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to the
Theatre

Edited by
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PREFACE TO THE FOURTH EDITION

DURING the years that have elapsed since the publication of the Third Edition of this Companion, the theatre throughout the world has undergone some radical changes, particularly in the sphere of technology. Scenery, Costume, and Lighting have always demanded the services of experts; but the application of modern inventions in, for instance, Architecture or Acoustics, have made some aspects of theatre-building or play-production into specialized subjects which lie outside the competence of a general encyclopaedia such as this. We have therefore made no attempt to give a comprehensive view of recent developments in such branches of theatre science, contenting ourselves with a short general history of each topic. In the same way, the growth of what one might almost call the 'theatre industry', with the proliferation of theories about everything from the art of acting to the inner meaning of the play-text, has gone beyond what can be contained in one volume. This has led, among other things, to the almost total omission of literary experts on drama, and of theatre critics, except for those who were also dramatists, or whose books, apart from those of collected criticism, serve some outstandingly useful purpose.

The rapid spread of the 'alternative' or 'experimental' or 'other' theatre, which goes under many names, has produced a world-wide flood of new companies, some—and those not necessarily the least important—short-lived, others with some degree of stability. It would be impossible to list them all. A tentative selection has therefore been made among those that are associated with improvisation, collective creation, happenings, audio-visual experimentation, the woman's movement, etc., as examples of an important modern development which needs a book to itself. It is as yet too soon to give a balanced account of any such companies. Time must try them, and it may be many years before an assessment can be made of their true value in the development of modern world theatre. Theatre history provides many examples of modest undertakings which have had a global influence, as well as of those launched with great *éclat* which have sunk without trace.

There has in recent years been a considerable increase in the publication of works of reference covering almost every imaginable topic. As a result, we have abandoned any attempt to deal with ballet and other forms of dance and with opera, which are much better served by books dealing with each of these theatrical forms. Less happily, current economic stringency has imposed a strict limit on the overall size of the work, and we have elected to concentrate on what is known as the 'legitimate' theatre throughout its history, confining popular genres such as music-hall, vaudeville, and musical comedy to single main articles with biographical entries only for a few major figures. Limitations of space have also led to a determined effort, in dealing with the

history of separate countries, to follow the main line of development over the years, however tempting the branch-lines, dead-ends, and side-lines may have seemed. Such space as was then available, once the broad pattern had been set, has been devoted to the inclusion of more, and younger, actors, dramatists, and directors, and in particular to a wider and more representative selection of British provincial and North American regional theatres, in an effort to keep pace with the territorial expansion of the theatre which has been one of the outstanding features of the last few decades. Some omissions there are bound to be; given the benefit of hindsight, in ten or fifteen years one will be able to see what should have been included, what omitted. But it is not always possible to anticipate correctly, and it was thought better to risk omitting a manifestation which may in the future prove to have been important rather than lose sight of the basic essentials in a search after ephemeral novelties.

In the former prefaces to this Companion, we have, we hope, thanked—though one could never do so adequately—the many friends and contributors who helped to disentangle the multifarious strands which go to make up world theatre, past and present. No one could have embarked on such a book, as this one was embarked on in 1939, without complete confidence in the competence and kindness of all those who helped to establish it as the first English-language encyclopaedic survey of world theatre; but with that confidence, which has been fully justified, went also the acceptance of responsibility for all errors and omissions. As the subject under discussion has become more complicated, so the possibilities of error have increased, but the responsibility still remains with the Editor, who is no less ready to accept it than she was at the beginning. The only stipulation she would like to make is that those who, publicly or privately, point out flaws in her work will also help to rectify them. Over the years many people have given freely of their time and knowledge to help solve knotty problems, or establish correctly a name or a date, and often the sternest critics have proved the most helpful. Long may this continue to be the case!

The foundations laid by the contributors to the First Edition, many of whom are now dead, have been on the whole maintained, though much new material has been added over the years. Even those whose articles have now been rewritten or omitted played their part in preparing the ground for the new structures. Among those whose work for the Third Edition has continued into the Fourth, special mention must be made of Miss Dorothy Swerdlove, who, in taking over from our good friend Mr Paul Myers, has proved a tower of strength on the details of the American theatre, which the Editor has not recently been able to explore for herself. Others who have survived the years between and again lent their invaluable support in specialized subjects have been the late Dr James Arnott, Dr Suresh Awasthi, former Director of the National Academy of Music, Dance, and Drama, New Delhi, and Visiting Professor, Graduate Department of Drama, New York University, Alan Deyermund, Dr Sybil Rosenfeld, and Dr J. E. Varey.

New contributors to the Companion include many younger scholars whose reputation has been made during the past fifteen to twenty years. Chief

among these was Professor Tom Lawrenson, of Leicester University, whose recent untimely death was a sad blow. His unfailing interest and ready assistance extended far beyond the articles on the French theatre, for which, with Professor W. D. Howarth, of Bristol University, he was mainly responsible. Professor James McFarlane, of the University of East Anglia, made smooth the path of the Scandinavian theatre, while work on the German theatre came under the general guidance of Professor Hugh Rorrison, of Leeds University, and on the Italian theatre under that of Professor Kenneth Richards, of the University of Manchester and Dr Laura Richards of Salford University. Information on recent developments in Italy, Germany, and Czechoslovakia was generously supplied by Mrs M. Barzetti, Dr Ingeborg Krengel-Strudthoff, and Dr J. Milenová respectively. The intricacies of the theatre in Central and Eastern Europe were dealt with by Ossia Trilling, who, though not formerly named as a contributor to the *Companion*, gave his help and support to the venture from the beginning.

A very present help in time of trouble was Professor Glynne Wickham, of Bristol University, who worked devotedly on the English theatre, as did David Hutchison on the Scottish, Dr David Gardner on the Canadian, Raymond Stanley on the Australian, and David Carnegie on the New Zealand theatre. We are much indebted to Geoffrey Axworthy and Martin Banham for work on Africa, and to Anne Lonsdale for work on the Far Eastern theatres, particularly China. Others who deserve recognition for their most valuable help include Graham Walne, Managing Director of Leisureplan Theatre Consultants, with Richard Cullyer, on Sound; Dr Stanley Wells, on Shakespeare's life and works; Miss Barbara Hancock, Shakespeare Librarian of the City of Birmingham Public Libraries Department, for research on Shakespeare in translation and Shakespeare festivals; and Mrs E. Foster, Librarian of the British Theatre Association, for advice and information on a wide variety of subjects. Michael Thornton supplied not only sympathy and encouragement when needed, but also much useful information on the English theatre; while Theodore and Adele Edling Shank did invaluable work on Collective Creation and related subjects.

All those—and they were numerous—who helped to collect and collate the details of individual places and people deserve our thanks, while chief among the many friends who supplied general information and corrections of small errors Mr Ernest Trehern must take pride of place. The staff of the Oxford University Press, particularly Betty Palmer, Peter Found, and Susan le Roux, have laboured hard, and not, we hope, in vain, to support and encourage the Editor; and on a more personal note, all thanks are due to Miss Jean Heppenstall and Mrs Jenny Lobb for their unfailing help in such practical matters as transport and typing, and Miss Winifred Kimberley for continuing to maintain that domestic peace and plenty which are so necessary to a hardworking editor.

Lyme Regis, 1982.

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NOTE TO THE READER

Entries are in simple letter-by-letter alphabetical order, with spaces and hyphens ignored; all names beginning with Mc are arranged as though they were prefixed with Mac, and St is ordered as though it were spelt Saint. Cross-references are indicated by the use of small capital letters: if a name or term appears in this form on its first appearance in an article, it will be found to have its own entry. The most frequently occurring name in this volume, that of Shakespeare, has been excepted from the cross-reference treatment. The author's name has been given for every play mentioned, except in a handful of cases where it has proved impossible to trace and except for plays by Shakespeare. When a date appears in brackets after a play's title, this is the year of first production, as far as can be ascertained, unless the performance mentioned is so obviously a revival that brackets have been considered preferable, for the sake of brevity, to a longer form of words. Illustrations have been grouped in subject areas, listed on p. ix, with each section arranged chronologically. They function independently of the text, but further information may be obtained where there is an entry in the main sequence for names mentioned in the captions. In general, the cut-off point for information is the end of 1980, although certain important events of 1981 and 1982 have been accommodated.

A

ABBA, MARTA, see PIRANDELLO.

ABBEY, HENRY EUGENE (1846–96), early American theatre manager who was one of the first to present good plays and operas outside New York and to import Continental stars into the United States. He first worked as a ticket-seller in the opera house at Akron, and within two years was lessee of the theatre and arranging tours of good companies. In 1876 he was in management in Buffalo, and in the following year went to New York, where the elder SOTHERN played under him, and he brought together for the first time William H. CRANE and Stuart ROBSON. In 1880 he made his first visit to Europe, and on his return presented Sarah BERNHARDT for the first time in New York. He was subsequently responsible for the visits of the company from the GAIETY THEATRE, London, of COQUELIN, and of Henry IRVING, who with Ellen TERRY appeared at Abbey's Theatre (see KNICKERBOCKER THEATRE) when it opened in 1893.

ABBEY THEATRE, Dublin. This opened on 27 Dec. 1904 as the permanent home of the IRISH NATIONAL DRAMATIC SOCIETY. Funds to open the theatre, in the Mechanics' Institute on the site of the New Princess Theatre of Varieties, Abbey Street, were supplied by Miss HORNIMAN, who until 1910 also gave the theatre an annual subsidy. The first directors were Lady GREGORY, SYNGE, and YEATS, and the opening productions were *On Baile's Strand* by Yeats, *Cathleen ni Houlihan* by Yeats and Lady Gregory, and *Spreading the News* by Lady Gregory.

From the first there was pressure from nationalists, within the company and outside, to make the Abbey conform to political ideals. After a walk-out by some actors and writers in 1905 a splinter group was formed, the Theatre of Ireland, with Edward MARTYN as president, and in another dispute Yeats sided with Miss Horniman against Frank and W. G. FAY, who left the Abbey in 1908. Yeats 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, which was largely the work of the Fay brothers. Although Yeats had hoped to encourage

poetic drama, plays analyzing provincial life in the manner of IBSEN became the staple repertoire, as in the work of LENNOX ROBINSON and T. C. MURRAY, though a vein of light satire first struck by William BOYLE reappeared in Robinson's *The White-Headed Boy* (1916).

Foreign tours, organized by the indefatigable Lady Gregory from 1911 to 1914, brought fame if not fortune to the Abbey Theatre, though Irish-American audiences took violent exception to several of the plays, and in Philadelphia the entire cast of Synge's *The Playboy of the Western World* was imprisoned on a charge of obscenity. The actors made a considerable impression on discerning playgoers, however, including the young Eugene O'NEILL. The First World War put a stop to the tours, and for many years the Abbey was on the brink of bankruptcy, but in 1925 an annual subsidy was provided by the newly formed Free State Government, and the worst was over. The plays of O'CASEY brought back the audiences, in spite of rioting sparked off by his treatment of the 1916 rebellion in *The Plough and the Stars* (1926), and new playwrights, such as George SHIELS and Brinsley MACNAMARA, came forward with lively comedies. In 1925 the Peacock Theatre was opened for poetic and experimental productions, and was also made available to outsiders, 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, and Sara ALLGOOD in typically Abbey plays characterized by colourful language, exuberant characters, a mixture of comedy and tragedy, and a realistic urban or rural kitchen setting. The early 1930s were not so happy, with the main company often on tour, and a controversy over the staging in 1935 of O'Casey's *The Silver Tassie*. With the arrival of Hugh HUNT as director in 1936, however, the adventurous spirit of the 1920s revived.

After the death of Yeats in 1939 a new phase began. The Abbey was from 1941 to 1967 managed 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, actors were required to be bilingual, and new plays were allowed to run on. In 1947 there was a public protest in the theatre over its current standards. RIA MOONEY became director, but had hardly begun work when in 1951 the Abbey building was destroyed by fire. The company moved to the QUEEN'S

THEATRE, opening on 24 Sept. 1951 with a revival of *The Silver Tassie*. The Queen's was a large theatre, and an expensive one, which imposed a commercial policy on the Abbey; but a few notable plays emerged, among them Joseph TOMELTY'S *Is the Priest at Home?* (1954).

The new Abbey clearly marked a new beginning. It opened 15 years to the day after the fire which had destroyed the old theatre, on 18 July 1966: the year was also the Jubilee of the 1916 rebellion. The opening production, *Recall and Years*, was a review of the Abbey's history. Many new Irish plays have been presented, with significant work from Brian FRIEL—from *The Loves of Cass McGuire* (1967) to *Faith Healer* (1980)—Hugh LEONARD—*Time Was* (1976) and *A Life* (1979)—Thomas Kilroy, and Tom Murphy. A new Peacock Theatre opened in 1967, to be used for plays in Irish and for experimental drama.

ABBOTT, GEORGE (1887–), American playwright and director, who became interested in the theatre while still a student, and in 1912 went to Harvard to work under George BAKER. A year later he went on the stage, and continued to act until the success of *The Fall Guy* (1925), which he wrote in collaboration with James Gleason, enabled him to devote all his time to writing and direction. He was responsible for numerous productions, particularly of his own plays, which were mostly written in collaboration; they included *Love 'em and Leave 'em* and *Broadway* (both 1926); *Coquette* (1927), which established Helen HAYES as a star; *Three Men on a Horse* (1935), which was also a success in London a year later; *The Boys from Syracuse* (1938), a musical based on *The Comedy of Errors* which was seen in London in 1963; *Where's Charley?* (1948), a musical version of Brandon THOMAS'S *Charley's Aunt*; and three later musicals, *The Pajama Game* (1954), *Damn Yankees* (1955), and *Fiorello* (1959), the first two being also seen in London shortly after their New York productions. Abbott was a resourceful play doctor as well as a competent director, and among his outstanding productions of other dramatists' musicals were *Boy Meets Girl* (1935; London, 1936); *Pal Joey* (1940; London, 1954); *High Button Shoes* (1947; London, 1948); and *A Funny Thing Happened on the Way to the Forum* (1962; London, 1963). In 1966, to mark his long and successful career, the old Adelphi Theatre in New York was renamed the GEORGE ABBOTT THEATRE. He was active into his 90s, directing his 119th show in 1978.

ABBOTT, WILLIAM (1789–1843), English actor, made his first appearance at Bristol in 1805, and by 1813 was at COVENT GARDEN, playing Pylades to the Orestes of MACREADY in a revival of Ambrose PHILIPS'S *The Distress Mother* when Macready made his first appearance at that theatre in 1816. Abbott also created the part of Appius Claudius in Sheridan KNOWLES'S *Virginius* (1820),

and was a member of the company which visited Paris under Charles KEMBLE in 1827, playing Charles Surface in SHERIDAN'S *The School for Scandal*. He later went to America, and died in New York.

ABBOT OF MISRULE, OF UNREASON, see MISRULE, ABBOT OF.

ABBOTS BROMLEY HORN DANCE, see FOLK FESTIVALS.

ABELE SPELEN (sing. *abel spel*), see NETHERLANDS.

ABELL, KJELD (1901–61), Danish dramatist and artist, who worked as a stage designer in Paris and with Balanchine at the ALHAMBRA, London, in 1931. His first play, *Melodien, der blev væk*, was produced in Copenhagen in 1935, and at the ARTS THEATRE, London, a year later as *The Melody That Got Lost*. None of his other plays has been produced in English, though three of them have been published in translation—*Anna Sophie Hedvig* (1939, trans. 1945), widely regarded as his masterpiece; *Dronning gaar igen* (*The Queen on Tour*, 1943, trans. 1955) which, produced during the German occupation of Denmark, was a protest against loss of freedom (after MUNK'S murder Abell interrupted a performance at the KONGELIGE TEATER, Copenhagen, to protest and then went underground); and *Dage paa en sky* (*Days on a Cloud*, 1947, trans. 1964). During the 1950s he wrote *Den blå pekiniser* (*The Blue Pekinese*, 1954), *Kameliadamen* (*The Lady of the Camellias*, 1959), and *Skriget* (*The Scream*, performed posthumously in 1961). Abell's work represents a sustained attempt to bring an experimental theatre of dream and vision to Denmark.

ABINGTON [*née* Barton], FRANCES (1737–1815), English actress, who was first a flower-girl and street singer but, after being temporarily employed by a French milliner who taught her the elements of refinement and gentility, went on the stage, making her first appearance at the HATMARKET THEATRE in 1755 as Miranda in Mrs CENTLIVRE'S *The Busybody*. On the recommendation of Samuel FOOTE she was taken on at DRURY LANE, where she found herself overshadowed by Kitty CLIVE and soon left, going to Dublin for five years. At some point she made a short-lived and unhappy marriage with a music-master, retaining her married name after their separation. On the invitation of GARRICK, who disliked her but thought her an excellent actress, she returned to Drury Lane, and remained there for 18 years. During this time she played many important roles, and was the first Lady Teazle in SHERIDAN'S *The School for Scandal* (1777). She was much admired as Beatrice in *Much Ado About Nothing* and as Miss Prue in CONGREVE'S *Love for Love*, in which character she was painted by Reynolds. She also

revived Anne OLDFIELD's part of Lady Betty Modish in CIBBER's *The Careless Husband*. In 1782 she went to COVENT GARDEN, where she remained until 1790, finally retiring in 1799. She was an ambitious, clever, and witty woman, and in spite of her humble origins she achieved an enviable position in society, where the women paid her the supreme compliment of copying her clothes.

ABOVE, see STAGE DIRECTIONS.

ABSURD, *Theatre of the*, 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* (1970). The movement, which liberated playwrights from many outmoded conventions, left a profound and lasting impression on the theatre everywhere.

ACCESI. A company of actors of the *COMMEDIA DELL'ARTE*, first mentioned in 1590. Ten years later they were under the leadership of Pier Maria CECCHINI and the famous ARLECCHINO Tristano MARTINELLI, with whom they visited France. Among the actors were Martinelli's brother Drusiano, Flaminio SCALA, and possibly Diana da PONTI, formerly of the DESIOSI. On their next visit to France in 1608 they were without their Arlecchino, but were nevertheless much admired by the Court and by Marie de Médicis. Shortly afterwards Cecchini joined forces with the younger ANDREINI, but the constant quarrelling of Cecchini's and Andreini's wives caused the two parties to separate. Cecchini retained the old name of Accesi, but little is known of his subsequent activities. Silvio FIORILLO, the first CAPITANO Matamoros, was with the Accesi in 1621 and 1632.

ACCIUS, LUCIUS (c. 170—85 BC), Roman dramatist, and the last important writer of tragedy for the Roman stage. The titles of over 40 of his plays have survived, and show that he dealt with every field of tragedy open to a Latin writer, from the translation of Greek works of the 5th century and later to the composition of *FABULA prae-texta*. Characteristic of him are plots of a violent, melodramatic nature, flamboyant personages, majestic utterance, and powerful repartee; when we can compare him with his Greek models we find that he works up the rhetorical possibilities of each situation to the highest degree. Thus, while Eteocles' command to Polynices is simply expressed in

the Greek: 'Then get thee from these walls, or thou shalt die', Accius gives us four imperatives in six words: 'egredere, exi, efer te, elimina urbe!' The continual search for rhetorical effect, the eagerness to exploit each situation to the full, characteristic of Roman tragedy as a whole, seems to reach its culminating point in Accius. Inevitably it tends to eliminate the half-tones of nature and reduce all portraiture to glaring white and black. Accius's heroes are grand and striking, and do sometimes surpass their Greek prototypes, not merely in Stoic fortitude but in a certain grave humanity and sympathy with misfortune. On the other hand, we have no evidence that he ventured to alter the structure given him by his originals, though he seems to have remodelled certain passages and occasionally to have inserted lines from other sources. Comparing the extant lines from some 40 known titles with the plays of SENECA we see at once that Accius is still under the salutary discipline of having to write for a real stage, and in his *Pragmatica* he attempted a formulation of the dramatist's technique.

ACHARD, MARCEL (1899—1974), French dramatist, whose poetic plays are mainly concerned with insubstantial and ironic love, and show a mingling of burlesque with unexpected pathos, often using clowns and other PANTOMIME characters. The best known of his early plays are *Voulez-vous jouer avec moi?* (1923), directed by DULLIN (for whom in the same year Achard adapted Ben JONSON's *Epicæne* as *La Femme silencieuse*), *Marlborough s'en va-t-en guerre* (1924), *Jean de la lune* (1929), *Domino* (1931), and *Le Corsaire* (1938), all staged by JOUVET. In later years he wrote for a more indulgent audience; the plays of this period, among which are *Auprès de ma blonde* (1946), *Nous irons à Valparaiso* (1948), *Patate* (1957), and *L'Idiot* (1960), are less interesting and more ephemeral than his excellent early work. S.N. BEHRMAN adapted *Auprès de ma blonde* as *I Know My Love* (1949); Irwin Shaw adapted *Patate* in 1958; and *L'Idiot* was adapted by Harry Kurnitz as *A Shot in the Dark* (1961).

ACHURCH, JANET (1864—1916), English actress, who made her first appearance at the OLYMPIC in London in 1883, and later toured with BENSON, playing leading parts in Shakespeare. It is, however, as one of the first actresses in England to play IBSEN that she is remembered. She was Nora in *A Doll's House* at the Novelty (later the KINGSWAY THEATRE) in 1889, and in 1896 produced *Little Eyolf* at the Avenue (later the PLAYHOUSE THEATRE) with herself as Rita, Mrs Patrick CAMPBELL as the Ratwife, and Elizabeth ROBINS as Asta. She was also seen in the title role of SHAW's *Candida* and as Lady Cecily Waynflete in his *Captain Brassbound's Conversion* (both STRAND, 1900). With her husband Charles Charrington she toured extensively, and was the first English actress to appear in the Khedivial Theatre, Cairo. A

beautiful woman, with a superb carriage and lovely voice, she was called by Shaw 'the only tragic actress of genius we now possess'. Some excellent descriptions of her acting can be found in his *Our Theatres in the Nineties*. She retired from the stage in 1913. In 1978 a play based on her correspondence with Shaw was produced at the GREENWICH THEATRE.

ACKERMANN, KONRAD ERNST (1712–71), German actor, who in about 1742 joined SCHÖNEMANN'S company, playing mainly in comedy. A handsome man, with a restless, vagabond temperament, Ackermann was well suited to the life of a strolling player, and soon left Schönemann to form 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 EKHOFF and by Sophie's son F. L. SCHRÖDER, until in 1767 Ackermann, feeling the need for a permanent residence and influenced by the ideas of SCHLEGEL and Löwen, established in HAMBURG the first German National Theatre. Here he intended to stage outstanding productions of old and new plays, many of them by German writers, in place of the popular and lucrative ballets and farces of the day; but although the enterprise had the backing of LESSING, whose *Hamburgische Dramaturgie* dates from this period, it failed, mainly owing to dissension between Ackermann and his young stepson, who left the company for a time, returning shortly before Ackermann's death to take over on behalf of his mother. In the company were his two half-sisters, Dorothea (1752–1821) and Charlotte (1757–75) Ackermann, who both played leading roles in his productions, the former being greatly admired as the heroine in Lessing's *Minna von Barnhelm* (1767) and as the Countess Orsina in his *Emilia Galotti* (1772), in which Charlotte, then only 14, played the title role. Dorothea also played Maria in GOETHE'S *Götz von Berlichingen* (1773) and the title role in *Stella* (1776), and, also in 1776, was seen as Ophelia to BROCKMANN'S Hamlet and as Desdemona in Schröder's production of *Othello*. She retired shortly afterwards on her marriage, but Charlotte, who at 17 was one of the greatest and most admired actresses of Germany, died before her 18th birthday, probably from the strain of too many long and taxing roles and constant public appearances, for which Schröder was blamed.

ACOUSTICS AND SOUND. Communication between actor and audience is the basis of all drama, and although visual elements may enhance this communication, they cannot (except in the case of wordless MIME plays and ballet, which are usually accompanied by music) replace in the theatre the main medium of speech, nor compensate for poor sound reception by the audience. The human voice is produced by the passage of air from the

chest cavity through the throat and mouth. The resulting sounds transmit energy to the surrounding atmosphere, shifting air particles successively in a sinusoidal pattern until the energy decays and the sound dies away. This process is three-dimensional and cyclic: the elastic movement of air particles outward from the sound source has a concomitant 'bounce' in the reverse direction, and the number of cycles—the movement out and back again to the centre—per second is expressed in Hertz (Hz). Sound does not spread evenly: lower frequencies tend to be omni-directional and higher frequencies uni-directional. The shape and furnishing of an auditorium with elements that may reflect, resonate, or absorb sound of various frequencies, will affect the audience's reception of an actor's voice, and this effect may be different according to the position of particular audience members in relation to the structural or decorative surfaces via which sounds reach them. Classical Greek theatres, noted for their fine acoustic properties, were in effect modified open-air arenas. A wall behind the actors and a hard floor in front of and slightly below them provided simple sound reflectors, while the lack of opposed plane surfaces eliminated both echo and reverberation and consequent indistinctness. The directional qualities of the human voice were well served by the curved amphitheatre and steeply raked seating, for the audience itself absorbs much of the sound emitted by actors. As early as the 1st century BC, VITRUVIUS recognised that the rake should be a straight incline to avoid any obstacles to sounds reaching each audience member. He also postulated the use of *echeia*, vases, tuned in response to the notes of the tetrachord and placed under seats in the amphitheatre to enhance the resonance of vowel sounds. The sloping roof over the stage of Roman theatres would have provided a further sound-reflecting surface; and Vitruvius also mentions PERIAKTOI, tall triangular prisms set in the wings of the Roman stage, which could rotate about their axes to provide three sets of scenes. These, too, if set at an angle of about 45°, would reflect sound out into the auditorium.

The rhythm of verse contributes to the carrying power of the human voice and it is notable that the two great schools of verse drama, Greek and Elizabethan, developed in unroofed auditoriums. Elizabethan playhouses, based on inn yards, had a hard stage floor that reflected sound up towards an audience seated in raised tiers. There was also a stage roof (the 'shadow' or 'testa') which reinforced the downward movement of sound to the groundlings, although it muffled speech delivered from the stage balcony, so that for listeners in the top gallery Juliet would be heard less well than Romeo. The rhymed alexandrines of French dramatic verse, less flexible in delivery than the verse of Shakespeare and his contemporaries, demanded an enclosed space of comparatively small dimensions for good audibility. The delicate modified vowels of French, too, need the resonance of

an interior setting. Although the plays of *MOLIÈRE* were sometimes performed out of doors, French drama developed mainly in the halls of palaces and converted *TENNIS-COURTS*. Great halls were also used for plays and *MASQUES* in 17th-century England. A raised stage and banked seats gave conditions similar to those of the playhouse, an open floor between the front of the audience and the stage (primarily intended for processions or dancing) gave a sound-reflecting surface, and the ceiling trapped the actors' voices to reflect back into the audience.

Of the sound leaving the actor's lips and travelling outward in all directions, only a part travels directly to a given audience member. This direct sound is supplemented by reflected sound arriving shortly after. If the interval between the arrival of direct and reflected sounds is $\frac{1}{30}$ second or less, they will be combined into a single resonant tone; a greater interval will give the effect of blurring the actor's delivery or, ultimately, of an echo. The ceiling of an auditorium is a danger point for good acoustic quality, its height, shape, and materials having the power to absorb sound or to bounce it into the audience from many angles and after unacceptable intervals. A theatre designed by *VANBRUGH* in the Haymarket, opened in 1705, had a high concave vault. It was immediately criticized for sacrificing 'quality and convenience' to visual grandeur, uncontrolled reverberation making speech from the stage virtually inaudible.

The 18th century did however produce all over Europe theatres that were acoustically excellent, owing much to the development of the Italian opera house. Sound reflection was provided by the sides and top of the proscenium arch, the fore-stage, and the ceiling of the auditorium, usually a flat vault or sloping upwards from the proscenium. Reverberation was minimized by the tiers of boxes with their drapery and by the elaborate ornamentation of surface areas; modern acoustic studies have demonstrated that a mixture of resonant, reflecting, and absorbing materials distributed equally over the surfaces of an auditorium help to achieve the brightness of tone characteristic of these theatres, equally suitable for drama and for the opera of the day.

Although 19th-century theatres maintained the horse-shoe plan and elaborate ornament of earlier years, increasing size brought the need for domed or high-vaulted ceilings, with consequent acoustic faults. Domes produced some notable echoes, such as that of the old *ALHAMBRA* in Leicester Square, and curved ceilings gave an unequal distribution of reflected sound, so that the myth of the 'blind spot' became current. Later in the century the rise of domestic comedy and drama led to the building of smaller 'comedy' theatres, suited to less oratorical styles of acting and offering intimate acoustic qualities.

The 20th-century revolution in architectural style was naturally carried into theatre design. Ornament and drapery were replaced by large flat

surfaces in hard plaster, and the fan-shaped auditorium (which seats more people at a medium distance from the stage with unobstructed sightlines) was widely adopted. Loudness was increased by the even reflecting surfaces, especially in the rear seats; but this increased sound was reflected from surfaces at the back of the auditorium, together with coughs and other noises originating in the cheaper seats, towards the spectators in the front rows. Sound-absorbing materials applied to the walls gave only partial improvement, and it was realised that structural remedies were needed. The large rear wall should be straight or polygonal, not curved; irregular side walls and draped proscenium areas reduce unwanted reverberation; ceilings that are stepped, rather than played, will reflect speech into the rear seats while avoiding the return of sound to the stalls. The ceiling of the *OLIVIER THEATRE* in London's *NATIONAL THEATRE*, for example, is a concave inversion of the seating area, with acoustic panels (which double as screens for light sources) suspended in an asymmetric pattern; the walls represent five sides of an irregular hexagon.

In rejecting the conventions of the proscenium stage, *THEATRE-IN-THE-ROUND* has inevitably lost the acoustic benefits of traditional theatre buildings. Complaints from the audience members behind an actor that he is inaudible, and from those facing him that he is shouting, are matched by the players' objections to the lack of target—to speaking into a void. Attempts have been made to meet both creative and economic needs by *FLEXIBLE STAGING*, which by the use of lifts and flexible seating can offer a variety of stages—open, proscenium, thrust, arena—for all kinds of performance. If drapes, carpets, and well-upholstered seating are dispensed with in the interests of convertibility and economy, sound absorbent material must be applied to walls and ceilings to reduce reverberation.

The development of film and television, together with that of intimate drama, has rendered declamatory styles of acting obsolete and few actors of today are able, or need, to produce the volume of sound needed in the theatre buildings of the past. While there is still a certain resistance to electronic amplification in the straight theatre, it has become commonplace in musicals, especially with the vogue for featuring straight actors or pop singers who lack the vocal technique and training to fill a theatre with their singing. Rock musicals use electronic amplification and effects as an intrinsic element of the genre, and the increasing sophistication of electronic equipment is overcoming its earlier problems such as 'howlaround' or feedback—a high-pitched screech issuing from loudspeakers, picked up by microphones, and setting up a circuit of oscillation. This phenomenon is most likely to start at frequencies emphasized by the theatre's acoustic characteristic, especially when the sound level is high.

Modern PA (public address) systems can compensate for excessive reverberation times and have been used with particular success in large spaces such as cathedrals. Without increasing the volume of the speaker's voice, these systems increase clarity by amplifying its early reflections and thereby achieving an acceptable interval between direct and reflected sound. The directional quality of sound is maintained by siting the loudspeakers at a distance from the audience, or by incorporating into the PA circuit a delay to ensure that direct sound reaches all members of the audience before the amplified reflections. This method of improving a theatre's acoustics, while seemingly no more objectionable than adjustments to the physical elements of the building, has rarely proved acceptable in the straight theatre.

At a higher level of sophistication are such techniques as ambiophony and assisted resonance. Again, increase in volume is not their purpose: they increase the reverberation time by picking up reverberant sound in the auditorium and in part replacing the energy lost by absorption; and because each unit carries a range of settings the ambient resonance can be selected according to the needs of a given production. The rapid development of microprocessors has also been influential, leading to greater efficiency in calculating acoustic equations, setting up sound systems, and controlling levels of volume.

ACT, a division of a play, which may contain one or more scenes. Greek plays were continuous, the only pauses in the action being marked by the chorus. Horace, in his *Ars Poetica* (l. 189), was the first to insist on the importance of five acts in tragedy, a formula adopted by the Italian playwrights of the Renaissance as standard practice. It was accepted by the French writers of tragedy, CORNEILLE and RACINE, and passed into English drama by way of Ben JONSON. There is no evidence that Shakespeare divided his plays in this way, the five-act divisions in the First Folio having probably been introduced by the editors CONDELL and HEMINGE in imitation of Jonson. In comedy more licence was allowed to the individual, two or three acts being quite usual, even in MOLIÈRE. In the 20th century three acts were found to be convenient for actors and audience alike, but two acts are not uncommon, and many revivals of Shakespeare's plays have only one interval. A division into four acts, found mainly in the 19th century, is now seldom used.

A self-contained performance, or turn, on the VARIETY OF MUSIC-HALL stage is also called an 'act'.

ACT-DROP, see CURTAIN.

ACTING COMPANY, New York, see CITY CENTRE OF MUSIC AND DRAMA.

ACTOR, ACTRESS, ACTING. As it is probable that the earliest manifestations of drama had no

spoken dialogue, the first performers were presumably singers and dancers. Of the very early actors, nothing is known, but in Ancient GREECE, where they were participants in a religious ceremony, they were evidently men of some repute. Tragic actors, who enjoyed personal immunity, were often used as diplomatic envoys, and in the 4th century BC they organized themselves into a guild, the ARTISTS OF DIONYSUS. Of actors in Greek comedy nothing is known beyond a few names. In ROME the social status of actors was low, and they were often recruited from the ranks of slaves, a circumstance which may be linked with the decadence of the theatre there and the decline from classical tragedy and comedy. With the coming of Christianity actors were finally proscribed and sank into obscurity, handing on some mutilated traditions through the little bands of itinerant JONGLEURS and GOLIARDS who catered for the crowds at FAIRS and other populous places in the larger cities, and even through the more highly regarded MINSTRELS. They were not actors, but when the LITURGICAL DRAMA brought the theatre back into Europe they may have taken part in the performances of MYSTERY PLAYS.

The emergence of a vernacular drama in each country was naturally accompanied by the rise of the professional actor, who finally became established in the 16th century—in Italy with the formation of the COMMEDIA DELL'ARTE troupes, in Spain with the work of the first professional actor-manager, Lope de RUEDA, in England with the building in 1576 of the first permanent playhouse in London, the THEATRE, and in France, at the end of the century, with the establishment of the first professional troupe at the Hôtel de BOURGOGNE. Germany, owing to internal dissension and division, had to wait longer for a settled theatre, and not until the 18th century, with Carolina NEÜBER, were any German players famous enough to be known by name unless they were also playwrights. Russia can hardly be said to have had a national and professional theatre much before the middle of the 19th century.

Women did not act in Greece at all, and in Rome only if very depraved. The medieval stage may have employed a few women, to play Eve in the Garden of Eden, for instance, but they were still amateurs. The professional actress emerges first in Italy, the best known being Isabella ANDREINI, and in France appears at the same time as the professional actor. Elizabethan drama made no use of women at all: all the heroines of Shakespeare and other playwrights of the time were played by boys and young men, and it was not until the Restoration in 1660 that women were first seen on the London stage. The name of the first English actress is not known. There are several claimants but, whoever she was, she played Desdemona (in *Othello*) on 8 Dec. 1660, and paved the way for the actresses of the PATENT THEATRES. It is probable that the first actress to be seen in Germany before Carolina Neuber was English,

since George JOLLY had at least one in his company of ENGLISH COMEDIANS in 1654.

The social status of the modern actor was for a long time precarious. In Catholic countries he was refused the sacraments, and an anomalous situation arose in which an honoured public figure like MOLIÈRE had to be buried in unconsecrated ground. Legally even Shakespeare and his contemporaries were still liable to be classed as 'rogues and vagabonds', and it was not until the 19th century that the English actor achieved a definite place in society, culminating in the knight-hood bestowed on Henry IRVING in 1895.

Fashions in acting change as in everything else, and only in the Far East—particularly in JAPAN and to a certain extent in CHINA—have traditions in acting remained unbroken down the centuries; even in those countries they are now in a state of flux. In Greece the tragic actor was static—a voice and a presence; in Rome he was lively, and, in the last resort, an acrobat. The *commedia dell'arte* demanded a quick wit and a nimble body; French tragedy postulated a noble presence and a sonorous voice; Restoration comedy called for polished brilliance in both men and women. The MELODRAMA of the 19th century was based on a ranting delivery and rip-roaring violence of action; the more intimate style of modern drama and comedy helped to develop a NATURALISM strongly influenced by the ideas of STANISLAVSKY. Yet the great actor still needs to be a little of everything—singer, dancer, mimic, acrobat, tragedian, comedian—and to have at his command a good physique, a retentive memory, an alert brain, a clear, resonant voice with good articulation and controlled breathing. Some of the greatest among them, notably Edmund KEAN and David GARRICK, have been able to compensate for their lack of one or other of these essentials by hard work, and the impress of an unusual personality. Much of the actor's art must be born in him; something can be taught. The rest comes by experience.

ACTORS' COMPANY, see MCKELLEN, IAN.

ACTORS' EQUITY ASSOCIATION, see AMERICAN, BRITISH, AND CANADIAN ACTORS' EQUITY ASSOCIATION.

ACTORS' STUDIO, see KAZAN, ELIA; METHOD; and STRASBERG, LEE.

ACTORS' THEATRE, American membership group formed in 1922 for the presentation of good classic and new plays. Dudley DIGGES was one of the directors, and among the first productions were SHAW's *Candida* and IBSEN's *The Wild Duck*. In 1927 the group joined the company at the Greenwich Village Theatre under Kenneth MACGOWAN. A second American group, also known as the Actors' Theatre, was founded in 1939, and produced a number of plays at the PROVINCETOWN PLAYHOUSE. The new group was intended as a

training ground for young actors and for the try-out of new plays; most of its activities were suspended on the outbreak of war in 1941, though it continued to function intermittently until 1947.

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 from Sept. to May, while the latter houses the 'Off Broadway' Series, a programme of provocative plays that has included many American and world premières. Both theatres participate in the annual Festival of New American Plays. Among the plays which have had their first production at the Actors Theatre of Louisville are *Tricks* (1971; N.Y., 1973), based on MOLIÈRE's *Les Fourberies de Scapin*; D. L. Coburn's PULITZER PRIZE-winner *The Gin Game* (1977; N.Y., 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. That these were customary in the Elizabethan theatre is shown by their mention in a number of stage directions. 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* from Arras (like his famous predecessor Jean BODEL), known also as Adam le Bossu (Hunchback) d'Arras, and the virtual founder of the French secular theatre. His first play, *Le Jeu de la feuillée* (*The Play of the Leafy Bower*—but the title may conceal an untranslatable pun), was written in about 1276 for an outdoor performance in Arras. Bawdy and satirical, it seems to anticipate the later anti-clerical and anti-authoritarian foolery of the Parisian law students (*les clercs de la basoche*). Adam, who was in the service of Count Robert II of Artois, accompanied him to Italy, and in about 1283 produced for the amusement of the Court a pastoral, *Le Jeu de Robin et Marion*, which may have been seen first in Naples. It tells of the encounter of a knight and a shepherdess, and by virtue of its music—for Adam was a fine composer as well as a poet—is sometimes considered to be the first French light opera. First printed in 1822, it was revived in a modern version in Arras in 1896.

ADAMOV, ARTHUR (1908–70), Russian-born French dramatist, who in 1924 became a member of the Surrealist group in Paris. His first play, *La Parodie*, written in 1947, was not produced until 1952, two later plays, *La Grande et la Petite Manœuvre* and *L'Invasion*, having been performed two years earlier. Adamov's early works, including *Le Professeur Taranne* and *Tous contre Tous* (both 1953), have much in common with the Theatre of the Absurd, as does *Ping-Pong* (1955), a satire on the world of commerce and politics; but with *Paolo Paoli*, an exposure of the corruptions of the French social scene 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), which dealt with the Paris Commune of 1871, and in *La Politique des Restes* (1963). Two of Adamov's later works were based on Gorky—*Les Petits bourgeois*, produced in 1959, and *Les Âmes mortes*, produced in 1960.

ADAMS, EDWIN (1834–77), American actor, who made his first appearance at Boston in 1853 in Sheridan Knowles's *The Hunchback*. At the opening performance of Booth's Theatre, New York, on 3 Feb. 1869, he played Mercutio to the Romeo of Edwin Booth. He was an excellent light comedian; his best known role, however, was Enoch Arden in a dramatization of Tennyson's poem. He toured in it all over the United States, but made his last appearance in San Francisco, as Iago to the Othello of John McCullough. His early death was deplored by actors and audience alike.

ADAMS [Kiskadden], **MAUDE** (1872–1953), American actress, daughter of the leading lady of the Salt Lake City stock company. At the age of 5 she scored a triumphant success as Little Schneider in Halliday's *Fritz, Our German Cousin* at the San Francisco Theatre, and also played 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 in H. C. de Mille's *The Lost Paradise*. 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 Shakespearian 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 1934 she went on tour again as Maria in *Twelfth Night* and in 1937 she appeared in New York in Rostand's *Chantecler*.

A.D.C., see CAMBRIDGE.

ADDISON, JOSEPH (1672–1719), English politician and man of letters, author of *Cato* (1713), a tragedy on the French classical model seen at Drury Lane, where it was well received. Although it contains some fine poetry written in unrhymed heroic couplets, it did not prove theatrically effective, and was seldom, if ever, revived. 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 comedy, *The Drummer; or, the Haunted House* (1716), also performed at Drury Lane; but his dramatic theories and criticisms, which form an important part of his work, can be found in several papers of *The Spectator*, which he edited jointly with Sir Richard Steele. *The Tatler*, which he also edited, contains in No. 42 (1709) an amusing mock inventory of the properties and furnishings of Drury Lane.

ADE, GEORGE (1866–1944), American journalist, humorist, and playwright famous for his wise-cracks, whose 'fables in slang' brought a new and refreshing idiom to American literature. His plays of contemporary life, of which the most successful were *The County Chairman* (1903), *College Widow* (1904), which added a new phrase to contemporary language, *Just Out of College* (1905), and *Father and the Boys* (1908), were full of homely humour and wit. He was also responsible for the books of several musical comedies, among them *The Fair Co-Ed* (1909), which made Elsie Janis a star.

ADELAIDE FESTIVAL OF ARTS, see AUSTRALIA.

ADELAIDE GALLERY, see GATTI'S.

ADELPHI THEATRE, London, in the Strand, was originally built by John Scott, a wealthy business man, for his daughter, and opened as the Sans Pareil on 27 Nov. 1806 with *Miss Scott's Entertainment*, a mixture of songs and recitations, lantern shows, and firework displays. The venture was sufficiently successful for Scott to make a number of alterations to the building, adding a gallery and later building a new façade on the Strand. It changed hands in 1818, and reopened on 18 Oct. as the Adelphi Theatre, playing mainly melodrama and burlesque. The first production at this theatre to exceed 100 performances was Moncrieff's *Tom and Jerry; or, Life in London* (1821). In 1837 an adaptation of Dickens's *Pickwick Papers* heralded a series of plays from his novels, which included *Nicholas Nickleby* (1838) and *Oliver Twist* (1839), the last being *The Cricket on the Hearth* (1845). Under the joint management of Mme Céleste and Ben Webster the theatre housed a series of 'Adelphi dramas', mostly written by Buckstone, the best known being