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Nota di contenuto	Acknowledgments; Introduction; Part One. The Surrey-Siders; 1. The Surrey and the Victoria Theatres; Part Two. Orientalism and Social Condensation; 2. The Pavilion Theatre, Whitechapel; 3. The Britannia Theatre; Part Three. Myth and Nineteenth-Century Theatre Audiences; 4. Sadler's Wells Theatre; 5. The Queen's/Prince of Wales's Theatre; Part Four. "Theatric Tourists" and the West End; 6. The West End; 7. A National Drama:A National Theatre and the Case of Drury Lane; Conclusion; Notes; Bibliography; Index
Sommario/riassunto	This innovative work begins to fill a large gap in theatre studies: the lack of any comprehensive study of nineteenth-century British theatre audiences. In an attempt to bring some order to the enormous amount of available primary material, Jim Davis and Victor Emeljanow focus on London from 1840, immediately prior to the deregulation of that city's theatres, to 1880, when the Metropolitan Board of Works assumed responsibility for their licensing. In a further attempt to manage their material, they concentrate chapter by chapter on seven representative theatres from four areas: