

Index

- 7:84 (Scotland) 87; *Caledonia Dreaming* 193
 acting 10, 24; American Method 32–34, 36, 47, 138, 145–46; and commodification 30, 62, 64–65, 208; ensemble 39, 48; Stanislavski System 32–34, 47, 65, 138; training for 32–36, 44, 65, 209
 Actor's Studio 44
 Adamia, Marina: *Gravity* 163
 Almeida Theatre Company 1–2, 19
 alternative theatres 129–35
 Althusser, Louis 218
Antony and Cleopatra (Shakespeare) 107, 114, 115, 116, 118–20; casting in 119, 218; costumes in 113, 119, 120
 architecture 11, 64, 71, 131–32
 Artaud, Antonin 34, 209
 Aston, Elaine 15
 Atienza, Edward 114
 audiences 165; collaboration with 43–44, 49; composition of 22, 74, 93, 128, 169, 177–78, 180, 181, 201, 219–20; distancing of 46, 146, 164; expectations of 31, 70, 71–73, 91–97, 100, 123; manipulation of 31, 64, 70, 73–74, 127; relationship to performance 74–79, 81, 83, 117–18, 119, 122, 152, 153, 157–59, 191–92, 194–95, 199–200; target 41, 80, 93–94, 95, 96, 110–11, 113, 124, 131, 173; transformation of 53, 120; voyeuristic 30, 107, 113, 191–92
 Auslander, Philip 45, 148, 151
 avant-garde theatre 149–51, 160
 backstage space 11, 67
 Bakhtin, Mikhail 152, 155
 Barba, Eugenio 34, 35, 209
 Barthes, Roland 16
 Baylis, Lilian 172
 Beard, Robert 115
 Benjamin, Walter 38
 Bennett, Susan 17, 71, 80, 221–22; *Theatre Audiences: A Theory of Production and Reception* 17
 Bennett, Tony 14
 Benson, Susan 98, 148
 Bentley, Eric 105–6, 128
 Berry, Cicely 34, 111, 210
 Billington, Michael 51
 Boal, Augusto 140
 Bogdanov, Michael 73, 120, 168
 Boyd, Michael 90
 Bradshaw, Richard 92, 100
 Brannigan, John 14
 Brecht, Bertolt 44, 48, 52, 70, 140, 143–44, 164
 Broadway 1–2, 29, 54, 64, 71, 72, 115, 159, 198–99
 Brook, Peter 34, 40, 41, 47, 161, 164; *The Empty Space* 26; *The Mahabharata* 77, 162; *Midsummer Night's Dream, A* 26–27, 209–10
 Brooks Atkinson Theatre 1
 Broome, John 122
 Brown, Ian 76
 Brown, Irina 38
 Bunzli, James 43–44
 Butt, Robin 141–42
 Caine, Rebecca 97
 Canadian Opera Company (Toronto) 92–100; audiences targeted by 93–94, 95; *Béatrice and Benedick*

- 92; *The Cunning Little Vixen* 96–97; *Fidelio* 97, 98; *Hansel and Gretel* 96, 97–98; *Madama Butterfly* 97, 98; marketing by 92, 94–97, 99; *Oedipus Rex with the Symphony of Psalms* at 97, 99–100; *Salome* at 92–93, 97, 98
- capitalism 32, 44, 51–52, 63–64, 87, 112, 117–18; cultural 155, 171, 174, 177, 181, 186; late 41, 181, 188
- Carlson, Marvin 9, 172; on place 79; *Places of Performance* 17, 67, 71, 214; on space 66–67, 71, 74; *Theatre Semiotics* 17
- carnavalesque 191, 194
- casting 39, 115, 119, 218
- catharsis 140–41, 144
- censorship 81
- Centaur Theatre (Montreal) 36
- chaos, 152; containment of 59, 61, 62; theory 152, 153
- Cheek by Jowl (London) 20, 38–41, 46, 49, 58, 88
- Cheeseman, Peter 72
- Chekhov, Anton 116, 136, 138
- collective unconscious 34
- commercial theatre 54–55
- commodification, 117–18, 187; and containment 122–23, 180, 188; development of 31, 54–55, 62, 64–65; marketing as 112, 155; resistance to 44, 52–53, 91, 199; and training 26, 30, 34
- Communicado Theatre Company (Scotland) 90
- Corcadorca; 5; *Disco Pigs* (Walsh) 195–200
- Coveny, Michael 172–73
- Craig, David: *The Speculator* 86
- critic 13–14, 105
- cultural imperialism 168, 169, 174, 179
- cultural materialism 4, 9–14, 17, 18, 207; and theatre practice 32, 100, 201–2
- cultural politics (of location) 2, 4, 9–11, 12, 18, 79–88, 167, 168–69, 174–79
- cultural studies 12, 17–18, 21, 201–2
- cultural tourism 155, 181, 184, 187
- Cunille, Lluïsa: *The Meeting* 86
- Cunningham, Rebecca: *The Magic Garment: Principles of Costume Design* 30
- Curtis, Ann 124
- Dafoe, Willem 45, 221
- De La Guardia: *Periodo Villa Villa* 194–95
- de Marinis, Marco 16
- de Saussure, Ferdinand 15
- deconstruction 44, 48, 134, 148, 149, 194, 224
- Demarco, Richard 82
- Demastes, William: *Theatre of Chaos* 153
- Demchuk, David 141–42
- design 10, 24, 28–32; costume 28, 29, 30, 31, 113; lighting 28, 29, 30, 31, 39, 115, 208–9; set 28, 29, 30, 31; sound 26, 29, 30, 31
- Deutsches Schauspielhaus: *Stunde Null oder Die Kunst des Servierens* 194
- dialogism 152
- Dionisotti, Paolo 38
- directing 10, 24, 25–28, 31, 41
- DNA Theatre (Toronto) 36
- Dollimore, Jonathan 12–14, 144
- Donaldson, Peter 115
- Donnelan, Declan 39, 40
- Dowling, Joe 118, 120–23, 124, 125
- Duchesne, Scott 61, 141, 219
- Dykstra, Ted 121
- East End (London) 80
- East Village (New York) 80
- Egoyan, Atom 92–93, 94
- Ehrenreich, Barbara 131, 154
- Ehrenreich, John 131, 154
- Elbourne, Jeremy 95, 96, 97
- Eldredge, Sears 47
- English Shakespeare Company 5, 73, 203; *The Henrys* 167, 168, 179; *The Wars of the Roses* 120, 167, 168, 170
- Ensler, Eve: *The Vagina Monologues* 74
- environmental theatre 75
- Espace Go, Le (Montreal) 164
- Ex Machina (Quebec City) 20, 38, 41–44, 46, 48, 49, 88, 183–84; production process of 42–43, 48; see also Lepage, Robert

232 Index

- Factory Theatre, The (Toronto) 130, 133, 134, 219–20
 Faudree, Roy 45, 46
 feminism 25, 32, 114, 122, 140, 152, 164–65, 182, 185, 203
 Fennario, David 36
 Feore, Colm 99, 114, 121, 122
 festivals 5, 180–200; Avignon 181; and cultural specificity 89–90, 181, 182–90, 193, 228; Dublin Fringe 195, 196; DuMaurier World Stage 89–90, 181, 182–83, 185, 187–88, 195, 198–99; Edinburgh Fringe 37, 82, 85–88, 185–87, 192–93, 195, 197; Edinburgh International 84–85, 86, 181, 183, 184–86, 187; European Cultural Capitol 181; Festival de Otoño; 183; Festival du théâtre des Amériques 159, 181, 185, 187, 188, 191–92, 194; and universalism 89, 204
 Fisk, Michelle 114
 Fitzgibbon, Ger 186
 Fletcher, Jennifer 61, 131–32, 141, 219
 Foreman, Richard 160, 161, 164
 French, David 130; *Leaving Home* 136
 Frisch, Peter 47
 Fuchs, Elinor 148, 152, 153
 funding 11, 28, 68, 168–71, 178, 180, 186–87; public 55–58, 83, 84, 109, 128, 129, 134, 168, 171, 185, 203–4
 Gate Theatre (Dublin): *I'll Go On* 199; *Waiting for Godot* (Becket) 199
 Geertz, Clifford 206–7
 gender 39, 40–41, 60–61, 152, 168, 171
 Genet, Jean: *The Maids* 69
 Gilbert, Mallory 131, 132, 133–34
 Girard, François 99
 Glassco, Bill 132, 133, 135, 136, 138
 globalization 41, 51, 72, 110, 111, 181, 182, 184, 188, 203, 208
 Gramsci, Antonio 11
 Graver, David 187, 190
 Gray, Spalding 155, 221
 Greif, Michael 55
 Griffin, Hayden 120–23
 Grotowski, Jerzy 34, 35, 65, 209
 Grupo Galpao (Brazil): *Street of Sorrows* 184
 Guthrie, Tyrone 117, 172, 181
 Hall, Lee: *Cooking with Elvis* 192–93
 Hall, Stuart 18, 201
 Halprin, Anna 42
 Halprin, Lawrence 42
 Hanson, Debra 124
 Harris, Zinnie: *Further than the Furthest Thing* 37; *Gravity* 163
 Hayes, Elliott 108, 111
 Haynes, Jim 82
 Hemming, Sarah 81, 84
 Henry, Martha 136–38
 Hodgdon, Barbara: *Shakespeare in Performance* 167
 Hollingsworth, Margaret: *Poppycock* 36–37
 Hollywood 44, 208
 Howard, Stephanie 119, 120
 Huston, Hollis 47
 Ideological State Apparatus 128, 177, 218
 interculturalism 41, 107, 110, 180, 202
 interventionist theatre 37, 46, 53
 Jacobi, Derek 166
 Jameson, Frederic 208
 Johnston, Denis 132–33
 Kareda, Urjo 132, 133, 134, 135, 136
 Kennedy, Dennis 181
 Kennedy, Lorne 107
 Kershaw, Baz 70, 148, 154
 Killick, Jenny 81, 84
 Kostelanetz, Richard 151
 Kott, Jan 123
 Krizanc, John: *Tamara* 34
 Kruger, Loren 187, 190
 Kushner, Tony: *Homebody/Kabul* 203
 Lane, Terry 82
 Langham, Michael 117
 Larson, Jonathan; 213; *Rent* 54–55
 Leblanc, Diana 136–38
 LeCompte, Elizabeth 44, 45, 149, 152, 153–54, 155, 157, 159, 160, 165, 221, 223
 Lepage, Robert 20, 41–44, 46, 77, 99, 207; as auteur 43, 48; *Elsinore*

- 183–84; *Seven Streams of the River Ota* 43, 77, 187; *Tectonic Plates* 77; *Zulu Time* 203; *see also* Ex Machina
- Lermontov, Mikhail: *Masquerade* 182–83
- Lessard, Jacques 42
- Lester, Adrian 40
- Levine, Michael 99
- Liitoja, Hillar 36
- Linklater, Kristen 34, 111, 210
- Little Theatre of Vilnius 182–83
- Littlewood, Joan 80
- MacDonald, Brian 98
- MacIvor, Daniel 62
- MacKintosh, Iain: *Architecture, Actor and Audience* 67
- MacPherson, Conor: *The Wier* 198–99
- Maheu, Gilles 190
- Maly Theatre (Moscow) 77
- Mamet, David 136; *Oleanna* 74
- mandates 11, 40, 83, 130, 135–36
- Marcuse, Herbert 27
- Marranca, Bonnie 151, 152
- Marxism 51–52, 173–74, 178
- materialist semiotics 201, 202, 204; definitions of 3, 4, 9; development of 17, 18, 20–22
- Mawra, Joseph: *Olga's House of Shame* 148, 152, 158, 160
- McAuley, Gay 67, 68, 69, 71–73, 79
- McBurney, Simon 48, 49, 50, 52
- McCafferty, Owen: *Mojo-Mickybo* 197
- McGuire, Philip C. 167
- meaning: production of 3–4, 9, 10–11, 13, 15, 53, 100, 135, 202, 204; production of, by audiences 17–20, 44, 93, 100–1, 140; production of, by place 159–65, 188; production of, by space 66–79, 91; universal 9, 13, 187
- Mendes, Sam 166
- metatheatre 149, 190
- Midsummer Night's Dream*; *A* (Shakespeare) 26, 106, 107, 114, 118, 120–23, 210; costumes in 113, 120; design in 116, 120–23, 124, 125; interpretation of 123, 127
- Miller, Jonathan 166, 171
- Mirvish, David 167, 169, 172–74, 177
- Mirvish, Ed 167, 169, 172–74, 177
- modernism 124–25, 152, 181, 183, 187
- Moiseiwitch, Tanya 117
- Monette, Richard 107, 114, 118–20
- Montrose, Louis 206
- Moore, Sonia: *The Stanislavski System* 32–33, 34
- Mulvey, Laura 208, 218
- National Theatre 1, 168, 172, 174; Barbican Theatre 68, 71; Cottesloe Theatre 38, 50; Olivier Theatre 70
- National Theatre School (Montreal) 138, 220
- nationalism 49, 138, 148, 159, 169, 171, 178, 181–82, 203–4
- naturalism 36; in acting 44, 46, 47, 52, 127, 138, 145–46, 209, 220; as containment 62, 116, 141, 142; in plays 130, 134, 136, 138; in productions 135–36, 139
- Necessary Angel Theatre (Toronto) 220
- Nietzsche, Friedrich 159
- Nightingale, Virginia: *Studying Audiences* 18
- nostalgia 148, 149–51, 153–54, 158, 161, 166, 221–22
- not-for-profit theatres 29, 54, 55–58; funding of 55–58, 109; organizational structures of 55–56, 57–58
- O'Connor, Cormac 195
- Odin Teatret 35
- Old Vic (London) 1, 166–67, 172–74
- Olivier, Laurence 166–67, 172
- Olivier, Richard: *Time and the Conways* (Priestley) 166–67
- O'Neill, Eugene 1–2, 36, 89–90, 151; *Ice-man Cometh*, *The* 1–2, 19; *Long Day's Journey Into Night* 136, 138
- Orel, Gwen 64
- organizational structures 11, 18, 24, 186; containment within 49, 57–62, 83–84; of profession 28, 31–32, 44, 59, 168; repertory 113–16, 214; within theatres 25, 29, 55–56, 84, 112–13, 214
- Ormsrod, Nick 39, 40
- Ouimette, Stephen 114, 120, 126

234 Index

- pastoral 148, 153–54, 159, 161
 patriarchy 132, 134
 Peirce, Charles 15–16
 Pennell, Nicholas 125–26
 Pennington, Michael 120, 168
 Performance Garage, The 44, 151, 155–58, 212
 Performance Group 44, 155, 221
 performance space, 62–63, 79–88;
 arena stage in 75; containment in
 118, 143–47; shapes meaning
 66–67, 71–87, 91, 124, 191–93;
 proscenium in 61–62, 63–65,
 74–75, 116, 209, 214; semiotics of
 74, 75; thrust stage in 75, 116–17,
 124, 127; *see also* backstage space;
 rehearsal space; space
 performance texts 4, 9–10, 48;
 constitution of 21, 201; context of
 9, 10–11, 16, 128, 188; and
 reading 14–15, 16–17, 19–20
 Periférico de Objetos, El (Argentina):
Hamletmachine (Müller) 188,
 189–90
 phenomenology 17, 190, 201–2, 206
 Phillips, Robin 26, 70–71, 92, 114,
 115, 117, 120, 124–27
 Pochinko, Richard 138
 political unconscious 10, 24–25, 100,
 208
 postmodernism 44, 46, 48, 124, 148,
 151, 155, 160, 181
 post-structuralism 52, 127
 Pownall, Leon 107, 119
 Prague School 16
 Prinsloo, Ian 145
 programming 11, 94, 163
 public discourses 4, 11, 18, 53,
 91–100, 188; and audience
 expectations 91–100, 123; and
 funding 56–57; as marketing 92,
 133–35, 155; pre-show 31, 96–97;
 shapes response 92–93, 94, 96,
 106–9, 112, 136, 138; and target
 audience 93–94, 95, 96, 110–11,
 113, 118–19; universalism in
 39–40, 89, 108–9, 128, 175
 Read, Alan: *Theatre and Everyday Life*
 59
 realism 30, 48, 130
 reception theory 4, 12, 17–20, 201–2;
 and audience readings 2, 17–18,
 19–20, 21–22, 39, 46, 53–54;
 semiology of 16, 18
 rehearsal process 18, 26–28, 173;
 collaboration in 39, 45; design in
 28–29, 39, 45; freedom in 26–27,
 35–36, 44–45; predetermination in
 31, 36, 61
 rehearsal space 11, 18, 41, 44, 45, 62,
 67–69; *see also* backstage space;
 performance space; space
 Rehm, Rush 48, 49, 51, 52
 reviews 1–2, 11, 20, 21, 38, 40–41,
 55; shaped by publicity 92–93, 94,
 96, 97; universalism in 79, 174,
 177, 197–98
 RO Theatre (Rotterdam): *The Lower
 Depths* (Gorky) 184–85, 193
 Rodenberg, Patsy 34, 38, 111, 183,
 210
 Rose, Richard 220
 Royal Alexandra Theatre (Toronto)
 140, 166–67, 168–71, 174–78
 Royal Lyceum Theatre (Edinburgh)
 85–86, 185, 193
 Royal National Theatre (London) 29,
 37–38, 39, 64
 Royal Shakespeare Company
 (London) 20, 29, 39, 68, 168, 174,
 177, 209
 Rudman, Michael 83
 Rutter, Carol Chillington: *Enter the
 Body* 41
 Ryan, Keirnan 11–12
 Salter, Denis 138
 Sartre, Jean-Paul: *Huis Clos* 81; *Kean*
 166
 Savona, George 15
 Savran, David 148, 153, 158
 Schechner, Richard 44, 70, 221
 Sellers, Peter 153, 183
 Seller, Jeffrey 54
 semiotics 4, 9, 10–11, 12, 15–16, 17,
 19, 20, 74, 79, 100, 201–2; urban
 79, 84
 Semple, Goldie 107, 113, 114, 119,
 126
 Sendak, Maurice 96
 Shakespeare, William 20, 73; *As You
 Like It* 39, 40–41, 159; *Hamlet* 83,
 185; *King Lear* 26, 185; *Much Ado
 about Nothing* 39; *Othello* 166; *see
 also* *Antony and Cleopatra*;

- Midsummer Night's Dream*;
 Stratford Festival *Shakespeare: An Illustrated Stage History* (Bate and Jackson) 41
- Shepard, Sam 136
- Sherman, Jason: *The Retreat* 129, 135, 142–47
- Simpson, N.F.: *One Way Pendulum* 166
- Sinfield, Alan 12–14, 123, 127
- Smith, Peyton 221
- socialism 48, 167, 170, 174, 203
- SoHo 154–58
- space 4, 62–63, 65–66, 67–70, 91; *see also* backstage space; rehearsal space, performance space
- Spacey, Kevin 1–2
- Sprung, Guy 36
- Stafford-Clark, Max 83
- stage management 60–62, 214
- Stallybrass, Peter 190, 191, 192
- Stein, Gertrude 148–65; *Doctor Faustus Lights the Lights* 116, 149, 151, 154, 222–23
- Stoppard, Tom: *Arcadia* 153
- Stratford Festival (ON) 5, 22, 26, 29, 98, 105–28, 136–38, 172, 181, 204; architecture at 64, 70–71; audiences at 107, 110–11, 113, 124, 128; Avon Theatre 116; *Bacchae* (Euripides) at 106, 107, 113, 114, 119; *Fair Liberty's Call* (Pollock) at 106, 124; Festival Theatre 70, 105, 115, 116–23; funding for 109–10, 128; *Gypsy* at 113, 115, 116; *The Imaginary Invalid* at 106, 116; *The Importance of Being Earnest* at 106, 107, 116; *King John* at 114, 124–27; *Measure for Measure* at 73; *The Mikado* at 106, 107, 116; Tom Patterson Theatre 70, 109–10, 114, 115, 123–27; *see also* *Antony and Cleopatra*; *Midsummer Night's Dream*, *A*
- Styan, J.L. 116
- Tarragon Theatre (ON) 5, 37, 129–47, 204; discourse of 133–35, 136, 138; mandate of 130, 135–36, 219; target audience at 131, 220; *see also* Williams: *The Glass Menagerie*
- technical theatre 11, 18, 24, 31
- ten Cate, Ritsaert 180–81, 182, 191
- Thatcher, Margaret 38, 168, 170, 171, 173, 175, 178
- Theatre de Complicite (London) 38, 46–53, 58, 88; *The Street of Crocodiles* (Schulz) 49–51; *The Three Lives of Lucy Cabrol* (Berger) 49–50, 51
- Théâtre de la Bastille, Le (Paris) 161
- Theatre Labyrinth (Cleveland) 65–66
- Theatre Passe Muraille (Toronto) 130, 133, 138, 178
- Théâtre Repère (Quebec City) 42
- Theatre Resource Centre (Toronto) 36–37, 138
- Thomas, Keith 122
- Thompson, Judith 136; *Sled* 61
- Thompson, Lynn 55
- Thompson, Paul 138
- Tiffany, John 87
- Toronto Free Theatre 130
- Trainspotting* 197
- training 4, 10, 18, 20, 111; and containment 38, 39, 42–43, 64, 111–12; and design 29–31, 208–209; and directing 25–26, 34, 64–65, 145–46; Lecoq 46–48, 49, 52, 53; shapes meaning 24–25, 65; and transgression 37, 38–39, 46, 53; voice 111, 209–10
- Tramway Theatre (Glasgow) 76–78, 162–65, 225
- Traverse Theatre (Edinburgh) 37, 72, 80–87, 192, 204; *Bondagers* (Glover) 76–79, 90, 91, 182, 203; funding of 83, 84, 216; Grassmarket space of 76, 78, 82–84, 216; James Court 81–82, 83; *The Jujie Girl* (Ritchie) 87–88; mission of 83, 216; Traverse Theatre complex 76, 78–79, 84–87
- Triskel Arts Centre 195
- Tron Theatre (Glasgow) 37–38, 204; *The Guid Sisters* (Tremblay) 190; *The Trick is to Keep Breathing* (Galloway) 90, 182
- Turner, Victor 70
- Ubersfeld, Ann 63
- Urban Dream Capsule* 191–92

236 Index

- Ure, Joan: *Something in it for Cordelia* 185; *Something in it for Ophelia* 185
 Ustinov, Peter 26
- Valk, Kate 45–46, 151, 158, 159, 160, 165, 221
 Victoria Theatre (Stoke-on-Trent) 72
- Walker, George F. 130, 220
 Watson, Ian 15, 16
 West End (London) 29, 54, 64; architecture in 71, 72
 Wheatley, Mark 50
 White, Allon 190, 191, 192
 Whitfield, Michael 115–16
 Wilder, Thornton: *Our Town* 159, 224
 William, David 107–8, 109
 Williams, Tennessee 138; *The Glass Menagerie* 129, 135, 136–38
- Wilson, Robert 160, 161, 164, 183, 190
 Wilson, Scott 13, 14
 Woodvine, John 175
 Wooster Group 5, 39, 44–46, 48, 49, 77, 148–65, 212, 224; *House/Lights* by 45–46, 148–65, 221, 225; *LSD (... Just the High Points ...)* 45, 149, 223; *Phèdre* (Racine) 45, 212; reviews of productions by 46, 160–62, 164–65, 225
 Wright, Janet 125–26
- Young, Stark: *The Theatre* 105–6
 Young Vic: *Arabian Nights* by 187
- Zeigler, Joe 220
 Zutkin, Sharon: *Loft Living: Culture and Capital in Urba Change* 154