

"I've always  
the kindness of  
depended on the  
strangers.

# for Students



# DRAMA *for Students*

Presenting Analysis, Context, and Criticism on  
Commonly Studied Dramas

Volume 15

*David Galens, Project Editor*

*Foreword by Carole L. Hamilton*



THOMSON  
★  
GALE



## Drama for Students

**Project Editor**  
David Galens

**Editorial**  
Anne Marie Hacht, Michelle Kazensky,  
Michael L. LaBlanc, Ira Mark Milne, Pam  
Revitzer, Jennifer Smith, Daniel Toronto,  
Carol Ullmann

**Permissions**  
Kim Davis, Debra Freitas

**Manufacturing**  
Stacy Melson

**Imaging and Multimedia**  
Lezlie Light, Kelly A. Quin, Luke Rademacher

**Product Design**  
Pamela A. E. Galbreath, Michael Logusz

© 2002 by Gale. Gale is an imprint of  
The Gale Group, Inc., a division of  
Thomson Learning Inc.

Gale and Design™ and Thomson Learning™  
are trademarks used herein under license.

*For more information, contact*  
The Gale Group, Inc.  
27500 Drake Rd.  
Farmington Hills, MI 48331-3535  
Or you can visit our Internet site at  
<http://www.gale.com>

### ALL RIGHTS RESERVED

No part of this work covered by the copyright  
hereon may be reproduced or used in  
any form or by any means—graphic,  
electronic, or mechanical, including  
photocopying, recording, taping, Web  
distribution, or information storage retrieval  
systems—without the written permission of  
the publisher.

For permission to use material from this  
product, submit your request via Web at  
<http://www.gale-edit.com/permissions>, or you  
may download our Permissions Request form  
and submit your request by fax or mail to:

**Permissions Department**  
The Gale Group, Inc.  
27500 Drake Rd.  
Farmington Hills, MI 48331-3535  
Permissions Hotline:  
248-699-8006 or 800-877-4253, ext. 8006  
Fax: 248-699-8074 or 800-762-4058

Since this page cannot legibly  
accommodate all copyright notices, the  
acknowledgments constitute an extension of  
the copyright notice.

While every effort has been made to  
ensure the reliability of the information  
presented in this publication, The Gale Group,  
Inc. does not guarantee the accuracy of  
the data contained herein. The Gale Group,  
Inc. accepts no payment for listing; and  
inclusion in the publication of any  
organization, agency, institution, publication,  
service, or individual does not imply  
endorsement of the editors or publisher.  
Errors brought to the attention of the  
publisher and verified to the satisfaction of  
the publisher will be corrected in future  
editions.

ISBN 0-7876-5253-9  
ISSN 1094-9232

Printed in the United States of America  
10 9 8 7 6 5 4 3

# The Study of Drama

We study drama in order to learn what meaning others have made of life, to comprehend what it takes to produce a work of art, and to glean some understanding of ourselves. Drama produces in a separate, aesthetic world, a moment of being for the audience to experience, while maintaining the detachment of a reflective observer.

Drama is a representational art, a visible and audible narrative presenting virtual, fictional characters within a virtual, fictional universe. Dramatic realizations may pretend to approximate reality or else stubbornly defy, distort, and deform reality into an artistic statement. From this separate universe that is obviously not “real life” we expect a valid reflection upon reality, yet drama never is mistaken for reality—the methods of theater are integral to its form and meaning. Theater is art, and art’s appeal lies in its ability both to approximate life and to depart from it. For in intruding its distorted version of life into our consciousness, art gives us a new perspective and appreciation of life and reality. Although all aesthetic experiences perform this service, theater does it most effectively by creating a separate, cohesive universe that freely acknowledges its status as an art form.

And what is the purpose of the aesthetic universe of drama? The potential answers to such a question are nearly as many and varied as there are plays written, performed, and enjoyed. Dramatic texts can be problems posed, answers asserted, or

moments portrayed. Dramas (tragedies as well as comedies) may serve strictly “to ease the anguish of a torturing hour” (as stated in William Shakespeare’s *A Midsummer Night’s Dream*)—to divert and entertain—or aspire to move the viewer to action with social issues. Whether to entertain or to instruct, affirm or influence, pacify or shock, dramatic art wraps us in the spell of its imaginary world for the length of the work and then dispenses us back to the real world, entertained, purged, as Aristotle said, of pity and fear, and edified—or at least weary enough to sleep peacefully.

It is commonly thought that theater, being an art of performance, must be experienced—seen—in order to be appreciated fully. However, to view a production of a dramatic text is to be limited to a single interpretation of that text—all other interpretations are for the moment closed off, inaccessible. In the process of producing a play, the director, stage designer, and performers interpret and transform the script into a work of art that always departs in some measure from the author’s original conception. Novelist and critic Umberto Eco, in his *The Role of the Reader: Explorations in the Semiotics of Texts* (Indiana University Press, 1979), explained, “In short, we can say that every performance offers us a complete and satisfying version of the work, but at the same time makes it incomplete for us, because it cannot simultaneously give all the other artistic solutions which the work may admit.”

Thus Laurence Olivier's coldly formal and neurotic film presentation of Shakespeare's *Hamlet* (in which he played the title character as well as directed) shows marked differences from subsequent adaptations. While Olivier's *Hamlet* is clearly entangled in a Freudian relationship with his mother Gertrude, he would be incapable of shushing her with the impassioned kiss that Mel Gibson's mercurial *Hamlet* (in director Franco Zeffirelli's 1990 film) does. Although each of performances rings true to Shakespeare's text, each is also a mutually exclusive work of art. Also important to consider are the time periods in which each of these films was produced: Olivier made his film in 1948, a time in which overt references to sexuality (especially incest) were frowned upon. Gibson and Zeffirelli made their film in a culture more relaxed and comfortable with these issues. Just as actors and directors can influence the presentation of drama, so too can the time period of the production affect what the audience will see.

A play script is an open text from which an infinity of specific realizations may be derived. Dramatic scripts that are more open to interpretive creativity (such as those of Ntozake Shange and Tomson Highway) actually require the creative improvisation of the production troupe in order to complete the text. Even the most prescriptive scripts (those of Neil Simon, Lillian Hellman, and Robert Bolt, for example), can never fully control the actualization of live performance, and circumstantial events, including the attitude and receptivity of the audience, make every performance a unique event. Thus, while it is important to view a production of a dramatic piece, if one wants to understand a drama fully it is equally important to read the original dramatic text.

The reader of a dramatic text or script is not limited by either the specific interpretation of a given production or by the unstoppable action of a moving spectacle. The reader of a dramatic text may

discover the nuances of the play's language, structure, and events at their own pace. Yet studied alone, the author's blueprint for artistic production does not tell the whole story of a play's life and significance. One also needs to assess the play's critical reviews to discover how it resonated to cultural themes at the time of its debut and how the shifting tides of cultural interest have revised its interpretation and impact on audiences. And to do this, one needs to know a little about the culture of the times which produced the play as well as the author who penned it.

*Drama for Students* supplies this material in a useful compendium for the student of dramatic theater. Covering a range of dramatic works that span from 442 BC to the 1990s, this book focuses on significant theatrical works whose themes and form transcend the uncertainty of dramatic fads. These are plays that have proven to be both memorable and teachable. *Drama for Students* seeks to enhance appreciation of these dramatic texts by providing scholarly materials written with the secondary and college/university student in mind. It provides for each play a concise summary of the plot and characters as well as a detailed explanation of its themes. In addition, background material on the historical context of the play, its critical reception, and the author's life help the student to understand the work's position in the chronicle of dramatic history. For each play entry a new work of scholarly criticism is also included, as well as segments of other significant critical works for handy reference. A thorough bibliography provides a starting point for further research.

This series offers comprehensive educational resources for students of drama. *Drama for Students* is a vital book for dramatic interpretation and a valuable addition to any reference library.

**Source:** Eco, Umberto, *The Role of the Reader: Explorations in the Semiotics of Texts*, Indiana University Press, 1979.

Carole L. Hamilton  
Author and Instructor of English  
Cary Academy  
Cary, North Carolina

# Introduction

## **Purpose of the Book**

The purpose of *Drama for Students* (DfS) is to provide readers with a guide to understanding, enjoying, and studying dramas by giving them easy access to information about the work. Part of Gale's "For Students" literature line, *DfS* is specifically designed to meet the curricular needs of high school and undergraduate college students and their teachers, as well as the interests of general readers and researchers considering specific plays. While each volume contains entries on "classic" dramas frequently studied in classrooms, there are also entries containing hard-to-find information on contemporary plays, including works by multicultural, international, and women playwrights.

The information covered in each entry includes an introduction to the play and the work's author; a plot summary, to help readers unravel and understand the events in a drama; descriptions of important characters, including explanation of a given character's role in the drama as well as discussion about that character's relationship to other characters in the play; analysis of important themes in the drama; and an explanation of important literary techniques and movements as they are demonstrated in the play.

In addition to this material, which helps the readers analyze the play itself, students are also provided with important information on the literary and historical background informing each work.

This includes a historical context essay, a box comparing the time or place the drama was written to modern Western culture, a critical essay, and excerpts from critical essays on the play. A unique feature of *DfS* is a specially commissioned critical essay on each drama, targeted toward the student reader.

To further aid the student in studying and enjoying each play, information on media adaptations is provided (if available), as well as reading suggestions for works of fiction and nonfiction on similar themes and topics. Classroom aids include ideas for research papers and lists of critical sources that provide additional material on each drama.

## **Selection Criteria**

The titles for each volume of *DfS* were selected by surveying numerous sources on teaching literature and analyzing course curricula for various school districts. Some of the sources surveyed included: literature anthologies; *Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges*; textbooks on teaching dramas; a College Board survey of plays commonly studied in high schools; a National Council of Teachers of English (NCTE) survey of plays commonly studied in high schools; St. James Press's *International Dictionary of Theatre*; and Arthur Applebee's 1993 study *Literature in the Secondary School: Studies of Curriculum and Instruction in the United States*.

Input was also solicited from our advisory board, as well as educators from various areas. From these discussions, it was determined that each volume should have a mix of “classic” dramas (those works commonly taught in literature classes) and contemporary dramas for which information is often hard to find. Because of the interest in expanding the canon of literature, an emphasis was also placed on including works by international, multicultural, and women playwrights. Our advisory board members—educational professionals—helped pare down the list for each volume. If a work was not selected for the present volume, it was often noted as a possibility for a future volume. As always, the editor welcomes suggestions for titles to be included in future volumes.

### ***How Each Entry Is Organized***

Each entry, or chapter, in *DfS* focuses on one play. Each entry heading lists the full name of the play, the author’s name, and the date of the play’s publication. The following elements are contained in each entry:

- **Introduction:** a brief overview of the drama which provides information about its first appearance, its literary standing, any controversies surrounding the work, and major conflicts or themes within the work.
- **Author Biography:** this section includes basic facts about the author’s life, and focuses on events and times in the author’s life that inspired the drama in question.
- **Plot Summary:** a description of the major events in the play. Subheads demarcate the plays’ various acts or scenes.
- **Characters:** an alphabetical listing of major characters in the play. Each character name is followed by a brief to an extensive description of the character’s role in the plays, as well as discussion of the character’s actions, relationships, and possible motivation.

Characters are listed alphabetically by last name. If a character is unnamed—for instance, the Stage Manager in *Our Town*—the character is listed as “The Stage Manager” and alphabetized as “Stage Manager.” If a character’s first name is the only one given, the name will appear alphabetically by the name. Variant names are also included for each character. Thus, the nickname “Babe” would head the listing for a character in *Crimes of the Heart*, but below that listing would

be her less-mentioned married name “Rebecca Botrelle.”

- **Themes:** a thorough overview of how the major topics, themes, and issues are addressed within the play. Each theme discussed appears in a separate subhead, and is easily accessed through the boldface entries in the Subject/Theme Index.
- **Style:** this section addresses important style elements of the drama, such as setting, point of view, and narration; important literary devices used, such as imagery, foreshadowing, symbolism; and, if applicable, genres to which the work might have belonged, such as Gothicism or Romanticism. Literary terms are explained within the entry, but can also be found in the Glossary.
- **Historical Context:** this section outlines the social, political, and cultural climate *in which the author lived and the play was created*. This section may include descriptions of related historical events, pertinent aspects of daily life in the culture, and the artistic and literary sensibilities of the time in which the work was written. If the play is a historical work, information regarding the time in which the play is set is also included. Each section is broken down with helpful subheads.
- **Critical Overview:** this section provides background on the critical reputation of the play, including bannings or any other public controversies surrounding the work. For older plays, this section includes a history of how the drama was first received and how perceptions of it may have changed over the years; for more recent plays, direct quotes from early reviews may also be included.
- **Criticism:** an essay commissioned by *DfS* which specifically deals with the play and is written specifically for the student audience, as well as excerpts from previously published criticism on the work (if available).
- **Sources:** an alphabetical list of critical material used in compiling the entry, with full bibliographical information.
- **Further Reading:** an alphabetical list of other critical sources which may prove useful for the student. It includes full bibliographical information and a brief annotation.

In addition, each entry contains the following highlighted sections, set apart from the main text as sidebars:

- **Media Adaptations:** if available, a list of important film and television adaptations of the play, including source information. The list may also include such variations on the work as audio recordings, musical adaptations, and other stage interpretations.
- **Topics for Further Study:** a list of potential study questions or research topics dealing with the play. This section includes questions related to other disciplines the student may be studying, such as American history, world history, science, math, government, business, geography, economics, psychology, etc.
- **Compare and Contrast:** an “at-a-glance” comparison of the cultural and historical differences between the author’s time and culture and late twentieth century or early twenty-first century Western culture. This box includes pertinent parallels between the major scientific, political, and cultural movements of the time or place the drama was written, the time or place the play was set (if a historical work), and modern Western culture. Works written after 1990 may not have this box.
- **What Do I Read Next?:** a list of works that might complement the featured play or serve as a contrast to it. This includes works by the same author and others, works of fiction and nonfiction, and works from various genres, cultures, and eras.

### Other Features

*DfS* includes “The Study of Drama,” a foreword by Carole Hamilton, an educator and author who specializes in dramatic works. This essay examines the basis for drama in societies and what drives people to study such work. The essay also discusses how *Drama for Students* can help teachers show students how to enrich their own reading/viewing experiences.

A Cumulative Author/Title Index lists the authors and titles covered in each volume of the *DfS* series.

A Cumulative Nationality/Ethnicity Index breaks down the authors and titles covered in each volume of the *DfS* series by nationality and ethnicity.

A Subject/Theme Index, specific to each volume, provides easy reference for users who may be studying a particular subject or theme rather than a single work. Significant subjects from events to broad themes are included, and the entries pointing to the specific theme discussions in each entry are indicated in **boldface**.

Each entry may include illustrations, including photo of the author, stills from stage productions, and stills from film adaptations, if available.

### Citing Drama for Students

When writing papers, students who quote directly from any volume of *Drama for Students* may use the following general forms. These examples are based on MLA style; teachers may request that students adhere to a different style, so the following examples may be adapted as needed.

When citing text from *DfS* that is not attributed to a particular author (i.e., the Themes, Style, Historical Context sections, etc.), the following format should be used in the bibliography section:

“Our Town.” *Drama for Students*. Eds. David Galens and Lynn Spampinato. Vol. 1. Detroit: Gale, 1998. 227–30.

When quoting the specially commissioned essay from *DfS* (usually the first piece under the “Criticism” subhead), the following format should be used:

Fiero, John. Critical Essay on “Twilight: Los Angeles, 1992.” *Drama for Students*. Eds. David Galens and Lynn Spampinato. Vol. 2. Detroit: Gale, 1998. 247–49.

When quoting a journal or newspaper essay that is reprinted in a volume of *DfS*, the following form may be used:

Rich, Frank. “Theatre: A Mamet Play, *Glengarry Glen Ross*.” *New York Theatre Critics’ Review* Vol. 45, No. 4 (March 5, 1984), 5–7; excerpted and reprinted in *Drama for Students*, Vol. 2, eds. David Galens and Lynn Spampinato (Detroit: Gale, 1998), pp. 51–53.

When quoting material reprinted from a book that appears in a volume of *DfS*, the following form may be used:

Kerr, Walter. “The Miracle Worker,” in *The Theatre in Spite of Itself*. Simon & Schuster, 1963. 255–57; excerpted and reprinted in *Drama for Students*, Vol. 2, eds. David Galens and Lynn Spampinato (Detroit: Gale, 1998), pp. 123–24.



***We Welcome Your Suggestions***

The editor of *Drama for Students* welcomes your comments and ideas. Readers who wish to suggest dramas to appear in future volumes, or who have other suggestions, are cordially invited to contact the editor. You may contact the editor via E-mail at: **ForStudentsEditors@gale.com**. Or write to the editor at:

Editor, *Drama for Students*  
The Gale Group  
27500 Drake Rd.  
Farmington Hills, MI 48331-3535

# Literary Chronology

- 1670:** Willam Congreve is born in Bardsey (a village near Leeds), Yorkshire, England.
- 1700:** William Congreve's *The Way of the World* is published.
- 1729:** Willam Congreve dies.
- 1751:** Richard Brinsley Sheridan is born on January 25 in Dublin, Ireland.
- 1775:** Richard Brinsley Sheridan's *The Rivals* is published.
- 1816:** Richard Brinsley Sheridan dies destitute, after being imprisoned for debt in 1813, although his wealthy friends give him an extravagant funeral.
- 1828:** Henrik Ibsen is born on March 20 in Skien, Norway.
- 1890:** Frances Goodrich is born in New Jersey.
- 1892:** Archibald MacLeish is born on May 7 in Glencoe, Illinois.
- 1892:** Henrik Ibsen's *The Master Builder* is published.
- 1896:** Robert E. Sherwood is born in New Rochelle, New York.
- 1900:** Albert Hackett is born in New York.
- 1906:** Henrik Ibsen dies on May 23 in Oslo, Norway, after suffering a series of strokes.
- 1907:** Joseph Kramm is born on September 30 in Philadelphia, Pennsylvania.
- 1924:** James Baldwin is born on August 2 in Harlem in New York City.
- 1929:** Howard Sackler is born on December 19 in New York City.
- 1933:** Maureen Duffy is born on October 21 in Worthing, Sussex, England.
- 1933:** Archibald MacLeish receives the Pulitzer Prize for poetry for *Conquistador*.
- 1936:** Robert E. Sherwood's *Idiot's Delight* is published. Sherwood receives the Pulitzer Prize for drama.
- 1936:** Alfred Uhry is born to an upper-middle-class German-Jewish family in Atlanta, Georgia.
- 1945:** August Wilson is born to a white father, Frederick August Kittle, and a black mother, Daisy Wilson.
- 1945:** Michael Cristofer is born (born Michael Procaccino) on January 28 in Trenton, New Jersey.
- 1947:** David Mamet is born on November 30 to parents of Polish-Russian descent.
- 1948:** David Edgar is born on February 26 in Birmingham, England.

- 1952:** Joseph Kramm's *The Shrike* is published. Kramm receives the Pulitzer Prize for drama.
- 1953:** Archibald MacLeish receives the Pulitzer Prize for poetry for *Collected Poems, 1917-1952*.
- 1955:** Robert Emmet Sherwood dies of cardiac arrest.
- 1956:** Albert Hackett and Frances Goodrich's *The Diary of Anne Frank* is published. They receive the Pulitzer Prize for drama.
- 1958:** Archibald MacLeish's *J. B.* is published.
- 1959:** Archibald MacLeish receives the Pulitzer Prize for drama for *J. B.*
- 1967:** Howard Sackler's *The Great White Hope* is published.
- 1969:** Howard Sackler receives the Pulitzer Prize for drama for *The Great White Hope*.
- 1969:** Maureen Duffy's *Rites* is published.
- 1972:** James Baldwin's *One Day, When I Was Lost: A Scenario* is published.
- 1975:** Michael Cristofer's *The Shadow Box* is published.
- 1976:** David Mamet's *Reunion* is published.
- 1977:** Michael Cristofer receives the Pulitzer Prize for drama for *The Shadow Box*.
- 1980:** David Edgar's *The Life and Adventures of Nicholas Nickleby* is published.
- 1982:** Howard Sackler dies at his home in Ibiza, Spain, leaving several plays unfinished.
- 1982:** Archibald MacLeish dies on April 20, just three weeks before a national symposium honoring his life and work.
- 1984:** Frances Goodrich dies from cancer on January 19 in New York.
- 1984:** August Wilson's *Ma Rainey's Black Bottom* is published.
- 1984:** David Mamet receives the Pulitzer Prize for drama for *Glengarry Glen Ross*.
- 1987:** James Baldwin dies from stomach cancer on December 1 in St. Paul de Vence, France.
- 1987:** August Wilson receives the Pulitzer Prize for drama for *Fences*.
- 1988:** Alfred Uhry receives the Pulitzer Prize for drama for *Driving Miss Daisy*.
- 1995:** Albert Hackett dies from pneumonia on March 16 in New York.
- 1996:** Alfred Uhry's *The Last Night of Ballyhoo* is published.

# Acknowledgments

The editors wish to thank the copyright holders of the excerpted criticism included in this volume and the permissions managers of many book and magazine publishing companies for assisting us in securing reproduction rights. We are also grateful to the staffs of the Detroit Public Library, the Library of Congress, the University of Detroit Mercy Library, Wayne State University Purdy/Kresge Library Complex, and the University of Michigan Libraries for making their resources available to us. Following is a list of the copyright holders who have granted us permission to reproduce material in this volume of *Drama for Students (Dfs)*. Every effort has been made to trace copyright, but if omissions have been made, please let us know.

## **COPYRIGHTED MATERIALS IN *Dfs*, VOLUME 15, WERE REPRODUCED FROM THE FOLLOWING PERIODICALS:**

*American Drama*, v. 5, Spring, 1996. Reproduced by permission.—*Ball State University Forum*, Summer, 1986. Copyright (c) 1986 by Ball State University. Reproduced by permission.—*Essays in Theatre*, v. 21, November, 1983 for "Deconstructing Realism in Ibsen's *The Master Builder*," by Richard Hornby. Reproduced by permission of the author.—*New Republic*, v. 159, October 26, 1968; v. 187, August 2, 1982. Both reproduced by permission.—*Public Historian*, v. 21, Winter, 1999. Reproduced by permission.—*Theatre Journal*, v. 49, October, 1997. Reproduced

by permission.—*Western Humanities Review*, v. 23, Autumn, 1969. Reproduced by permission.

## **COPYRIGHTED MATERIALS IN *Dfs*, VOLUME 15, WERE REPRODUCED FROM THE FOLLOWING BOOKS:**

Adell, Sandra. From "Speaking of Ma Rainey/Talking about the Blues," in *May All Your Fences Have Gates: Essays on the Drama of August Wilson*. Edited by Alan Nadel. University of Iowa Press, 1994. Reproduced by permission.—Falk, Signi Lenea. From "Later Poetry and Drama," in *Archibald MacLeish*. Twayne Publishers, Inc., 1965. The Gale Group.—Innes, Christopher. From "Adapting Dickens to the Modern Eye: *Nicholas Nickleby* and *Little Dorrit*," in *Novel Images: Literature in Performance*. Edited by Peter Reynolds. Routledge, 1993. Reproduced by permission.—Kelley, Margot A. From "Life near Death: Art of Dying in Recent American Drama," in *Text and Presentation*. Edited by Karelisa Hartigan. University Press of America, 1988. Reproduced by permission.—Kimball, Sue L. From "Games People Play in Congreve's *The Way of the World*," in *A Provision of Human Nature: Essays on Fielding and Others in Honor of Miriam Austin Locke*. University of Alabama Press, 1977. Reproduced by permission.—McWilliams, James L., III. From *The Dictionary of Literary Biography, Volume 7: Twentieth-Century American Dramatists, Part 2, K-Z*. Gale Group, 1981.—Morgan, Margery. From "*The Mas-*

ter Builder," in *The International Dictionary of Theatre: Plays*. Edited by Mark Hawkins-Dady. St. James Press, 1992. The Gale Group.—Shuman, R. Baird. From "Sherwood's Universal Microcosms," in *Robert Emmet Sherwood*. College & University Press, 1964. Reproduced by permission.

**PHOTOGRAPHS AND ILLUSTRATIONS  
APPEARING IN *DfS*, VOLUME 15, WERE  
RECEIVED FROM THE FOLLOWING  
SOURCES:**

Baldwin, James, photograph. Archive Photos. Reproduced by permission.—Congreve, William, print. Archive Photos. Reproduced by permission.—Craig, Wendy as Mrs. Malaprop, Benjamin Whitrow, as Sir Anthony Absolute, in a scene from the 2000 theatrical production of "*The Rivals*," by Richard Brinsley Sheridan, photograph. © Donald Cooper/Photostage. Reproduced by permission.—Cristofer, Michael, Gambier, Ohio, 1978, photograph. AP/Wide World Photos. Reproduced by permission.—*The Diary of Anne Frank*, Frances Goodrich and Albert Hackett dramatization, week of September 20, 1956 cover of *Playbill: The National Theatre Magazine*, Joseph Schildkraut, as Mr. Frank embracing Susan Strasberg, as Anne Frank, Cort Theatre, Broadway, photograph. *Playbill*® is a registered trademark of Playbill Incorporated, N.Y.C. All rights reserved. Reproduced by permission.—Duffy, Maureen, photograph. © Jerry Bauer. Reproduced by permission.—Edgar, David, photograph by Mark Gerson. Reproduced by permission of Mark Gerson.—Engraving from the 1909 book *Sheridan: From New and Original Material*, written by Walter Sichel, Old Quin (foreground left) standing, Lord Lyttelton walking with cane, surrounded by parade crowd, North Parade turning into Pierpoint Street, Bath, England.—Gable, Clark as Henry Van, doing a card trick for small crowd, scene from the 1939 film *Idiot's Delight*, directed by Clarence Brown, photograph. The Kobal Collection. Reproduced by permission.—Goodrich, Frances, and Albert Hackett, 1956, photograph. The Corbis Collection. Reproduced by permission.—Grout, James as Sir Wilfull Witwoud®, John Moffatt, as Witwoud, scene from the 1984 theatrical production *The Way of the World*, by William Congreve, Sir Wilfull Witwoud touching Witwoud's long wig, on stage at Theatre Royal, London, photograph. © Donald Cooper/Photostage. Reproduced by permission.—Ibsen, Henrik, photograph. © Hulton-Deutsch Collection/Corbis. Reproduced by permission.—*JB*, by Archibald MacLeish with Nan Martin, during the week of March 23, 1959 from the

cover of *Playbill: The National Theatre Magazine*, Volume 3, Number 12, Anta Theatre, Broadway, photograph. *Playbill*® is a registered trademark of Playbill Incorporated, N.Y.C. All rights reserved. Reproduced by permission.—Jones, James Earl as Jack Jefferson, in a scene from the 1970 film *The Great White Hope*, directed by Martin Ritt, photograph. The Kobal Collection. Reproduced by permission.—Kay, Lila (far left), as Mrs. Crummies, Christopher Benjamin (sitting), as Vincent Crummies, Suzanne Bertish (sitting on lap), as Fanny Squeers, Roger Rees (holding Fanny on lap), as Nicholas Nickleby, scene from the 1980–1981 theatrical production of *The Life and Adventures of Nicholas Nickleby*, written by Charles Dickens, adapted by David Edgars, photograph. © Donald Cooper/Photostage. Reproduced by permission.—*The Last Night of Ballyhoo*, by Alfred Uhry, February 1997 cover of *Playbill: The National Theatre Magazine*, Volume 97, Number 2, illustration with text and graphics, Helen Hayes Theatre, Broadway, photograph. *Playbill*® is a registered trademark of Playbill Incorporated, N.Y.C. All rights reserved. Reproduced by permission.—Macleish, Archibald, photograph. The Library of Congress.—Mamet, David Alan, Rebecca Pidgeon, 1991, Cannes, France, photograph by Jose Goitia. AP/Wide World Photos. Reproduced by permission.—Marcell, Joseph (left), as Tick, Hugh Quarshie, as Jack Jefferson, scene from the 1987 theatrical production of *The Great White Hope*, written by Howard Sackler, photograph. © Donald Cooper/Photostage. Reproduced by permission.—*The Master Builder*, by Henrik Ibsen, March 1992 cover of *Playbill: The National Theatre Magazine*, Volume 92, Number 3, Belasco Theatre, photograph. *Playbill*® is a registered trademark of Playbill Incorporated, N.Y.C. All rights reserved. Reproduced by permission.—Perkins, Millie (bottom center) in the title role, left to right, Joseph Schildkraut, Gusti Huber, Lou Jacobi, Richard Beymer, and Diane Baker peaking out a broken window in the film version of *The Diary of Anne Frank*, 1959, photograph. Archive Photos. Reproduced by permission.—*Reunion* by David Mamet, November 1979 cover of *Showbill*, Circle Repertory Company, Broadway, photograph. *Playbill*® is a registered trademark of Playbill Incorporated, N.Y.C. All rights reserved. Reproduced by permission.—Rutherford, Margaret, as Lady Wishfort, wearing elaborate hat and dress, looking away from camera, from the 1953 theatrical production of *The Way of the World*, written by William Congreve, on stage at Lyric Hammersmith, London, England, photograph. © Hulton-Deutsch Collection/Corbis.



Reproduced by permission.—*The Shadow Box*, by Michael Cristofer, December 1977 cast list and cover from *Playbill: The National Theatre Magazine*, Lunt-Fontanne Theatre, Broadway, photograph. *Playbill* ® is a registered trademark of Playbill Incorporated, N.Y.C. All rights reserved. Reproduced by permission.—Sheridan, Richard Brinsley, photograph. The Library of Congress.—Sherwood, Robert, photograph. The Library of Congress.—*The Shrike*, by Joseph Kramm, week of February 11, 1952 cover of *Playbill: The National Theatre Magazine*, Cort Theatre, Broadway, photograph. *Playbill* ® is a registered trademark of Playbill Incorporated, N.Y.C. All rights reserved. Reproduced by permission.—Uhry, Alfred, photograph.

AP/Wide World Photos. Reproduced by permission.—Wilson, August, photograph. AP/Wide World Photos. Reproduced by permission.—Wood, John as Halvard Solness, Joanne Pearce, as Hilde Wangel, scene from the 1989 theatrical production of *The Master Builder*, by Henrik Ibsen, on stage at Theatre Royal, London, England, photograph. © Donald Cooper/Photostage. Reproduced by permission.—Woods-Coleman, Carol, as Ma Rainey, singing into microphone as Jacqueline de Peza, as Dussie Mae, sits and watches her, from the 1989 theatrical production of *Ma Rainey's Black Bottom*, by August Wilson, on stage at National Theatre's Cottesloe Theatre, photograph. © Donald Cooper/Photostage. Reproduced by permission.

# Contributors

**Bryan Aubrey:** Aubrey holds a Ph.D. in English and has published many articles on twentieth-century literature. Entry on *Rites*. Original essay on *Rites*.

**Cynthia Bily:** Bily is an instructor of writing and literature at Adrian College. Entry on *J. B.*. Original essay on *J. B.*

**Liz Brent:** Brent has a Ph.D. in American Culture, specializing in film studies, from the University of Michigan. She is a freelance writer and teaches courses on the history of American cinema. Entry on *Reunion*. Original essay on *Reunion*.

**Kate Covintree:** Covintree is a graduate of Randolph-Macon Women's College with a degree in English. Original essay on *The Last Night of Ballyhoo*.

**Catherine Dybiec Holm:** Dybiec Holm is a published writer and editor with a master's degree in natural resources. Original essay on *The Last Night of Ballyhoo*.

**Curt Guyette:** Guyette is a graduate from the University of Pittsburgh with a bachelor's degree in English and is a longtime journalist. Original essay on *One Day, When I Was Lost: A Scenario*.

**Carole Hamilton:** Hamilton is an English teacher at Cary Academy, an innovative private col-

lege preparatory school in Cary, North Carolina. Entries on *The Life and Adventures of Nicholas Nickleby* and *The Rivals*. Original essays on *The Life and Adventures of Nicholas Nickleby* and *The Rivals*.

**Joyce Hart:** Hart has written literary essays, books on the study of language, and a soon-to-be-published biography of Richard Wright. Entry on *One Day, When I Was Lost: A Scenario*. Original essay on *One Day, When I Was Lost: A Scenario*.

**David Kelly:** Kelly is an adjunct professor of English at College of Lake County and Oakton Community College in Illinois. Entry on *Idiot's Delight*. Original essay on *Idiot's Delight*.

**Rena Korb:** Korb has a master's degree in English literature and creative writing and has written for a wide variety of educational publishers. Entries on *The Diary of Anne Frank* and *The Last Night of Ballyhoo*. Original essays on *The Diary of Anne Frank* and *The Last Night of Ballyhoo*.

**Laura Kryhoski:** Kryhoski is currently working as a freelance writer. Entries on *The Great White Hope* and *The Shadow Box*. Original essays on *The Great White Hope* and *The Shadow Box*.

**Melodie Monahan:** Monahan operates The Inkwell Works, an editorial service, and teaches English literature at Wayne State University in

Detroit, Michigan. Original essay on *The Life and Adventures of Nicholas Nickleby*.

**Kevin O'Sullivan:** O'Sullivan is a writer of fiction, feature articles, and criticism. Original essay on *Reunion*.

**Josh Ozersky:** Ozersky is a critic, essayist, and cultural historian. Original essays on *Reunion* and *The Shrike*.

**Wendy Perkins:** Perkins is an instructor of twentieth-century literature and film. Entries on *The Master Builder* and *The Shrike*. Original essays on *The Master Builder* and *The Shrike*.

**Chris Semansky:** Semansky's essays, stories, reviews, and poems appear regularly in literary magazines and journals. Entry on *Ma Rainey's Black Bottom*. Original essay on *Ma Rainey's Black Bottom*.

**Kathy Smith:** Smith is an independent scholar and freelance writer. Entry on *The Way of the World*. Original essay on *The Way of the World*.

**Carey Wallace:** Wallace's stories, poems, and essays appear in publications around the country. Original essays on *One Day, When I Was Lost: A Scenario* and *The Shadow Box*.

# Table of Contents

GUEST FOREWORD	
“The Study of Drama”	
Carole L. Hamilton . . . . .	vii
INTRODUCTION . . . . .	ix
LITERARY CHRONOLOGY . . . . .	xiii
ACKNOWLEDGMENTS . . . . .	xv
CONTRIBUTORS . . . . .	xix
THE DIARY OF ANNE FRANK	
Frances Goodrich and Albert Hackett . . . .	1
THE GREAT WHITE HOPE	
Howard Sackler . . . . .	25
IDIOT’S DELIGHT	
Robert E. Sherwood . . . . .	48
J. B.	
Archibald MacLeish . . . . .	68
THE LAST NIGHT OF BALLYHOO	
Alfred Uhry . . . . .	90
THE LIFE AND ADVENTURES OF	
NICHOLAS NICKLEBY	
David Edgar . . . . .	108
MA RAINY’S BLACK BOTTOM	
August Wilson . . . . .	131
THE MASTER BUILDER	
Henrik Ibsen . . . . .	158

