

The Globalization of Theatre 1870–1930

Between 1895 and 1922, the Anglo-American actor and manager Maurice E. Bandmann (1872–1922) created a theatrical circuit that extended from Gibraltar to Tokyo and included regular tours to the West Indies and South America. With headquarters in Calcutta and Cairo and companies listed on the Indian stock exchange, his operations represent a significant shift towards the globalization of theatre. This study focuses on seven key areas: family networks, the business of theatrical touring, the politics of locality, repertoire and publics, an ethnography of itinerant acting, legal disputes and the provision of theatrical infrastructure. It draws on global and transnational history, network theory and analysis as well as in-depth archival research to provide a new approach to studying theatre in the age of empire.

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The Globalization of Theatre 1870–1930

*The Theatrical Networks
of Maurice E. Bandmann*

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Notes on Currency

The Bandmann Circuit operated across many countries and currencies. Most expenses (rentals, transportation costs, actors' salaries) were paid in local currencies. Following are some of the most common exchange rates for the period 1900–1922.

The conversion is to sterling, whose value changed over the period in question. According to the currency converter of the National Archives, London, the purchasing power of £100 (measured against the same amount in the year 2017) fluctuated in the two decades between 1900 and 1920:

1900	1915	1920	1925
£7,817	£5,899	£2,905	£4,105 (return to the Gold Standard in 1925)

India (1900–1913): 15 rupees = £1
 Straits Settlements (1920): \$1 = £2s 4d
 Egypt (1920): 100 piastres (pt) = £1

Sources: *Statistical Abstract Relating to British India from 1903–04 to 1912–13* (London: His Majesty's Stationary Office, 1915), p. ii; www.nationalarchives.gov.uk/currency-converter/; *The Directory & Chronicle for China, Japan, Corea, Indo-China, Straits Settlements, Malay States, Siam, Netherlands India, Borneo, the Philippines, and etc.* (Hong Kong, 1920), p. 462.