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Autore	Leach Robert
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Nota di contenuto	Introduction -- Chapter 1: Popular Culture and the Industrial Revolution -- Chapter 2: Chartism and Drama -- Chapter 3: Clarion Calls -- Chapter 4: Marxists and Fabians -- Chapter 5: Votes for Women -- Chapter 6: Ragged Trousered Philanthropists -- Chapter 7: Their Theatre and Ours -- Chapter 8: New Way Wins -- Chapter 9: Unity -- Chapter 10: Landscape with Chimneys -- Chapter 11: Fings Ain't Wot They Used T'Be -- Chapter 12: Cartoons, Archetypes, Slogans, Theatre -- Chapter 13: Hopes for Great Happenings -- Chapter 14: The Bone Won't Break -- Chapter 15: The End of the Road.
Sommario/riassunto	This book provides an overview of the inception, development and achievements of British socialist and workers theatre – a feat which has not been attempted before. It explores the connections between politics and culture (specifically theatre) and between political theory and cultural (theatrical) expression. The book is organized

chronologically and uncovers much in labour and theatre history which is in danger of being lost. It can also be seen as a way into different moments in its subject's story (e.g. post-Ibsen naturalism; agitprop theatre; 'fringe' theatre of the 1970s) and the relationship of such forms to specific political events and ideas at specific points in history. Robert Leach taught at Birmingham and Edinburgh Universities and was also a freelance theatre director. He has published more than a dozen books on theatre subjects, including *Theatre Workshop: Joan Littlewood* and *The Making of Modern British Theatre* and *An Illustrated History of British Theatre and Performance* both of which were shortlisted for Theatre Book of the Year.

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