

# CONTENTS

	Acknowledgments	<i>page 9</i>
<b>1</b>	The Actor's Motives	11
<b>2</b>	The Actor's Relationships	22
<b>3</b>	The Actor Prepares—for What?	40
<b>4</b>	The Theatre and the Theatres	57
<b>5</b>	The National Theatre and the Royal Shakespeare Company	78
<b>6</b>	The West End	115
<b>7</b>	The Royal Court	147
<b>8</b>	The Mermaid	165
<b>9</b>	The Regions versus London	171
<b>10</b>	Repertory	182
<b>11</b>	The Fringe	207
<b>12</b>	Culture and the Arts Council	227
<b>13</b>	Equity and Democracy	249
<b>14</b>	The Actor's Agent	264
<b>15</b>	The Playwright and His Agent	275
<b>16</b>	Directors	288
<b>17</b>	The Audience and Its Motives	297
	Bibliography	311
	Index	313