Paris by *Dullin, for whom a year later Achard wrote an excellent adaptation of *Jonson's *Epicoene* as *La Femme silencieuse*. Other works such as *Jean de la lune* (1929) and *Le Corsaire* (1938) followed, all directed by *Jouvet, attracting attention by their skilful mingling of the fragility and irony of human love, expressed through burlesque which turned unexpectedly to pathos. After the Second World War Achard changed his approach somewhat, becoming more easily accessible and seeking less to 'make an effect', as he had done with his introduction of pantomime creatures into his earlier plays. These later plays proved popular in New York, the first to be seen there being an adaptation of *Auprès de ma blonde* as *I Know My Love* (1949) by S. N. *Behrman.

Achurch, Janet (1864–1916), English actress, who made her first appearance at the *Olympic in 1883. She was one of the first actresses in England to appear in *Ibsen, being seen as Nora in *A Doll's House* in 1889. In 1896 she produced *Little Eyolf* with herself as Rita, Mrs Patrick *Campbell as the Ratwife, and Elizabeth *Robins as Asta. She was also seen as *Shaw's heroine in *Candida* and as Lady Cicely Waynflete in his *Captain Brassbound's Conversion* (both 1900). Shaw called her 'the only tragic actress of genius we now possess', and some excellent descriptions of her acting can be found in his *Our Theatres in the Nineties*. She retired from the stage in 1913.

Ackermann, Konrad Ernst (1712–71), German actor, who in about 1742 joined a travelling company. A handsome man, with a restless vagabond temperament well suited to the life of a strolling player, he played mainly in comedy, and was much admired in such parts as Tellheim in *Lessing's *Minna von Barnhelm*. After a few years he formed his own company, taking with him as his leading lady Sophie *Schröder, whom he married after the death of her husband. Together they toured Europe, being joined eventually by *Ekhof and by Sophie's son F. L. *Schröder, and in 1767 they opened the first and short-lived German National Theatre in *Hamburg, the inspiration behind Lessing's *Hamburgische Dramaturgie*. Schröder left the company, but returned to it shortly before Ackermann's death, after which he took complete control. Ackermann's daughters **Dorothea** (1752–1821) and **Charlotte** (1757–73) both played leading roles in his productions. Dorothea retired on her marriage in 1778, but Charlotte committed suicide at 17, reputedly driven to it by the strain of too many new and taxing roles and constant public appearances, for which Schröder was blamed.

Acoustics. The Greek open-air theatre, built into the hillside, provided a perfect place for sound, as did the Roman, with its towering façade. The medieval cathedral must have presented difficulties not so apparent in smaller churches, though even there some sounds probably got lost in the roof. In the market-place, audibility must have been as chancy as it is today in a flat open space. But the use of rhymed couplets, and a good deal of miming and horseplay, must have helped comprehension. In both the classical and the Elizabethan open-air theatres the use of verse helped to carry the voice over the auditorium, and the actors seem to have had good voices. Acoustics became a problem in the theatre when all plays were given indoors, often in rooms acoustically unsuitable for the purpose. Luckily the development of the Italian opera-house produced in the 18th century buildings which, repeated all over Europe, provided a good place for the

sound of music. Because the tiers of boxes were heavily draped, the reverberation was short. The flat ceilings, without domes, and the plentiful use of baroque ornamentation, diffused the sound and so prevented echoes, and the large amount of wood used in the buildings meant that the orchestral tone was adequate, in spite of the size of the auditorium. But for the spoken word these theatres were not so well equipped. The theatre built by Vanbrugh in the Haymarket (see *HER MAJESTY'S*), with its high vaulted roof, concave in shape, was found, on its opening in 1705, to have sacrificed audibility to architecture. It was said that scarcely one word in ten could be heard distinctly, and that the articulated sounds of the speaking voice were drowned by the hollow reverberation of one word upon another. Luckily the smaller, more intimate English playhouses were better suited to spoken drama, and Vanbrugh's theatre became the first English opera-house, being used for a number of operas by Handel from 1711 onwards. The large theatres built at the beginning of the 19th century, while preserving the horseshoe auditorium which was good for sound, though not always for sight, adopted the domed ceiling, which led to some notable echoes focused from a particular stage position. Even when echoes were not noticeable, curved ceilings gave an unequal distribution of sound, so that some seats were better for hearing than others. But the baroque tradition of ornamentation, stage boxes and heavy drapery was retained, and helped to keep the reverberation short. Later in the century the rise of domestic comedy and drama led to the building of smaller theatres, offering intimate acoustic qualities.

In the 20th century, the design of theatres everywhere was radically changed. Baroque ornamentation was replaced by large continuous surfaces in hard plaster, the stage boxes were removed, the auditorium became fan-shaped, and large areas of sound-absorbing velvet drapery were removed. At first the new fan-shaped plan and splayed proscenium were approved of on the grounds that they provided useful reflecting surfaces, and audibility in the rear seats was improved. But it was then discovered that any return of sound from surfaces at the rear, including balcony fronts, ceiling coves, and balustrades, found its way to the front seats. Complaints of inaudibility now came from the occupants of the expensive stalls. It had been too readily assumed that a powerful sound-absorbing material on the rear wall behind the audience would prevent any return of sound; but in practice, commercial sound-absorbents, often covered with paint, were found to be less effective than modern hard plasters on the reflecting walls and ceiling. Another factor which adversely affected the acoustics was the relatively large area occupied by the rear wall, which was too often given

the most dangerous curve possible, struck from a centre near the stage front. The result was not a complete echo but a prolonging of word-endings, likely to obscure rapid speech. It was clear that the fan-shape needed modification, and that the rear wall should not be curved on plan, but straight or polygonal: also that in large theatres it was wise to avoid curved parapets, seat risers, and gallery fronts, and to restore the side-boxes and draped proscenium. A large bare forestage also increases the risk of reverberation in the front of the house. The value of the convex curve, instead of the concave, has now been recognized in the profiling of reflecting canopies and in corrugated ceilings, the latter being also stepped instead of sloped.

The modern demand for the *open stage and particularly for *theatre-in-the-round has brought with it further acoustic problems. The human voice has a direction, and is not equally well heard behind and at the side, particularly since the old-fashioned projected speech has been discarded in favour of an intimate conversational tone. New techniques are being evolved to overcome these problems, and also those of *flexible staging. Where drapes and carpets and upholstered seats are discarded for the sake of easy convertibility, there is all the more need for good distributed sound-absorbents on walls and ceilings in order to reduce reverberation. Electronic amplification has now become commonplace in musicals, though still resisted in the straight theatre. Modern public address systems can compensate for excessive reverberation times and have been used with particular success in large spaces such as cathedrals; these too however are seldom acceptable on orthodox stages.

Act, division of a play, each of which may contain one or more scenes. Greek plays were continuous, the only pauses being marked by the *chorus. Horace was the first to advocate the division of tragedies into five acts, a suggestion followed during the Renaissance by academic dramatists. The first English writer to adopt it was Ben *Jonson. There is no proof that Shakespeare divided his plays thus, and the divisions in the printed copies were probably introduced by the editors in imitation of Jonson. In comedy more licence was allowed to the individual, two or three acts being quite usual, even in *Molière. Modern drama usually keeps to three acts, as being convenient for actors and audience alike, but two acts are sometimes found, and many Shakespeare revivals are performed with only one interval. Division into four acts, found mainly in the 19th century, is now rare.

Act-Drop, name given in the late 18th century to the painted cloth which closed the *proscenium opening between the acts of a play (see CURTAIN).

Acting Company, see CITY CENTER OF MUSIC AND DRAMA.

Actor, Actress, Acting. The need to express emotion, whether in music, dancing, gesture, or speech, seems to be inherent in man, and to have developed originally in connection with religious observances. Nothing is known of the earliest actors, but in classical Greece, where they still took part in a religious festival (see DIONYSUS), they were men of repute, performing excellent tragedies and comedies in large open-air playing-places (see THEATRE BUILDINGS), each with its all-important *chorus. In Rome, where tragedy gave way before low comedy and farce, they were less highly regarded, some being slaves. Although there were no actresses, women appeared on stage as dancers and mimes, sexually provocative. With the spread of Christianity the theatre was proscribed and sank into oblivion, to be rescued, ironically, by those who persecuted it. When the Church decided to educate its illiterate congregations by the 'acting-out' of scenes from the Old Testament, and from the dramatic life of Christ himself (see LITURGICAL DRAMA), the itinerant entertainers who had tried to keep theatrical traditions alive came into their own, as did the *minstrels. Soon all the large towns of Europe had their own *mystery plays, while smaller towns and villages produced their own local plays or pageants.

With Latin no longer a universal language, vernacular drama began to emerge throughout Europe during the 16th century, bringing with it the professional actor and eventually actress. In Italy it first appeared with the **commedia dell'arte*, in Spain with the work of Lope de *Rueda, in England with the building of the *Theatre, in France with the establishment of the Hôtel de *Bourgogne. In Germany disunity and internal dissension delayed the rise of theatre companies until the 18th century. In Russia there was no national or professional theatre till the mid-19th century. In England, the arrival of actresses had to wait until the Restoration in 1660 brought to the throne Charles II, who had grown accustomed to women on stage during his exile on the Continent, and demanded the same amenity in his own country. It is interesting to note that in the Far East, where religion maintained its hold on the theatre far longer than in the West, women seem to have retained their original position as singers and dancers in temple ceremonies, but do not appear to have formed part of any static or itinerant group which performed plays in public. Actresses are now beginning to emerge in China and Japan, for example, but mainly in modern plays.

The position of the actor and actress was for a long time precarious throughout Europe. In Catholic countries they were refused the sacraments; legally Shakespeare and his contemporaries were 'rogues and vagabonds' unless

under royal or noble protection. It was not until 1895 that the actor in England achieved social credibility, with the knighting by Queen Victoria of Henry *Irving.

Fashions in acting change constantly, one method giving way to another, one convention replacing an earlier one. In Greece the chorus had to be singers and dancers; in tragedy the chief actors were masked, and needed above all a fine voice and a noble presence, as did the tragic actors of 17th-century France. In comedy everywhere the actor needed to be lively, inventive, quick-witted, and something of an acrobat. Some periods imposed their own conditions. When tragedian and comedian were separate employments they seldom crossed each other's boundaries. *Melodrama helped to break down the barriers, while the 'intimate drama' which replaced it gave little scope for ample gestures or raised voices. The modern actor, reared on improvisation and mime, is an 'all-rounder', but increasingly one whose style is tempered by the demands of cinema and television for intimacy and the play of facial expression. As always, the great actor or actress will come at the right moment, equipped to suit the time. Handicaps can be overcome. Something of acting can be taught, but the art of acting is innate. The ideal player is the product of a delicate balance of intuition and hard work, tempered by the fires of experience.

Actors' Company, see McKELLEN.

Actors' Studio, see METHOD and STRASBERG.

Actors Theatre of Louisville, the official State Theatre of Kentucky, founded in 1964. First housed in a loft over a store, it moved to a converted railway station and in 1972 to its present home which consists of two theatres, the Pamela Brown Auditorium, seating 637 round a thrust stage, and the Victor Jory Theatre, seating 161. The former presents seven productions of classical and modern plays in a season which runs Sept.-May, while the latter houses the 'Off-Broadway' Series, a programme of provocative plays that has provided many American and world premières. Both theatres participate in the annual Festival of New American Plays. Plays having their first production there include *Tricks* (1971; NY, 1973), based on *Molière's *Les Fourberies de Scapin*; D. L. Coburn's *Pulitzer Prize-winner *The Gin Game* (1977; NY, 1977; London, 1979), seen on Broadway and in London with Hume *Cronyn and Jessica *Tandy; Marsha Norman's *Getting Out* (1977); and James McLure's *Lone Star* (1979), both of which were also seen in New York. The company makes an annual regional tour, and also runs a free children's theatre.

Act-Tunes, musical interludes between the acts of plays. Their mention in a number of stage directions indicates that they were customary in

the Elizabethan theatre. In the Restoration theatre the act-tunes became very important, and composers like Purcell were commissioned to write them. The introductory music was sometimes known as the Curtain-Music or Curtain-Tune.

Adam de la Halle (c.1245-c.1288), French trouvère, nicknamed 'le Bossu' (Hunchback) d'Arras, and one of the few medieval *minstrels about whom anything is known. He was the author of *Le Jeu de la feuillée* (c.1276). Bawdy, satirical, and anti-clerical, it marks the beginning of lay, as distinct from ecclesiastical, drama in France. For the Court of Robert II, Count of Artois, Adam wrote also a pastoral, *Le Jeu de Robin et de Marion*, which, by virtue of its music—for Adam was a composer as well as a poet—is now considered by some the first French light opera. First printed in 1822, it was played in a modernized version in Arras in 1896.

Adamov, Arthur (1908-70), Russian-born French dramatist. His first play, *La Parodie*, was not produced until 1952, though written in 1947. Two later plays, *La Grande et la petite manœuvre* and *L'Invasion*, had been performed in 1950. His early work, including *Le Professeur Taranne* and *Tous contre tous* (both 1953), had much in common with the Theatre of the *Absurd, as had *Ping-Pong* (1955), a satire on the world of commerce and politics. With *Paolo Paoli*, an exposure of the corruptions of the French social scene which was first produced by *Planchon at Lyons in 1957, Adamov moved towards the *epic theatre of *Brecht, whose influence was even more evident in *Le Printemps '71* (1961), dealing with the Paris Commune of 1871, and *La Politique des restes* (1963). Two of Adamov's later works were inspired by *Gorky—*Les Petits Bourgeois* (1959) and *Les Ames mortes* (1960).

Adams, Edwin (1834-77), American actor, who made his first appearance at Boston in 1853 in Sheridan *Knowles's *The Hunchback*. For the opening performance of *Booth's Theatre, New York, in 1869, he played Mercutio to the Romeo of Edwin *Booth. His best-known role, however, in which he toured all over the United States, was Enoch Arden in a dramatization of *Tennyson's poem. He made his last appearance in San Francisco, as Iago.

Adams [Kiskadden], **Maude** (1872-1953), American actress, daughter of the leading lady of the Salt Lake City *stock company. As a child she appeared in such parts as Little Eva in one of the many dramatizations of Harriet Beecher Stowe's *Uncle Tom's Cabin*. In 1888 she made her first appearance in New York, and three years later was engaged to play opposite John *Drew. She first emerged as a star with her performance as Lady Babbie in *The Little*

Minister (1897), a part which *Barrie rewrote and enlarged specially for her. Her quaint, elfin personality suited his work to perfection, and she appeared successfully in the American productions of his *Quality Street* (1901), *Peter Pan* (1905), *What Every Woman Knows* (1908), *Rosalind* (1914), and *A Kiss for Cinderella* (1916). She was also much admired as the young hero of *Rostand's *L'Aiglon* (1900), and in such Shakespearean parts as Viola, Juliet, and Rosalind. In 1918 she retired, not acting again until 1931, when she appeared on tour in *The Merchant of Venice* as Portia to the Shylock of Otis *Skinner. In 1937 she made her last appearance in Rostand's *Chantecler*, playing the title-role as she had in its first production in 1911.

Addison, Joseph (1672–1719), English politician and man of letters, author of *Cato*, a tragedy on the French classical model seen at *Drury Lane in April 1713. It was supported by the Whigs for political reasons, and by the Tories for effect. Written in unrhymed heroic couplets, it contains some fine poetry, but is not theatrically effective. The part of Cato was originally offered to Colley *Cibber, who declined it, and it was finally played by Barton *Booth, with Anne *Oldfield as Lucia. Addison's only other play was a short comedy, *The Drummer; or, The Haunted House* (1716), also performed at Drury Lane. His dramatic theories and criticisms can be found in several papers of the *Spectator*, which he edited with Richard *Steele, while the *Tatler*, 42 (1709), which he also edited, contains an amusing mock inventory of the properties and furnishings of Drury Lane.

Ade, George (1866–1944), American journalist, humorist, and playwright, famous for his wisecracks, whose plays of contemporary life were full of homely humour and wit. Among the most successful were *The County Chairman* (1903), *College Widow* (1904), which added a new phrase to the American language, *Just Out of College* (1905), and *Father and the Boys* (1908). Ade was also responsible for the books of several musical comedies, among them *The Fair Co-Ed* (1909).

Adelphi Theatre, London, in the Strand, originally the Sans Pareil, was built by a wealthy merchant, to display the talents of his daughter, opening in 1806 with *Miss Scott's Entertainment*. It prospered and after changing hands in 1818 reopened as the Adelphi, playing mainly *melodrama and *burletta. Successful productions were *Moncrieff's *Tom and Jerry; or, Life in London* (1821), and several dramatizations of *Dickens. In 1844 Mme *Céleste and Ben *Webster took over the theatre, making it the home of 'Adelphi drama', mostly written by *Buckstone. A larger theatre was built on the site in 1858, and productions there of *The*

Colleen Bawn (1860) and *The Octoroon* (1861) by *Boucicault were extremely popular. In 1879 the theatre was leased to the Gatti brothers (see GATTI's). A series of Adelphi melodramas followed, starring William *Terriss, who was assassinated by a madman at the entrance to the theatre in 1897. Rebuilt, the theatre was briefly called the Century, but the old name was restored by popular demand. Under George *Edwardes it housed a series of excellent musical comedies, beginning with *The Quaker Girl* in 1908. In 1930, after further rebuilding, the theatre reopened with Rodgers and *Hart's *Ever Green*, the first of a series of productions by C. B. *Cochran. This was followed by *Knoblock's adaptation of Vicki Baum's novel *Grand Hotel* (1931), *Coward's revue *Words and Music* (1932), and Eric Maschwitz's musical *Balalaika* (1936). The revival of *Novello's *The Dancing Years* (1942) ran for 969 performances. Cochran returned after the Second World War with the musicals *Big Ben* (1946), *Bless the Bride* (1947), and *Tough at the Top* (1949). The first production to reach 1,000 performances was the revue *London Laughs* (1952). Later came *Auntie Mame* (1958) based on Patrick Dennis's novel, with Beatrice *Lillie, and two musicals by Lionel *Bart, *Blitz!* (1962) and *Maggie May* (1964). *Charlie Girl* (1965), another musical, became the longest-running production at the theatre, completing 2,200 performances. Subsequent successes were *Sondheim's *A Little Night Music* (1975) and revivals of the musicals *Irene* (1976), *My Fair Lady* (1979), and *Me and My Girl* (1985).

Adelphi Theatre, New York, see ABBOTT.

Admiral's Men, Elizabethan company which, with Edward *Alleyn as their star actor, was the only real rival of the *Chamberlain's Men. Their patron was Lord Howard, who became an admiral in 1585, and at Christmas in the same year the 'Admiral's players' made their first appearance at Court. In 1590–1 they were housed in the *Theatre with some of *Strange's Men. After a quarrel with Richard *Burbage over finance, most of the two companies moved to the *Rose, under *Henslowe. When the Chamberlain's Men were formed in 1594 some of the Admiral's Men joined them, while the rest formed themselves into an independent company under Alleyn. They had a large repertory of plays, most of which, except for those of *Marlowe, have been lost or forgotten. The retirement of Alleyn in 1597 was a great blow, but in 1600 he returned and the company moved into a new playhouse, the *Fortune. On the death of Elizabeth I they lost Alleyn for good and were renamed Prince Henry's Men. Their young patron died in 1612, and they became the Palsgrave's Men. In 1621 the Fortune was burnt down, and all the wardrobe and playbooks were lost. Two years later a new

Fortune Theatre opened with practically the same company, but the combination of plague and the death of James I proved too much for it. It was disbanded in 1631, and its remnants were probably absorbed into other organizations.

Adrian [Bor], **Max** (1903–73), Irish-born actor who first came into prominence during a season at the *Westminster Theatre in 1938, when he played Pandarus in a modern-dress *Troilus and Cressida* and Sir Ralph Bloomfield Bonnington in *Shaw's *The Doctor's Dilemma*. He was then with the *Old Vic company, and in 1944 joined *Gielgud's repertory company at the *Haymarket Theatre, playing, among other roles, Tattle in *Congreve's *Love for Love*. He was however an instinctive *revue artist, and appeared successfully in *Light and Shade* (1942), followed by *Tuppence Coloured* (1947), *Oranges and Lemons* (1948), *Penny Plain* (1951), *Airs on a Shoestring* (1953), and *Fresh Airs* (1956). He was seen in *Coward's *Look after Lulu* (1959), and in 1960, as a founder member of Peter *Hall's *RSC, gave outstanding performances as a malevolent Machiavellian Cardinal in *Webster's *The Duchess of Malfi*, and a hauntingly melancholic Feste in *Twelfth Night*. One of his finest characterizations was the tetchy, wily, egotistical Serebryakov in *Chekhov's *Uncle Vanya* at the 1963 *Chichester Festival. Later the same year he joined the *National Theatre company, his roles including the Inquisitor in Shaw's *Saint Joan*. His one-man shows, on Shaw in 1966 and on *Gilbert and Sullivan in 1969, brought him further renown. Adrian was that rare phenomenon in the theatre, a brilliant and fantastic individualist who could nevertheless fit easily into a company.

Advent Play, see LITURGICAL DRAMA.

Advertisement Curtain, see CURTAIN.

Aeschylus (525/4–456 BC), Greek dramatist, born at Eleusis, near Athens, who also won distinction as a soldier in the Persian War. He is said to have written 90 plays, of which the titles of 79 are known, though only seven are extant: the *Suppliant Women* (? c.490 BC), the *Persians* (472), the *Seven against Thebes* (469), the *Prometheus Bound* (? c.460), and the trilogy known as the *Oresteia* (the *Agamemnon*, the *Choephoroi*, or *Libation-Bearers*, and the *Eumenides*) (458). About a quarter of his plays must have been *satyr-dramas, in which genre he was an acknowledged master. Nothing of these survives except a few fragments.

Aeschylus may reasonably be regarded as the founder of European drama. By reducing the size of the *chorus and introducing a second actor into the play (see AGON), he made the histrionic part as important as the lyric, and so turned oratorio into drama. The transition can be seen in his early plays. In the *Suppliant*

Women the chorus is the chief actor; in the *Persians* the chorus still gives the play its formal unity; but the *Seven against Thebes* is clearly dominated by the chief actor. In his later plays Aeschylus used (in a highly individual way) the innovation of the third actor, introduced by *Sophocles.

Dramatists competing at the Athens festival had to present three serious plays and one satyr-play; Aeschylus normally made the three plays a connected 'trilogy' in which each part, though a complete unity, was a coherent part of a larger unity. This gave his drama the amplitude which his vast conceptions needed. The normal scheme may be very baldly summarized as the offence, the counter-offence and the resolution; sin provokes sin, until justice asserts itself. The only complete trilogy which has survived is the *Oresteia*. Of the other plays, the *Suppliant Women* and the *Prometheus Bound* were the first plays of their trilogies, the *Seven against Thebes* the third of its; and, judging by what has been recovered, the scale of these trilogies was hardly less majestic than that of the *Oresteia*.

These conceptions were matched by a bold dramatic technique, an immense concentration, a wonderful sense of structure, and magnificent poetry. Aeschylus made the utmost use of spectacle and colour; and, in virtue of the beauty and strength of his choral odes, he might well be regarded as one of the greatest of lyric poets. By virtue of his many talents, Aeschylus imposed a unity on the theatre which it was soon to lose: he was his own director, chief actor, designer, composer, and choreographer. As a unique honour to him, it was enacted in Athens after his death that his plays might be revived at the festivals, to which normally only new plays were admitted.

Afinogenov, Alexander Nikolaevich (1904–41), Soviet dramatist, who began writing in 1926. His first important play (translated as *Fear* and published in *Six Soviet Plays*, 1936) was performed at the Leningrad Theatre of Drama in 1931. Dealing with the conversion to socialism of a psychologist who has claimed that fear governs the USSR, it was one of the first Soviet plays to combine good technique and dramatic tension with party propaganda. This fusion was even more apparent in a later play, seen at the *Vakhtangov Theatre in 1934, which, as *Distant Point*, was produced at the *Gate Theatre, London, in 1937. The death of Afinogenov, who was killed in an air raid in Nov. 1941, deprived Soviet Russia of one of the country's few early dramatists who might have had a universal appeal.

African Roscius, see ALDRIDGE.

After-Piece, short comedy or farce, performed after a five-act tragedy in London theatres of the 18th century, partly to afford light relief to

the spectators already present and partly to attract the middle-class business men and others who found the opening hour of 6 p.m. too early. Half-price was charged for admission. The after-piece was often a full-length comedy cut to one act, but many short plays were specially written for the purpose by *Garrick, *Murphy, *Foote, and others.

Agate, James Evershed (1877–1947), English dramatic critic. From 1923 until his death he was dramatic critic of the *Sunday Times*, succeeding S. W. *Carroll and being succeeded by Harold *Hobson. His weekly articles, many of which were collected and published in book form, were vigorous and outspoken, and always entertaining, in spite of his refusal to admit greatness in any actor later than *Irving.

Agit-Prop, term formed from 'agitation' and 'propaganda', used to describe a movement during the early years of the Russian Revolution which sought to teach Communism and socialism directly through the theatre, mainly by the playing of short, *revue-like sketches, often acted in an apparently impromptu fashion at street corners, factory gates, and the entrances to political meetings. The actors were mainly amateurs, though the best known of the early troupes, the Blue Blouses, were predominantly professional. Agit-Prop was soon overtaken by the new *Socialist Realism but had a great influence on contemporary theatre, particularly in Germany, home of the Red Revels and the Red Rockets.

Agon, Greek word meaning 'contest', used to define the conflict which lies at the heart of Greek *tragedy, transmuted into a clash between two principal characters, sometimes with a hint of physical violence. Normally, however, the *agon* took the form of a debate, where the only weapons were words. For this a second actor, the Deuteragonist, was added to the original *Protagonist of early drama. A third actor, the Tritagonist, was added later, thus widening the scope of the action, all three men being of equal repute and standing.

Ainley, Henry Hinchliffe (1879–1945), English actor, possessor of a remarkably fine voice and great personal beauty and charm. He made his first success in Stephen *Phillips's *Paolo and Francesca* (1902), at the *St James's Theatre under George *Alexander, and soon became known as an excellent romantic actor in such plays as Justin McCarthy's *If I were King* later the same year. In 1912 he made a great impression as Leontes in *The Winter's Tale*, directed by *Granville-Barker, showing his versatility a year later by playing Ilam Carve in Arnold *Bennett's *The Great Adventure*. One of his finest parts was Hassan in James Elroy Flecker's poetic play of that name in 1923, which was staged at His (now *Her) Majesty's

Theatre, one of several London theatres with whose management he was associated. Illness kept him from the stage for many years, but he returned in 1929 to score an instantaneous success as James Fraser in St John *Ervine's *The First Mrs Fraser*, playing opposite Marie *Tempest. A year later he was seen as an excellent Hamlet in a Command Performance; he finally retired in 1932.

Akimov, Nikolai Pavlovich (1901–68), Soviet scene designer and director, who first attracted attention by his designs for *Ivanov's *Armoured Train 14-69* (1929) and *Afinogenov's *Fear* (1931) at the Leningrad Theatre of Comedy. Moving to Moscow, he worked at the *Vkhutangov Theatre and was responsible for the famous *'Formalist' production of *Hamlet* in 1932, in which Hamlet faked the Ghost, and Ophelia, a 'bright young thing', was not mad but drunk: the play was taken off in deference to public opinion. In 1936 Akimov became Art Director of the Leningrad Theatre of Comedy, being responsible for a beautifully staged *Twelfth Night* there. In the 1950s he strove to create an original repertory, and fought for the acceptance of new Soviet comedies. His name is particularly associated with the plays of *Shwartz. From 1955 until his death he was on the staff of the Leningrad Theatrical Institute.

Akins, Zoë (1886–1958), American poet and dramatist, whose first play *Déclassée* (1919) provided an excellent part for Ethel *Barrymore. Her most interesting play was perhaps *First Love* (1926), but all her other plays were overshadowed by the popularity of *The Greeks Had a Word for it* (1930), which was equally successful in London in 1934. In 1935 she was awarded a *Pulitzer Prize for her dramatization of Edith Wharton's novel *The Old Maid*. She dramatized several other American novels, and adapted several plays from the Hungarian and the French, among them Verneuil's *Pile ou face* as *Heads or Tails* (1947). Her last play, produced in 1951, was *The Swallow's Nest*.

Alarcón y Mendoza, see RUIZ DE ALARCÓN Y MENDOZA.

Albee, Edward Franklin (1928–), American dramatist, grandson (by adoption) of **Edward Franklin Albee** (1857–1930), who in 1920 owned a circuit of some 70 *vaudeville houses, with an interest in about 300 others. The younger Albee, one of the few major dramatists to emerge in the United States in the 1960s, had his first play, a one-acter entitled *The Zoo Story*, performed in 1959 in Berlin (NY and London, 1960). It was followed by several other short plays, including *The Death of Bessie Smith* (1960) and *The American Dream* (1961). In 1962 he scored a Broadway success with his first full-length play, *Who's Afraid of Virginia Woolf?* (London, 1964), about a night of conflict

between an ineffectual professor and his sharp-tongued wife. *The Ballad of the Sad Café* (1963; London, 1969), based on a novel by Carson McCullers, was followed by *Tiny Alice* (1964; *RSC, 1970), which was declared by six New York critics to be incomprehensible, and the *Pulitzer Prize-winner *A Delicate Balance* (1966; *RSC, 1969), in which the lives of a middle-aged couple are disrupted by the simultaneous crises of a sister, a daughter, and friends. *All Over* (1971; RSC, 1972), concerning quarrels at a dying man's bedside, was another caustic look at family relationships. *Seascape* (1975), which the author directed, depicts a seashore encounter between two couples undergoing a process of self-assessment—one human, the other belonging to the lizard family. *Seascape* won another Pulitzer Prize, but Albee's later work found little favour. *The Lady from Dubuque* (1980) and *Lolita* (1981), adapted from Nabokov's novel, had only brief runs in New York, as did *The Man Who Had 3 Arms* (1983). The last—in which the protagonist's three arms brought him short-lived fame, which vanished when the third arm withered—was considered an attack on critics who maintained that *Who's Afraid of Virginia Woolf?* was his only notable work.

Albery, Sir Bronson James (1881–1971), English theatre manager. Son of the dramatist James *Albery and the actress Mary Moore (later Lady *Wyndham), he assisted the latter in the management of the *Criterion, *Wyndham's, and New (now *Albery) Theatres until her death, afterwards sharing it with his stepbrother Howard Wyndham. During his long career, and in particular during the 1930s, he was responsible for the introduction to London of many interesting plays. His son **Sir Donald** (1914–), who had been associated with him for many years, successfully continued his policy, becoming Chairman and Managing Director of The Wyndham Theatres Ltd.

Albery, James (1838–89), English dramatist, whose 'decayed gentleman' Digby Grant in *Two Roses* (1870) provided Henry *Living with one of his first successes in London. Most of Albery's other plays, mainly taken from the French, were intended as vehicles for his wife Mary Moore (later Lady *Wyndham), the best of them being probably *The Pink Dominoes* (1877) and *The Crisis* (1878), the latter based on *Augier's *Les Fourchambaults*.

Albery Theatre, London, in St Martin's Lane, seating 900, built for Charles *Wyndham, who opened it in 1903 as the New Theatre with a revival of *Parker and Carson's *Rosemary*, after which it settled down to a consistently successful career. From 1905 to 1913 Fred *Terry and Julia *Neilson occupied it for a six-month annual season, and many of their most successful plays were seen there, including Baroness Orczy's *The Scarlet Pimpernel* (1905). The theatre

also housed an annual revival of *Barrie's *Peter Pan* for several years. Among outstanding productions have been a dramatization of Louisa M. Alcott's *Little Women* (1919), in which Katharine *Cornell made her only London appearance; A. A. Milne's *Mr Pim Passes By* (1920); and *Shaw's *Saint Joan* with Sybil *Thorndike (1924). A year later came the long run of Margaret Kennedy's *The Constant Nymph*, which saw the first appearance of John *Gielgud at a theatre where he later appeared in Gordon Daviot's *Richard of Bordeaux* (1933), *Hamlet* (1934), *Romeo and Juliet* and Obey's *Noah* (both 1935). Among later productions were *The Taming of the Shrew* (1937), *O'Neill's *Mourning Becomes Electra* (1938) and *Priestley's *Johnson over Jordan* (1939) with Ralph *Richardson. After the bombing of the *Old Vic and *Sadler's Wells, the New became the London headquarters of both companies in 1941. Sadler's Wells withdrew in 1944 and the Old Vic in 1950, in which year T. S. *Eliot's *The Cocktail Party* began a successful run. The theatre housed a series of excellent plays, including Dylan Thomas's *Under Milk Wood* (1956) and Ray *Lawler's *Summer of the Seventeenth Doll* (1957). In 1960 Lionel *Bart's *Oliver!*, a musical based on *Dickens's *Oliver Twist*, began a run of several years. (Another long run began in 1977.) In 1973 the theatre changed its name to honour its former manager, Bronson *Albery. *Shaffer's *Equus* was transferred there from the *National Theatre in 1976. The musical *Pal Joey* (1980) transferred from the *Fringe and Mark Medoff's *Children of a Lesser God* (1981) from the *Mermaid. The musical *Blood Brothers* began a long run in 1988.

Aldridge, Ira Frederick (1804–67), the first great American Negro actor, who in 1863 became a naturalized Englishman. He had already appeared on the New York stage when in 1826, billed as the African Roscius, he made his London debut as Othello at the *Royalty Theatre. He was also good as Macbeth and as Mungo in *Bickerstaffe's *The Padlock*. Regarded as one of the outstanding actors of the day, he was the recipient of many honours, amassed a large fortune, and married a white woman. He was last seen in England in 1865, and then returned to the Continent, where he had first toured in 1853. He was immensely popular in Germany, where he played in English with a supporting cast playing in German. His *Lear* was much admired in Russia, the only country in which he appeared in the part.

Aldwych Theatre, London, three-tier theatre seating 1,100, was built for Seymour *Hicks, who opened it in 1905 with himself and his wife Ellaline *Terriss in a revival of their 'dream fantasy' *Bluebell in Fairyland*. The building was damaged during the First World War, but after restoration reopened and in 1923 had its first