Cambridge University Press & Assessment 978-1-108-42180-5 — The Cambridge Companion to British Theatre since 1945 Edited by Jen Harvie, Dan Rebellato Table of Contents More Information

Contents

| List Ackr | of Illustrations of Contributors nowledgements onology of British Theatre since 1945 | <i>page</i> vii ix xii xiii |
|-------------------------|---|--------------------------------------|
| | oduction Harvie and Dan Rebellato | I |
| PAR | T I THEATRE MAKERS | |
| I | Playwrights: Collectivity and Collaboration <i>Dan Rebellato</i> | 23 |
| 2 | Directors: Organisation, Authorship, and Social Production <i>Tom Six</i> | 42 |
| 3 | Actors: A History of Service Aoife Monks | 61 |
| PART II THEATRE SECTORS | | |
| 4 | West End and Commercial Theatre: Crisis, Change, and Continuity <i>Rachel Clements</i> | 83 |
| 5 | Subsidised Theatre: Strength, Elitism, Metropolitanism, Racism <i>Jen Harvie</i> | 102 |
| 6 | The Fringe: The Rise and Fall of Radical Alternative Theatre <i>Dan Rebellato with Jen Harvie</i> | 123 |

v

| vi | Contents | |
|------------------------------|---|-----|
| PART III THEATRE COMMUNITIES | | |
| 7 | Audiences: Ownership, Interaction, Agency <i>Helen Freshwater</i> | 147 |
| 8 | Black British Theatre: Blackouts and Spotlights <i>Vanessa Damilola Macaulay</i> | 166 |
| 9 | Queer Theatre: Reclaiming Histories, Historicising, and Hope <i>Sarah Jane Mullan</i> | 185 |
| PAR | T IV THEATRE AND STATE | |
| 10 | Government, Policy, and Censorship in Post-war British Theatre <i>Louise Owen</i> | 209 |
| II | Buildings and the Political Economy of Theatre Financing in Britain <i>Michael McKinnie</i> | 229 |
| 12 | Regions and Nations: The Myth of Levelling Up <i>Trish Reid</i> | 246 |
| Further Reading | | 264 |
| Index | | 274 |