### Index

Note: Italicised page numbers refer to illustrations.

<table>
<thead>
<tr>
<th>Term</th>
<th>Page Numbers</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abbey Theatre</td>
<td>24, 69, 198, 201</td>
<td></td>
</tr>
<tr>
<td>Abbey Theatre Company</td>
<td>53</td>
<td></td>
</tr>
<tr>
<td>ABCA (Army Bureau of Current Affairs)</td>
<td>294, 352–3</td>
<td></td>
</tr>
<tr>
<td>Abraham Lincoln</td>
<td>158</td>
<td></td>
</tr>
<tr>
<td>ABSA (Association for Business Sponsorship of the Arts)</td>
<td>348, 381</td>
<td></td>
</tr>
<tr>
<td>Abse, Dannie</td>
<td>244</td>
<td></td>
</tr>
<tr>
<td>Absence of War, The</td>
<td>319, 419</td>
<td></td>
</tr>
<tr>
<td>Absent Friends</td>
<td>310</td>
<td></td>
</tr>
<tr>
<td>absurd, theatre of, 337–40, 372</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Absurd Person Singular</td>
<td>345</td>
<td></td>
</tr>
<tr>
<td>Accidental Death of an Anarchist</td>
<td>310</td>
<td></td>
</tr>
<tr>
<td>Achurch, Janet</td>
<td>170</td>
<td></td>
</tr>
<tr>
<td>Ac Eto Nid Myff</td>
<td>258</td>
<td></td>
</tr>
<tr>
<td>Acts and Galatea</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>Ackland, Rodney</td>
<td>166</td>
<td></td>
</tr>
<tr>
<td>Act of Union</td>
<td>197</td>
<td></td>
</tr>
<tr>
<td>Actor and the Über-Marionette, the</td>
<td>190</td>
<td></td>
</tr>
<tr>
<td>actor-manager system, 5–6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>decline of, 11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>historical views of, 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>and rise in social position of performers, 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>actors, 382–3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>contracts, 387</td>
<td></td>
<td></td>
</tr>
<tr>
<td>control of Shakespearean productions, 31–2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>earnings, 387</td>
<td></td>
<td></td>
</tr>
<tr>
<td>employment, 386–7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>in Hollywood films, 32</td>
<td></td>
<td></td>
</tr>
<tr>
<td>knighthood of, 37</td>
<td></td>
<td></td>
</tr>
<tr>
<td>as models of behaviour and fashion, 7–8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>professional organisations, 392–3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>training, 388–9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Actors’ Association, 79</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Actors’ Touring Company, 285–6, 503</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Actors’ Union, 64</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Actresses’ Franchise League, 51, 52, 170–1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACW (Arts Council of Wales), 486–9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>adaptations, 435</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adding Machine, The, 132</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adelphi Players</td>
<td>354</td>
<td></td>
</tr>
<tr>
<td>Admirable Crichton, The, 43, 72</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adult Education Committee (1926), 133–4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adwaith, 268</td>
<td></td>
<td></td>
</tr>
<tr>
<td>afterpieces, 98, 99</td>
<td></td>
<td></td>
</tr>
<tr>
<td>After the Orgy, 493</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Age of Empire, 58–9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Age Exchange, 369</td>
<td></td>
<td></td>
</tr>
<tr>
<td>agitational propaganda (agit prop), 26,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>176–9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alabama Minstrels, 100</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Albert, Prince, 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Albery, Bronson, 149</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Albery, Donald, 302</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Albery, Ian, 310</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aldwych Theatre, 149, 335</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alexander, George, 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>as actor-manager, 38, 39</td>
<td></td>
<td></td>
</tr>
<tr>
<td>knighthood of, 37</td>
<td></td>
<td></td>
</tr>
<tr>
<td>repertoire, 65</td>
<td></td>
<td></td>
</tr>
<tr>
<td>as society actor, 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>success in provincial theatres, 63, 66</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alexander Marsh Company, 66</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alexander, Queen, 54, 56</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ali, Tariq, 422</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alias Johnny Valentine, 67</td>
<td></td>
<td></td>
</tr>
<tr>
<td>All Change Arts, 369</td>
<td></td>
<td></td>
</tr>
<tr>
<td>alternative theatre, 343</td>
<td></td>
<td></td>
</tr>
<tr>
<td>see also theatres in 1926, 131–2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>from 1945 to 2000, 349–76</td>
<td></td>
<td></td>
</tr>
<tr>
<td>experiments in 1960s, 356–60</td>
<td></td>
<td></td>
</tr>
<tr>
<td>first movement, 360–5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Index

alternative theatre (cont.)
  growth into sector, 366–70
overview, 349–52
people’s theatre, 352–6
plurality of alternatives, 370–6
as competition to repertory theatres, 306
directories, 361–2
effect of new economics on, 437–8
festivals, 372
live art, 372–3
Amalgamated Musicians Union, 93
Amalgamated Union of Shop Assistants, 115, 130
Amazons, the, 182
Ambassadors Theatre, 149, 157, 162
Amyn at Amig, 256
Anand, Mulk Raj, 182
Anatomist, The, 205, 207–9
Ancient Fire, The, 224
Anderson, Benedict, 227
Anderson, Dave, 217
Anderson, Lindsay, 304
Anderson, William, 114, 115, 116, 130
Androcles and the Lion
Andromaque, 275
Anfalwarth, 268
Anglesey National Eisteddfod, 265
Animal, 216, 218
Animal Farm, 507, 507
Anouilh, Jean, 335
Ansrge, Peter, 323
Anterliw theatre, 242
Antigone, 173, 474
Antoine, André, 12
Antur, Adrian, 263
Apollo Theatre, 146, 149
Appia, 186
applause, 314
Apple, The, 171
Arabian Nights, The, 155
Arad Goch, 263
Arcadia Theatre, Scarborough, 104
Arcadians, The, 66
Archag, 507
Archbishop of Canterbury, 118, 134
Archer, William, 14, 34, 41–42, 45, 47, 54
Arches, the, 222
Arden, John, 358–9, 454
Avandorich’s Wife, 200
aristocrats, 5
Armstrong’s Last Goodnight, 212
Army Bureau of Current Affairs (ABCA), 182, 294, 352–3
Arnett, Peter, 220
Arts Longa, Vita Brevis, 359
Art and Culture in Relation to Socialism, 135
artistic directors, 384, 386, see also directors
artists, 305
alliance with the Group, 379–80
creation of, 33
goals of, 4, 5
grants to theatres, 307, 317, 333, 337.
role of, 393, 428–9
on role of arts in urban regeneration, 430–1
subsidies to repertory companies, 297
Arts Council of Wales (ACW), 282, 486–9
Arts Guild, 135
Arts Lab, 361
Arts League of Service Travelling Theatre, 80–1
Arts Theatre Club, 206, 339, 353
Ar y Grousffordl, 247, 248
Ascent of F6, The, 184
Ashe, Oscar, 78, 79, 135
Ashcroft, Peggy, 30, 31, 303, 393
Ashes to Ashes, 413
Ashwell, Lena, 6, 51, 107, 110–12, 116, 122, 131, 148
Asian Co-Operative Theatre, 369
Association for Business Sponsorship of the Arts (ABSA), 348, 381
Association of Community Theatres, The (TACT), 393
Association of Lunch Time Theatres, 393
As You Like It, 31, 117
Athenaeum Theatre, 206, 228
Atkins, Robert, 28, 52
Atkinson, Kate, 483
Attempts on Her Life, 421
Attenborough, Richard, 392
attendances, 446–7
Attic, 363
Auden, W. H., 184
audiences, 4–5
in 1940s and 1950s, 298–300
in 1950s and 1960s, 304–5
in 1960s and 1990s, 309–10
actors as models of behaviour and fashion
for, 7–8
applause, 314
as clients, 305

534
Index

consumer power of, 314
dwindling of, 5
lower-middle-class, 159
of modernist theatre, 16
segmentation of, 318–19
audio CDs, 311
Auslander, Philip, 300
Avanti Display, 459
Awe Bryncoch
Ballets Russes, 203
Ballantine, Grace, 364
Baldwin, Stanley, 18
Bakst, Léon, 10
Baker, Bobby, 371, 459, 461, 462
Baker, Elizabeth, 50, 158
Bakst, Léon, 18
Baldwin, Stanley, 137, 142
Ballantine, Grace, 203
Ballets Russes, 18, 53, 167
Bancroft, Squire, 37
Bandmann-Palmer, Millicent, 66
Bara, Caws, 264, 268
banjo
Bannister, Winsfred, 207, 237
Barba, Eugenio, 262, 266, 284
Barbican Theatre, 343, 449
Bard, Wilkie, 91
Borgen, 145, 264
Barker, Clive, 328–9
Barker, Harley Granville, see Granville
Barker, Harley,
Barker, Howard, 449, 464, 505
Barnes Theatre, 173
Barrett, Wilson, 7, 9, 10–11
Barrie, J. M., 37, 43–4
Barthes, Roland, 412, 463
Bartlett, Neil, 320, 463
Bason, Fred, 153
Baudrillard, Jean, 498
Baxter, Stanley, 210
Baylis, Lilian, 6, 28, 51, 52
BBC Scotland, 216
Beaumont, Binkie, 296, 331
Beavers, 369
Becket, 36

BECTU (Broadcasting Entertainment
cinematograph and Theatre Union), 392
Beddau’r Proffwydi, 247, 248, 249
Beddoes, Jo, 219
Bedroom Farce, 310, 345, 346
Bedside Manners, 369
Beerbohm, Max, 11, 107, 125
Behan, Brendan, 355
Belgrade Theatre, Coventry, 300, 357, 373, 380, 385, 400, 436
Bell, Mary Hayley, 145
Belle of New York, The, 65
Bells, The, 36, 63
Belt and Braces Roadshow, 310, 363
Benjamin, Walter, 342, 398
Bennett, Alan, 319, 321, 344
Bennett, Arnold, 45, 47
Benson, Frank, 37, 64, 75–6
Bensusan, Inez, 171
Bent, 413, 420
Berkoff, Steven, 361, 419, 454–5
Berliner Ensemble, 337, 397
Bernard Shaw Repertory Company, 80
Bernhardt, Sarah, 51, 53, 67
Berry, R. G., 247, 248
Beryl and the Perils, 30
Bett, John, 216
Betti, Ugo, 335
Bevellers, The, 215, 224
Beveridge Report of 1942, 233
Big Picnic, 224
Bihon, Ernest, 295
Bijou Theatre, 51
Billington, Michael, 239, 241, 421, 426, 440, 492
Bilby Elliot, 417
Bingo, 492–3
Binnie, John, 221
Birds, The Burdies, The, 211,
Birmingham Performance Group, 362
Birmingham Repertory Company, 74, 333
alumni, 30
as first company with purpose-built theatre, 24
post-World War Two period, 333
programming and capital expansion, 29
subsidiaries, 25
Birthday Party, The, 338
Bite of the Night, The, 449, 463–7, 503, 505
Bitter Sweet, 150
Black and White Minstrel Show, The, 104, 296

© in this web service Cambridge University Press
www.cambridge.org
Index

| black-face minstrels, 26 | Boughton, Rutland, 141 |
| in post-World War Two period, 296 | Bound to Win, 66 |
| race issues in, 99–100 | Bourchier, Arthur, 39, 135 |
| relationship with pierrots, 101 | bourgeois, 318, 339 |
| role in British culture, 99–100 | bourgeois theatre, 5–12 |
| black theatre, 364, 369 | Bournville Dramatic Society, 134 |
| Black Theatre of Brixton, 364, 414, 470, 488 | Bowhill Players, 203 |
| Blair, Tony, 375 | Boyd, Eddie, 234, 241 |
| Blakemore, Michael, 212 | Boys from the Blackstuff, 418 |
| Blasted, 431, 504, 505 | Brad, 236 |
| Blast Theory, 372, 500 | Bradwell, Mike, 454 |
| Bleasdale, Alan, 323 | Branagh, Kenneth, 312, 321, 383 |
| Ble Ma Fat, 247, 248 | Brandane, John, 201, 203 |
| Blithe Spirit, 331 | Branson, Richard, 431 |
| Blodeuwedd, 273–86 | Brassed Off, 417 |
| adaptations of, 280–5 | Brassneck, 328, 343, 441 |
| by Brith Gof, 282–4 | Bratton, J.S., 100 |
| by Moving Being, 281 | Breaking a Butterfly, 4 |
| completion of, 274 | Brecht, Bertolt, 167, 185 |
| and emergence of new Welsh theatre, 296 | Breed of Heroes, 418 |
| first performance of, 274 | Brenton, Howard, 307, 328, 349, 361, 395, 419, 422, 447, 441 |
| ideal performance space for, 275 | Bridges-Adams, William, 29 |
| main character, 276 | Bridie, James, 201, 203, 204, 205, 206–8 |
| Morris Jones as director, 276–7 | Briggadoon, 481 |
| original music for, 281 | Brighouse, Harold, 25, 71–2 |
| restagings of, 277–80 | Brighton Combination, 361 |
| by Emily Davies, 278–80 | Brighton Theatre Royal, 84 |
| by Llangenni Drama Society, 278 | Bristol Princes’ Theatre, 32 |
| by Theatr yr Ymylon, 278 | Bristol Repertory Theatre, 74 |
| sets for, 275–6, 279 | Britannia Theatre, 87 |
| text-based performances of, 285–6 | Bristol Gof, 265–6, 374, 438, 489 |
| by Actors’ Touring Company, 285–6 | collaboration with music group Test |
| by Theatr G, 285 | Department, 462–4 |
| | role in Welsh theatre, 264, 490–1 |
| Blood and Ice, 483 | British Actors’ Equity Association, 294, 377, 388, 392–3 |
| Blood Red Roses, 217 | British Broadcasting Corporation (BBC), 253, 254 |
| Bloody Poetry, 452 | British Communist Party, 135 |
| Blue Room, The, 201, 321 | British Drama League, 144, 377 |
| Boal, Augusto, 369, 375, 383 | British International, 154 |
| Board of Education (1926), 133 | British Theatre Conference, 377, 379 |
| Boer War, 10 | Brettin, Benjamin, 183 |
| Bogany’s ‘Lunatic Bakers’, 91 | Brixton Fairies, 369 |
| Bogdanov, Michael, 321, 424 | Broadcasting Entertainment Cinematograph |
| Boland, Bridget, 182 | and Theatre Union (BECTU), 392 |
| Bold Girls, 219, 224 | Broadside Mobile Workers’ Theatre, 363 |
| Bolt, Robert, 302 | Brönte, the, 158 |
| Bolton Octagon Theatre, 336 | Brook, Peter, 30, 333, 359 |
| Bond, Edward, 301, 303, 305, 413, 451–3, 504 | career as director, 383–4 |
| Bondjagers, 224 | 536 |
production of *The Mahabharata*, 221
role in development of alternative theatres, 357
Brooks, Pete, 368
Brookfield, Charles, 38
*Brothers of Thunder*, 225
Brown, Ian, 320
Browne, Coral, 161, 303
Brown, Ian, 320
Bruce, Lenny, 294
Burnaby, Davy, 81
Browning, Francis C., knighthood of, 37
Burnaby, Davy, 81
Buckland, Robert, 27
Burlesque, 444
Burnaby, Davy, 81
Buckland, Robert, 181
building-based theatre, 81
branding, 444
growth between 1950s and 1970s, 300
Laurence Olivier’s vision of, 298
Bull, John, 434
*Bulldog Drummond*, 160
*Bulletin, The*, 232
Burlesque, 55
Burlington Hall, 27
Burnaby, Davy, 104
Burnand, Francis C., knighthood of, 37
*Burnings*, 214
Burnley, Claire, 359
Bury, John, 404
*Business of Good Government*, 358
*Bulmers*, 181
Bute Theatre, 279
Butlins, 294
Burt, Alfred, 104
Butterworth, Jez, 312, 431, 458
Byre Theatre, 205
Byrne, John, 216, 224
Byw yn Wlad, 264, 268
Cadburys, 118, 134
Cardiganshire Drama Committee, 235
Caernarfon Castle, 281
*Caesar and Cleopatra*, 211
Caine, Hall, 65
Calder, John, 357
Calderon, George, 199
*Caledonia Dreaming*, 477, 478
*Call, The*, 75
Calthrop, Donald, 48, 49
Cambridge Arts Theatre, 317
Cambridge Festival Theatre, 25, 30–1, 146, 173
Camelot (lottery company), 431
Campbell, Mrs Patrick, 43, 46, 51, 115, 130
*Campbell of Kilmoor*, 199
*Candida*, 13
Candoco Dance, 459
*Cannibal Carnival*, 181–2
Canterbury Festival, 183
Captain Brassbound’s Conversion, 46
capitalism, 135
Cardiff Cymrodorion, 250
Cardiff Laboratory Theatre, 262, 263, 280–2
CARESSE ORPHEA, 156
*Caretaker, The*, 338
*Carousel*, 441
*Carrier Frequency, The*, 368, 458, 463, 507, 508
Carroll, Tom, 102
Carroll, Paul Vincent, 207
cartel, 148–9
Carter, Huntly, 135–6
Cartoon Archetypal Slogan Theatre (CAST), 359, 360, 361
Cartwright, Jim, 420, 455
*Case of Rebellions Susan, The*, 44
Casson, Lewis, 48, 49, 198, 199
*Castle*, 72
Catlin, William, 102, 104
catts, 312, 438
Cattaneo, Paul, 417
*Cause C´el´ebre*, 309
*Cavalade*, 156, 156
CDS (Conference of Drama Schools), 390
*Ceidwad y Porth*, 252
CEMA. See Council for Encouragement of
Music and Arts (CEMA)
Censor, The, 481
censorship, 20, 164, 303
Central School of Speech Training and
Dramatic Art, 389
Centre 42 project, 357–8
Century Theatre, 51, 80
Chains, 19, 49
Chambers, Colin, 182
Chancellor of the Exchequer, 77
*Change*, 247, 249
*Changing Theatre in Europe, The*, 189–90
Charlot, André, 156
Charnock, Nigel, 462
*Chasing Toplis*, 373
Cheek by Jowl, 367
Cheeseman, Peter, 302, 356, 400
Cherry Orchard, 172, 211
Index

Cheviot, the Stag, and the Black, Black Oil, The, 216–17
Chevalier, Albert, 54
Chez Nous, 309
Chiaroscuro, 483
Chichester Festival Theatre, 336
Children of the North, 418
Children Hundreds, The, 334
Chilton, Charles, 401
Chinchilla, 215, 215, 216
Chingwin, G. H., 86–7
Chilsholm, Cecil, 364
Chirgwin, G. H., 86
Chinchilla, 401
Chilton, Charles, 220
Chisholm, Cecil, 223
Cinquevalli, Paul, 56
Cingalee, The, 179
Chawaraeyddion y Genhinen, 253
Courtneidge, Robert, 111, 127
Cinderella, 91
Cinecittà, 153–5
buildings, 97
as competition to theatres, 5, 22
effect on theatres, 22–3, 84
success factors, 23
Cingalee, Thé, 96
Cinquevalli, Paul, 91
Circle Studio, 222
Circus Girl, The, 105
Citizens’ Theatre, 204, 205, 206–7, 212, 213–14,
340, 420
Civilians, 218
Clark, Alex, 220
Clarke, Jon, 159
ClapperClaw, 364
Cleansed, 505–6
Cleolow, Frank D., 203
Cliff Laddie, 104
Clifford, John, 220, 223
Clockwork Orange, A, 510–11
Closer, 319
Close Theatre Club, 212, 220
Clothes and the Woman, 70–1
Cloud Nine, 414, 456
Clad of No Regrets, 507

Cynddylan y Genhinen, 253
Clydebuilt Season, 235
Clyde Unity, 221
Cochran, C. B., 156
Cochrane, Charles, 97, 104
Coepeau, 183
College of Drama (Glasgow), 209
Collier’s Lass, The, 75
Collins, L. C., 75
Colour of Justice, The, 423
Cook, A. J., 199
Co-optimists, 104
Comedians, 434, 449, 452
Comedy of Errors, The, 29
Comedy Store, 370
Comedy Theatre, 156
Come Hell or High Water, 373
Commedia, 224, 225
commedia dell’arte, 29
commerce. See theatre and commerce, commercial theatres, 42–3
See also theatres in 1900s, 231
changes in ownership of, 148
collaborations with subsidised theatres, 437
musicals, 438–41
non-profit subsidiaries of, 332–3
in post-World War Two period, 296–7
subsidies, 309–10, 332–3, 381
in West End, 146
Communicado, 438
Communist Party, 178, 179
Communist Third International, 179
Community Theatre, 363
community theatres, 363, 373–4, 458–9
Compagnie des Quinze, 167
Compass Players, 354, 355
Compton, Fay, 44, 303
Conference of Drama Schools (CDS), 390
Conference of Repertory Theatres (CORT), 333, 393
Congress of the Nations, 474
conjuring acts, 26
Conn, Stewart, 214, 216
Connolly, Billy, 216
Conron, Michael, 302
Cons, Emma, 6, 51, 52
Consenting Adults, 369
constructivism, 11, 173
contracts, 387
’coon’ performers, 100–1
Cooper, Giles, 339–40
Copeau, 189

© in this web service Cambridge University Press
www.cambridge.org
Cromialus, 29, 137
Cornelius, 163–4
corporate sponsorship, 432–3
Corri, Charles, 52
Corrie, Joe, 201, 203, 204
CORT (Conference of Repertory Theatres),
333, 393
Cottesloe Studio, 312
Council for Encouragement of Music and
Arts (CEMA), 169
and the Citizens’ Theatre, 207
successor to, 33
touring, 352–3
wartime performances, 294, 330
counter-culture movement, 343, 361
Country Girl, A
counter-culture movement,
343
Court Theatre,
cultural politics,
441–4
Cunning Stunts, 364
Curtain Theatre, 203–4
Cuthbertson, Iain, 212
Cwm Glo, 254
Cwmmi Cyfri Tri, 263, 489
Cwmmi’r Pandy, 254
Cwmni Cymru, 243, 487
see also Welsh theatre
bankruptcy of, 400
with Brith Gof, 265
comparisons with mainstream English
theatre, 262
decline, 259–61
establishment of, 253, 254
new groups from collapse of, 262
reduction in grants for, 259–61
text-based performances, 268
theatre in education (TIE) movement, 263
Cwmmi, Theatr Gwynedd, 487
cyclorama, 31
Cymbeline, 36
Cymdeithas yr Iaith Gymraeg, 257
Cymru Ffodd, 257
Cyrano de Bergerac, 223, 320
Daily Mail, 112, 129
Daily Record, 231
Daldry, Stephen, 319, 320, 370, 417, 437, 440
Dailer Sylw, 268
Daly, Augustin, 55
Daly’s Theatre, 55–6
Dance-Drama: Experiments in the Arts of the
Theatre, 132
Danger, 84
D’Arcy, Margaretta, 358–9
Dark and Light Theatre, 364
Darke, Nick, 319
Daubeney, Peter, 334
David Ballard, 70
David MacDonald, Robert, 213, 214
Davies, Andrew, 144
Davies, D. T., 247, 251
Davies, Elidr, 253
Davies, Emily, 261, 278–80
Davies, George, 252
Davies, James Kitchener, 254–5
Davies, Paul, 494
Daviot, Gordon, 192, 178
Day in the Death of Joe Egg, A, 212, 340–1
Dead Causes, 509
Dead Dreams of Monochrome Men, 462
Dean, Basil, 26, 72, 78, 165
Dear Brutus, 43
Dear Octopus, 144
de Bear, Archie, 104
Decade’s Drama, A, 216
de Jongh, Nicholas, 162

Index
Index

Delaney, Shelagh, 339, 355
Demarco, Richard, 212
Dence, Marjorie, 205
Dench, Judi, 312
Depression, the, 233
de Reszke, Edouard, 53
de Rothschild, Alfred, 55
Design for Living, 331
de Silva, Nina, 64
Despite the Welfare State, 236
Destiny, 343, 410, 450
Deutsches Theater, 18
de Valois, Ninette, 31
Devant, David, 91
Devine, George, 298, 304–5, 384
de Vito, Danny, 415
Devolution Referendum (1979), 213
Dexter, John, 301
Diamonds in the Dust, 373
Diana of Dobson’s, 110–16
in female suffrage theatre, 19
first act, 113–19
fourth act, 122–6
happy ending in, 125
living-in system in, 115–16
relationship between labour and capital in, 120–1
reviews, 112, 115, 122
romantic comedy in, 124
scenes from, 500
second act, 119–21
theatrical success of, 125–6
third act, 121–2
voyeurism in, 117–19
women shop-workers in, 117
working women in, 112
Dido and Aeneas, 17
digital art, 269
digital media, 315, 324–5
digital revolution, 311–12
directors, 6, 175, 320, 383–4, 386, see also artistic
directors
Dirgel Fyfield, 251
Dirty Work, 502
Diversions Dance Company, 487
Doctor’s Dilemma, Thé, 15
Dog Beneath The Skin, Thé, 184
Dogs in Honey, 368
Dolan, Chris, 224
Doll’s House, A, 4, 170
Dolly Reforming Herself, 44
domestic plays, 158
Dominant Sex, Thé, 159, 162–3
Donald, Simon, 479
Donellan, Declan, 307, 367
Donmar Theatre, 291
Doone, Rupert, 183
Dossen, Alan, 302, 356, 418
D’oyly Carte, Richard, 55
Drácula, 212
Drama Centre, 389
Drama for Wales, 247
Drama in Adult Education, 136
Drama in Education: Theory and Technique, 134
Drama Movement, 245–52
see also Welsh theatre
adaptability to village performances, 250
and arrival of television, 252
audience and performers in, 242–3
beginning of, 246–7
demise of, 252
and development of national theatre, 251
and Nonconformist religion, 245–6
drama schools, 389–90
dramatists, 159, see also playwrights
knighthood of, 37
Welsh theatres, 244
Drinkwater, John, 158
Dr Korczak’s Example, 474, 475
Dromgoole, Dominic, 320
Drop Dead Gorgeous, 509
Drury Lane Pantomime, 41
Drury Lane Theatre, 5, 137, 139, 149
Duchess Theatre, 146, 148
Duke of York’s Theatre, 48, 162
Dukes, Ashley, 142
du Maurier, Daphne, 23, 79, 144, 160
du Maurier, Gerald, 39, 44
Dumb Waiter, Thé, 338
Dunbar, Andrea, 453–4
Duncan, Isadora, 53
Duncan, Ronald, 334
Dundee Repertory Theatre, 205, 216, 222, 319
Duse, Eleonore, 53
DV8 Physical Theatre, 368, 458, 462–3, 509
Dyhouse, Carol, 107, 124
Dykes, Ivor, 405
Early Morning, 304
earnings, 387
East, 454–5
East 15 Acting School, 389
Easter 1916, 180

© in this web service Cambridge University Press
www.cambridge.org
## Index

### East from the Gentry, 492
### East Glasgow Youth Theatre, 475
### East End halls, 5
### East is East, 420
### Easy, 483
### Edgar, David, 343, 365, 420, 422, 434, 440, 450
### Edge of Darkness, 418
### Edinburgh Corporation, 211
### Edinburgh Civic Theatre Trust, 211
### Edinburgh Festival, 30, 207, 350
### Edinburgh Fringe Festival, 221, 390, 471, 483
### Edinburgh Grassmarket Project, 371
### Edinburgh International Festival, 205, 221
### Education Act (1944), 389
### Edward, Albert, 4, 49, 54, 56, 174
### Edwards, Emyr, 262
### Edwardes, George, 11, 15, 54–5, 58, 76, 105
### Edwards, Dic, 244
### Edwards, O. M., 246
### Egan, Michael, 162
### Eirian, Siôn, 265
### Elder, Eleanor, 80–2
### Eldridge, David, 481
### Electri, 51
### Elias, John, 245
### Eliot, T. S., 183, 184–5, 334
### Elizabethanism, 175
### Elizabethan Stage Society, 25, 50, 174
### Elizabeth Gordon Quinn
### Ellis Thomas, Dafydd, 262
### Elsie, Lily, 56
### Eltan, Ben, 370
### Embassy Theatre, 150
### Emergency Exit Arts, 366, 458
### Emery, Winifred, 44
### EMMA, 363
### Empire Music Hall, 22
### Empire Tea Fortune, 24
### Empire Theatre, 55
### English National Opera Company, 52
### English Shakespeare Company, 321
### English Stage Company, 298, 300, 304, 315, 336, 443, 451
### Enac Haws, 268
### Ensler, Eve, 321
### Entertainer, The, 304
### Entertaining Strangers, 366, 458
### Entertainments National Service Association (ENSA), 26, 33, 165, 294
### Entertainment Tax, 77, 165, 332, 379
### Ephraim Harris, 247
### Equus, 342, 341–2
### Era, 65, 84, 90, 116, 128, 131, 154
### Ervine, St John, 151, 159
### Escott, T. H. S., 61
### Essex, Clifford, 101
### Esther, 256
### Etchells, Tim, 502
### ethnic theatre, 364, 459
### Europe, 223
### European City of Culture, 221
### Evans, Beriah Gwynne, 247
### Evans, Clifford, 253
### Evans, Edith, 31
### Evaristi, Marcella, 224, 225
### Events While Guarding the Bofors Gun, 211
### Everyman Theatre, 150, 172
### Everything in the Garden, 339, 345
### Examiner of Plays, 20, 38
### Excelsior, 256
### executive producers, 386
### Exhibition 51, 354
### experimental theatre, 350, 500–1
### Experiment Zero, 500, 501
### expressionism, 11, 368
### EXX-1, 265
### Eyre, Richard, 211, 307, 319, 323, 417, 423
### Fabianism, 15
### Fabian Society, 34
### Factory Romeo and Juliet, A, 511
### Fagan, J. B., 81, 172
### Fair Old Times, 363
### Fallen Angels, 161
### Falling from the High Rise of Love, 507
### families, middle-class, 144, 158
### Fanatics, The, 159, 161–2, 164
### fandom, 153
### Fanny’s First Play, 49
### Fantasticks, The, 70
### farces, 41
### Farcers, Aldwych, 145
### Farr, Florence, 51
### Farrago, Peter, 211
### Farren, Fred, 90–1
### Farren, Nellie, 55
### Fascism, 184
### Faust, 39, 90
### Faust: Faust is Dead, 503
### Fay, Frank, 69
### Federal Theatre Project, 181
### Federation of Scottish Theatres, 226
### Female Trouble, 369
| Feminist theatre, 237–9, see also women in theatres | Franko B, 462 |
| Audiences, 18–20 | Frantic Assembly, 509 |
| Groups, 364 | Frayn, Michael, 321, 344 |
| Rise in 1980s, 369 | Frazer, Rupert, 213 |
| Fen, 456 | Freehold, 362 |
| Ferber, Edna, 152 | French, Dawn, 370 |
| Ferguson, J. A., 199 | Freud, Sigmund, 316 |
| Festival of Britain, 335, 354 | Fried, Brian, 436 |
| Festival of Scottish Repertory Theatre, 210 | Friends of the Players, The, 80 |
| Festivals, 372 | Fringe theatre, 278, 350, see also alternative theatre |
| Festival Theatre, 81, 132 Edinburgh, 222 | Effect of new economics on, 437–8 |
| Fiction Factory (Formerly Cwmni), 492 | Higher professional standards in, 381 |
| Fields, Fanny, 90, 105 | As mirror of divide culture, 369–70 |
| Fife Miner Players, 203 | Training, 389 |
| Financial Times, 108, 125 | Union membership in, 394 |
| Finney, Albert, 212, 388 | Frisby, T. M. P., 340 |
| Finton, B. W., 106, 122 | Frohman, Charles, 48 |
| First Blood, 110 | Fry, Christopher, 296 |
| Fisher, F. G., 278 | Full Monty, The, 417 |
| Fishguard National Eisteddfod, 259 | Fura del Baus, La, 507 |
| Fit-ups, 25 | Futurist Cinema, 104 |
| Five Harrys, 86 | Gaiety Girl, A, 55, 105–6 |
| Five Guys Named Moe, 437 | Gaiety Theatre, 55, 56, 83 |
| Flanagan, Richard, 63 | London, 5, 48 |
| Fleming, Tom, 210, 211, 218 | Manchester, 24, 71 |
| Floral Hall, 104 | Gale, David, 458 |
| Floradora, 65, 66 | Galileo, 211 |
| Flowers o’ Edinburgh, 204 | Gallery First Nighters, 152–3 |
| Fo, Dario, 310 | Galleryites, 152–3 |
| Foco Novo, 363 | Galsworthy, John, 15 |
| Fol-de-Rols, 102, 104 | Gambon, Michael, 312 |
| Folk dances, 26 | Game, The, 72 |
| Fool, The, 492 | Game’s a Bogey, The, 217 |
| Footsbarn Theatre, 362 | Gammon, Barclay, 90 |
| Forbes-Robertson, Johnston, 37, 51, 129 | Garnett, Constance, 68 |
| Forced Entertainment, 315, 368, 438, 468, 502 | Garside’s Career, 72 |
| Forcing House, The, 130 | Garthewin Players, 274, 275 |
| Forkbeard Fantasy, 362 | Garthewin Welsh Drama Festival, 252, 277 |
| Foggan Reel, The, 207 | Gaskill, William, 301, 303 |
| Fortune Theatre, 26, 149 | Gaslight, 160 |
| Forward, 208 | Gas Station Angel, 492, 492 |
| Foss, George R., 52 | Gate Theatre, 151 |
| Foucault, Michel, 465 | Gate Resue, 157 |
| Four Branches of Mabinogi, The, 273 | As part of other theatres, 150 |
| Four Sunbeams, 107 | As pioneer of avant-garde theatre in London, 171–2 |
| Fourth Wall, The, 160 | Revues, 156–7 |
| Fowler, Norman, 416 | Gateway Theatre, 210 |
| Fox, John, 361 | Gaumont, 154 |
| Francis, J. O., 244, 247, 249 | Gay Street Theatre Group, 364 |
| Franken, Rose, 152 | |
Index

Gay Sweatsop, 364, 458
gay theatres, 369, 439
George V, King, 86
Gem Cinema, 97
General Gathering, 219
General Strike of May 1926, 116, 128–9, 132, 136, 203
Generation Trilogy, 509
George, Lloyd, 246
Gennikai, 265
Gesamtkunstwerk, 17, 186
Getting Married, 125

Ghost
Censorship, 38
in alternative theatre movement, 34
opening scene, 168
production by Independent Theatre Society, 12, 169
production by Scottish Theatre Company, 218

Ghosts
in alternative theatre movement, 34
opening scene, 168
production by Independent Theatre Society, 12, 169

Good Lady, The, 206
Gold Diggers, The, 130
Gold in his Boots, 206, 219, 235
Goodbody, Buzz, 207
Good Natured Man, The, 207
Good Night Ladies, 457
Good Night Out, A, 217
Good Soldier Schweik, The, 187
Gorbals Story, The, 229
idealisation of women in, 224, 225
production by Glasgow Unity Theatre, 205, 206
social issues in, 207–9
venues, 206

Gordon, Bunty, 108–9, 126

Gorky, 205
Gottlieb, Jea, 246
Graebe Theatre, 459
Graham, Martha, 355
Grand Theatre and Opera House, 66, 84
Grand Theatre of Lemmings, 367
Grant, James Shaw, 204
Granville Barker, Harley, 12, 21, 174–6, 312
as actor-manager, 14
end of career as theatre manager, 16
influence of contemporaries on, 49–50
partnership with Charles Frohman, 48–9
partnership with George Bernard Shaw, 49
on repertory theatres, 67
success in theatre management, 14, 46–7
theatrical methods, 27–8

Grapho, Bert, 101, 102–3
Gray, Simon, 344
Gray, Terence, 31, 81–2, 132–3, 173, 189
Great Adventure, The, 47
Greater London Council (GLC), 429
Green Bay Tree, The, 474
Green Bay Tree, The, 162, 164
Green Goddess, The, 41
Greenhorn, Stephen, 474

Green Paper (1843), 416

Green Room, 177

GREET, Ben, 28, 52
Greeley, Lady Augusta, 24, 199
Greig, David, 474, 475, 502
role in Scottish theatre, 223, 470
scope of career, 477–8
Grein, J. T., 4, 12, 34–6, 169
Grenfell, Joyce, 296
Grieve, C. M., 197
Griffiths, Trevor, 328, 343, 395, 417, 419, 429, 449–50
Grotowski, Jerzy, 262, 280, 362, 383

© in this web service Cambridge University Press
www.cambridge.org
Index

Group, the, 148–9, 379

haut bourgeois, 5

Havelgul, Giles, 213, 235, 239–41

Hawkes, Terence, 137

Haydon, Florence, 48, 49

Hayman, David, 213, 219

Haymarket Theatre, 146

Haynes, Jim, 212, 357, 361

Heartbreak House, 34, 54

Heath, Edward, 413

Hebdige, Dick, 454

Heddle Gabler, A. G., 46, 47

Hedley, Philip, 457

Heggie, Iain, 479

Helynt Hen Aelwyd: neu Helbul Taid a Nain, 246

Helynt Hen Deliurn, 246

Henry IV, 212

Henry V, 32, 279

film version, 32

Henry VIII, 137

Heraghty, John, 474

Heritage, 224, 483

heritage theatre, 315

Herlie, Eileen, 210

Her Majesty’s Theatre, 39, 53

Herman, Mark, 417

Herman, Henry, 4

Heroes Don’t Care, 25, 161

Hick, William Joynton, 141

Hesitate and Demonstrate, 457

Hicks, Seymour, 41

Hidden Agenda, 418

Hidden Grin, 458

Hidden Story of Glasgow’s Women, The, 234

Highjinx Theatre, 489

Highlanders, 199, 224

Hindle Wakes, 25, 71

Hippodrome Theatre, 67, 149

Hiraeastog, Gwilym, 246

His House in Order, 44

His Majesty’s Theatre, 149

historical dramas, 158

H. M. Tennent Ltd, 149, 296

Hobsbawm, Eric, 58–9

Hobson’s Choice, 25, 72

Hodge, Herbert, 181

Hoffman, Dustin, 332

Hoggart, Richard, 424

Hollingshead, John, 55

Holloway, Harry, 104

Holloway, Stanley, 104, 296

Holman, Robert, 395

Holy Isle, 207

Home, 483

319
Index

Home, William Douglas, 334
Homecoming, The, 338
Honeyman, T. J., 203
Honri, Peter, 93
hooks, bell, 237
Hooper, Ewan, 218
Hormone Imbalance (theatre group), 369
Horniman, Annie, 6, 24, 51, 68, 70, 71, 297
Horse and Bamboo, 319
Houghton, Stanley, 25, 71, 158
House of America, 492
Howe, P.P., 6, 37, 60
How the Other Half Loves, 310, 342, 346–7
Hudson, Lynton, 158
Hughes, Charles, 170
Hughes, Richard, 244
Hughes, T. Rowland, 264, 268
Hughes-Jones, Lis, 265
Hull Truck Theatre, 454
Humphreys, Emrys, 489–90
Hunt, Albert, 361
Hunt, Hugh, 334
Hunter, Russell, 206
Hutton, Will, 416
Hwyl a Fflag, 268, 489
Hwylia’n Codi, 264
Hyde, Jonathan, 213
Hippolytus, 47
Ibsen, Henrik, 3, 4, 170
Ideal Husband, An, 3
identity theatre, 459
I Miss You, 462
Impact Theatre Co-Operative, 368, 457, 458, 467, 507
Imperial Opera House St Peters burg, 67
Imperial Russian Ballet, 91
Importance of Being Earnest, The, 3, 43
Impossibilists, 36
Independent Labour Party, 135
Independent Theatre, 4, 169–70
Independent Theatre Council (ITC), 393–4
independent theatres, 151, 350
Independent Theatre Society (ITS), 12, 34, 46, 170
In Search of Coyle’s Tree, 373
Inspector Calls, An, 12, 319, 371, 437
Institute of Contemporary Arts, 375
Interaction, 363
Interior, 70
Interplay, 363
In The Hands of the Hun, 75
Intimate Review, 104
Intimate Strangers, 368, 457
In Time o’ Strife, 201–3, 219, 225, 235
In Town, 55
Inverness Theatre, 217
Ionesco, Eugène, 338, 347
IOU, 319, 362
Ireland, Kenneth, 217
Iris, 44
Irish Independent, the, 118, 134
Irish Literary Theatre, 24
Irish National Society, 53
Irish National Theatre Society, 69
Irving, Henry, 36
criticism by George Bernard Shaw, 36
death of, 37
knighthood of, 3, 7, 37
I See Myself as This Young Girl, 212
Isherwood, Christopher, 184
ITC (Independent Theatre Council), 393–4
ITS (Independent Theatre Society), 12, 34, 46, 170
It Started as Lend Lease, 182–3
It’s Your Film, 509
Itzin, Catherine, 217
Jackson, Barry, 24, 29–30, 69, 297
Jackson, Billy, 101
Jack the Giant Killer, 182
Jacob Davies, D., 255
Jacobi, Derek, 320
Jacobite Rebellion, 199
James, Sidney, 102
James the First, 201
Jamie the Sext, 204, 210
Jay, Harriet, 152
Jazz Singer, The, 84
Jellicoe, Ann, 366, 373, 458
Jenkins, Warren, 254
Jenner, Caryl, 389
Jennings, Gertrude, 152
Jerome, Jerome K., 10
Jesse, Fryn Tennyson, 152
Jessner, Leopold, 31
Jack Tamson’s Bairns, 222
Joe’s Drum, 217
John Bullion, 186
John Bull’s Other Island, 15, 174
John Feneley – Socialist, 75
John Gabriel Borkman, 47
Johnny Jouk the Jibbet, 210
Johnny Noble, 235
Joint Stock, 363
Jones, Ellen Wyn, 276
Index

Jones, Henry Arthur, 3–4
actor-managers’ influence on plays of, 6
career in West End, 44
and ‘the woman question’, 50
Jones, Idwal, 251
Jones, John Gwilym, 257–8
Jones, Lis Hughes, 282
Jones, Morris, 276–7
Journey’s End, 12, 145
Jovial Jollies, 102–3
Julius Caesar, 218
Just Between Ourselves, 310
Justice, 49
Kane, Sarah, 320, 413, 505–6
Kantor, Tadeusz, 262
Kaplan, Joel, 7–8
Karno, Fred, 105
Kay, Jackie, 483
Kean, Charles, 53
Kellick, Jenny, 220
Kelly, Gerard, 219
Kelly, Jude, 318, 423
Kelly’s Theatre, 72
Kelsall, Moultrie, 210
Kemp, Robert, 207, 210
Ken Campbell Roadshow, 358
Kennedy, Ludovic, 216
Kennedy, Margaret, 152
Kentucky Minstrels, 104
Kershaw, Baz, 444
Khan, Shan, 443
Khan-Din, Ayub, 420
Kick Theatre, 367
Kidman, Nicole, 291, 321
Killing Me Softly, 245
Killing Show, The, 500, 501
Kill the Old Torture Their Young, 479–81
Kilroy, Thomas, 329–30
Kinemagraphics Act of 1909, 97
Kinemagraphic Act (1910), 22
King, Elspeth, 234
King Arthur, 36
King John, 30
King Matt, 474
Kingston, Gertrude, 51
Kingsway Theatre, 6, 51, 110
Kirwan, Bernadette, 180
Kitchen Show, The, 462
Klein, Naomi, 443
Kneehigh Theatre, 319
Knight, Joan, 217

Knives in Hens, 471
Knoeblock, Edward, 47
Knuckle, 343
Komisarjevsky, Theodore, 29
Kott, Jan, 211
Kracauer, S., 108, 125
Kureishi, Hanif, 459
Kustow, Michael, 323
Laban technique, 186
Labour Party, 135, 233, 445
Government, 33, 143
Movement, 62, 237
Party, 34, 178
Lady of Lyons, The, 36
Lady Slavey, The, 65
Lady’s Not for Burning, The, 296, 332
Lady Windermere’s Fan, 296
Laker, Graham, 268
Landscapes with Chimneys, 354
Landstone, Charles, 356
La Poupée, 65
Laraine, Violet, 87, 276
Last Edition, 187
Lauder, Sir Harry, 87
Laughton, Charles, 160
Laundry, 224
League of Welsh Drama, 251
Lean, Peri, 220
Leer, 413
L’Ecole des Femmes, 218
Lecoq, Jacques, 383, 507, 509
Le Coucher d’Yvette, 118, 134
Leda Theatre Collective, 368
Lee, Auriol, 162
Lee, Jenny, 263
Leeds Art Theatre, 81
Leeds Civic Theatre, 116, 131
Leeds, University of, 66
Left Review, 179
Left Theatre, 179–81
Lehman, Leo, 384
Leigh, Mike, 418
leisure time, 94
Lena Ashwell Players, 80
L’Enfant prodigue, 101
Léo, Dan, 54
Lenoir, Helen, 51
Leonard, John, 385
Lepage, Robert, 221, 372
Leslie, Fred, 55
Les Misérables, 312, 421, 437, 439–40
Lester, Alfred, 90
Index

Letter Box, The, 224, 225
Lewenstein, Oscar, 302
Lewis, Saunders, 274
criticisms of Drama Movement, 252
in ‘Fire in the Llyn’ incident, 255–7
on Morris Jones’s directorial skills, 277
on Welsh culture, 257
production of Welsh plays by, 250, 254
temporary withdrawal from theatre, 251
Lius, The, 44
Library Theatre, 344
licences, 127
Licensing Act (1843), 92
Life is a Dream, 387
LIFT (London International Festival of Theatre), 315, 372
lighting designers, 385
Light Shining in Buckinghamshire, 414
Lights o’ London, The, 9
Lindsay, Jack, 211
Lindsay, Sir David, 207
Linklater, N. V., 297, 356
Lion King, The, 439
literary theatres, 169–70
Little Minister, The, 43
Little Older, A, 225
Little Theatre, 51
Little Theatres, 117, 133
Little, Prince, 312, 379
Little Red Hen, The, 217
Little Tich (Harry Relph), 86
Littlewood, Joan, 185, 186, 333, 341, 354, 355, 357
383, 397
live art, 372–3
live events, 315, 323–4
Live Like Pigs, 304
Liverpool Playhouse, 76
Liverpool Repertory Theatre, 72–4, 274
Lives of the Great Poisoners, 457
Living Newspaper, 182
Living Theatre, 357, 362
Llanberis Company, 247
Llanegfa Drama Festival, 252, 256
Llanegfa Drama Society, 278
Llwyd (Gwynfyd), 468, 491
Lloyd, Marie, 54
Lloyd, Phillipa, 319
Lloyd Roberts, Wilbert, 254
Llywd Jones, Dewi, 235
Local Government (Scotland) Act, 222, 473
Local Hero, 481
Lochhead, Liz, 195
and globalisation of Scottish drama, 223
plays by, 222, 224
shift in dramaturgy by, 483
Lock In, 510
Loftus, Cecilia, 87–90
Loftus, Marie, 87
London Academy of Music and Dramatic Art, 389
London Association of Community Theatre Groups, 393
London Black Theatre, 364
London County Council, 92
London Drama Federation, 135
London Independent Theatre, 69
London International Festival of Theatre (LIFT), 315, 372
London Mime Theatre, 362
London Public Morality Council, 134
London Theatre Group, 361
London Unity Theatre, 181–3
London Wall, 199, 162, 163
Lonsdale, Frederick, 161
Look Back in Anger, 300
impact on British theatre, 209, 336, 384
première of, 293
LookOut, 221
Lord Chamberlain’s Office, 20, 164, 303, 340
and the Church, 119, 134
Enemies and Supporters, 38
Office, 41
on This Was a Man, 112, 127–8
Los Desastres de la Guerra, 265
Losing Venice, 220, 223
Lottery A4E (Arts for Everyone), 317–18
Love on the Dole, 145
Love’s Coming of Age, 124
Lower Depths, The, 209
Lowlanders, 199
Lowry Centre, Salford, 442
Lugné-Poë, Aurélien, 53
Lumière & Son, 457
Lumière brothers, 22
Lyceum Theatre, 16, 211, 439
Lyndon, Lora, 102
Lyric Theatre, Hammersmith, 146, 149, 172, 294, 333, 371, 420
Lysistrata, 51
Mabinogi, 265
Mabinogion, The, 273–4
Macbeth, 30, 36
MacColl, Ewan, 57, 235, 354, 355, 400
MacDermott, Norman, 172, 189

547
Index

Macdonald, Charles, 80
MacDonald, Stephen, 216
Mackenney, Linda, 240
Mackintosh, Cameron, 312, 348, 423, 437, 438, 440, 443
MacIntosh, Madge, 73
McLennan, Elizabeth, 237, 238, 239, 240
MacMillan, Hector, 214, 219
Macqueen-Pope, Walter, 58
Macrae, Duncan, 204, 210
Maddermarket Theatre, 81
Made in Wales Stage Company, 68
Malvern Festival, 372
Marchant, The, 240
Marchand, Robert, 224
Mander, Queen, 86
Mary, Queen of Scots got her Head Chopped Off, 195, 224
Masefield, John, 80
Masque of Love, The, 24
Master Builder, The, 47
Mask, the, 18
Matcham, Frank, 66, 71
Matchbox Theatre, 263
Maude, Cyril, 39, 44
Maughan, Somerset, 47
Maxton, James, 217
Mayall, Rick, 370
Maydays, 420, 441
Mayfair Theatre, 331
Mayfest, 220
Maypole Dairies, 24
Mayer, David, 9–10
McArthur, Edith, 210
McBurney, Simon, 307, 320, 371
McCarthy, Lilah, 16, 20, 44, 47, 49, 175
McCready, Kathleen, 177, 178
McGrath, John, 216, 219, 224, 400, 442
McGrath, Tom, 216
McIntosh, Madge, 198
McIvor, Arthur, 237–8
McKelvie, Harry, 207
McKinnel, Norman, 111
McLeish, Robert, 205, 296
McLellan, David, 217
McLellan, Elizabeth, 216
McLellan, Robert, 204
McLucas, Cliff, 265, 266, 491
McMillan, Michael, 371
McMillan, Roddy, 206, 210, 224
McShane, Harry, 233
Measure for Measure, 26, 71
Medium Fair, 365

Marlowe, Stork Nightmares, 481
Marine Palace of Varieties, 97
Marowitz, Charles, 304, 339, 357, 400
Marriage as a Trade, 107, 124
Marrying of Ann Lette, The, 14
Marshall, Norman, 150, 156–7, 173
Martin Guerre, 312
Martin, Troy Kennedy, 417
Martin-Harvey, John, 64
Marxism, 26
Mary, Queen of Scots got her Head Chopped Off, 195, 224
Masefield, John, 80
Masque of Love, The, 17
Master Builder, The, 47
Mask, the, 18
Matcham, Frank, 66, 71
Matchbox Theatre, 263
Matriarch, The, 161
Maude, Cyril, 39, 44
Maughan, Somerset, 47
Maxton, James, 217
Mayall, Rick, 370
Maydays, 420, 441
Mayfair Theatre, 331
Mayfest, 220
Maypole Dairies, 24
Mayer, David, 9–10
McArthur, Edith, 210
McBurney, Simon, 307, 320, 371
McCarthy, Lilah, 16, 20, 44, 47, 49, 175
McCready, Kathleen, 177, 178
McGrath, John, 216, 219, 224, 400, 442
McGrath, Tom, 216
McIntosh, Madge, 198
McIvor, Arthur, 237–8
McKelvie, Harry, 207
McKinnel, Norman, 111
McLeish, Robert, 205, 296
McLellan, David, 217
McLellan, Elizabeth, 216
McLellan, Robert, 204
McLucas, Cliff, 265, 266, 491
McMillan, Michael, 371
McMillan, Roddy, 206, 210, 224
McShane, Harry, 233
Measure for Measure, 26, 71
Medium Fair, 365

548
Index

Meeting Ground, 368
Meins Gwagedd, 285
Meiningen Company, 53
Meisel, Martin, 107, 124
Melba, Nelly, 53
Melville brothers, 106–7
Mendes, Sam, 320
Men in Shadow, 145
Men Should Weep, 228–41
criticism of patriarchy in, 234–5
first performance of, 228
gender issues in, 237–9
historical context, 232–5
macro-political issues in, 233
opening scene, 231
realism in, 229–32
reviews, 231–2
revival of, 219, 235–7
scenes from, 230–6
symbolism vs. historical accuracy, 239–41
women in, 224, 225
working-class presence in, 231
Mercer, Beryl, 108, 125
merchandising in theatres, 443
Merchant of Venice, The, 29, 31, 36
Mercury Theatre, 296, 334
Mermaid Theatre, 331
Merry Widow, The, 96
Merry Wives of Windsor, The, 39
Metropolitan Police Minstrels, 98
Meyerhold, 98
Mikron Theatre,
Midsummer Night's Dream, 70
Midland Hotel Theatre, 300
Midland Hotel Theatre, 70
Midsummer Night's Dream, A, 26, 28, 49
Mikron Theatre, 363
Miles, Gareth, 268, 269
Milestones, 47
military bases, 294
Millar, Gertie, 57
Millennium Dome, 322
Milde, A. A., 160
Milne, Lennox, 210
minstrels, 98–104
competition from pierrots, 101
coon performers, 100–1
eyears, 100
in post-World War Two period, 296
race issues in, 99–100
relationship with pierrots, 101
role in British culture, 99–100
show sections, 98–9
Miracle, The, 18
Miss Alliances, 49
Misanthropes, The, 223
Miss Julie, 127, 164
Miss Saigon, 312
Mitchell, Katie, 320
Mitchell, Robert, 228–9, 234–5
Mnemonic, 418
Modernism, 16
modernist theatre, 44–50
see also theatres
in 1895–1918, 11–21
international contributors, 45–6
leading playwright, 45
Mohawk Minstrels, 98
Monck, Nugent, 183
Monkhouse, Allan, 130
Monocled Mutineer, The, 418
Monstrous Regiment, 364
Moore, Geoff, 361
Moore and Burgess Minstrels, 98
Moore, George, 169
Moore, James Ross, 155
Moore Williams, Sera, 269
Moorman, Professor, 164
Morgan, Edwin, 223
Mortimer, John, 302
Moscow Art Theatre, 14, 167, 206
Moscow Gold, 422
Moscow Olympiad, 178
Moscow Workers Olympiad, 186
Moss Empires, 379
Mother, 180
Motley, 32
Motor Show, The, 363
Mountain Language, 413, 420
Mountview Theatre School, 389
Moussinac, Leon, 186
Mouthful of Birds, A, 457
Moving Being, 281, 361
Mrożek, Sławomir, 211
Mrs Dane's Defence, 44, 51
Mrs Pusken, the Hoarder, 75
Mrs Warren's Profession, 13, 38, 129
Mrs Worthington's Daughters, 364
Mr Whannot, 345
MSU players, 204
Much Ado About Nothing, 17
Muldoon, Roland, 359
Muldavan's Minstrels, 101
Munnerandada, 367
Munition Girl's Love Story, The, 75
Munro, D. Valentine, 76
Munro, George, 206, 207, 235

549
Index

Munro, Rona, 219, 224, 483
Murray Denholm, Reah, 201
Murray, Gilbert, 46, 47
Murder Has Been Arranged, A, 160
Murder in the Cathedral, 185
Murder on the Second Floor, 160
Murmuring Judges, 319, 419
Muscle Market, The, 418
musical comedy, 54–9
in 1918–1945, 155–7
development of, 11
display of female bodies in, 106
popular performers, 57
in provincial theatres, 65–6, 78
working women/girls in, 105–6, 109
musical ensemble, 26
musicals, 41, 65–6, 438–41
music halls, 21–2
in 1895–1918, 54
and cinema, 22
conversion into variety theatres, 92
Musicians’ Union (MU), 391
Myerscough, John, 430
My Fair Lady, 439
National Association of Theatre Employees, 99, 392
National Association of Theatrical and Kine Employees (NATKE), 391–2
National Council for Drama Training (NCDT), 390
National Eisteddfod, 243, 246, 247, 253, 259, 279, 496
National Electric Theatres, 97
National Health Service Strike Fund, 237
National Lottery, 222, 316–18, 396, 431, 442–3, 444
National Review of Live Art, 222, 372
National Student Drama Festival, 390
National Theatre, 68, 91, 349, 366, 384, 410
first commissioned play, 343
founding of, 52, 303, 336
higher professional standards in, 380
setbacks, 312
on South Bank, London, 308
subsidies to, 319, 333
visions of, 298
National Theatre Bill (1949), 332
national theatres, 26–33
see also theatres
grants to, 311
higher professional standards in, 381
subsidies, 306
training, 389
National Theatre: Schemes and Estimates, A, 69
NATKE (National Association of Theatrical and Kine Employees), 391–2
National Union of Dock Labourers, 73
National Youth Theatre, 389
Natural Theatre Company, 363
Navy and Army Canteen Board (Entertainment Branch), 78
Nazism, 325
NCDT (National Council for Drama Training), 390
Neighbourhood Watch Suits International, 459
Neilson, Anthony, 413, 479, 481
Neilson, Sandy, 223
neo-expressionists, 368
Neville, John, 336
Neville, Margot, 161
New Byre Theatre, 317
New Century Theatre Company, 46–7, 170
New Heart, 369
New Labour, 322, 427, 488, 499, 512
New London Theatre, 331
New Movement in the Theatre, 186
New Palace Theatre, Plymouth, 97
New Right, 414, 419, 422
Newsboy, 186
Newson, Lloyd, 462
New Spirit in the European Theatre, 136
New Stages Festival, 372, 432
New Times, 448–9, 468
New World Order, The, 420
Next Time I’ll Sing To You, 339
Nicholas Nickleby, 435–6
Nicholson, Steve, 180
Nichols, Peter, 212, 309, 327, 349
Nicoll, Allarryce, 6, 60, 68, 173–4
Night Must Fall, 160
Nine Till Six, 159, 163
Nixon, Barbara, 179, 180
Nobel Prize for Literature (1926), 34
Noble, Adrian, 433
No Boundaries, 369
No Gods and Precious Few Heroes, 232
Noh Drama, 173–4, 281
No Mean City, 219
No Medals, 144
No, No, Nanette, 78
non-commercial theatre, 42–3, 146
Nonconformist religion in Wales, 245–6
Nordica, Lillian, 93
Norman Conquests, The, 345
Index

Northern Broadsides, 319
Northern Stage Ensemble, 508, 510
Norton, Alex, 216
Notorious Mrs Ebbsmith, The, 4, 44
Nottingham Playhouse, 307, 328, 336–7, 343
Notting Hill Carnival, 362
Novello, Ivor, 11, 156
Nunn, Trevor, 312, 320, 440
Nuttall, Jeff, 359
O’Casey, Sean, 12, 132
Od Echad Tapuach Adarnah (One Potato More), 475
Odeon, 154
Oedipus the King, 18
Oh! Calcutta, 6
Oklahoma
Oh What a Lovely War
Our Friends in the North
Our Ostriches, 146
Out at Sea, 211
Out of Joint, 320
Owen, Grace, 320
Owen, Daniel, 246, 268
Owen, Roger, 243, 259, 261, 264
Oxford Playhouse, 81, 172, 445

Packman, R. H., 186, 189
Paget, 187
Paines Plough, 310, 362
Palace Theatre, 5, 54, 86
Palmer, John, 74–5, 84
Panto, 259
Paradise Structures, 458
Parker, Charles, 358, 364
Parker, Derek and Julia, 107, 124
Parliament in Flames, 366
Parry, David, 340
Parry, Gwynllyw, 257, 258–9
Parry, R. E. Eddie, 251, 252
Parry, Reverend R. St. J., 118, 134
Parry, The, 343, 449
Passing of the Third Floor Back, The, 63
Passing Places, 481–3
Patagonia, 265
Paterson, A. B., 244
Paterson, Bill, 216
Paterson, Stuart, 475
patrons, 305
Pavlova, Anna, 91
Pax, 265
Payne, Ben Iden, 24, 68, 70
Peacock family, The, 84
Pearson, Hesketh, 7
Pearson, Lynn, 97
Pearson, Mike, 244, 262, 265, 280, 490
Peck, Gregory, 415
Peer Gynt, 268
Pelenni Pitar, 251
Pelissier, Harry Gabriel, 104
Pellizzi, Camillo, 158–9, 160
Penetrator, 481
Pennington, Michael, 321
Penny Wedding, The, 211
Pentabus, 363

Other People’s Money, 415
Other Place, 343
other theatres, 190–1, 171–4
Our Country’s Good, 419
Our Friends in the North, 420
Our Ostriches, 146
Ovation Over the Dead Body of a Miner, An, 140
Oxford Playhouse, 81, 172, 445

© in this web service Cambridge University Press
www.cambridge.org
Index

People Show, 359–60, 457
People’s Lottery, 431
People’s Players, 178
People’s Theatre, 83
people’s theatre, 350
Pepper, Will C., 101
Perfect Days, 225, 483
Perfect Wagnerite, The (1898), 53
performance art, 372–3
performance art groups, 362
Performer, The, 93
Percy, 319
Perry, Clive, 211
Perth Theatre, 205, 217
Pertwee, Bill, 217
Peter Hall Company, 321
Pinter, Harold, 301
Pinnock, Winsome, 459

physical theatre, 149
Phoenix Theatre, 114
Phoenix Society, 115, 130
Phoenix Theatre, 149
physical theatre, 458–9
PICK, John, 332
Piper’s Cave, 361
Piper’s Theatre, 217
Pity in History, 452
Place in the Shade, A, 130
Play Actors Society, 112, 128
Playfair, Nigel, 172
Playhouse Theatre, 156

play publishing, 384–5
Plays for Dancers, 185, 189
playwrights, 42, see also dramatists
vs. dramatists, 159
knighthood of, 37
man–woman team, 152
organisations, 394
professionalisation of, 384–5
Scottish, 223
statistics, 152
in subsidised theatres, 320, 420
in West End theatres, 43
women, 50, 151–4
Plenty, 343
Pilgrim Players, 361
Pilgrim Theatre, 83
Pillar yr Ymylon, 251
Poel, William, 26
compared with Herbert Beerbohm Tree, 27
influence on Granville Barker, 49–50
realism in productions, 174
Pogson, Rex, 70, 71
Police, 211
Policy Studies Institute, 430
political organisations, 135–6
department of, 320
political theatre, 365–4
Poll Tax riots, 370
Pope’s Wedding, The, 451
Popinjay, The, 66
popular theatre, 350
populist theatres, 21–6
Portable Theatre, 328, 361
Potter, Dennis, 323
Povey, Michael, 268
Powys, Rhys, 268
Pratt, Muriel, 361
Prayda, 419
Price of Coal, The, 72
Price of Coal, The, 72
Priestley, J. B., 12, 148, 149, 163, 298, 299, 353,
355, 371, 377, 396, 437
Prince Charles Theatre, 331
Prince of Wales Theatre, 101, 310, 439
Princess’s Theatre, 207
Prisoner of Zenda, The, 63
Private Lives, 161, 338
Problemau Prifysgol, 254, 256, 257
producers, 6, 383
Project, The, 423
prop-making, 385
Provincial Actors’ Union, 64
Provincial Cinematograph Theatres Ltd, 97

© in this web service Cambridge University Press
www.cambridge.org
Index

provincial theatre, 62–8
See also theatres, regional theatre
actor-managers, 63–4
Birmingham, England, 74–5
as entertainment for the armed services, 77–8
management of, 79
musical comedies in, 65–6
repertoire in, 65, 76
star performers, 65
touring companies, 62–3
Prowse, Philip, 213
Punch, 37, 138
Punch and Judy puppets, 26
Puppetry of the Penis
Punch
Prowse, Philip,
213

Reekie, Iain,
Redmond, Siobhan,
Red Megaphones,
Red Ladder,
Red Concert,
Redcar Follies,
Reckless Sleepers,
Rebellato, Dan,
Rebel Players,
The Real Thing,
The Really Useful Theatre Company
realist plays,
Raving Beauties,
Ravenhill, Mark,
Rational Theatre,
RAT Theatre,
Rattigan, Terence,
Ravenhill, Mark, 320, 413, 481, 503–5
Raving Beauties, 369
realist plays, 158, 506–10
Really Useful Theatre Company, 440
Real Thing, The, 452
Rebel Players, 779
Rebellato, Dan, 299, 304
Reckless Sleepers, 468
Redcar Follies, 102
Red Concert, 116
Red Ladder, 363
Red Megaphones, 186
Redmond, Siobhan, 483
Reekie, Iain, 484
Rees, Phil, 101

Reflex Theatre, 509–10
regional theatre, 131
see also theatres, provincial theatre
and mainstream theatre, 144
in post-World War Two period, 297–8
star system in, 387–8
subsidies, 311
Rehan, Ada, 53
Reid, Alexander, 209, 210, 211
Reinhartl, Max,
influence on Granville Barker, 49
management of Deutsches Theater, 18
productions, 53
Réjane, 53
Relatively Speaking, 346
Relph, Harry (Little Tich), 86
Remould Theatre, 373
Renacimiento Theatre Company, 321
repertoire, 434–5
repertory companies, 68–75
see also theatres
in 1960s and 1970s, 300–1
audiences, 301–2
development in 1920s and 1930s, 82–3
financing, 24–5
Manchester School, 25
as people’s theatres, 353–4
post-World War Two period, 333–4
problems of, 48
regional, 24
stock system of production in, 25
subsidies to, 297, 301
training, 388–9
types of, 380
Repertory Theatre Association, 24
Re Sisters, 369
Resistible Rise of Arturo Ui, The, 212
Resurrection, 51
revue, 155–7
Reynolds, Harry, 98, 100
Rhodes, Cecil, 10
Rhulcymerian, 265, 268
Rice, Elmer, 132
Rice, Margery Spring, 233
Richard of Bordeaux, 198
Richard II, 319
Richard III, 31, 36, 312, 433
Richards, Alun, 244
Richardson Ian, 388
Richardson, Ralph, 30, 31
Richecoeur, Michelle, 462
Rickson, Ian, 443
Rhydcymerau
Rhodes, Cecil,
Richard II
Richard III
Richard of Bordeaux
Richard Eckersley
Richardson, Ralph,
Richecoeur, Michelle,
Rickson, Ian, 443

553

© in this web service Cambridge University Press www.cambridge.org
Index

Ridge, Harold, 31, 82
Right to Strike, The, 127
Ring the, 53
Ringer, The, 160
Ring Round the Moon, 296
Riot, The, 319
Riot Act, The, 73
Ritchie, Rob, 454
Rita, Sue and Bob Too, 453–4
Roald, 455–6
Robbers, The, 221
Roberts, Kate, 245
Roberts, Wilbert Lloyd, 259, 264
Robey, George, 87
Robins, Elizabeth, 4, 15, 47, 50, 51, 170
Robson, Flora, 31
Rockettes, 107, 125
Romans in Britain, The, 349, 420, 424
Romeo and Juliet, 31, 32
Ronde, La, 291
Room, The, 338
Rope, 160
Rose, Geoff, 336
Rosencrantz and Guildenstern Are Dead, 338
Rough Theatre, 362
Round House, Camden Town, 358, 410
Rowell, George,
Robins, Elizabeth, 4, 15, 47, 50, 51, 170
Robson, Flora, 31
Rockettes, 107, 125
Romans in Britain, The, 349, 420, 424
Romeo and Juliet, 31, 32
Ronde, La, 291
Room, The, 338
Rope, 160
Rose, Geoff, 336
Rosencrantz and Guildenstern Are Dead, 338
Rough Theatre, 362
Round House, Camden Town, 358, 410
Rowell, George, 37
Royal Academy of Dramatic Art, 39, 389
Royal Ballet, 52
Royal Command Performance, 86, 91, 92, 93
Royal Court Theatre, 298, 300, 304, 332, 413, 419, 433, 500
corporate sponsorship, 433
grants to, 333, 443
as major venue for new writing, 336
as new model for London theatre, 14–15
repertoire, 174, 198
Royal Exchange Theatre, 380
Royal Lyceum, 211, 214, 216
Royal National Theatre, 241, 319, 328, 436, 440–1
Royal Opera House, 317–18, 442
Royal Pierrrots, 102
Royal Scottish Academy of Music and Drama, 389
Royal Shakespeare Company, 312, 339, 349, 433, 449
corporate sponsorship, 433
founding, 52, 303
higher professional standards in, 380
subsidies to, 319, 333
royalty Theatre, 170, 331
London, 5, 26
Glasgow, 72
Royal Variety Command Performance, 54, 88
Royce, Edward, 55
Royle, George, 102, 104
Runaway Girl, A, 105
Rutherford and Son, 19
Rutter, Barry, 319
Salta!, 224
Sadler’s Wells Theatre, 28, 52
Sar Dolaue, 258
Sale, 500, 501
Salaka Balloon Band, 362
Salem at Sea, 264
Samuel, Marylyn, 264
Samuel, Raphael, 181
Sandbag Follies, 182
Santley, Kate, 170
Sarraute, 463
Sath, The, 214, 219
Saturday Night at the Commodore, 225
Saturday Review, 111, 127
Saunders, James, 339
Saunders, Jennifer, 370
Savary, Jerome, 362
Savel, 451, 505
Savoy Theatre, 28, 48, 51, 58, 175, 331
Sayle, Alexei, 170
Scala Theatre, 53
Scarborough Corporation, 103–4
Scarabeus, 459
Scarlet Harlets, 369
Scase, David, 235, 459
Scenes from an Execution, 452
Schechner, Richard, 292
Schnitzler, Arthur, 291
Scofield, Paul, 30, 388
Scotsman, the, 210, 231
Scottish Arts Council, 472
devolution of, 197
Drama Committee, 218
and the Lyceum, 211
‘New Directions’ fund, 222
policies of, 218
subsidies from, 219
Scottish Committee of the Arts Council, 210
Scottish Community Drama Association, 201
Scottish Executive, 227, 473
Scottish Labour Movement, 235
Scottish National Party, 197, 217, 226
Scottish National Players, 200
growth of, 203
liquidation of, 203
most active period, 197
productions, 201
repertoire and style, 201
touring policy, 201
Scottish National Theatre, 200, 216, 219, 225–7
Scottish National Theatre Society, 201
Scottish Office, 197
Scottish Repertory Theatre, 198, 199
Scottish Referendum (1997), 226
Scottish Society of Playwrights, 216
Scottish Theatre Archive, 220
Scottish Theatre Company, 218–19
Scottish theatre, 195–227
see also theatres
in 1990s, 470–84
creative and artistic challenges, 473–8
images and genre, 478–83
subsidies, 472–3
women in theatre, 483–4
amateur movement in, 200–5
contemporary metropolitan plays, 481
contemporary urban experience in, 479
cultural capitals, 220–5
cuts in funding, 222
female sexuality in, 224
festival of, 210
funding for, 222
gender identity in, 225
globalisation of, 223–4
independence from London, 197–200
indigenous theatre, 195–6, 205–9
male communities in, 224–5
nationalisation in, 196–7, 213–20
national theatre, 225–7
playwrights, 225
rise and decline of, 209–13
schism in national identity, 196
women dramatists in, 224
Scottish Theatre Trust, 219
Scullion, Adrienne, 223
Seagull, The, 72, 199, 321
Seaf Wife, The, 224
seaside resorts, 96–8
durability of, 97
and the working class, 95
Seccessionist movement, 14
Second Mrs Tanqueray, The, 4, 44
Second Stride, 437
Secret Captivate, The, 419
sectarianism, 177–8
Seidl, Anton, 53
Semi-Detached, 340
Sense of Community, 474
Sensible Footwear, 369
Sensual Laboratory, 361
September 11 attacks, 322, 325
Sergeant of Hussars, The, 112, 129
Serious Money, 415, 442, 456
Servant o’ Tw’maisters, 211
7:84 Theatre Company, 216, 219, 235–7, 429,
442, 475, 478, 484
sex plays, 160–2
sex in theatre, 57
Sexual Outlaws, 369
Shadow and Substance, 207
Shadow Syndicate, 368
Shadwell, Thomas, 415
Shaffer, Peter, 414
Shaftesbury Theatre, 368
Shaip, Mordaunt, 162
Shakespeare and the General Strike, 137
Shakespeare
festival, 39
first Folio
and gender, 175
Shakespearean productions, 28
and class conflict, 139–41
control of actors in, 31–2
by Granville Barker, 49
Shakespeare for Merrie England, 75
Shakespeare Memorial Theatre, 28–9, 138,
137–9, 296, 300, 303
Shakespeare’s War Cry, 76
Shape of the Table, The, 422
Shared Experience, 362
Shaw, George Bernard, 12–13
award of Nobel prize for literature to, 10
criticism of Henry Irving, 36
as leading playwright of alternative
theatre, 45
as a major dramatist, 15–16, 169–70
partnership with Granville Barker, 49, 174
plays, 13, 15
portrait of, 33
on prostitution, 130
relationship with Tree, 43
as theatre critic for the Saturday Review, 3
Shaw, Martin, 190
Shaw, Roy, 432
Sheffield Repertory Company, 81
Shepherd, Simon, 169
Sher, Anthony, 312, 320
Sherek, Henry, 210
Index

Sherlock, Ceri, 268, 285
Sherman, Martin, 420
Sherman Theatre Cardiff, 285
Sherrif, R. C., 12
Shiach, Morag, 94
Sheckheaded Peter, 320
Shop Assistants’ Union, 116, 131
Shop Girl, The, 105, 106
Shopping and Fucking, 503–5
Short, Earnest, 157, 160
Short Sharp Shock, A, 427
Showtime, 502
Shuster, Ida, 206
Shylock, 321
Siarad Hefo’r Wal, 264
Sidnell, Michael J., 183, 185
Sign of the Cross, The, 9
Silver, Christine, 118, 134
Silver Tassie, The, 12
Sinfield, Alan, 164–5
Sink the Belgrano!, 419
Siren Theatre, 364
Sisterly Feelings, 345
Sister’s Sin, A, 66
Siwan, 256
Six Characters in Search of an Author, 164
Sixth Commandment, The, 112
Skriker, The, 457
Slab Boys, The, 216, 224
Slater, Montagu, 179–81
Smith, Bessie, 100
Smith, Chris, 317, 423, 445
Smith, Dodie, 152
Smith, Naomi Royde, 152
socialism, 135
social realism in theatre, 451
Society of West End Theatre, 40, 394
society plays, 41
Soho Theatre, 322, 423
Something American, 500
Something for Nothing, 177
Song from a Forgotten City, 492
sound designers, 385
Sounes, Jennifer, 207
Souness Water, 201
Southport Opera House, 97
Sowerby, Githa, 50
Spanish Civil War, 181
specialist administrators, 386
Sphinx, The, 319
Sphinx Theatre, 369
Spongers, 483
sponsorship, 432–3
Spring Cleaning, 161
Stafford-Clarke, Max, 212, 320, 454
Stage, the, 116, 132
stage directors, 383–4
Stage Guild, 79, 129
stage-management, 385
Stage Society, 12
foundimg of, 170
growth of, 47–8, 150
as ‘literary’ theatre, 169
repertory theatre, 169
repertoire, 171
Sunday performances, 13
Stage Yearbook, 83, 142
Stalls Studio, 222
St Andrews Play Club, 205
St Andrew’s Repertory company, 205
St. Andrew’s Society, 199–200
Stanislavski, 14
Stan’s Cafe (theatre group), 467, 508
Starched Aprons, 428
Starlight Express, 312, 327
Star Music Hall, 72
star performers, 154
Star Turns Red, The, 182
state funding, 147
State of the Nation plays, 441
Station House Opera, 366, 374, 457, 458
Stay Down Miner, 180
St David’s Trust, 253
St. Denis, Michael, 183
St. Dennis, Ruth, 53
Stelare, 373
Stephen Joseph Theatre, Scarborough, 328
Stephens, Robert, 320
Stern, G. B., 161
Steuart, David, 205
Steuart, David, 205
Stevenson, Randall, 225
Stewart, Ena Lamont
adaptations of plays by, 219
plays by, 206
re-writing, 235
on post-war Scottish theatre, 228
writing method, 239–40, 231
Stewart, John, 204
St. George’s Hall, 174
Strabout, 363
Stirling Theatre, 217
St. James’s Hall, 5
St. James’s Theatre, 4, 5, 7, 8, 20–1, 149
St Joan, 34, 336

© in this web service Cambridge University Press
www.cambridge.org
Index

St John, Christopher (Christabel Marshall), 52
St. Martin’s Theatre, 146, 162
stock companies, 81, 96
Stockton International Riverside Festival, 372
Stokes, John, 160, 169–70
Stoll Theatres Corporation, 379
Stokes, Mary, 146
Stoppard, Tom, 321, 338–9, 452
Stourac, Richard, 177, 178
Stowell, Sheila, 7–8
Street Magazine, 91
Strand Theatre, 135, 146
Strange Fish, 462
Straw Chair, The, 224
Street, The, 70
Streetcar Named Desire, A, 296, 352
street performances, 315
Street Scene, 73
Strife, 72
strikes, 128–9
Strolling Players, 102
Stuart, Aimée, 152
stamp speech, 98, 99
Subscription clubs, 150–1
subsidised theatre, 307–9
see also national theatres; theatres collaborations, 436
and commercial theatre, 332–3
level of subsidies to, 429
and local government, 429
and mainstream theatre, 348
musicals, 440–1
playwrights, 420
roles of the state, 428–9
Subtopians, The, 340
Suburbs of Hell, 458
suffrage plays, 19, 52
Suite in Three Keys, 338
Sullivan, Barry, 13
Summerson, J. H., 101
Sumurun, 18
Sunday play-producing societies, 150
Sunday Societies, 164, 171
Sunday Times, 116, 130
Sunday Worker, 137, 139
Sunlight Sonata, 201
surrealism, 11
Suspect Culture, 221, 477
Swafer, Hannen, 159
Sweeney Agenises, 185
Sweeney Todd, 441
Sweeting, Elizabeth, 386
Sŵn y Gwynt sy’n Chwythu, 255–6, 258
symbolism, 11
S/Z, 463
Talawa, 445
Talking Bollocks, 475
Tally’s Blood, 224
Tambrulaine, 320
Taming of the Shrew, The, 30
Tara Arts, 319, 320, 364, 369, 375, 395
Tarragon, 204
Tartuffe, 223
Taste of Honey, A, 355
Tate, Harry, 87
taxation, 165
Taxi to Queens, 423
Taylor, F. W., 108, 125
Taylor, John Russell, 335
television, 297
television drama, 417–19
Temba Theatre, 364
Temple, Joan, 152
Terriss, Ellaline, 44
Terry, Ellen, 17, 36, 46, 51
Terry, Fred, 39
test department (music group), 462
Thatcher, Margaret, 310, 316, 448
election of, 344, 365, 427
and the New Right, 414
radical monetary policies, 416
Thatcherism, 107, 427, 468, 488
effect on theatres, 310, 422
opposition to, 368
in theatres, 235, 414
and welfare state, 427–8
Thatcher’s Children, 419
Theater Writers’ Union (TWU), 394–5
Theatr Crician, 263
Theatr Genedlaethol Cymru, 487
Theatr Gorllewin Morgannwg, 489
Theatre About Glasgow (TAG), 473, 476
theatre and commerce, 426–47
see also commercial theatre
political culture, 444–45
musicals, 438–41
new economics, 429–31
repertoire, 414–8
sponsorship, 431–4
subsidies, 444–7
Thatcherism, 422, 427–9
Theatre Babel, 368
Theatre by the Lake, 317

© in this web service Cambridge University Press www.cambridge.org
Index

Theatre de Complicite, 436, 437
association with Royal National Theatre, 335
experimental plays by, 320
grants to, 445
influence of Jacques Lecoq on, 507
mainstream status of, 367
Théâtre de l’Œuvre, 53
Théâtre du Luxe, 67
theatre in education (TIE) movement, 263
Théâtre Libre, 56
Theatre Laboratory, 362
Théâtre Libre, 12
theatre managers, 131
Theatre of Action, 186
Theatre of Black Women, 483
Theatre of Cruelty, 75
Théâtre de Flappers, 62
Theatre of National Consensus, 252–61
social groups in, 243
text-based performances, 253
Théâtre Panique, 362
theatre professions, 377–96
employment and training, 386–91
infrastructure and organisation, 379–81
professional organisations, 391–5
roles, 382–6
Theatre Répère, 221
Theatre Royal, 67
Barnwell, 31
Bath, 76
Brighton, 333
Bristol, 533
North shields, 75
Stratford East, 235, 329, 437
theatres, 146–9
1895–1918, 34, 69
alternative histories, 37–9
international visitors, 52–3
mixed economy, 42–4
modernist alternatives, 44–50
musical comedies, 54–9
new women, 50–2
scale of London theatre, 39–41
1895–1946, 3–33
agitational propaganda, 176–9
bourgeois theatre, 5–12
liberal innovations, 168–71
modernist theatre, 12–21
national dramatist/national theatres, 26–33
other theatre, 171–4
populist theatre, 21–6
social commitment and aesthetic experiment, 167–91
1896–1940, 86–109
minstrels and pierrots, 98–104
musical comedies, 105–9
popular performances and liminality, 94–6
seaside resorts, 96–8
variety theatre, 92–4
1900–1914, 60–85
post-war legacy, 78–85
provincial theatres, 1900–14, 62–8
repertory companies, 68–75
theatre of flappers, 75–8
1918–1945, 143–66
cinema, 154–5
government intervention, 164–6
inter-war theatre and politics, 144–6
musicals and revues, 155–7
other theatres, 150–1
professional plays, 162–4
theatre ownership and management, 146–9
themes and genres, 157–9
thrillers and sex plays, 159–62
women playwrights and audiences, 151–4
in 1926, 127–42
alternative theatres, 131
dramatic revival, 133–6
Shakespearean plays and politics, 136–42
strikes, 128–9
threat of revolution, 128–30
1940–2002, 291–325
audiences in 1940s and 1950s, 298–300
audiences in 1990s and 1960s, 304–5
audiences in 1980s and 1990s, 313–14
crisis, 322–3
digital revolution, 311–12
directors and playwrights, 320
effect of World War Two, 293–8
four main factors, 293
graduates from colleges and universities, 315
live events, 315–16
marketing, 313–14
new millennium, 321–5
overview, 291–3
post-World War Two recovery, 300–4
proliferation of practices, 314–21
statistics, 310–11
Thatcherism, 310–13
transition period, 292–3
Index

in 1979, 412–25
conferences, 422–3
and New Right economics, 419–21
opposition to New Right policies, 422–5
playwrights, 420
political sketch, 416–19
relevance of theatre, 421–2
repertoire, 434–5
in 1990s and beyond, 498–312
access and ownership, 510–12
mainstream theatre, 503–6
realism in theatre, 506–10
technology, 499–503
audiences. See audiences
and churches, 134
and class conflict, 134
competition from cinema, 5, 22–3, 84
dress codes, 8–9
effect of World War Two, 32–3
inter-war stages and politics, 144–6
and political organisations, 155–6
retreat from popular audience, 23–4
role in society, 128
in Scotland. See Scottish theatre
star system in, 154
state funding, 147
taxation, 165
in Wales. See Welsh theatre
The Bite of the Night as classic example, 465–7
class and politics, 453
outlook of, 469
plurality of new theatre, 463
political antecedents, 449–53
Theatre Union, 187, 189
Theatre Upstairs, 141
Theatre Workshop, 185–9, 354
Brechtian theory and practice, 337
Collaboration with Cameron Mackintosh, 437
founding of, 355
grants to, 331
tours, 354
Theatre Writers’ Group (TWG), 394
Theatr Gollideu Morgannwg, 269
Theatrical Managers Association, 129
Theatrigion, 268, 285
Theatr Powys, 263
Theatr yr Ymylon, 278
Their Theatre and Ours, 176–7, 178
Third Theatre, 243, 261–6
This was a Man, 111, 127, 212
Third Angel, 372, 500, 504
This Year, Next Year, 196
This Year of Grace, 356
Thomas, Brandon, 44
Thomas, D. J., 278
Thomas, Dylan, 273
Thomas, Ed, 244, 268, 269, 491–3
Thomas, Gwyn, 244
Thomas, J. H., 139
Thomas, Tom, 136, 176, 178, 180
Thorndike, Sybil, 31, 49, 274, 299
Thorneycross, Robert, 205
Three Estates, The, 207, 218
Three Hundred Club, 190
Threepenny Opera, 415
thrillers, 159–60
Thumbscrews Are Getting Tighter, 368
Tic Toc Theatre, 368
TIE (theatre in education) movement, 263, 389
Tiller, Jennie, 107, 124
Tiller, John, 107–8
Tiller Girl, 107–9
Tiller School, 107
Tilley, Vesta, 87
time-based art, 372–3
Times, the, 117, 133
Tintock Cup, The, 207
toga plays, 9–10, 20
Tom Carrick’s Pierrots, 103
Tom Byres, 204
Top Girls, 414, 415, 456
Torch Theatre Milford Haven, 319
Tories, 375
Tornawhele, 204
touring companies, 62–3
see also repertory companies theatres in
1990s, 319
vs. art theatre, 79
emergence in 1920s, 79–80
in post-World War Two period, 296–7
removal of grants to, 442
repertoire, 66
Touring Managers Association, 64–5
Trades Union Congress, 128, 139
Trainspotters, 222, 479
Tramway Theatre, 222–2
Translations, 436
Travelling Through the Paradise Fields, 373, 374
Travers, Ben, 145
Traverse Theatre Edinburgh, 320, 357
Traverse Theatre, 212, 222, 329, 371, 433, 477,
see also Edinburgh Traverse Theatre

359
Index

Treadwell, Sophie, 152
Tree, Herbert Beerbohm, 26–7
as actor-manager, 38–9
compared with William Poel, 27
knighthood of, 37
relationship with Shaw, 43
Trelawny of the ‘Wells’, 44, 49
Trestle Theatre, 367
Trewin, J. C., 330
Tricycle Theatre, 423
Trillby, 38
Triple Action, 362
Tron Theatre, the, 220
Tropical Theatre, 368
Trouble With Our Ivy, The, 340
Trussler, Simon, 258
Tynged yr Iaith, 257
Tyndyrtywod, 330
Uncle Vanya
Ulysses
Ultimate Seduction, The
Ultimate Thirsty, 483
Unglued
Ynywa
Ursula Mejia, 14
Ursula Meya, 14
Usher Hall, the, 211
Valentine, Revd Lewis, 255
Valentino, Rudolph, 31
Vanbrugh, Irene, 44
Vanbrugh, Violet, 44
Van Druten, John, 161, 162
Variety Artists’ Federation, 93, 392
variety shows, 26, 153–7, 296
variety theatre, 92–4
conversion of music halls into, 92
labour dispute, 93
Varsity Belle, The, 65
Vaudeville Theatre, 136
Vaughan, Katie, 55
Vedrenne, J. E., 14, 174
Vedrenne-Barker, 45, 48, 176
Veness, Molly, 151, 172
Venturers, 150
Verma, Jatinder, 375
Vernon, Frank, 76
Vickery, Frank, 244
Victoria, Queen, 4
Victoria Theatre Stoke on Trent, 302, 400
video cassettes, 311
Vincent Dance Theatre, 507
Vinegar Tom, 414
Visible Fictions, 415
Vivien
Volcano Theatre, 459, 493–4
Volunteers, The, 415
Vosper, Frank, 160
Vortex, The, 161, 172
Votes for Women, 19, 19, 50
voyeurism, 117–19
Voysey Inheritance, The, 15, 49
Wagnerian opera, 53
Waiting for Godot, 268, 321, 332
Wakefield Tricycle, 362
Wakes week, 94
Walden, Lord Howard de
Wall Street, 415
Wall Street Crash, 143
Walsh, Christina, 141
Walton, John, 96
Wardle, Irving, 421
Wareing, Alfred, 72, 83, 198
Warner, Deborah, 307, 319, 367
Warlil’s Wonder, The, 210

© in this web service Cambridge University Press  www.cambridge.org
Index

Waste, 20, 176
Waterloo Pierrots, 102
Watson, T. M., 209, 210
Way, Brian, 389
Way Upstream, 312
Weapons of Happiness, 307, 328, 343
Webber, Andrew Lloyd, 312, 348, 421, 438, 439
Webster, Margaret, 80
Welsh Assembly, 369
Welsh theatre, 481
Welsh Arts Council, 253, 254, 256, 259, 263, 486
Welsh-language groups, 489
Welsh National Opera Company, 278
Welsh National Performing Arts Companies (WNPACs), 487
Welsh National Theatre, 251, 253, 262
Welsh National Theatre Company, 254
Welsh Nationalist Party, 274
Welsh Outlook, The, 250
Welsh Theatre Company, 254
Welsh theatre, 242–69
in 1900s, 266–9, 485–97
Anglo-Welsh theatre, 493–5
diversification, 489–91
restructuring of theatres, 486–9
amateur movement in, 250, 252
digital art in, 269
Drama Movement, 1911–39, 245–52
dramatists, 244
linguistic divisions in, 245
new drama groups, 249–50
and Nonconformist religion, 245–6
in period before and after World War One,
and television, 253
theatre in education (TIE) movement, 261
Theatre of National Consensus, 1949–76, 252–61
Third Theatre, 1976–90, 261–6
training of actors, 253
Welsh-language groups, 489
Wentworth, Bessie, 100
Wertenbaker, Timberlake, 439
Wesker, Arnold, 301, 339, 357, 454
West, 454
West End theatres, 37–8, 294
see also theatres,
in 1960s and 1970s, 302–3
actors-managers, 38
cartel, 148–9
commercial and noncommercial theatres, 146, 159
conflicts between theatre and production
managements, 147–8
conservative rhetoric and values in, 44
criticism by George Bernard Shaw, 36
criticism of repertoire in, 131, 150
Edwardian era, 58–9
extended performances, 41
growth between 1880 and 1920, 40
number of opening nights, 40–1
opposition to subsidised National Theatre, 312
portrayal of women in, 50
in post-World War Two period, 296
types of productions, 41
Western Mail, the, 250–1
Westminster Parliament, 197
Westminster Theatre, 184
West Yorkshire Playhouse, 318, 320, 436, 441
White, Teg, 489
What Every Woman Knows, 124
What Kind of Scotland, 216
What Might Happen, 130
Where’s That Bomb?, 181
Whispers of Water and Yarn, 473
Whitby, Arthur, 48, 49
White Cargo, 78
White Coons, 101, 104
Whitehouse, Mary, 424
White Musketeers, 102
White Rose, 220
White Rose Players, 84
Widow’s Houses, 13, 34, 70, 71, 170
Wilde, Oscar, 3, 460
career in West End, 43
homosexuality of, 3
Wildcat, 217
Williams, David Matthew, 251
Williams, D. J., 245
Williams, Emlyn, 160, 244
Williams, Euryth, Ogwen, 496
Williams, Gwyn A., 485, 489–90
Williams, Harcourt, 63
Williams, J. Ellis, 251, 352
Williams, Raymond, 94, 169, 292
Williams, Richard, 246
Williams, Sera Moore, 268
Willy Rough, 214, 224
Willis, Ted, 332, 353
Will Spoor Mime Company, 361
Wilmut, Roger, 87

561
Index

Wilson, A. E., 57, 64
Wilson, A. P., 203
Wilson Barrett Company, 209
Wilson, Harold, 304, 305, 358, 414
Winter’s Tale, The, 19, 28, 49
Winwood, Estelle, 74
Witches of Eastwick, The, 439
WNPACs (Welsh National Performing Arts Companies), 487
Wolfe, Clive, 390
Wolfit, Donald, 298, 383
Womack, Peter, 301, 305, 358, 414
Woman in Khaki, The, 75
Woman of Pleasure, A, 65
Women in Mind, 347
Women in Power, 219
women in theatre, 50–2
see also feminist theatres
actors, 170
dramatists, 224
managers, 61
playwrights, 50, 151–2, 154
Scottish theatre, 483
Women’s Co-operative Guild, 234
Women’s Company, 364
Women’s Street Theatre Group, 319, 364, 458
Women’s Theatre Company, 171
Women’s Theatre Group, 319, 364, 458
Women Writers’ Suffrage League, 52
Wood, Annie, 475
Wood, Charles, 417
Woolf, Virginia, 18
Wooster Group, 222, 372
Workers Theatre Movement, 128
agitational propaganda, 26, 176
alliance with British Communist Party, 135–6
amateurism of, 186
Central Committee’s proposition, 178
expansion of, 178
National Conference, 178
revues, 178–9
Salford, 186
and sectarianism, 177–8
as theatre of class conflict, 179
on William Shakespeare, 139
working class, 94–5
Working-Class Wives, 233–4
World Theatre Season, 335
World Trade Center, New York, 322
World War One, 75, 144–5, 147
World War Two, 293–8
effects on London theatres, 32–3
and mainstream theatre, 330–4
and theatrical performances, 26, 165–6
Worst Woman in London, The, 107
Wrexham National Eisteddfod, 264
Wright, D. G., 95
Wright, Tom, 212
Writers’ Guild of Great Britain, 394
Wylford, Mariel, 65
Wyndham, Charles, 37, 39, 51
Wynham Goldie, Grace, 73
Wyndham’s Theatre, 149, 310, 336, 397
Wynne, R. O. F., 277
Y Cwmni (The Company), 268, 492
Y Darian, 260
Y Diethrynn, 250
Year of the Family, 481
Years Between, The, 144
Yeats, William Butler, 24, 185, 189
Yellow Sands, 130
Y Pflin, 259
Y Gymraes, 268, 269
Y Lleofan, 352
Yorkshire Gnomes, 362
You’ll Have Had Your Hole, 481
You Never Can Tell, 13, 48
Young, Douglas, 211
Young, John, 210
Younger Generation, The, 71
Young Ones, The, 370
Young Vic Theatre, 331
Young Woodeley, 161
Your Country Needs You, 75
Your Turn to Clean the Stair, 225
Y Phibyl Brith, 263
Yr Addunied, 258
Y Tai Afrafdôn, 254
Y Tŵr, 259, 267, 268
Zangwill, Israel, 130
Ziegfield Follies, 107, 124
Zwmba!, 264