

## Index

- 7:84 Theatre Company xiv, 59, 69,  
 109, 112, 115–19, 127, 128
- agit-prop 14–15, 96, 103, 113–24
- Albee, Edward  
*Who's Afraid of Virginia  
 Woolf?* xi
- Aldwych Theatre, London xi
- Alfreds, Mike 161
- Alvarez, A. 51
- Anderson, Lindsay xi, 51
- Arden, John  
*Armstrong's Last Goodnight* xii  
*Ars Longa, Vita Brevis* 45  
*Ballygombeen Bequest, The* xiv, 45,  
 113  
 'Brecht and the British' 61  
 collaboration with Margareta  
 D'Arcy 45  
 compared with Trevor Griffiths 74  
 dispute with Royal Shakespeare  
 Company 44  
*Happy Haven, The* xi  
*Hero Rises Up, The* xiii  
 influence of Brecht 44–5  
*Island of the Mighty, The* xiv, 44  
 late experience of theatre practice  
 97  
 liberal pacifism of 4  
 little interest in psychology 99  
*Live Like Pigs* xi, 27, 52  
 Marxist conviction 4, 55, 60
- model of interventionist strategy  
 24, 44–61  
 modest claims for effectiveness 5  
 name linked with Arnold Wesker  
 44–5  
*Non-Stop Connolly Show, The*, xv,  
 45, 57  
 realist not naturalist 17  
*Serjeant Musgrave's Dance* xi, 5,  
 27, 40, 44, 45, 46–61  
 similarity with Howard Barker 85  
 theatrical style 44–5  
*Workhouse Donkey, The* xii, 53  
 work performed by 7:84 112
- Aristotle xviii, 1, 15, 19, 157
- Arts Council xvii, 119
- Arts Theatre, London x
- Ashdown, Paddy 177
- Austen, Jane 156
- Ayckbourn, Alan  
*Relatively Speaking* xiii
- Barbican Theatre, London xvii
- Barker, Howard  
*Alpha Alpha* xiv  
*Arguments for a Theatre* 83  
*Bite of the Night, The* xviii  
 career and theatrical style 83  
*Claw* xvi, 85  
 directs own work 128  
*Hang of the Gaol, The* xvi  
*No End of Blame* xvii

*Index*

- Barker, Howard (*cont.*)  
 not accessible to wider public 21  
*Stripwell* xvi, 83–4, 86, 87–93, 176  
 ‘triumph of defeat’ 177  
 (*Uncle*) *Vanya* 85
- Barnes, Peter 5  
*Ruling Class, The* xiii
- Beatles, The xi, 11
- Beatty, Warren 67
- Beckett, Samuel 7, 22, 23, 41, 89, 152  
*Catastrophe* xvii  
*Endgame* x  
*Waiting for Godot* x, 22, 158
- Behan, Brendan  
*Quare Fellow, The* x
- Behn, Aphra 155
- Belgrade Theatre, Coventry 41
- Belt and Braces Theatre Company 14,  
 112, 127
- Berger, John 17, 21
- Berkoff, Steven  
*East* 167  
*West* 167
- Berliner Ensemble x, 44
- Berlin Wall xi, xviii
- Bicat, Tony xiii
- Bicker, Doreen (‘Dusty’) 35
- Bigsby, Christopher 42  
*Bill, The* 68
- Billington, Michael 17
- Blond, Neville x
- Boal, Augusto 178
- Bogdanov, Michael 94
- Bolt, Robert 5  
*State of Revolution* xvi
- Bond, Edward  
*The Activists Papers* 139  
 ‘aggro-effects’ 95  
 and CND 147  
*Bingo* xv  
*Bundle, The* xvi  
 career and theatrical style  
 138–41
- Early Morning* xiii, 153  
 embraces post-modernism 177  
*Fool, The* xvi  
*Lear* xiv, 96, 140–53  
 misrepresented by Ronald Hayman  
 48  
*Narrow Road to the Deep North*  
 xiii, 153  
 not accessible to wider public 21  
 not university graduate 4  
*Passion* 147  
*Pope’s Wedding, The* xi  
*Saved* xii, 40, 84, 145–6, 153  
*Sea, The* xv  
*War Plays* xviii  
*Woman, The* xvi  
*Worlds, The* xvii
- Boon, Richard 96, 100, 103
- Bottomley, Gordon  
*King Lear’s Wife* 141
- Bradford University Drama  
 Group 97
- Braveheart* 123
- Brecht, Bertolt  
*Baal* 59  
*Caucasian Chalk Circle, The* x,  
 125  
 championing of *Freundlichkeit* 61  
 collective not individual concerns  
 162  
 criticized by John Peter 22–3  
 critique of naturalism 16  
 critique of socialist realism 14  
 death of x  
 debate with Lukács 19–21  
 demonstrational acting 116, 173  
 dialectic theatre 137, 161  
 distanciation (*Verfremdung*) 18,  
 100, 147  
 function of scenery 46  
 function of songs 50  
 function of theatre 173  
*Galileo* 47, 100, 151

*Index*

- Gestus* 53, 101  
*Good Person of Szechwan, The* 23, 49  
 influence denied by Howard  
   Brenton 100  
 influence on Edward Bond  
   143–5  
 influence on David Hare 127, 132, 137  
 influence on John Arden 44–5, 48, 49  
 influence on John McGrath 118  
 insists on historical context 151  
*Lehrstücke* 144  
*Man Equals Man* 164  
 model of political playwriting 1  
 modernist and interventionist 18  
*Mother Courage* x, 44, 47, 49, 144, 147, 151  
 opposition between dramatic and epic 15  
 portrayal of violence 146–7  
 prejudice against 29  
 proposals for clowns in tragedy 58  
 questionable influence on Caryl Churchill 165  
 rejection of anarchy 58–9  
*Roundheads and Peakheads* 140  
 social emphases of his theatre  
   3–4  
*Threepenny Opera, The* 147  
 use of history 47–8  
 vague sense of real world in plays  
   40  
 Brenton, Howard  
   and agit-prop 14  
   *Brassneck* xv  
   Cambridge graduate 125  
   career and theatrical style 94–8  
   *Christie in Love* xiii, 77, 95, 98  
   *Churchill Play, The* xv, 96–105  
   *Deeds* 66  
   discussed by John Bull 6  
   *England's Ireland* xiv  
   *Fart for Europe, A* xv, 14  
   *Gum and Goo* 97  
   *Greenland* xviii  
   *Hitler Dances* xiv  
   *Lay-By* xiv, 66, 95  
   *Magnificence* xv, 100  
   power of theatre 86  
   *Pravda* xviii, 99, 126  
   *Romans in Britain, The* xvii, 94–5  
   *Scott of the Antarctic* xiv  
   *Weapons of Happiness* xvi, 99, 100, 149  
   witnessed student unrest in Paris  
     13  
 Brighton Combination, The 97  
 British Broadcasting Corporation  
   (BBC) 110, 111, 159  
 Brontë, Charlotte 156  
 Brook, Peter x, xi, xii, xiv, 29  
 Büchner, Georg 52  
 Bull, John 6, 71, 74, 94, 126, 131  
 Bulman, James C. 150  
 Bunyan, John 52  
 Burgess, John 50  
 Bush, George xviii  
 Bygraves, Max 78  
 Byrne, John 121  
 Calder, Angus 102  
 Callaghan, James xvi  
 Campaign for Nuclear Disarmament  
   (CND) x, xvii, 28, 147  
 capitalism 12, 13, 14, 57, 58, 65, 66, 74, 109, 116, 125  
   opposed to socialism 14, 31, 65  
 Carter, Jimmy xvi  
 Cartoon Archetypal Slogan Theatre  
   (CAST) xii, 14  
*Casualty* 68  
 censorship xiii, 13  
 Centre 42 xi, 28, 31–2  
 Chambers, Colin 117, 118

*Index*

- Chekhov, Anton 42, 104  
*Seagull, The* 16  
*Uncle Vanya* 85
- Chile xiv, xv, 13
- Christie, Reginald xiii, 77, 95, 96
- Churchill, Caryl  
 career and theatrical style 157–74  
*Cloud Nine* xvii, 161–74, 176  
 collaboration with actors 128–9  
*Fen* xvii, 160, 162  
*Icecream* xviii  
*Legion Hall Bombing, The* 159  
*Light Shining in Buckinghamshire*  
 xvi, 161, 163, 165, 173, 174  
*Objections to Sex and Violence* xvi  
 only woman playwright discussed  
 7  
*Owners* 162  
 politicization of 4  
*Serious Money* xviii, 162, 167  
*Softcops* xviii  
*Top Girls* xvii, 159, 160, 167  
*Traps* 160–1, 173  
*Vinegar Tom* xvi, 159, 160,  
 162, 165  
 vision of ideal society 3–4
- Churchill, Winston x, xv, 96–9,  
 101–2, 104
- cinema, see film
- Citizens' Theatre, Glasgow xii
- Clare, John 52
- Clause 28 xviii
- Cohn, Ruby 158
- Common Market, European (EEC) x,  
 xv, 14
- Communism xviii, 1, 4, 13, 42, 43,  
 65, 67, 95, 175
- Communist Party 69, 130, 131, 132,  
 133–4, 135, 136
- Conservative Party x, xi, xii, xiii, xv,  
 xvii, xviii, 12, 13, 102, 103, 104,  
 175, 176
- Coronation Street* 178
- Covington, Julie 99
- Coward, Noel 27
- Craig, Sandy 85
- Croce, Benedetto 16–17
- Cuba xi, 13, 176
- Czechoslovakia xiii, xvi, xviii,  
 12, 13
- Daniels, Sarah  
*Masterpieces* xvii
- D'Arcy, Margaretta 45  
*Ars Longa, Vita Brevis* 45  
*Ballygombeen Bequest, The* xiv, 45,  
 113  
*Island of the Mighty, The* xiv  
*Non-Stop Connolly Show, The* xv,  
 45, 57
- Delaney, Shelagh  
*Taste of Honey, A* xi
- Devine, George x, xii
- Dexter, John xi, 41–2, 69, 70
- Dixon of Dock Green* 68, 110
- Douglas-Home, Alec xii
- Duchamp, Marcel 15
- Duncan, Ronald x
- Dürrenmatt, Friedrich 160
- Eagleton, Terry 17
- EastEnders* 43, 123
- Eden, Anthony x
- Edgar, David  
 considers popular culture  
 reactionary 113  
 critique of socialist theatre  
 workers 23  
*Destiny* xvi  
*Dick Deterred* xv, 14  
 discussed by John Bull 7  
*England's Ireland* xiv  
*Entertaining Strangers* xviii  
*Fart for Europe, A* xv, 14  
*Jail Diary of Albie Sachs, The*  
 xvii

*Index*

- Maydays* xvii  
*National Interest, The* xiv  
*Nicholas Nickleby* xvii  
 on television 2, 68  
 political playwright 5  
*Tedderella* xiv  
 use of projections 74  
*Wreckers* xvi  
 Edinburgh Festival 113  
 Eliot, George (Mary Anne Evans)  
   156  
 Eliot, Thomas Stearns 167  
*Emergency Ward* 10 68  
 English Stage Company, London x  
 Escher, Maurits 160  
 Everyman Theatre, Liverpool 111  
 Expressionism 20  
 Eyre, Richard 75  
  
 Falklands, The xvii, 28  
 feminism xiv, xv, 154–5, 157–9, 162,  
   176  
 film 2, 3, 67, 111, 126  
 Finlay, Frank 70  
 Fleisser, Marieluise 156  
 Ford, Gerald xv  
  
 Gaskell, William xi, 129, 131, 144–5,  
   151, 152  
 Gay Liberation Front xiv  
 Gay Sweatshop Theatre Company  
   xvi  
 General Will xiv  
 Gibson, Mel 123  
 Glaspell, Susan 156  
 Goodbody, Buzz 69  
 Gorbachev, Mikhail xviii  
 Gorky, Maxim  
   *Lower Depths, The* 110  
 Gramsci, Antonio 69, 73, 113  
 Gray, Frances 50, 158, 171  
 Gregory, Lady Isabella Augusta  
   156  
  
 Griffiths, Trevor  
   *Bill Brand* 67, 68, 71  
   career and theatrical style 65–75  
   *Comedians* xvi, 65, 71, 75–82, 176  
   *Deeds* 66  
   discussed by John Bull 6  
   *Gulf Between Us, The* 74  
   inheritor of Wesker's realist style  
     43  
   *Lay-By* xiv, 66, 95  
   Marxist conviction 4  
   *Occupations* xiv, 66, 69–70, 72,  
     73–4, 76  
   *Oi! for England* 66, 72, 74  
   *Party, The* xv, 66, 67, 69, 70–1, 72,  
     73, 74, 76  
   realist writer 17  
   *Reds* 67  
   *Sam, Sam* 71, 74  
   *Thermidor* 66  
   *Through the Night* 67, 68  
   work performed by 7:84 112  
 Grock 80  
  
 Hall, Peter xi, xiii, xv  
 Hamilton, Robert 129  
 Hampstead Theatre Club, London  
   110  
 Hanna, Gillian 157, 173  
 Hare, David  
   admits playwright's experience  
     limited 66  
   career and theatrical style 125–9  
   *Deeds* 66  
   denies exerting major influence 4,  
     175  
   discussed by John Bull 6  
   *England's Ireland* xiv  
   *Fanshen* xvi, 125, 161  
   founds Portable Theatre xiii  
   *Great Exhibition, The* 125, 137  
   *Knuckle* xv, 125  
   *Lay-By* xiv, 66, 95

*Index*

- Hare, David (*cont.*)  
*Licking Hitler* 126  
*Map of the World, A* xvii, 71, 126  
*Plenty* xvii, 126–7  
*Pravda* xviii, 99, 126  
 produces Griffiths's *The Party* 69  
 revolution linked to affluence 177  
*Saigon: Year of the Cat* 126  
*Secret Rapture* xviii  
*Slag* xiv, 125  
*Teeth 'n' Smiles* xvi, 125  
 writes about middle classes 114
- Hauptmann, Gerhart 34  
*Before Sunrise* 39
- Havel, Vaclav xviii
- Hayman, Ronald 34, 36, 42, 48
- Heath, Edward xiii, xv, 102
- Hellman, Lillian 156
- Henrichs, Benjamin 152
- Herrmann, Anne 166
- Hinton, William 130, 131, 132, 136
- hippies 11–12, 95, 150
- Hitler, Adolf xiv, 96
- Hobson, Harold 28, 51
- Homolka, Oskar 111
- Hope, Francis 38
- Hordern, Michael 87
- Howard, Roger 175
- Hrotsvita of Gandersheim 155
- Hungary x, 43
- Hunt, Albert 48
- Ibsen, Henrik 22, 45, 99, 100  
 immigration xiii, 77, 176  
 interventionist strategy  
   contrasted with reflectionist  
   strategy 17  
   defined 15  
   in Caryl Churchill 157–74  
   in David Hare 127, 129–37  
   in Edward Bond 138–53  
   in John Arden 44–61  
   in John McGrath 113–24
- Ionesco, Eugène  
*Bald Prima Donna, The* x
- Iran xvii, xviii
- Iraq xvii, xviii
- Itzin, Catherine 6, 92
- Jameson, Fredric 20
- Jewel, Jimmy 75
- Johnson, Lyndon B. xii, 5
- Joint Stock Theatre Company xv,  
 129–30, 131, 136, 163
- Karno, Fred 58
- Keeffe, Barrie 5
- Kennedy, John F. xi, xii
- Keyssar, Helene 155
- King, Martin Luther xiii
- Kingsley, Ben 69
- Koppelman, Susan 157
- Kritzer, Amelia Howe 160
- Kruger, Loren 165, 170
- Kyle, Barry 104
- Labour Party xii, xv, xvi, 12, 13, 67,  
 91, 104, 112, 175, 176
- Lacey, Stephen 178
- Leigh, Mike 129
- Lessing, Gotthold Ephraim 5, 85
- Littlewood, Joan x  
*Oh, What a Lovely War* xii
- Loach, Ken  
*Cathy Come Home* 177  
*Fatherland* 67, 72
- Lord Chamberlain xiii, 13
- Lukács, Georg 16, 19–21, 40, 70, 72
- Lyceum Theatre, Edinburgh 112
- Mackendrick, John 7
- MacLennan, Elizabeth 109, 112, 117  
*Moon Belongs to Everyone,*  
*The* 116
- Macmillan, Harold x, xii, 11
- Manning, Bernard 78

*Index*

- Mao Tse-tung xii, 12, 134  
 Marcus, Frank  
   *Killing of Sister George, The* xii  
 Marowitz, Charles xiii  
 Marx, Groucho 75  
 Marx, Karl 72, 75, 85  
 Marxism 1, 4, 12, 13, 16, 20, 55, 60,  
   71, 89, 92, 93, 96, 139, 149, 176  
 McColl, Ewan 31  
 McGrath, John  
   and 7:84 Theatre Company 69, 128  
   and agit-prop 15  
   *Bakke's Night of Fame* xiii  
   *Billion Dollar Brain* 111  
   *Bone Won't Break, The* 113  
   career and theatrical style 109–19  
   *Cheviot, the Stag and the Black,*  
     *Black Oil, The* xv, 109, 117, 176  
   comments on Griffiths's *The Party*  
     71  
   concern over democracy in  
     theatrical process 128  
   condemns Centre 42 31  
   *Events while Guarding the Bofors*  
     *Gun* xii, 110–11  
   *Good Night Out, A* xvii, 113, 118  
   *Imperial Policeman, The* xviii  
   *Little Red Hen* xvi  
   Marxist conviction 4  
   praises Arden's dialogue 52  
   *Random Happenings in the*  
     *Hebrides* xiv, 112–13  
   *Serjeant Musgrave Dances On* 59,  
     60, 113  
   'theory and practice of political  
     theatre, The' 113  
   *Trees in the Wind* 113  
   *Trembling Giant, The* 116  
   *Virgin Soldiers* 111  
 Memorial Theatre,  
   Stratford-upon-Avon xi  
 Mercer, David xvii, 5  
   *After Haggerty* xiv  
   *Cousin Vladimir* xvii  
   *Ride a Cock Horse* xii  
 Mermaid Theatre, London xi  
 modernism 18–23, 157  
 Molière (Jean-Baptiste Poquelin) 5  
 Monstrous Regiment Theatre Group  
   157, 159, 173  
 Nairn, Tom 73  
 National Front, The 66, 72  
 National Health Service xiii, 67,  
   178  
 National Theatre, London xii, xv,  
   xvi, 69, 70–1, 112, 129  
 naturalism 15–17, 21, 29, 45, 73, 74,  
   110, 112–13  
 Nichols, Peter 5  
   *Day in the Death of Joe Egg, A* xiii  
   *National Health, The* xiii  
 Nietzsche, Friedrich 53  
 Nixon, Richard xiii, xv, 13, 14  
 Northern Ireland xiii, xiv, xv, 12, 13,  
   28, 102–3, 159, 169  
 Nottingham Playhouse 75  
 Nunn, Trevor xiii  
 O'Brien, Edna 36  
 Old Vic Theatre, London xii  
 Olivier, Laurence xv, 70–1, 73  
 O'Malley, John F. 160  
 Open Space Theatre, London xiii  
 Orton, Joe xiii  
 Orwell, George 97, 130  
 Osborne, John 27, 28–9, 126  
   *Entertainer, The* x  
   *Inadmissible Evidence* xii  
   *Look Back in Anger* x, 29, 39, 40  
   *Luther* xi  
   *Patriot for Me, A* xii  
 pacifism 4  
 Palitzsch, Peter 47  
 People Show, The xii

*Index*

- Peter, John 22–3, 152, 165, 172  
 Pickup, Ronald 70  
 Pinter, Harold 5, 7, 41, 160  
   *Betrayal* xvi  
   *Birthday Party, The* xi  
   *Caretaker, The* xi  
   *Homecoming, The* xii, xiii  
   *Mountain Language* xviii  
   *No Man's Land* xv  
   *Old Times* xiv  
   *One for the Road* xviii  
   *Slight Ache, A* 89  
 Piscator, Erwin 1, 31, 74  
   *Political Theatre, The* 31  
 Place, The, London 69  
 Planchon, Roger 31  
 Plater, Alan 5  
   *Close the Coalhouse Door* xiii  
   *Plays and Players* 44, 126  
 Plowright, Joan 44  
 Poliakoff, Stephen 5  
   *Breaking the Silence* xviii  
   *City Sugar* xv  
 Pomerance, Jill 40  
 Popper, Karl 22  
 Portable Theatre xiii, xiv, 66, 84, 97  
 Potter, Dennis 69  
 Pryce, Jonathan 75  
  
 Quant, Mary 11  
  
 Rattigan, Terence 27, 126  
 Rea, Stephen 75  
 Reagan, Ronald xvii  
 realism  
   contrasted with modernism 19  
   contrasted with naturalism 16–17, 73  
   empathetic playing of 3  
   in Arnold Wesker 27–43  
   in Howard Barker's *Stripwell* 88–9  
   in Howard Brenton's *The Churchill Play* 99–100  
   in John McGrath 112–13  
   in Trevor Griffiths 65–82  
   strengths of 16–17  
 realism, socialist 13–14  
 Red Ladder Theatre Company xiii, 5, 14, 127  
   *Strike While the Iron Is Hot* 155  
 reflectionist strategy  
   contrasted with interventionist strategy 19  
   defined 15–17  
   in Arnold Wesker 27–43  
   in Howard Barker 83, 87–93  
   in Howard Brenton 94–105  
   in Trevor Griffiths 65–82  
   risk run by 137  
 Richards, Gavin 112  
 Richardson, Tony x  
 Richter, Jean-Paul 86  
 Riverside Studios, Hammersmith, London xv  
 Rolling Stones, The 11  
 Round House, London 31  
 Royal Court Theatre, London x, xi, 31, 45, 51, 84, 87, 93, 109, 111, 112, 129  
 Royal Shakespeare Company (RSC) xi, xiii, xvii, 44, 69, 103, 115  
 Rudkin, David 5  
   *Saxon Shore, The* xviii  
 Russell, Ken 111  
 Rylance, Rick 123  
  
 St John, Christopher 156  
 Sandford, Jeremy  
   *Cathy Come Home* 177  
 Scharine, Richard 142  
 Schechner, Richard 115



*Index*

- Schiller, Friedrich 1  
 Scofield, Paul x  
 Scott (of the Antarctic), Robert  
   Falcon 96  
 Seyd, Richard 5  
 Shakespeare, William 72, 139–41,  
   151, 157  
   *Hamlet* x, 49, 141  
   *King Lear* xii, 140, 142–4, 145, 146,  
   149, 150, 151, 152  
   *Macbeth* 140  
   *Measure for Measure* 140  
   *Midsummer Night's Dream, A* xiv  
   *Richard III* 14  
   *Romeo and Juliet* 14  
 Shared Experience Theatre Company  
   161  
 Sharratt, Bernard 123  
 Shaw, George Bernard 29, 39, 73, 110,  
   138, 139  
 Shellard, Dominic 6  
 Sher, Antony 163–4  
 situationism 96  
 Six-Day War xiii  
 socialism  
   and feminism 155, 158–9  
   espoused by audiences 86  
   espoused by playwrights 1, 20, 27,  
   43, 57, 71, 83, 86, 88, 95, 112,  
   154, 158–9  
   espoused by theatre practitioners 5,  
   14, 23  
   failure of 33, 177  
   opposed to capitalism 14, 31,  
   65  
   programme of social change 4, 12,  
   13, 58, 66, 69, 70, 72, 82, 87, 93,  
   144, 148–9  
   socialist realism, see realism,  
   socialist  
 Socialists, Young 92  
 South Africa xvi, 28  
 Spurling, John  
   *Macrone's Guevara* xiii  
 Stafford-Clark, Max 129, 163,  
   172  
 Stalin 96, 148  
 Stalinism 69, 85, 93, 148–9  
 Stanislavsky, Konstantin 16, 49, 144,  
   173  
 Stein, Gertrude 156  
 Stein, Peter 118  
 Stewart, Ewan 50  
 Stoppard, Tom 5, 71  
   *Rosencrantz and Guildenstern Are  
   Dead* 141  
 Storey, David  
   *Home* xiv  
 Stratmann, Gerd 141  
 Stravinsky, Igor 31  
 Streep, Meryl 126  
 student unrest  
   in Britain 12  
   in Paris (*événements*) xiii, 12, 13,  
   70, 96, 118  
   in USA xiii, 13  
 Suez crisis x  
 Tate, Nahum  
   *King Lear* 141  
 Taylor, John Russell 34  
 television 2, 43, 67–8, 86, 110, 111,  
   117, 159, 160, 177  
 Terson, Peter 5  
 Thatcher, Margaret xv, xvii, xviii, 4,  
   6, 65, 83, 155, 175, 177  
 Theatre in Education xii  
 Theatre Workshop, Stratford East,  
   London x, xi  
 Trade unions xv, xvii, 13, 28, 30–1,  
   67, 102, 103  
 Trotskyism 66  
 Trussler, Simon 5  
 Tynan, Kenneth 42

*Index*

- United States of America (USA) xi, xii, xiii, xiv, xv, xvi, xvii, 12, 13, 126, 147, 155
- Union of Soviet Socialist Republics (USSR) x, xiii, xvi, xviii, 4, 12, 13, 14, 43, 65, 67, 73–4, 147, 148–9, 175
- Verfremdung*, see Brecht, Bertolt:  
 distanciation
- Victoria, Queen 119
- Vietnam, North 13
- Vietnam War xii, xiii, xiv, xv, 5, 12, 13, 126
- Wager, Walter 44
- Wandor, Michelene 172
- Wardle, Irving 7
- Wedekind, Frank  
*Spring Awakening* 179
- Weill, Kurt 118
- Weiss, Peter  
*Marat/Sade* xii, 29, 146
- Welfare State Theatre Company xiii, 127
- Wellingborough Festival 31–2
- Wertenbaker, Timberlake  
*Our Country's Good* xviii
- Wesker, Arnold  
 and Centre 42 31–2, 113  
 as model of reflectionist strategy 24, 27–43  
 career and theatrical style 27–32  
*Chicken Soup with Barley* xi, 27, 30, 32, 33, 34–5, 42  
*Chips with Everything* 32, 110  
 compared with John Arden 55  
 dispute with Royal Shakespeare Company 44  
*Four Seasons, The* 29  
*Friends, The* xiv, 28, 29, 34
- I'm Talking About Jerusalem* xi, 30, 32, 33, 34, 43
- Journalists, The* xvi, 29, 32–3, 40, 44
- Kitchen, The* xi, 30, 32, 40
- late experience of theatre practice 97
- Merchant, The* xvi, 29
- Mothers* 29
- name linked to John Arden 44
- not influenced by Brecht 44
- not university graduate 4
- Old Ones, The* xv, 34
- political standpoint 32–5
- realist writer, a 17
- Roots* xi, 27–43, 44, 45, 46, 47, 50, 52, 53, 54–5, 176
- Their Very Own and Golden City* xii, 34, 41
- Trilogy, The* xi, 27–43
- Wedding Feast, The* xv, 29
- 'Words as definitions of experience' 38
- Wesley, John 96
- Whitehouse, Mary 94
- Wilkinson, Tom 75
- Williams, Raymond xii, 113
- Wilson, Harold xii, xv, xvi, 31, 91
- Wilson, Richard 69
- Winstanley, Gerrard 52
- Wolfit, Donald 140
- women's liberation, see feminism
- Women's Theatre Group xv
- Wood, Charles 5
- Woolf, Virginia 157, 159–60
- Worsley, T. C. 42
- Worth, Katharine 143
- Wrestling School, The 83
- Z Cars* 110
- Zapf, Hubert 146