

## Index

- Abbey Theatre, Dublin 20, 170  
 actor training 12–14  
 Addams, Jane 215, 242  
 Aeschylus 9  
 Alsoop, Will, *The Public* 232  
 American Federal Theatre Project 49  
 American neo-imperialism 67–8  
 Anderson, Benedict 216  
 Anderson, Lindsay 125, 186, 192, 193  
 anti-fascism 37  
 antiwar movement 35, 38, 41, 58–9  
     socialism and 36–7  
 Appia, Adolphe 8, 91  
 Archigram 223  
     *Archigram* magazine 222, 223  
     Living Pod 223  
     Plug-In City 223  
     1990 House 223  
*Arden of Faversham* 19, 44, 47, 81, 90, 91  
 Arendt, Hannah 65  
 Aristophanes 8, 9  
     *Lysistrata* 12, 53–4  
 Arnold, Matthew 211  
 Arts Council 24–5, 178, 227  
 Ascot, Roy 207  
 atomic bomb 58–60, 61–2, 68  
 Attenborough, Richard 24  
 Auden, W. H. 36, 43  
 autobiography, use of 127–8
- Badiou, Alain 66, 76  
 Bakhtin, Mikhail 166, 168  
 Banham, Reyner 211, 214, 222, 225  
 Barish, Jonas, *The Antitheatrical Prejudice* 190  
 Barker, Clive 76, 101, 164  
 Barnett, Henrietta 243  
 Barnett, Samuel 243  
 Barstow, Stan 125  
 Bart, Lionel 23, 195, 198, 200, 204, 251  
 Barton, John 117  
 Beaumont, Hugh, 'Binkie' 11, 85  
 Beauvoir, Simone de *The Second Sex* 84  
 Beckett, Samuel 85  
 Behan, Brendan (*see also The Hostage, The Quare Fellow*) 21, 164–85  
     impact on Littlewood 164–5  
     public persona 171  
 Benjamin, Walter 69  
 Bennett, Susan 86  
 Benthall, Michael 93, 96  
     production of *Richard II* 93, 96, 97  
 Berliner Ensemble 20  
 Bevan, Nye 14  
 Beynon, Huw 136  
 Bieito, Calixto 120  
 Billington, Michael 25  
 Blanshard, Joby 19, 21, 152  
 Blue Blouse Troupes 49  
 Bolam, Robyn 93

*Index*

- Booth, James 162, 195  
 Bourdieu, Pierre 168  
 Bourke, Joanna 75, 123–4  
 Bourriaud, Nicolas 235  
 Braine, John 125  
   *Room at the Top* 125  
 Brecht, Bertolt 7, 20, 85, 140  
   *Life of Galileo* 61  
   *Mother Courage* 20  
 Bridson, D. G. 6, 122  
 Briggs, Asa 207  
 British Union of Fascists 37  
 Brook, Peter 24, 85–6  
 Brooks, Ern 44, 45  
 Brown, Gaye 28, 234, 253  
 Brown, John Russell 117, 119–20  
 Bunnage, Avis 19, 152, 191  
 Burgess, Anthony 50  
 Burke, Kathy 176  
 Bury, John 12, 19, 21, 27, 70, 91, 97, 108,  
   115, 120, 135, 147, 158, 173  
   Design for *Edward II* 98–9, 232  
 Butlin's holiday camp, Filey 11, 63
- Calder, Ritchie-, Lord 207  
 Calderon, Pedro 9  
 Callaghan, Dymphna 81, 88, 92, 99  
 Campaign for Nuclear Disarmament  
   (CND) 36, 59, 71  
 Camus, Albert 60  
 Centre 42 210–11  
 Centre Georges Pompidou 232  
 Chamberlain, Neville 52–3  
 Chambers, Colin 113  
 Chapman, Henry (see also *You Won't  
   Always Be on Top*) 27, 145–51  
 Chilton, Charles 70, 72–3  
 Christensen, Carole 27, 234  
 Churchill, Winston 18, 26, 55, 56, 83  
 citizenship 34, 234–5, 236–8, 242, 243,  
   247, 263  
   young people and 247–63  
 Clarion Players 7
- Clark, John 225, 230, 231  
 Cold War 18, 24, 59, 64, 65, 67, 69, 71,  
   83, 184  
 comedy, use of 168–9  
 commedia dell'arte 11, 201  
 Communist Party of Great Britain 4, 19,  
   37, 41, 47–8, 54, 64  
 community (see also working-class  
   community) 238–40  
 Cook, Caldwell 242  
 Cooper, George 46, 93, 94, 105  
   portrayal of Falstaff 115–16  
 Council for the Encouragement of  
   Music and the Arts (CEMA) 11  
 Corbett, Harry H. 12, 19, 21, 101  
   portrayal of Richard II 95–6  
   portrayal of Sir Politick Wouldbe 105  
 coronation 83  
 Craig, Edward Gordon 8, 91  
 Crazy Gang 167  
 Crossman, Richard 239  
 Cuban Missile Crisis 77  
 cultural democracy 27, 34, 219, 234
- Davidson, Bill 56  
 death penalty 170–1  
 Delaney, Shelagh, (see also *A Taste of  
   Honey*) 166, 185–95  
 Depression 128, 129, 137  
 Derrida, Jacques 51  
   *Archive Fever* 30  
 Devine, George 26, 85, 86  
 dialects, use of 55, 88–9  
 Dickens, Charles 17  
 Dietrich, Marlene 23  
 Dollimore, Jonathan 86  
 Donellan, Declan 120  
 Douglas, Kirk 23  
 Dresden 58  
 Driberg, Tom 14, 58, 113, 206  
*Dutch Courtesan, The* (Marston) 19, 90,  
   107–8  
 Dykes, Ivor 73

*Index*

- East End 25, 33, 124, 152–63, 166, 169,  
 196–7, 198, 206, 242
- Eden, Anthony 83
- Edinburgh Festival 14, 58, 64, 65, 113
- Edward II* (Marlowe) 33, 92, 97–103, 232  
 Peter Smallwood's portrayal of  
 Edward 101–2  
 queer politics and 99, 102, 232  
 staging 98–9, 100, 232
- Edwards, Glynn 23, 109  
 portrayal of Macbeth 110
- Eisenstein, Sergei 8
- Eisler, Hanns 7
- Ellis, Benedict 58
- Engels, Friedrich *The Condition of the  
 Working Class in England* 6
- Entertainments National Service  
 Association (ENSA) 11
- Eyre, Richard 70
- Farson, Daniel 227
- fascism 8, 9, 33, 36, 37, 48, 68
- Festival of Britain 222
- Filewood, Alan 246
- Fings Ain't Wot They Used T'Be*  
 (Norman) 22, 23, 34, 107, 128, 165,  
 169, 195–201  
 language 198–9  
 songs 200
- First World War 5, 35, 36, 38, 42, 46, 70,  
 71, 72, 75, 77, 84, 109
- Flanagan, Hallie 49
- Forward Up Your End* (Hill) 202
- Foucault, Michel 76, 170, 244  
*The Archaeology of Knowledge* 30
- Frankfurt school 167, 210
- Freire, Paulo 260
- Friends of Theatre Workshop 12
- Fuente Ovejuna* (Lope de Vega) 9,  
 42–4  
 staging 44
- Fuller, R. Buckminster 207
- Funaroff, Sol 7
- Fun Palace 27, 32, 34, 118, 119, 205,  
 206–33, 234  
 content of 211–19  
 drama therapy and 215–16  
 funding for 226–7  
 Fun Palace Trust 28, 216, 234, 238, 242,  
 245, 246, 251, 252, 254, 255, 262  
 high art versus popular culture debate  
 209–11  
 influence of 231–3  
 leisure and 208–9, 218  
 physical environment 219–26  
 reality television and 216–17  
 reasons for failure 229–31  
 site for 226, 227–9
- Gagarin, Yuri 222
- Garland, Judy 23
- General Strike 6, 137
- Gielgud, Sir John 79, 85, 86, 87–8, 96, 104
- Glover, Jonathan 74
- Goodrich, Martin 28, 251
- Good Soldier Schweik, The* (Hašek) 10,  
 44–7  
 staging 45
- Gorney, Howard 11, 12, 16, 19, 22, 52,  
 58, 88, 90, 95, 97, 98, 105, 106, 112,  
 128, 151, 173, 195, 200
- Grant, Bob 107
- Gray, Terence 85, 86
- Greenblatt, Stephen 116
- Greene, Graham 138
- Greene, Harry 12, 139, 143, 147
- Greene, Nicholas 182, 183
- Gresford Colliery disaster 137, 138,  
 144, 203
- Gurnock, Richard 117
- Guthrie, Tyrone 115
- Hall, Peter 113, 117, 119, 120
- Hamilton, Richard (pop art) 223–4
- Harding, Archie 6, 122
- Harewood, Earl of 26, 117, 207

*Index*

- Harker, Ben 42, 48, 49, 64, 128  
 Harris, Richard 26, 27, 149, 151  
 Harry Ransom Humanities Research Center 29  
 Harvey, David 220, 244  
 Hašek, Jaroslav (see also *Good Soldier Schweik*) 45  
 Heddon, Dee 127  
 Hedley, Philip 33  
 Heinemann, Margot 111  
*Henry IV*, Parts 1 and 2 (Shakespeare)  
     79, 88, 108, 113–19  
     approach to 113–14, 116–17  
     depiction of Falstaff 115–16  
     staging 115  
 Higson, Andrew 126  
 Hill, John 126, 163  
 Hill, Octavia 242  
 Hiroshima 58, 59, 72  
 Hitler, Adolf 49, 52, 58, 109  
 Hobson, Harold 47, 96, 179  
 Hoggart, Richard 123, 210  
     *The Uses of Literacy* 127, 210  
 Holderness, Graham 82  
 Holt, Michael 251  
 Horelli, Liisa 237, 248  
*Hostage, The* (Behan) 22, 23, 34, 107,  
     160, 164, 165, 170, 177–85  
     accusations of neo-colonialism 181  
     authorship 178  
     genealogy 177–8  
     revival (1972) 185  
     role-play in 182–3  
     theatricality 178–83  
     treatment of nationalism 181–2  
 Huizinga, Johan 217, 242  
 hunger marches 6  
 Huxley, Aldous 36, 39, 40  
 Hyde, Lewis 37–8  
 Ilingworth, Nelson 15  
 improvisation 13–14, 22, 25, 26, 76, 88,  
     89–90, 150–1, 191, 256–60  
 Independent Group 222–3  
 India 27  
 International Brigade 37  
 Jackson, Barry 88, 104  
 Jackson, Christine 234  
 Jacques-Dalcroze, Émile 13  
 Jarman, Derek 99  
 Jessner, Leopold 84  
*Joan's Book* 1, 3, 28, 38, 219, 244  
*John Bullion* (Littlewood and MacColl)  
     39–41, 53  
     staging 40–1  
*Johnny Noble* (MacColl) 11, 124, 128–  
     30, 131, 132, 158, 188, 201  
     staging 130  
 Jonson, Ben 33, 81, 103, 118, 201  
     *The Alchemist* 19, 103  
     *Every Man in His Humour* 106–7, 113  
     *Volpone* 20, 44, 47, 90, 103–4,  
     105–6  
 Joyce, Yootha 195  
 Karlin, Miriam 22, 195  
*Kayf up West, A* (Norman) 169, 202  
 Kennally, Eileen 110  
 Kennedy, Dennis 82, 84, 85, 87, 91  
 Kershaw, Baz 235  
 Kinneer, Roy 21, 107  
 Korean War 65, 68  
 Kott, Jan 110  
     *Shakespeare, Our Contemporary* 85  
 Krays 197  
 Khrushchev, Nikita 83, 109  
 Laban, Rudolph 13, 15, 90  
 Lacey, Stephen 127, 166, 167, 188  
 Lamont Stewart, Ena *Men Should Weep* 132  
 Landau, Royston 221, 224  
*Landscape with Chimneys* (MacColl)  
     124, 128, 130–6, 158, 160, 188, 201  
     the housing crisis and 132

*Index*

- representation of community 131–4  
 staging 134–5  
 Langland, William *A Vision of Piers Plowman* 94  
*Last Edition* (Littlewood and MacColl)  
   10, 48–53, 64, 138  
   gender dynamic 51–2  
   ideological difficulties 48–9  
   prosecution 10, 53  
   staging 49–53  
 Leach, Robert 50, 84  
 Leavis, F. R. 211  
 Lee, Jennie 228  
 Lefebvre, Henri 219, 237, 243  
 Lewenstein, Oscar 20  
 Lewis, B. N. 214  
 Lewis, Stephen (see also *Sparrows Can't Sing*) 21, 128, 161, 162–3  
 Linden, Morris 12  
 Littlewood, Joan  
   abortion 3–4  
   attitude to Renaissance classics  
     79–80, 81, 83, 84, 86–91  
   autobiography, approach to 1  
   background 2, 5–6  
   character 3, 16, 31  
   citizenship, and 29, 236–8, 242, 243,  
     247, 263  
   commitment to training 12–14  
   life after Raffles 28  
   political views 4–5  
   prosecution 10, 26–7, 53, 151  
   relationship with actors 22–3  
   relationship with Ewan MacColl  
     (Jimmie Miller) 3–4, 6–7, 15–17  
   relationship with Gerry Raffles 4, 16  
   relationship with Baron Philippe de  
     Rothschild 28  
   war, attitude to 35–6, 37–8, 77–8  
   the woman 3–4  
   work in radio 6, 122, 129  
   work with new writers 165–6  
   working class, attitude to 121–2  
 Lloyd, Audrey 44  
 Lobsinger, Mary Louise 212, 218  
*Londoners, The* (Lewis) 204–5  
*Long Shift, The* (Littlewood and Raffles)  
   124, 136, 138–45, 151  
   authenticity, and 139–40  
   research 139–40  
   staging 139–41  
*Look Back in Anger* (Osborne) 20, 125,  
   170, 193–4  
 Lope de Vega, Felix 8, 9  
 Lorca, Federico García 11, 43, 80  
   *The Love of Don Perlimplin and  
   Belisa in the Garden* 11, 14  
 Lord Chamberlain 25–7, 46, 49, 54, 64,  
   118, 134–5, 147, 151, 163, 175, 179  
   Lord Chamberlain's Collection,  
   British Library 29, 30–1  
*Love on the Dole* (Walter Greenwood) 134  
 Lovell, Terry 126, 186, 187  
 Luscombe, George 105  
  
*Macbeth* (Shakespeare) 20, 33, 79, 82,  
   89–90, 108–13  
   historical context 109  
   masculinity and 110  
   reception of 112–13  
   rejecting the supernatural 111–12  
   staging 109  
 McBurney, Simon 120  
 MacColl, Ewan 2, 3, 6–17, 35, 36, 37,  
   39–69, 79–80, 96, 128–36  
   background 128  
   desertion 16, 57  
   MacColl and Peggy Seeger archive,  
   Ruskin College, Oxford 31  
   relationship with Littlewood 3–4,  
   6–7, 15–17  
   relationship with Raffles 16–17  
 McConachie, Bruce 252  
 MacDiarmid, Hugh 16  
 MacDonald, Ramsay 50  
 McGrath, John 205

*Index*

- MacInnes, Colin *Absolute Beginners* 188  
 McKibbin, Ross 139, 143  
 McLeish, John *The Gorbals Story* 132  
 Macmillan, Harold 160  
 McMillan, Margaret 243  
 Make Me an Offer (Mankowitz) 169, 201–2  
 Manchester Repertory Theatre 7  
 Marlowe, Christopher 9, 81  
 Marowitz, Charles 82, 86  
 Marshall, T. H. 236  
 Marston, John 81, 103, 201  
     *The Dutch Courtesan* 90, 107–8  
 Mass Observation 126, 130  
 Mathews, Stanley 218  
 means test 5, 9  
 Medhurst, Andy 127  
 Mellor, Kay 186  
 Melvin, Murray 31, 117, 165, 191  
 Menuhin, Yehudi 207  
 Meyerhold, Vsevolod 8, 13  
 Mikardo, Ian 14, 207  
 Millennium Dome 98–9, 232  
 Miller, Max 167  
 miners 137–8, 141–2, 143–4  
*Miracle at Verdun* (Schlumberg) 9, 41–2, 50, 73  
 Molière 9, 154  
     *The Flying Doctor* 11  
     *The Imaginary Invalid* 17  
 Moreno, J. L. 215  
 Mouffe, Chantal 236, 258  
 Moussinac, Léon, *The New Movement in Theatre* 8  
 Muggeridge, Malcolm 24, 171  
 Muldoon, Roland 205  
 Munich Agreement 52  
 Murphy, Brian 107  
 music hall 166–7, 177, 189, 194  
 Mussolini, Benito 109  
 Nagasaki 58, 59  
 nationalism 35, 41  
 Neville, John 96  
 Newby, Frank 220  
 Newham Council 239–40, 241, 262  
 Newlove, Jean 12, 13, 16  
 'new wave' 123, 125–8, 163  
 Nicholson, Anthony 152–5  
 Nicholson, Helen 239, 257  
 Niven, Barbara 44  
 Norman, Frank (see also *Fings Ain't Wot They Used T'Be*) 23, 166, 195–6, 198–202  
 north of England 128–9  
 Nuttall, Jeff 60  
 O'Casey, Sean 17, 154  
*Oh What a Lovely War* 24, 27, 31, 32, 55, 69–77, 113, 115, 116, 202  
 collective versus individual identity in 75–6  
 context of 70, 71–2  
 impact on the audience 77  
 photographs, use of 73–4  
 research 70  
 staging 51–2, 70–1  
 treatment of nationalism 74–5  
 Old Vic *Richard II* 93, 96, 97  
 Olivier, Laurence, Lord 86, 89  
 O'Neill, Eugene 17  
 Open University 228  
*Operation Olive Branch* (MacColl) 12, 54–8  
 dialects, use of 55  
 MacColl's desertion and 57  
 staging 56–7  
 Ormesby Hall 14  
 Orwell, George 36, 137  
     *Nineteen Eighty-Four* 67  
 Ozbekhan, Hasan 222  
 Paget, Derek 8, 9, 70, 71  
*Paradise Street* (*Landscape with Chimneys*) 135

*Index*

- Pask, Gordon 207, 215, 226  
 Peace Pledge Union 41  
 Pecujlic, Miroslav 60  
 Peking Opera 20  
 Pennyman, Colonel and Mrs 14, 15  
 People's Theatre 10, 12, 18  
 Pike, the 170  
 Piscator, Erwin 8, 44, 45, 70  
 Planchon, Roger 85, 113–14  
 playground projects 27–8, 32, 240–55  
   funding for 262  
   legacy of 262–3  
 poetic realism 126, 194  
*Popular Arts, The* 210  
 popular culture 18, 33, 143, 163, 166–70,  
   201, 210–11  
   politics of 167–9  
 Price, Cedric 27, 206–7, 212, 217–19,  
   220–2, 222–32  
   designs for the Fun Palace 224–6  
   Inter-Action Centre 220, 232  
   London Zoo Aviary 220  
   Potteries Thinkbelt 220  
 Priestley, J. B. 59  
*Projector, The* 202–4  
 Pudovkin, Vsevolod 8
- Quare Fellow, The* (Behan) 21, 34, 108,  
   149, 164–5, 170–7, 179  
   language of 175  
   rehearsals for 173  
   songs 176  
   staging 172–7  
 Quayle, Anthony 85
- RADA (Royal Academy for Dramatic  
 Art) 5, 6  
 Raffles, Gerry 1, 2, 11, 12, 15, 16, 19,  
   21, 24, 26, 27, 36, 76, 83, 105, 109,  
   112, 121, 136, 138–9, 140, 143,  
   155, 178, 197, 234, 239, 240,  
   246, 262  
   death of 28
- relationship with Littlewood  
   4, 16  
   relationship with MacColl 16–17  
*Ragged Trousered Philanthropists, The*  
   134, 145–6, 147  
 Rankin, Peter 29  
 Rattigan, Terence 179, 186  
 Read, Alan 217, 220, 235  
 Redgrave, Michael 63, 86  
 Red Megaphones 7  
 Renaissance classics (productions of)  
   historical context to 83–4, 92  
   modern dress (use of) 104–5,  
   109–10  
   staging 91  
 research methodology 29–34  
   archival research 29–31  
*Richard II* (Shakespeare) 19, 33,  
   44, 80, 82, 88, 90, 92,  
   93–7, 102  
   Harry H. Corbett's portrayal of  
   Richard 95–6  
   staging 97  
 Richardson, Tony 125  
 Ridout, Nicholas 180  
 Robens, Alf 14  
 Roberts, Kenneth 122  
 Robertson, Gwen 235  
 Ronan Point disaster 202–3  
 Rothschild, Baron Philippe de 28  
 Royal Court Theatre 20, 21, 166  
 Royal Shakespeare Company 85, 113,  
   117–18, 119–20  
 Ruskin, John 242  
 Russell, Bertrand 36, 76–7
- Scase, David 12, 129  
 Schafer, Elizabeth 33, 81, 93, 95,  
   111, 112  
 Schechter, Joel 217  
 Schiller, Leon 9, 84  
 Schneider, Rebecca 31  
 schools, theatre performances in 79

*Index*

- Scofield, Paul 86  
 Second World War 24, 35, 36, 37, 42, 46,  
 47, 48, 50, 57, 66, 84, 85, 109, 121,  
 129, 152  
 settlement houses 206  
 Sewell, George 195  
 Shakespeare, William 9, 33, 79, 81, 84,  
 103, 154, 201  
*As you Like It* 79  
 authority of 33, 81–3, 87  
*Hamlet* 79  
 Littlewood's attitude to 117–18, 119–20  
*Twelfth Night* 17, 79, 81  
 Shapley, Olive 122  
 Sharples, Bill 44  
 Shaw, George Bernard 16, 17, 154  
 Shaw, Maxwell 28, 47, 90, 101, 105  
 Shepherd-Barr, Kirsten 61  
 Sillitoe, Alan 125  
*Saturday Night and Sunday  
 Morning* 125  
 Simpson, Mark 137  
 Sinfield, Alan 109, 111  
*Slickers* 39–41  
 Smallwood, Peter 101–2  
 Smith, Lisa Gordon 185  
 Snowdon, Lord 220  
 Sontag, Susan 71, 73  
 Sophocles 9  
 Soundy, Peggy 46, 156  
 Soyinka, Wole, *The Lion and the Jewel* 24  
 Spanish Civil War 10, 35, 36, 37, 42, 44,  
 48, 61, 129  
*Sparrows Can't Sing* (Lewis) 21, 24, 128,  
 152, 156–63, 188, 197, 205  
 staging 158  
 Spencer, Jeremy 117  
 Spender, Stephen 36  
 Spinetti, Victor 21, 29, 76, 107, 253  
 Stalin, Joseph 5, 49, 64, 83, 109  
 Stanislavsky, Konstantin, *An Actor  
 Prepares* 13  
 Steedman, Carolyn 30  
 Stratford East 238–42, 245, 248, 255, 259  
 Stratford Fairs 252–3  
 Strehler, Giorgio 85  
 Suez Crisis 83, 109, 179  
 Sutton, Dudley 146  
*Taste of Honey, A* (Delaney) 7, 22, 31,  
 34, 107, 125, 160, 165, 185–95  
 challenging the traditional family  
 unit 188  
 Delaney's original text 189–90  
 jazz band 193–4  
 language, treatment of 192  
 theatricality 190, 191–5  
 treatment of homosexuality 188–9  
 Taylor, Gary 82  
 Théâtre des Nations, Paris 20, 23, 24,  
 47, 103, 106, 178  
 Theatre of Action 7, 32  
 Theatre Royal Stratford East 2, 3, 15,  
 17–27, 44, 46, 58, 64, 69, 79, 134,  
 135, 152, 163, 166, 204, 219–20,  
 227, 239, 246, 252, 253, 255–61  
 Theatre Royal archive 29, 31  
 Theatre Royal Supporters Club 46  
 Theatre Union 9–10, 11, 12, 37, 42, 44,  
 49, 52, 53  
 Theatre Workshop 2, 10–15, 35, 55, 64,  
 69, 79, 80–1, 117, 119–20, 121, 123,  
 124, 130, 135, 145, 152, 164, 178,  
 179, 184  
 Thompson, James 259, 261  
 Tillinghast, E. Pardon 209  
 Toffler, Alvin 229–30  
*Future Shock* 223  
 Toller, Ernst 7  
 touring 11, 62–3, 129, 130, 135, 139,  
 144–5, 178  
 trade union movement 128  
*Travellers, The* (MacColl) 14, 64–9  
 staging 66  
 Trocchi, Alexander 218  
 Turner, Victor 116, 247



*Index*

- Twain, Mark 17  
*Twang!* 208  
 Tynan, Kenneth 3, 26, 94, 95, 96, 118,  
 119, 147, 150, 172, 173, 175, 181,  
 186, 190  
*Uranium 235* (MacColl) 59–63, 64, 130  
 at Butlin's holiday camp 63  
 source material 59–61  
 staging 61–2  
 touring 62–3  
*Van Call* (Nicholson) 152–6, 197  
 relationship with local community  
 154–6  
 Vauxhall Pleasure Gardens 206  
 Vietnam War 77  
 Wanamaker, Sam 63  
 Webster, John 9  
 Webster, Margaret 104–5  
 welfare state 10, 18, 209  
 Weller, Susie 237, 247  
 Welles, Orson 84  
 Wells, John 203  
 Wesker, Arnold 210–11  
*Roots* 194, 210  
*The Wesker Trilogy* 125  
 West End 11, 19, 23, 24, 34, 47, 85, 163,  
 178, 195, 201, 208  
 Littlewood's attitude to 24  
 Wheeler-Early, Barbara 28, 251  
 Williams, Raymond 122–3  
 Williams, Rosalie 11, 15, 129  
 Wilson, Harold 208  
 Windsor, Barbara 21, 162, 195  
 Wolfenden Inquiry 84, 92, 99,  
 100, 179  
 Workers' Theatre Movement 7,  
 8, 39  
 working class  
 audiences 18–19  
 definitions of 122–3  
 industrial labour and 136  
 representations of 17, 18, 22, 33, 34,  
 124, 125–7, 128, 129–63, 165–6,  
 169, 195  
 status of 121, 151–2  
 working-class communities 18, 122–4,  
 137, 145–51, 153, 158–61  
 Worthen, W. B. 81, 82, 104  
 Young and Willmott, *Family and  
 Kinship in East London* 124,  
 153, 159  
*You Won't Always Be on Top*  
 (Chapman) 22, 124, 127, 136, 145–  
 51, 161  
 authenticity, and 150  
 language, and 150–1  
 prosecution 26–7  
 staging 147