Contents

List of illustrations page vii
Acknowledgments ix

Introduction 1

PART 1 Theory and practice
1 Theory: towards a materialist semiotics 9
   1. Materialism and semiotics 11
   2. Cultural materialism 12
   3. The semiotics of drama and theatre 15
   4. Theatre audiences, cultural studies, and the production of meaning 17
2 Practice: conditions of production and reception 24
   1. Theatrical training and tradition 24
      i. Directing 25
      ii. Design and technical theatre 28
      iii. Acting 32
      iv. Some applications 37
   2. Working conditions 53
      i. Funding structures 54
         a. Commercial theatre 54
         b. Not-for-profit theatre 55
      ii. Professional regulatory mechanisms and stage management 58
   3. Space and place 62
      i. Theatre architecture 66
         a. Spaces of production 67
         b. Spaces of reception 70
      c. The auditorium and the stage 74
      ii. Geography and neighborhood 79
      iii. Nomadic and touring theatre 88
## Contents

4. Public discourses .................................................. 91  
Conclusion to Part One .............................................. 100

### PART 2 Case studies

3 The Stratford Festival ............................................... 105
4 Tarragon Theatre .................................................... 129
5 The Wooster Group .................................................. 148
6 The English Shakespeare Company ............................. 166
7 International festivals .............................................. 180

Conclusion .............................................................. 201

*Notes* .................................................................... 205
*Index* .................................................................... 230