THE CAMBRIDGE GUIDE TO THEATRE

UPDATED EDITION

The Cambridge Guide to THEATRE

Edited by Martin Banham

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Editor's Introduction

This edition of *The Cambridge Guide to Theatre* reproduces the entire text of *The Cambridge Guide to World Theatre* first published in 1988, and allows us to bring various entries up to date and to reflect changes in the theatre world since the parent *Guide* was first planned. Some of these have been startling: in 1988 Václav Havel was to be noted as a dissident Czech playwright. By 1989 he was President of his country! In 1988 we wrote of South African theatre reflecting that country's unique social problems. Today we can record a theatre contributing to a people's' understanding of a post-apartheid society. Old stars have been rediscovered, through the archaeological excavations in London of the Elizabethan playhouses, the Rose and the Globe. New stars, like Kenneth Branagh, have established themselves.

Our intentions in publishing the *Guide* were, and remain, to offer a comprehensive view of the history and present practice of theatre in all parts of the world, thus pointing to the dynamic interaction of performance traditions from all cultures in present day theatre. We also aim to celebrate the vitality and importance of popular theatre and popular entertainment, and the constructive relationship between 'high' and 'low' art in the theatre – the fusion that brings together the eccentric comedian Max Wall and Samuel Beckett's Vladimir, and which gives us equal interest in Shakespeare's famous clown Will Kempe and in his mastery of the jig!

As editor my aim is to offer both students of the theatre and the general theatregoer information, assessment and entertainment, and a base from which they may explore particular interests. The majority of the entries are concerned with theatrical practitioners, but we also offer entries on national traditions of theatre, from Russia to Ecuador, Canada to Nigeria. We are concerned, too, with a range of other important topics, such as Dramatic Theory, Criticism, Censorship, Copyright, Lighting, Sound, Design, Theatre buildings, as well as Puppets and Performing Animals, Fireworks, Waxworks, Acrobatics, Carnival and Cabaret. The *Guide* has been recognised as 'the single most useful volume of theatre in the language'. I'm pleased that we can now make it available in this updated form.

I have many acknowledgements to make. The distinguished members of the editorial advisory board have been no mere figure-heads. All have made major contributions to the *Guide* by their own entries and by their expert recommendation of subjects to cover and appropriate contributors. I express my deepest gratitude to them all. It has been a privilege to have worked with them. I am also grateful to the many other contributors to the *Guide* for their valuable input. A separate list identifies contributors against the initials found at the foot of each entry. I have felt it important to make this acknowledgement and not to subsume the work of so many individual scholars into collective anonymity. Equally I have tried to allow contributors to speak with their own voices within the constraints of our general style. At Cambridge University Press Sarah Stanton has commissioned and developed the *Guide* with her customary initiative, enthusiasm, energy and good humour, and her consistently perceptive advice has saved me from many errors. Ann Stonehouse and Ann Mason have supported, scrutinised and contributed in important and significant ways, and my gratitude goes to them too. Over the five years that this work has been in preparation a multitude of other people have given invaluable advice and support. In this context I especially wish to thank Judith Greenwood, my colleagues and students at the University of Leeds, themselves representative of theatre traditions from all continents, Mrs Stella Garside and Ms Nicola Duke. I must also acknowledge the debt that any editor of a work of reference owes to fellow editors of similar publications. Phyllis Hartnoll's editions of *The Oxford Companion to the Theatre* have long been standard works of reference and have always been to hand. The witty and wise *Everyman Companion to the Theatre* edited by Peter Thomson and Gamini Salgado has both informed and delighted. Philip Barnes' helpful *Companion to Post-War British Theatre* has also been drawn upon. Other bibliographical references are listed elsewhere. I am happy, too, to acknowledge on behalf of other contributors special assistance and advice. For the Australian entry thanks are due for material on Aboriginal dance to Margaret Clunies-Ross and Stephen Wild. For North America Don B. Wilmeth especially thanks his research assistant (UGC – please note!) Catherine Linberg, and John Frick, Kate Davy, Denis Salter, Richard Plant and Heather McCallum; also John Guare, Romulus Linney, Maurice Evans, Constance Cummings, Marian Seldes, Elizabeth Lecompte, Heather Patrick, Pat Brown, Trent Jenkins, Jan Geidt, Marion Simon and Rosalind Heinz. On behalf of other advisory editors and contributors I thank all who advised, answered queries, typed entries, checked details, brewed coffee and poured the drinks.

Finally, my warm thanks to my wife Kate and my family, who have long lived with the *Guide*, and a final dedication to the memory of my mother Mary Winifred (Molly) Banham who loved to act and go to the theatre, and to her great-grandchildren Tom Carlos Banham Lopez and Lucy Kate Lopez that they may have that enjoyment too.

Martin Banham
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Further Reading

Bibliographies

Bibliographies are to be found at the end of most national and general entries.

Encyclopedias and Guides: a select complementary bibliography

Enciclopedia dello Spettacolo, 9 vols., Rome, 1954–64; *Aggiornamento, 1955–1965*, Rome, 1966; M. Esslin (ed.) *Illustrated Encyclopaedia of World Theatre*, London, 1977; J. Gassner, E. Quinn (eds.), *The Reader's Encyclopedia of World Drama*, New York, 1969, London, 1975; P. Hartnoll (ed.), *The Oxford Companion to the Theatre*, 4th edition, Oxford, 1983; J. R. Taylor (ed.), *The Penguin Dictionary of the Theatre*, London, 1967; P. Thomson, G. Salgado (eds.) *The Everyman Companion to the Theatre*, London, 1985.

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A Note on less obvious entries

The list below, while not intended to be in any way exhaustive, is intended to point the reader to entries in various categories, and to indicate the range of topics that we aim to cover in the *Guide* beyond those one would normally expect.

Academic Theatre in the United States
American Theatre Societies & Associations
Collective Theatre Groups (US)
Ethnic Theatre in the United States
Gay Theatre
Resident non-profit theatre in the United States
Theatre Awards (United States)
Theatrical Training in the United States
Third World Popular Theatre
Unions, theatrical (US)
United States Theatre Clubs

Acrobatics
Animals as Performers
Animal Impersonation
Baiting
Cabaret
Carnival
Fireworks
Gag
Hippodrama
Jig
Juggler
Male Impersonation (and Female Impersonation)
Marionette
Medicine Shows
Pornographic Theatre
Shadow Puppets
Waxworks
Wild West Exhibitions

Censorship
Copyright
Criticism
Dramatic Theory
Sound
Stage Lighting
Theatre Buildings
Theatre Design

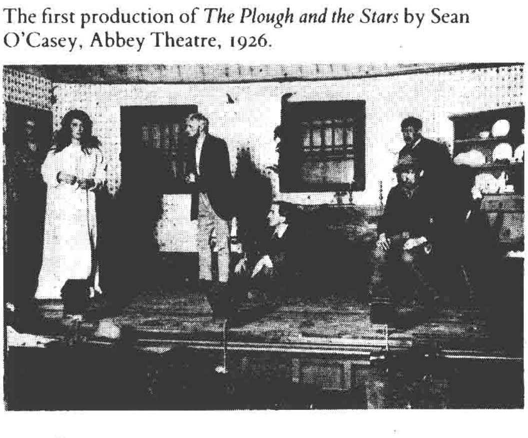
A

Abbey Theatre The Dublin theatre by whose name the Irish National Theatre Society Ltd is popularly known. The Society's predecessors were the Irish Literary Theatre (1899-1901), founded by **W. B. Yeats**, **Augusta Lady Gregory**, Edward Martyn, and George Moore; and the Irish National Dramatic Company of Frank and Willie Fay. The aim of the Society, formed by the Fay brothers, Yeats, Lady Gregory, and **J. M. Synge**, was to encourage new writers, in Synge's words, to 'work in English that is perfectly Irish in essence'. The Abbey Street theatre, converted from a former morgue, was the gift in 1904 of an English admirer of Yeats, Miss **Annie Horniman**.

The Fay brothers were amateurs, both capable actors with practical stage experience: Willie, the stage-manager, advocated simple sets and designs; Frank, an elocutionist, distinct, melodious speech and minimal 'business'. Yeats and the Fays had compatible approaches to theatre, but the demanding patronage of Miss Horniman exacerbated the ever-present administrative and political disputes.

In 1903, when Willie Fay withdrew **Padraic Colum**'s *The Saxon Shillin'*, according to him for artistic reasons, Maud Gonne took it as censorship of patriotic art and resigned. With Miss Horniman's subsidy the players became salaried employees and lost their voting rights. The disgruntled left, some of whom, with Padraic Colum and Edward Martyn, set up the rival Theatre of Ireland (1906–12), which though it never came to much seemed to pose a threat. By 1908 Miss Horniman had removed the Fays, whom she detested, and by 1911 her subsidy. With the death of Synge in 1909 Yeats was effectively in control.

The indisputable dramatic genius of these years is Synge, whose disreputable peasant characters provoked riotous nationalist demonstrations, expecially against *The Playboy of the Western World* (1907). It offended many of the Company as well; Yeats showed considerable courage in standing by it and outfacing the demonstrators. More to the Abbey audience's taste were Lady Gregory's many folk dramas, entirely lacking Synge's disturbing transfigurations of common life and speech. Synge's mantle passed to **Sean O'Casey** and his synthesis of a poetic vernacular and urban realism. His irreverent treatment of the patriotic myths of Easter 1916 in *The Plough and the Stars* (1926) caused more riots. 'You have disgraced yourselves again', Yeats told the audience. Sadly, O'Casey abandoned the Abbey when in 1928 it rejected his part-expressionistic *The Silver Tassie*.



The first production of *The Plough and the Stars* by Sean O'Casey, Abbey Theatre, 1926.

Alongside the uncommon brilliance of Synge and O'Casey, the Abbey had consolidated a line of essentially realist drama on local themes, initiated by Padraic Colum (*Broken Soil*, 1903), **Lennox Robinson** (*The Clancy Name*, 1908), and **T. C. Murray** (*Birthright*, 1910). Robinson (play-director 1909–14, 1919–35) was receptive to this kind of play, although he also inaugurated the **Dublin Drama League** (1919–29), opening the Abbey stage to experimental European and American drama.

A series of American tours and in 1925 an annual Government subsidy mitigated the Abbey's chronic penury. The subsidy was due largely to Ernest Blythe (Board of Directors 1935–41, Managing Director 1941–72), a Government member and a Gaelic enthusiast. This relative security enabled the Directors to accommodate a little theatre, the Peacock. Their better-known players – Sarah Allgood, Barry Fitzgerald, **Cyril Cusack**, Siobhan McKenna – remained at risk to the rewards of London and Hollywood.

Under Blythe's autocratic rule, with Yeats now infrequently present, the Abbey languished but survived. In the 1930s and 40s the discipline of acting and direction slackened, vulgarizing perhaps its best writer of the period, **George Shiels**. A few substantial new playwrights – **Paul Vincent Carroll, M. J. Molloy** – emerged. **Hugh Hunt**'s tenure (play-director 1935–8) was too brief to establish reform. The captive audiences of the war years acquiesced.

The fire which destroyed the old Abbey in 1951 exiled the company for 15 years to the decrepit Queen's Theatre, a larger house requiring runs longer than the Abbey's practice, in all a debilitating location. Its new home, on the old site, is a 628-seat modern theatre with, like the 167-seat new Peacock, sophisticated stage and lighting facilities.

After an indecisive start, the new Abbey found its confidence, enlivened by the considerable talents of the directors Tomas MacAnna, Alan Simpson, Joe Dowling, and a gifted company. It remains a writers' theatre – with some aberrant rejections – and was an important instrument in the dramatic revival which began in the 1960s. In recent years the Abbey has undertaken successful European and American tours; it has had the stimulus of distinguished guest directors: in 1968 Maria Knebel of the **Moscow Arts Theatre** directed *The Cherry Orchard*, Hugh Hunt the revival of *The Silver Tassie* in 1972; it has established **Shakespeare**, **Chekhov**, **Brecht**, in its programming. Among the contemporary Irish writers mainly associated with it are **Brian Friel**, **Tom Murphy**, **Tom Kilroy**, **Hugh Leonard**, **Tom MacIntyre** and, more recently, **Graham Reid**. In the 1980s the Abbey has renewed the best of its inheritance. DM

Abbott, George (1887–) American director, playwright, and actor. In his 1963 autobiography, Abbott praises his Harvard drama teacher **George Pierce Baker** in a way that defines his own theatrical creed: 'Professor Baker gave you no nonsense about inner meanings and symbolism; he turned your whole thoughts and energies into the practical matter of how to make a show.' Taking Baker's lessons to heart, Abbott became the most practical showman in Broadway history. As performer, co-author, play doctor, and director, Abbott has entertained audiences more often and over a longer period of time than anyone else. He first acted on a Broadway stage in 1913; in the spring of 1985 he directed a workshop production of a new musical called *Tropicana*. As both director and co-author his specialities are racy contemporary melodrama (*Broadway*, 1926); split-second farce (*Three Men On a Horse*, 1935); and peppy musicals with vigorous choreography (*On Your Toes*, 1936; *Damn Yankees*, 1955). Gangsters, bookies, gold-diggers, politicians, baseball heroes, hoofers and hookers populate his work, providing colourful slices of Americana. Despite the occasional suggestion of sexual daring (as in *Coquette*, 1927, and *New Girl in Town*, 1957, his musical version of *Anna Christie*) and of political conflict (*The Pajama Game*, 1954; *Fiorello!*, 1959), the typical Abbott show is archly conservative. The famed 'Abbott touch' always kept his shows spinning at a brisk clip, but Abbott downplays his technique, claiming that all he does is make actors 'say their final syllables'. FH

Abell, Kjeld (1901–61) Danish playwright. After studies in Paris and London, he began his career designing Balanchine's ballets at the **Kongelige Teater**. His first writing for the theatre, the ballet-scenario *The Widow in the Mirror* (1934), introduced a recurrent Abell theme, the anguish caused by alienation from life. Ballet undoubtedly influenced the non-verbal and non-realistic elements in the plays that followed, beginning with *The Melody that Got Lost* (1935) produced at the Riddersalen cabaret theatre, which Abell admired and wrote for. More substantial than cabarets, his early expressionistic plays, *The Melody* and *Eve Serves Her Childhood*, sharply depict the suffocating effect of bourgeois values. His plays during and immediately after the Second World War, such as *Anna Sophie Hedvig*, *Judith*, *The Queen on Tour*, *Silkeborg* and *Days on a Cloud*, identify activism as essential to freedom and escapism as self-annihilation. After the war, part of which Abell had spent hiding from the Gestapo, his plays generally became more complex, as he explored, in an increasingly mystical way, the spiritual linking of minds through time and space, as well as the desperation of those who resist such bonds, such as the deceased David in *Vetsera Does Not Bloom For Everyone*, Tordis in *The Blue Pekingese* and the organist Dan in Abell's last play *The Scream*. HL

Abington, Frances (1737–1815) English actress. Born in a poor family, she worked as a flower-seller and for a milliner before she began acting, though she still managed to learn French and Italian. By 1755 she was working with **Theophilus Cibber** at the **Haymarket** Theatre and the following year joined **Drury Lane** on the recommendation of **Samuel Foote**. After a period acting in Ireland she returned to London to join **Garrick**'s company at Drury Lane. Garrick always admired her acting though irritated by her temperament – he called her 'the worst of bad women'. In 1776 she made the first announcement of her retirement but continued to act, playing Lady Teazle in **Sheridan**'s *The School for Scandal* (1777). Though very highly paid she retired on a whim in 1790, making an unsuccessful return in 1799 by which time she was overweight and 'her elegance somewhat unfashionable'. For much of her career she was a leader of fashion, popularizing hair-styles and hats named after her. PH

Above Much used in the often-enigmatic stage directions of Elizabethan plays, the 'above' was a practical upper level, equally important in the public and private theatres of London. It is generally assumed that the gallery over the stage of the **Swan**, clearly visible in De Witt's drawing of that theatre, represents the kind of fixture normally used by actors entering 'above', although there are occasions on which a free-standing two-tier structure would have proved more satisfactory. There is precedent for such structures in medieval staging, which often calls for an upper level for the accommodation of God and angels. (See **Below**.) PT

Absurd, Theatre of the see **Theatre of the absurd**

Academic theatre in the United States Study of theatrical production techniques, as opposed to dramatic literature, has flourished in American colleges and universities only in this century, although the beginnings of college dramatics predate the nation's founding. Although the earliest student-produced plays and shows are incompletely documented, the earliest indication of such dramatic interest is found in a Harvard University's President's diary in 1698. Students of William and Mary in Virginia staged a 'pastoral colloquy' in 1702, whereas much of New England, permeated by Puritan influence, considered theatre in any form to be vicious, ungodly, and unworthy of study. Perhaps this explains the students' frequent attraction to the theatre.

However, college faculties, such as Harvard's professors, saw in the drama a valuable tool for instruction; by 1781 the faculty wrote scripts to be 'exhibited' as 'academical exercises'. Commencement plays and dialogues were somewhat regularly included, and a few literary societies produced what might be termed extra-curricular plays.

The early 19th century saw 168 colleges founded, mostly church-sponsored. Orthodox religion re-established its dominance of American cultural life, but the people of the new nation grew steadily more tolerant toward the theatre. The Hasty Pudding Club of Harvard, founded in 1795, began theatrical production in 1844 with *Bombastes Furioso*. Faculties, it would seem, preferred tragedy; the students, if left to their own resources, gravitated toward farce, satire, and comedy. Still no classroom study of theatre can be found in this period.

After the Civil War, students began to form organizations for the express purpose of presenting plays. The Thalian Dramatic Association, founded at Brown University in 1866, was one of the earliest of these producing agencies. Such clubs frequently flourished, died out when the leadership graduated, and were in turn replaced by others. Benefit performances were common, the proceeds being turned over to some campus activity or other, but rarely for the continued production of plays. Still, production did increase in quantity, as did all the extra-curricular aspects of college life.

Harvard again led the way; the Hasty Pudding Club initiated musical burlesques, influencing many other campuses to do the same. As the production of foreign language scripts increased, Harvard produced, after six months' rehearsal, *Oedipus Rex* in May 1881, probably the first Greek tragedy done in the original in the United States. The continuing use of the drama by foreign language departments no doubt helped raise the respectability of the theatre in the public's eye.

The beginnings of formalized classroom instruction in theatrical techniques, leading to departments of theatre and drama, are somewhat vague. In 1886 William O. Partridge, a Columbia University Professor, pleaded for such departments, but most historians have dated the beginnings of formal theatre instruction from **George Pierce Baker**'s 1903 playwriting course at Radcliffe College. Certainly others had preceded him, most notably Thomas Dickinson's instructions in staging at Baylor in 1901–2. Later pioneers such as E. C. Mabie at Iowa and Alexander Drummond at Cornell began to influence their campuses and, after the First World War, the nation.

The first department of theatre in the United States was founded in 1914 at the Carnegie Institute of Technology in Pittsburgh, Pennsylvania. George Pierce Baker founded a more influential postgraduate Department of Drama at Yale in 1925. The American Educational Theatre Association was founded in 1936, attracting some eighty members; the same organization, later called the American Theatre Association, dealt with some 1,600 theatre departments in the United States.

Even colleges without theatre departments offer productions today. In 1977 the National Endowment for the Arts estimated that some 2,500 colleges and universities presented 30,000 presentations of 7,500 scripts for an estimated audience of nine million.

Theatre production and curriculum followed in secondary or high schools in America only a few years after its arrival on college campuses. First presented to raise money for some worthy cause, high school plays became recognized by some as an end in their own right as early as 1912. Few states offer separate certification for high school teachers of drama, but the growth of dramatic activity at the secondary school level has been impressive. By the beginning of this decade, the National Endowment for the Arts reported some 30,000 high school theatre programmes in the USA, offering about 150,000 performances annually to a total of 45 million audience members. 92.2% of American high schools are engaged in some sort of theatrical endeavour.

The American student, then, may encounter live theatre at any level of his or her education. Even in primary or grade school, children's theatre abounds, although figures are inexact. Course work in drama or theatre is more commonly encountered at the high school level, as are more fully mounted productions, often as extra-curricular activity. A student wishing to specialize in theatre vocationally may select from thousands of college programmes in the USA, usually pursuing a Bachelor of Arts or Bachelor of Fine Arts degree. Similarly, Master of Arts or Master of Fine Arts (the latter considered a terminal degree, comparable to the doctorate) are offered throughout the country, and several dozen Doctor of Philosophy degrees in Theatre are available. Such programmes are usually less concerned with production techniques than with the historical and theoretical aspects of theatre. SMA

Accesi Two acting companies of the Italian **commedia dell'arte**, both begun under the patronage of Vincenzo I Gonzaga, Duke of Mantua. The first may have been founded about 1595, the other around 1600 by Tristano Martinelli and Pier Maria Cecchini, who eventually took over its management. The troupe toured Italy and appeared several times in France with such players as Flaminio Scala and Drusiano Martinelli. They merged with **G. B. Andreini**'s troupe, the **Fedeli**, for a brief period, before dissolving about 1626, at which time **Silvio Fiorillo** was the company's outstanding player in his role as Captain Matamoros. LS

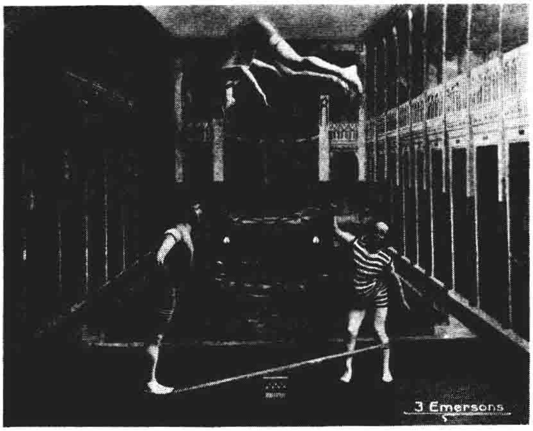
Achurch, Janet (1864–1916) English actress whose career is identified with **Ibsen** and **Shaw**. As a member of **Frank Benson**'s company in the 1880s, she established a reputation as a tragedian. On taking over the management of the Novelty Theatre in 1889 she played Nora in the first British production of *A Doll's House*, returning to play Mrs Linde as her final stage appearance in 1911. In 1900 she starred in the premieres of *Candida* and *Captain Brassbound's Conversion*, and her correspondence with Shaw was made the basis for a play in 1978. CI

Ackermann The most important family of German actors in the 18th century. After a career in the military, in 1740 **Konrad Ernst** (1712–71) joined the **Schönemann** troupe. He soon left to set up his own troupe, along with **Sophie Schröder** (1714–92), who was soon to be the mother of **Friedrich Ludwig Schröder**. After Sophie's husband died, Konrad married her. The Ackermann troupe toured widely in Central and Eastern Europe, acquiring a considerable name for itself, above all for introducing to the German stage the genre of the *bürgerliches Trauerspiel*. In particular, after **Ekhof** joined the troupe in 1764, it became widely known for the comparative realism of its acting. In 1767 the troupe, temporarily without the leadership of Ackermann, formed the company of the Hamburg National Theatre. When that project foundered, the troupe returned to the road. After Ackermann's death, Friedrich Schröder took over the leadership, eventually settling it permanently in the Hamburg Town Theatre. Ackermann's two daughters, Dorothea (1752–1821) and Charlotte (1757–74), promised, by their talent and beauty, to be among the greatest actresses of the German stage, but Dorothea disliked acting and left the profession for marriage in 1778. Charlotte, a great favourite with the Hamburg audiences, was driven too hard by her step-brother Friedrich; she died, possibly by her own hand, before she was 18. SW

Acquart, André (1922–) French stage designer. Educated in Algiers at the Ecole Nationale des Beaux Arts, he came to Paris in 1951. Since then he has designed in Germany and France but is known primarily for his work in the 1960s for leading French directors. Such productions include *The Blacks* (1959), directed by **Roger Blin**, *The Resistible Rise of Arturo Ui* (1961), co-directed by **Jean Vilar** and Georges Wilson, and *Biedermann and the Firebugs* (1960), directed by **Jean-Marie Serreau**. His designs are abstract, utilizing skeletal structures such as tubes or movable flats and multiple playing levels. This style is best exemplified in his pivoting and folding flats designed for **Roger Planchon**'s *Troilus and Cressida* (1964), and in his use of steps and mobile paper screens for Roger Blin's version of **Genet**'s *The Screens* (1966). AJN

Acrobatics One of the most ancient and prevalent forms of physical entertainment. Egyptian and Etruscan murals depict leapers and vaulters, who often performed at feasts, and the springboard itself was known to antiquity. The earliest work devoted to the subject is Arcangelo Tuccaro's *Trois dialogues de l'exercise de sauter et voltiger en l'air* (1599), which applied to the architectonics of the leap and the mastery of mind over body the same attention to physicality that was creating ritualistic etiquette at the court of Charles IX. In 1641 Tommaso Garzoni drew up a list of distinguished acrobats.

The Three Emersons, a clown acrobatic act active in European variety in the early 20th century.



The most basic move is the *salto* or leap into the air, in which neither hands nor feet must move. All sorts of combinations are possible, backwards, forwards, sideways (the Arab jump), the flip-flop (a backward somersault from a standing position), and from trampolines and flying trapezes. The *salto mortale* or death-defying leap is so called from its dangerousness. A double *salto mortale* was first performed by an Englishman named Tomkinson in 1840; a triple, two years later, at Van Amburgh's circus resulted in a fatal accident. The first successful triple from a high springboard was made by the American Billy Dutton in 1860 and later Alfredo Codona mastered it on the flying trapeze.

Other forms of acrobatics include the antipodean, in which one acrobat lies on his back and juggles the other performer with his feet; and its offshoot, the Icarian games, invented by the Englishman Cottrelly c. 1850, in which performers are tossed, balanced and caught by the feet of their partners, lying on specially constructed cushions. The most outstanding exponents were the Schäffers and the Kremos: Sylvester Schäffer (1860–1931) created a six-man column, balanced on the feet of the low man. Risley stunts, named after Professor Richard Risley (Carlisle), involve somersaults performed by two children, from foot to foot of the recumbent partner.

In popular amusements like the **commedia dell'arte** and the harlequinade, acrobatics is at a premium, but is neglected by the dramatic stage, except in actor's training. **Tom Stoppard** in *Jumpers* (1972) used acrobatics as a metaphor for mental gymnastics, and the 12th-century fabliau of *The Tumbler of Our Lady* has been made into an opera (Massenet, 1902), a ballet (D. Howes, 1936) and several plays. LS

See: Adrian, *En piste, les acrobates*, Bourg-la-Reine, 1973; G. Strehly, *L'acrobatie et les acrobates*, Paris, 1903.

Acting The impulse to make-believe and play is common to humanity. To act is both to do and to pretend to do. For both actor and spectator, the uncanny power of any performance springs from an ambiguous tension between what is actual and what is fictional. This ambiguity is present in all acting however much a particular society or individual may wish to resolve it. In the 20th century many Western theories of acting have stressed the integrity of the doing, while in the 18th century, for example, Europeans were more concerned with the authentic nature of the pretence, its style and social aptness.

Throughout history, the unease aroused by this ambiguity has been reflected in the status of the actor. Even in classical Greece, where acting had religious and political importance, there is evidence from the 4th century BC onwards that the *technitai* of Dionysus were viewed with ambivalence. Certainly in Rome acting was felt to be the work of slaves and aliens; while in modern Europe players long existed on the margins of law and religion (**Molière** could not be buried in consecrated ground). This ambivalence can be traced elsewhere. In Asia, outside the confines of local prestige, religious purpose, or court patronage, performers were, and often still are, equated with wanderers and beggars.

The social assimilation of the acting profession in the West, around the beginning of the 20th century, was paralleled by sustained and serious evaluation of its art. In England, for example, **Irving**'s knighthood in 1895, the first to be bestowed on an actor, was followed not only by further theatrical knighthoods (six before 1914) but also by the founding of the Academy of Dramatic Art (later RADA). Similar developments are evident throughout Europe, most notably in Russia where for **Stanislavsky** training combined with a radical analysis of the art. Stanislavsky's accounts of his psychophysical method constitute the first systematic examination of acting, in the West, written from the viewpoint of the actor. Earlier writings are either anecdotal or, as with **Diderot**, written from the perspective of the auditorium. In the East, such approaches to practice can be found in works like the *Natyasastra* (c. 200 BC) and Zeami's treatises on the **nō** (c. 1402–30).

The art of acting lies in showing and sharing an action, image, character, or story. It is rooted in the present tense encounter of actor with actor, and/or actor with audience. The material of the art is the body, voice, and being of the performer. Different styles demand different skills of this material. Bodily skills may range from the acrobatic and pantomimic, as in traditional Chinese theatre, through schematic languages of dance and gesture, as found in **Kutiyattam** or **Kathakali**, to the faithful reproduction of everyday motions, as in Western naturalism. Vocal skills likewise may range from song, through chant or declamation, to conversational speech. As for being, individual and group accomplishment may be openly celebrated or hidden. This is not simply a contrast between a presentational mode of acting with its emphasis on display and a representational mode with its stress on verisimilitude. It relates to human identity and human energies, to a range of percepts of which mask and trance are an ambiguous part. Acting works with living presence. This is of the utmost importance in performance and of the utmost contention in discussion. Contraries abound – inspiration versus technique, talent versus training, **Kean** or **Kemble**, Irving or **Coquelin**, **Duse** or **Bernhardt**? Theatre is a social art and attitudes to being and social relationships inform any idea or style of acting. LSR

Acting Company (USA) (originally, City Centre Acting Company) **John Houseman** and Margot Harley organized the first graduating class of the Drama Division of Juilliard School into a permanent repertory troupe, which began performing at the City Centre in New York in 1972. By 1984 it functioned as the touring arm of the **John F. Kennedy Centre for the Performing Arts** in Washington, DC. The company's fifteen members are selected nationally by auditions, and moulded into an ensemble by Houseman and his associates. Actors perform a variety of roles, classical and modern. The 1982–3 repertoire included: *The Country Wife*, *Twelfth Night*, *Tartuffe*, *Pericles*, and *Play and Other Plays* by **Samuel Beckett**. In 1984 it was reported that the Acting Company had performed 'a repertoire of 49 plays in 235 cities, in 44 states, before more than one million people'. Alumni of the company include **Kevin Kline**, **Patti LuPone**, William Hurt, and Christopher Reeve. TLM

Actors Studio, The Founded in 1947 by **Group Theatre** alumni **Elia Kazan**, **Cheryl Crawford**, and **Robert Lewis**, the Actors Studio is a unique workshop for professional actors. It is not a school; it charges no tuition; and once an actor is accepted (by a rigorous audition process) he or she becomes a member for life, for the Studio's basic assumption is that there is no terminal degree for an actor. Under **Lee Strasberg**, who joined the Studio in 1949 and who from 1951 until his death in February 1982 was its strong-willed artistic director, the Studio became renowned as the high temple of the Method. The popular notion of the Studio as a place where the mumble, the scratch, and the slouch are tokens of integrity derives from films directed by Elia Kazan (*A Streetcar Named Desire*, 1951; *On the Waterfront*, 1954; *East of Eden*, 1955) which feature moody, verbally inarticulate, spectacularly neurotic performances by such Studio members as **Marlon Brando** and James Dean.

Those who admire the Studio's naturalistic style praise it for psychological revelation. Opponents attack the Studio as a place where self-indulgence, mannerism, and inaudibility are encouraged as actors examine their own emotions at the expense of the character or the play. Even Studio detractors, however, admit that the Method is a useful technique for the requirements of realistic film acting. The Studio's achievements continue to be hotly debated but its influence is undeniable; its Method has come to be identified as the quintessential American style. In 1963, after years of hesitation, the Studio formed its own short-lived theatre on Broadway; but its enduring legacy is the films directed by Kazan and in the vibrant film performances of its many illustrious members from Brando and Dean and Montgomery Clift to **Dustin Hoffman**, Robert de Niro, **Al Pacino**, Shelley Winters, **Geraldine Page** and Ellen Burstyn, who is the Studio's present artistic director. FH

Actors Theatre of Louisville One of the leading American regional theatres, located in Louisville, Kentucky, most noted for encouraging and producing original scripts. Richard Block and Ewel Cornett founded the Actors Theatre in 1964. Although successful, Block was replaced at his request in 1969 by Jon Jory, who had previously worked at the **Cleveland Play House** and had co-founded New Haven's **Long Wharf Theatre**.

Jory's appointment and leadership proved beneficial. By 1970–1, season tickets accounted for 95% of the house's capacity. In 1972 the company moved to their present location, the Old Bank of Louisville Building. A $1.7 million conversion of the building resulted in the Pamela Brown Theatre (capacity 641) and the Victor Jory Theatre (capacity 160).

In 1977 the Actors Theatre achieved international acclaim by initiating the Festival of New American Plays. Scripts such as *Gin Game* and *Crimes of the Heart* premiered at the Actors Theatre, moved to Broadway, and won Pulitzer Prizes for Drama.

Jory and the Actors Theatre have received numerous awards and prizes as a result of their work. In 1978 they received the Margo Jones Award for achievement in regional theatres; the next year the **Shubert** Foundation's James N. Vaughn Award for encouraging new scripts. In 1980 they received a special Antoinette Perry (Tony) Award. SMA

Adamov, Arthur (1908–70) French playwright of Armenian origins who grew up speaking French as his first language, as was common in wealthy Russian families. Because of his father's passion for gambling, as well as Revolution and exile, the family passed from riches to rags, and settled in Paris in 1924. Adamov's twenties and thirties were marked by loneliness and neurosis, chronicled in *L'Aveu* (*The Confession*, 1946) and *L'Homme et L'Enfant* (*Man and Child*, 1968). After the Second World War he began writing plays, completing seven between 1947 and 1953. Influenced by **Strindberg**, to whom he devoted a monograph, these plays depict a world of terror and persecution stemming from Adamov's own dreams and neuroses, but with a remarkable feel for the telling stage image that can embody, in literal form, a whole state of mind. The masterpiece of this period is *Professor Taranne* (1953). In 1955, when the theatre of the absurd, with which he had been linked, was becoming well known, Adamov's *Ping-Pong* heralded a move towards a more politicized theatre. His *Paolo Paoli* (dir. **Planchon**, 1957) was praised as the first successful Brechtian play in France. Dogged by illness for ten years, Adamov did not achieve further success until *Off Limits* (dir. Garran and Grüber, 1969) and *Si L'Eté Revenait* (*If Summer Returned*) published 1970. His plays are complex and have not always been successful when performed, though his early work was championed by **Vilar**, **Blin**, **Serreau**, etc. His move towards political theatre was made in tandem with Planchon, whose productions have shown how powerful Adamov's work can be, given sufficiently imaginative direction, notably in *A. A. Théâtres d'Adamov*, a posthumous tribute performed at the **TNP** in 1975. DB

Adams, Edwin (1834–77) American actor. He made his debut in Boston in 1853, and after almost a decade of acting in support of such stars as **Joseph Jefferson** and **E. A. Sothern**, he had his first important New York engagement in 1863 with **Kate Bateman**'s company. During the Civil War, he established himself as a travelling star especially distinguished for his playing of romantic or light comedy characters in such vehicles as *The Lady of Lyons* and *Narcisse*. In 1869, **Edwin Booth** selected him to play Mercutio opposite his Romeo for the opening of **Booth's Theatre**. He was subsequently featured at Booth's Theatre in several roles including the dual roles of Phidias and Raphael in *The Marble Heart* and most notably the title role in a dramatization of **Tennyson**'s *Enoch Arden*, perhaps his favourite characterization. In 1876 following a starring tour of Australia, he returned to the United States gravely ill, and made his last appearance at the California Theatre in San Francisco on 27 May 1876. DJW

Adams (Kiskadden), Maude (1872–1953) American actress, daughter of Salt Lake City star Annie Adams. At five Maude was starring as Little Schnieder in *Fritz, Our German Cousin* in San Francisco. Her adult career began at 16 with a New York debut at the Star Theatre in *The Paymaster*. In 1890 she began an association with producer **Charles Frohman** which lasted until 1915. A box office favourite until 1932, despite an early retirement from 1918 until 1931, she emerged in 1897 as a star, capitalizing on her eternal youthfulness and whimsey, as Lady Babbie in *The Little Minister*, a character rewritten for her by **Barrie**. She also starred in United States productions of his *Quality Street* (1901), *Peter Pan* (1905), *What Every Woman Knows* (1908), *The Legend of Leonora* (1914), and *A Kiss for Cinderella* (1916). Other parts included **Rostand**'s *L'Aiglon*, the strutting hero in his *Chantecler*, and **Shakespeare**'s Viola, Juliet and Rosalind. In the 1920s she was lighting consultant for General Electric. In 1931 she toured with **Otis Skinner** in *The Merchant of Venice*. From 1937 to 1950 she taught theatre at Stephens College, Missouri. DBW

Addison, Joseph (1672–1719) English playwright. He wrote only two plays in the middle of a busy career as essayist and politician. In his collaborations with Sir **Richard Steele** on the periodicals *The Tatler* and *The Spectator* he frequently wrote about drama and the practice of the theatres, often admiringly but frequently with a sharp mockery. His play *Cato* (1713) was the subject of an energetic controversy, partly over its alleged political allegory and partly over its success as a controlled neoclassical tragedy of dignity and grief. Cato, who will weep for Rome but not for the death of his son, is offered as an exemplar of political duty. Addison's comedy *The Drummer or the Haunted House* (1716) was not a success. PH

Ade, George (1866–1944) American playwright and librettist. Born and educated in Indiana, Ade made a name for himself as a reporter in Chicago before turning his talents to the theatre. His most popular librettos, *The Sultan of Sulu* (1902) and *The Sho-Gun* (1904), were influenced by **Gilbert** and Sullivan, but he is best remembered for two dramatic comedies of small-town life, *The County Chairman* (1903) and *The College Widow* (1904). The latter introduced the subject of collegiate adventures and the game of college football to the American stage. Because he had an outstanding ear for current slang and a keen eye for characterizing the everyday residents of his native mid-America, his more than a dozen plays and librettos, although seldom revived, illuminate the social record of the turn of the 20th century. LDC

Adejumo, Moses Olaiya (1936–) Nigerian actor-manager and founder-owner of the Alawada Theatre ('theatre of the one who entertains'). Moses Olaiya, whose stage name is Baba Sala, is the most popular comedian in Nigeria today and his registered company (both acting and trading) is the most commercially successful, despite performances being almost entirely in Yoruba. The Company has a licence to 'produce plays, run musical groups, run hotels, produce records and magazines' (Lakoju). Olaiya has recently made a feature film, *Orun Mooru* (1984). He and his Alawada Theatre perform extensively on television.

Moses Olaiya started his first theatre group in 1963. He developed what is now his unique comic format in 1965 when he won first prize (a tour of West Germany) in a Nigerian television drama competition. He was denied the prize (his Company were considered too coarse to represent Nigeria) but was compensated with a permanent slot on local television. Ironically, this made his name and ensured the future success of his travelling theatre. Since 1965 he has performed continuously all over Nigeria and coastal West Africa. He is a deeply religious Christian, with many wives and children. He works hard and disciplines his Company, many of whom are his family. His satirical comedies are improvised, 'built around an old pensioner called Baba Sala . . . poor, working with the Ministry of Works . . . Baba Sala is witty but does all the menial jobs at home' (Lakoju).

Jeyifo contends that despite the plays debunking all social pretensions, nonetheless 'the amoral, cynical, social vision of this gifted satirist and parodist' neutralizes his potential for social protest. ME

Adelphi Theatre, London Of four theatres on the same site in the Strand, the first was built in 1806 and called the Sans Pareil. It was renamed the Adelphi in 1819 and attracted sudden attention in 1821 with the successful run – the first to exceed 100 performances – of **W. T. Moncrieff**'s *Tom and Jerry*. Under the management of Frederick Yates and Daniel Terry (1825–8), the Adelphi became known for its adaptations of Scott's novels and for nautical melodramas starring **T. P. Cooke**. During the long management (1844–74) of **Benjamin Webster**, the theatre was rebuilt to accommodate 1,500 (1858). It was well attended for most of this time, and the description 'Adelphi dramas' was familiarly attached to strong melodramas, well staged (the 'sinking stage' had been used at the Adelphi in 1834, for the first time in England) and powerfully acted by such as Cooke, Webster himself, his mistress **Madame Céleste** and O'Smith. **Buckstone** and **Boucicault** were among the featured dramatists. At the end of the century 'Adelphi dramas' still predominated, with **William Terriss** as swashbuckling hero. Terriss's murder at the stage door of the Adelphi in 1897 brought the great years of the theatre to an abrupt end. It was subsequently twice rebuilt, in 1901 and in 1930. PT

Adler, Stella (1903–) American actress and teacher. Daughter of the Yiddish actor–producer Jacob Adler, Stella grew up surrounded by great plays and bravura acting. Always interested in the technique of acting, she studied with Richard Boleslavski at the **American Laboratory Theatre** in the twenties even after she had become an established performer. She joined the **Group Theatre** in 1931 because she believed in its founder, **Harold Clurman**, whom she married. A tall, statuesque blonde with imperial carriage and mid-Atlantic diction, Adler ironically had her greatest theatrical success playing downtrodden depression-era housewives in the Group's productions of **Clifford Odets**'s *Awake and Sing!* (1935) and *Paradise Lost* (1935). Her last appearance on a New York stage was in 1945 in *He Who Gets Slapped*, but since 1949, when she founded the Stella Adler Conservatory, she has served the theatre as a teacher. Reminiscing about her famous acting family and her husband, recalling her experiences studying with **Stanislavsky** in Paris in 1934, rising from her throne-like chair to demonstrate an action, continuing to flay the memory of her arch-rival **Lee Strasberg**, issuing threats and portents, and regaling students with advice about life as well as art, Adler is a witty, exhilarating teacher. Countering Strasberg's Method with its focus on self, she urges students to transcend their own experiences by developing their imaginations and by investigating the play's circumstances rather than their own. FH

Adlers, the A family of actors of the Yiddish theatre. Jacob Adler and his small company from Riga were amongst the first to perform in London, from 1883 to 1887, before moving on to popular success in America. In addition to his wife Sara, six of their seven children, Celia, Luther, Stella, Charles, Jay, and Julia, became actors, the first three being exceptionally talented. AB

Admiral's Men This company took its name from its patron, Lord Howard who was created Lord High Admiral in 1585, the year in which the Admiral's Men first appeared at Court. We do not know at which London theatre they performed in their early years. Probably they alternated between the **Theatre**, the **Curtain** and Newington Butts. But the emergence of the Admiral's Men as a distinct and distinguished company is properly associated with three men, **Philip Henslowe**, **Edward Alleyn** and **Christopher Marlowe**. It was Alleyn's acting in Marlowe's plays at Henslowe's **Rose** that established the company's reputation. It was only the formation of the **Lord Chamberlain's Men** in 1594 that nudged the Admiral's Men into second place in the Elizabethan theatrical hierarchy. Henslowe's financial involvement may not, in the long run, have been an advantage, although it provided a greater security than was common, and helped the company to evade the general prohibition of plays after the *Isle of Dogs* affair in 1597. The opportunistic Henslowe was quick to obtain for the Admiral's Men the services of several leading members of Pembroke's Men, jobless because of their involvement in the performance of *The Isle of Dogs*. His shrewdness was certainly an asset and his wealth a comfort in times of hardship. But Henslowe was not himself a member of the Admiral's Men. He was the owner of their theatre. When, in 1599, the Lord Chamberlain's Men opened the **Globe**, very close to the Rose, the Admiral's Men suffered in the competition for audiences. Unlike their rivals, they did not own their own theatre. Partly as a result, perhaps, they did not command the same loyalty from their actors. Alleyn's increasing involvement in his business partnership with Henslowe deprived them of a star. The move north of the river, to the **Fortune**, in 1600 brought a new audience and sufficient prosperity. As London's acknowledged second company, they were granted royal patronage and the title of Prince Henry's Men after the accession of James I. Regular writers included **Dekker**, **Munday**, **Chettle** and a host of lesser names, but the regular revival of Marlowe's plays and the sinking reputation of the Fortune during the second decade of the 17th century announced the company's creative impoverishment. As the Palsgrave's Men, they continued their occupation of the Fortune, rebuilt in 1623 after destruction by fire in 1621, without much success. By 1631, when some of the Fortune actors joined a newly formed Prince Charles's Men at **Salisbury Court**, the long tradition of the Admiral's Men had been broken. PT

Adriani, Placido (d. c. 1740) An Italian Benedictine monk, residing in Naples, who specialized in the role of Pulcinella in monastery recitals and staged sacred performances, such as *S. Francesco di Paola* (1719). His importance lies in his manuscript collection, *Selva, overo Zibaldone di concetti comici* (1734), which was discovered by Benedetto Croce in the Public Library of Perugia in the 1890s. It is a rich repository of **commedia dell'arte** scenarios, plots and *lazzi*. LS

Aeschylus (525/4–456/5 BC) A native of Eleusis, Aeschylus is said to have produced tragedies as early as 499, and won his first victory at the Great Dionysia (see **Greece, ancient**) in 484. He fought against the Persians at the Battle of Marathon (490) and probably also at that of Salamis (480). He became the most popular tragedian of his day, winning a total of 13 victories at Athens and also visiting Sicily to produce plays for the tyrant Hieron I of Syracuse. It was on a later visit to Sicily that he died. As early as **Aristophanes**, who affectionately parodies his style in *Frogs*, he was regarded as the first of the great tragedians (*Frogs* 1004–5).

For at least part of his career he played the leading part in his own plays, as was normal until the time of **Sophocles**. He is said to have been responsible for reducing the role of the Chorus and for introducing the second actor – clearly a momentous innovation. Many, perhaps most, of his plays belonged to connected tetralogies, but it is uncertain whether these were a speciality of his or were standard in the early 5th century.

He is said to have written 90 plays; we know the titles of over 70; seven survive under his name. *Persians* (472), which depicts the despair of the Persian court on hearing of the Greek victory at Salamis, is the earliest drama we possess and the only surviving Greek tragedy on a historical subject. It did not belong to a connected tetralogy. *Seven against Thebes* (467) was the third play of a tetralogy about Oedipus and his family, the other plays being *Laius*, *Oedipus* and the satyr play *Sphinx*. *Suppliant Women* (once thought to be the earliest play but now dated between 466 and 459) almost certainly belonged to a connected tetralogy about the daughters of Danaus. *Agamemnon*, *Choephori* (*Libation-Bearers*) and *Eumenides* together form the *Oresteia* (458), the only connected trilogy that survives (the lost satyr play *Proteus* completed the tetralogy).

The seventh play, *Prometheus Bound*, was until recently accepted as authentic by most scholars, but detailed examination of its language, metre and stagecraft has made it very probable that it is post-Aeschylean, perhaps datable to the 440s. It was accompanied by the lost *Prometheus Unbound*, in which Prometheus was released from his torment by Heracles. The surviving play combines an extraordinary boldness of overall conception (the reason for its popularity among 19th-century romantics) with a distinct clumsiness of detailed execution. Like the *Oresteia*, it employs three actors.

Fragments also survive, not extensive but providing valuable evidence for Aeschylus' satyr plays, as well as for lost tragedies.

The authentic surviving plays, though so few in number, are so diverse that it is difficult to generalize about them. Each is fairly simple in plot, though those of the *Oresteia*, perhaps influenced by Sophocles, are more complex than the others. Each, except *Suppliant Women* and *Eumenides*, invests a single public event (such as the Persian defeat or the murder of Agamemnon by his wife Clytemnestra) with great moral and religious significance. Before it occurs, or is announced, the event is foreshadowed with foreboding or (in *Choephori*) with illusory hope, and we become more and more aware of the network of forces making it inevitable; afterwards its ethical implications are explored and its future consequences predicted. We can see in the *Oresteia*, and glimpse in the *Seven against Thebes*, how the significance of this central event could be further enriched through its relation to others in the same trilogy. Characterization tends to be subordinate to the deeds which the characters perform rather than being pursued for its own sake; but this does not prevent those characters from being fully intelligible in human terms.

The Chorus is constantly exploited throughout the authentic plays. Its songs, often longer and more elaborate than any in Sophocles or **Euripides**, carry much of the moral and emotional weight of the drama. It can also be seen as a counterpart, within the play, of the audience outside it, making the characters aware that their deeds are on public view and enabling them to project their speeches outward to the public. This may have been usual in Aeschylus' day; what can never have been usual, and was probably a bold experiment, was the use of the Chorus as a major party to the action, which we see in *Suppliant Women* and *Eumenides*.

An unusual richness of language, and boldness – often obscurity – of verbal imagery is apparent both in the choral songs and in much of the spoken dialogue. Powerful use is made of sustained image-patterns, especially in the *Oresteia*, where some images (such as the net, the hunt, the light in seen darkness) recur throughout the trilogy. Visual effects are also exploited, sometimes in symbolic ways, the classic examples being the so-called carpet in *Agamemnon* and the robe in *Choephori*. The impression given by some ancient (and modern) critics, however, that Aeschylus was addicted to grandiose spectacle for its own sake, is not to be trusted.

Divine and human causation work together (see e.g. *Persians* 472, *Agamemnon* 1505–8), so that events are intelligible in purely human terms (except in *Eumenides*, where the gods themselves take the stage) but the influence of divine forces can always be seen in them. The supremacy of Zeus is frequently stressed; but it is no longer fashionable to see Aeschylus as a champion of an 'advanced', almost monotheist religion. Zeus and the other gods ensure that crime is punished and are to that extent 'just', but they are less concerned to see innocence rewarded; indeed in some plays it seems that the punishment of crime must always involve further crime, creating an unbreakable cycle (*Seven* 742–65, *Agamemnon* 757–71). In *Eumenides*, however, Aeschylus expresses an emotional faith that the cycle can be broken, linking this to his faith in the future of Athens.

Aeschylus does not, any more than the other tragedians, fill his plays with contemporary political allusions. *Persians* cannot help making an appeal to Greek patriotic pride, but this is not allowed to detract from the sombre tragedy of Xerxes, ruined by his own folly. *Eumenides* is exceptional among Greek tragedies in not only having broadly political implications but appearing to be a reaction to a particular event – Ephialtes' democratic reform of the Council of the Areopagus in 462/1. Even here, however, Aeschylus does not take any clear stance for or against the reform. ALB

Afinogenov, Aleksandr Nikolaevich (1904–41) Soviet playwright. One of **Gorky**'s would-be heirs apparent, Afinogenov searched for a new Soviet psychological drama in the post-revolutionary years of transition from primitive agit-prop to doctrinaire socialist realism. Raised by revolutionary parents, a Communist Party member from 1922, and a graduate of the Moscow School of Journalism (1924), the author of 26 plays seemed to be well-equipped for the task. His early plays – *Robert Tim* (1923), *The Other Side of the Slot* (adapted from Jack London, 1926), *At the Breaking Point* (1927), *Keep Your Eyes Peeled* (1927) and *Raspberry Jam* (1928) – were produced by the civic-minded Proletkult Theatre, where Afinogenov served as literary manager and director, and reflected the group's singleminded proletarian bias. Afinogenov tired of the schematic, predictable plots, the superficial character typing and telegraphic language which characterized the Proletkult dramatic style. He formally broke with the organization in 1928, joining the Russian Association of Proletarian Writers (RAPP), whose 'dialectical-materialist' approach to art he helped to define in his *The Creative Method of the Theatre: The Dialectics of the Creative Process* (1931). However, RAPP, which was dissolved by Stalin in 1932, proved to be equally unsympathetic to his artistic goals which had become clearer from 1929 with his drama *The Eccentric*. A character study of a romantic non-communist dreamer set against the backdrop of First Five-Year Plan ideological enthusiasm, the author had the temerity to cast communists as villains in counterpoint to his unallied hero. His best play, *Fear* (1931), further defined the nature and scope of the social psychological drama, separating it from the **Moscow Art Theatre**'s individualistic 'biological psychologism' and bringing some subtlety and humanity to a basically dialectic confrontation between a good communist and an unenlightened but salvageable elder scientist who is surrounded by the usual opportunistic and decadent types. Considered pivotal in the Soviet dramatic canon, it was successfully staged by **Stanislavsky** at MAT. His remaining plays include: *Distant Point* (1935), a Soviet philosophical drama; *Hail, Spain!* (1936), a heroically scaled popular romantic piece; and *Mashenka* (1940), a very popular amalgam of personal and patriotic dramas. Afinogenov was criticized throughout the 1930s for his insistence on psychological realism at the expense of ideological concerns, was charged with being a Trotskyite agent and lost his Party membership in 1937. His membership was restored in 1938, and he was made head of the Literary Department of the Soviet Information Bureau. SG

Africa (North) French-speaking see **French-speaking North Africa**

Africa: Portuguese-speaking (lusophone) In the Portuguese colonies, European theatre was introduced very early on by missionaries. The plays were religious in character, their objective being the propagation of Catholicism. The religion of the Africans was not taken into consideration: the settlers imposed their own religion and culture on the natives.

The literary genre of drama, as seen from a Western point of view, is a more recent concept, which appeared much later than poetry and prose in the Portuguese-speaking African countries. This can be explained by the fact that the colonialists provided very little in the way of facilities needed to perform a play, and also because poetry could more freely express the violence felt by the colonized peoples.

When independence was declared in 1975 in Angola, Cape Verde, Guinea-Bissau, Mozambique and São Tomé e Príncipe, illiteracy was higher than 90%. This had affected literary production and the people's interest in drama. It was very difficult to publish anything and as the writers had little incentive to do so anyway, there came about a cultural stagnation.

Portuguese colonialism imposed a very severe censorship on newspapers and books, which meant that any expression of opinions contrary to those held by the ruling power would not be published.

The principles of negritude and Pan-Africanism formed the political and cultural background that led to the armed struggle for liberation in 1961 in Angola, 1963 in Guinea-Bissau and 1964 in Mozambique. This anti-colonial war led to their independence in 1975, after a coup in Portugal in 1974 that had overthrown the oldest dictatorship in Europe.

These principles influenced in part the dramatic production of these territories. Some plays directly challenged the ruling values. However, the vast majority of the plays performed before independence were vaudeville pieces that came from the metropolis, their objective being mainly to amuse the white spectators.

After independence, Marxist regimes were formed aiming to make good the damage done by colonialism and build a classless society. Consequently drama was often used as a means of politicizing people, as a political instrument supporting the principles of socialist realism.

Angola Western drama was introduced by Portuguese missionaries at the beginning of colonization. The subjects of the plays performed were based on Catholicism with no consideration for the natives' own religion. As Carlos Vaz reports, 'the roles of the Infant Jesus, of the Angels and of Joseph and Mary could only be performed by white people while the roles of Judas, Satan and even sometimes Herod were only performed by the blacks'.

On the other hand, vaudeville pieces were also acted out, mainly by theatre groups from the metropolis.

Important plays, as far as those that have actually been committed to writing are concerned, include Domingos Van-Dúnen's *Auto de Natal* (*Christmas Play*) (performed in Luanda in 1972 and written in *quimbundo*, a native language, as a reaction against the language imposed by the settlers and as a revalidation of the African culture); two plays of Orlando de Albuquerque, published in 1974, *Ovibanda* and *O filho de Zambi* (*Zambi's Son*), on religious themes that were genuinely Angolan and the children's play *Os pioneiros do futuro* (*The Pioneers of the Future*), written in 1974 by Júlio de Almeida and Elsa de Sousa.

On 11 November 1975, Angola became independent. A month later, the Union of Angolan Writers was formed. They promulagated:

> At this moment when our people have just taken over full responsibility for their future as a free and

> At this moment when our people have just taken over full responsibility for their future as a free and sovereign nation, the Angolan writers take their stand at the forefront facing the enormous tasks of national liberation and reconstruction.
>
> Our literary history bears witness to the generations of writers who were able in their own time to keep alive the process of our liberation by expressing the deep longings of our people, mainly those of its most exploited classes. Thus Angolan literature emerges not merely as an aesthetic need but also as a weapon for the affirmation of the Angolans.
>
> The first step of direct armed struggle against colonialism has been made. The Angolan writers in many different ways answered the call to arms and some gave their lives on the field of honour for their fatherland.
>
> Today, our people have entered into a new battle in this centuries-old war for our self-assertion as a free nation, in Africa and in the world. Once more, as is their duty and tradition, the Angolan writers are present at the heart of this popular resistance joining the battle of the cultural front.

This quotation sums up the themes that dominated literature in Angola during the first years of independence. This was confirmed by the President of the Republic, Agostinho Neto, himself an eminent poet, when he declared that 'literature in this independent country of Angola which is marching towards a superior form of social organization – socialism – must necessarily reflect this new situation'. However, two years later, Agostinho Neto qualified the principles of the cultural policy: 'I would say that we cannot be schematic or follow stereotypes as the theoreticians of socialist realism once did.' This position followed upon the realization that art had served politics, had no autonomy, and had often been reduced to political pamphleteering.

After the fall of the dictatorship in Portugal and during the period of transition that led to independence, there flourished in Angola a spontaneous theatre that reflected the social contradictions of a colonial society in open disintegration. In this period of transition the plays *As duas caras do patrão* (*The Two Faces of the Boss*), *A província de Angola* (*The Province of Angola*), *Manifestação no jardim da Celeste (Demonstration in Celeste's garden)*, *Combate de box (Boxing Match)* and *Uma lição de Portugalidade* (*A Lesson of Portuguese-ness*) were performed by students and workers.

After independence, the fundamental objective of the Angolan theatre was to awaken the political consciousness of the people. In 1975, *Poder popular* (*Popular Power*) was performed by the Tchingange Group. In accordance with its didactic, political and doctrinal approach, it was presented in schools, factories and hospitals in Luanda and in rural areas. In 1976, the National School of Theatre was created. One of the groups of this school performed *Africa liberdade* (*Africa Freedom*). In 1977, the group Xilenga-Teatro was formed, which resurrected from the vast and rich repertory of the oral tradition of the Tchokwe people four narratives. The activity of the group 'Ngongo' and the experiments that were made in the field of the puppet theatre are worth mentioning.

Bearing the same political lines are *A pele do diabo* (*The Devil's Skin*), written by Manuel Santos Lima (1977), *A corda* (*The Rope*) by Pepetela (1978), *O círculo de giz de Bombó* (*Bombó's Chalk Circle*) by Henrique Guerra (1979), adapted from **Bertolt Brecht**'s play *The Caucasian Chalk Circle*, *No velho ninguém toca* (*The Old Man is Untouchable*) by Costa Andrade, and *A revolta da casa dos ídolos* (*The Revolt in the House of the Idols)* written by Pepetela and published in 1980. This last play shows a formal and thematic depth that contrasts with the naive spontaneity that was common in the vast majority of the plays previously mentioned.

Cape Verde The first known play is *Terra de sôdade* (*Land of Nostalgia*) written in the 40s by Jaime de Figueiredo. It is a nostalgic four-act ballet on the theme of emigration.

Before independence, nothing else is worthy of note except that, according to Carlos Vaz, there was a theatre group in the grammar school 'Adriano Moreira', in Praia.

After independence, which took place on 5 July 1975, theatre was a means of politicizing the people, as in the other Portuguese-speaking African countries. Basing himself, thematically speaking, on the history of Cape Verde – an uprising of slaves against the colonial domination – Oswaldo Osório wrote *Gervásio* heavily influenced by Bertolt Brecht.

Seeking to reveal the origins of the culture of Cape Verde, Kwame Konde founded the theatre group Korda Kaoberdi and combined acting with music and dance. In 1977 he performed *Os disanimados para os infernos* (*To Hell with the Pessimists*) written by Kaoberdiano Dambará. Later this group performed **Augusto Boal**'s play *A lua muito pequena e a caminhada perigosa* (*The Very Small Moon and the Dangerous Journey*), which dealt with the political action and theory of Che Guevara.

In 1979, Donaldo Pereira de Macedo's play *Descarado* (*Shameless*) was published in the USA. Its importance lies in the fact of its being the first play from Cape Verde to be published in book form and also because it was written in Creole.

The present situation is not very encouraging. There are very few incentives to create and produce theatre and previous experiments are not being followed through. Some directors like Leão Lopes occasionally experiment in combining the traditional dramatic features – dance, masks, etc. – with audio-visual techniques, the thematic source being traditional tales, poetry and national literature.

Guinea-Bissau Besides the traditional theatre, the vaudeville pieces that flourished before independence and were based on the everyday life of the settlers must also be mentioned.

Some plays for children, based on traditional fables, were also performed.

Dances like *A dança do boi* (*The Dance of the Ox*) and the *Danças dos Bijagós* (*The Bijagós Dances*) have some underlying dramatic features.

After independence, no dramatic activity has been reported in this country.

Mozambique Before independence, censorship controlled all literary production, it was therefore difficult to write plays with clear political features. However, there were some plays that denounced the claustrophobic colonial status quo.

In 1959, Afonso Ribeiro wrote *Três setas apontadas*