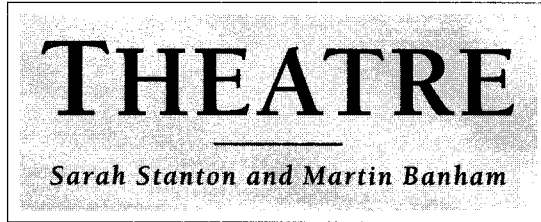


Cambridge University Press
978-0-521-44654-9 - Cambridge Paperback Guide to Theatre
Sarah Stanton and Martin Banham
Frontmatter
[More information](#)

CAMBRIDGE
PAPERBACK GUIDE TO



Cambridge University Press
978-0-521-44654-9 - Cambridge Paperback Guide to Theatre
Sarah Santon and Martin Banham
Frontmatter
[More information](#)

From reviews of
The Cambridge Guide to Theatre

'A gem of a reference tool:
it is hard to imagine anyone in the theatre who would
not benefit from owning a personal copy'

THEATRE STUDIES

*

'Truly encyclopedic in scope and worldwide in breadth'

CHOICE

*

'Authoritative and comprehensive ... attractive to scholars
and general readers'

LIBRARY JOURNAL

*

'This encyclopedic volume ... both commands respect
and dispenses pleasure'

REFERENCE REVIEWS

*

'Everything I've wanted to know about theatre
and have not dared to ask is covered'

SUNDAY TIMES

*

'A compulsively readable theatre companion –
meatier, better written, and more attuned to contemporary
developments than its competition'

PERFORMING ARTS JOURNAL

*

'One simply has to welcome it, with gratitude.
There has not previously been such an up-to-date
and otherwise fine guide to world theatre'

ENTRÉ THEATRE MAGAZINE

Cambridge University Press
978-0-521-44654-9 - Cambridge Paperback Guide to Theatre
Sarah Stanton and Martin Banham
Frontmatter
[More information](#)

CAMBRIDGE
PAPERBACK GUIDE TO

THEATRE

Sarah Stanton and Martin Banham



Cambridge University Press
978-0-521-44654-9 - Cambridge Paperback Guide to Theatre
Sarah Stanton and Martin Banham
Frontmatter
[More information](#)

CAMBRIDGE UNIVERSITY PRESS
Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore,
São Paulo, Delhi, Dubai, Tokyo

Cambridge University Press
The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org
Information on this title: www.cambridge.org/9780521446549

© Cambridge University Press 1996

This publication is in copyright. Subject to statutory exception
and to the provisions of relevant collective licensing agreements,
no reproduction of any part may take place without the written
permission of Cambridge University Press.

First published 1996

A catalogue record for this publication is available from the British Library

Library of Congress Cataloguing in Publication data

Cambridge paperback guide to theatre/
edited by Sarah Stanton and Martin Banham.
432 p. 23.4 cm

“Derived from The Cambridge guide to theatre” – Pref.

ISBN 0 521 44654 6 (pbk.)

1. Theater – Dictionaries. I. Stanton, Sarah. II. Banham, Martin.

III. Cambridge guide to theatre.

PN2035.C27 1995b

792'.03 – dc20 95-40656 CIP

ISBN 978-0-521-44654-9 Paperback

Transferred to digital printing 2009

Cambridge University Press has no responsibility for the persistence or
accuracy of URLs for external or third-party Internet websites referred to in
this publication, and does not guarantee that any content on such websites is,
or will remain, accurate or appropriate. Information regarding prices, travel
timetables and other factual information given in this work are correct at
the time of first printing but Cambridge University Press does not guarantee
the accuracy of such information thereafter.

Preface

This book is derived from the *Cambridge Guide to Theatre*. It is an abridged version of that book, edited to meet the needs of students and theatregoers who may not have time (or money) for the longer version. Many readers will, I hope, use this book for quick reference, to seek out or remind themselves of some crucial piece of information, or in search of help for an essay, and will have neither the desire nor the leisure to tackle entries of more than 5000 words.

The original *Guide* was published in 1988 as the *Cambridge Guide to World Theatre*, and published in a revised paperback edition in 1992; the second edition, the *Cambridge Guide to Theatre*, was published in 1995 – all these editions were edited by Martin Banham. The concising of the parent *Guide* devolved to me. The resulting offspring takes its shape from two conflicting impulses: loyalty to the parent volume, and a desire to impose an independent identity and inner coherence on the compact edition. In concising, I retained as much factual information as possible, but rather than simply cut each entry in the *Cambridge Guide* by half, I tried to forge a volume with its own appeal to a slightly different market.

This entailed the complete omission of the long, scholarly essays in the *Cambridge Guide*, some of which run to ten pages or more, devoted to separate national traditions of theatre. However, so that readers should know something of the broad context of non-Western theatre, four essays on the traditions of African, Asian, Latin American and Middle Eastern theatre were commissioned in place of the national entries. Entries on Greek and Roman theatre, perennially important topics for students, have been retained in reduced form. This volume includes substantial entries on topics (theatre buildings, design, costume, censorship, copyright, feminist theatre, television and radio drama, for example), and on dramatic genres. Medieval Theatre is no longer an essay 20 pages in length, but is dealt with in short entries such as mystery play, morality play, liturgical drama and so forth.

This book pursues the broad definition of drama exemplified by the original volume, which has been praised not only for its coverage of classical theatre, but of non-traditional forms too: musical theatre, popular theatre, singers, comedians, drag queens, nude artists. This lively and colourful component of the *Guide* has been retained as far as possible.

Entries on practitioners concentrate on non-biographical aspects – on their work rather than on their personal lives, education, marriages and so forth – except when details of a life may shed light on the course of a career.

Words in small capitals within an entry signify a cross-reference to a separate entry. This rule has been applied systematically, except in the case of some generic words, especially 'comedy' and 'tragedy', since the cross-references would crop up so frequently as to be irritating.

Dates of plays refer to performance rather than publication, unless specified otherwise.

Where a person is known by more than one name, or started life with a different one, the alternative name appears in square brackets after the more familiar one: e.g. Astaire [Austerlitz], Fred; or Gwyn, Nell [Eleanor]. Those parts of a name not generally used appear in round brackets: e.g. Jonson, Ben(jamin). Some families

Cambridge University Press
978-0-521-44654-9 - Cambridge Paperback Guide to Theatre
Sarah Stanton and Martin Banham
Frontmatter
[More information](#)

of actors have been grouped in one entry, e.g. the Drew-Barrymore family, with individual members picked out in bold type during the course of the entry. Names beginning Mc have not been distinguished alphabetically from those beginning Mac.

The breakup of the USSR has been dealt with as follows: individuals whose careers preceded 1917 or extend beyond 1991 are called Russian. Those whose careers coincided with the period 1917–91 are called Soviet. Those whose careers spanned the 1917 marker are referred to as Russian-Soviet. The exceptions are those whose republican nationality (Lithuanian, Ukrainian, Georgian) is a significant factor in their careers.

Sarah Stanton

Acknowledgements

Very few of the entries in this book are my own, in the originating sense. Almost all have been created from longer entries in the *Cambridge Guide to Theatre*. Some have been derived from longer entries in other *Cambridge Guides*, to *American, African and Caribbean* and *Asian Theatre*. Those whose entries have been rewritten and updated for the purposes of this book are listed in these pages as Contributors. To all those who responded to my myriad queries, I am very grateful, and I hope that in the process of condensing your words I have not misrepresented your meanings.

Martin Banham, whom I first asked in 1984 (in my role as commissioning editor at Cambridge University Press) to edit the parent volume, has constantly rekindled my enthusiasm for theatre during many years of drama publishing, and kept alive the flame which prompted me to accept the editorship of this volume. He has remained a good friend throughout. As a publishing editor who has overseen many collaborative projects, I appreciate the true worth of that statement. Don Wilmeth, who edited the *Cambridge Guide to American Theatre*, has been a patient adviser and friend. Nobody else responds as promptly and as fully to my importunate faxes, and with such good grace. Several other people have been of especial help in selecting and vetting entries and in giving me their time to help untangle my queries. I think particularly of Arnold Aronson, David Bradby, James Brandon, George Brandt, Ruby Cohn, John Elsom, Spencer Golub, Tony Green, Errol Hill, Margaret Knapp, Peter Meredith, Tice Miller, Laurence Senelick, Russell Stephens, Peter Thomson and George Woodyard. Their willing help has kept this book on course.

Ian Ousby, who edited the complete and concise versions of *The Cambridge Guide to Literature in English*, was a close ally from the time when we began our separate tasks, and I am grateful to him for supplying help, humour and sympathy whenever they were required.

Sue Phillpott was an eagle-eyed copyeditor who paid scrupulous attention to detail and turned crude syntax into elegant sentences. Jake Bundy transferred a host of corrections to my disks and picked up several errors on the way. My sister Juliet Stanton, who combines the hobby of acting with the job of proofreading, read every word of the proofs, some of them more than once, and has saved us all from countless errors. I am especially grateful to her. Caroline Bundy was my patient editor and colleague from an early stage in the book's preparation. After years of doing that job myself, I am not one to underestimate its importance. I could not have wished for a kinder or wiser editor. I also know just how difficult authors can be, and I was no exception.

My husband Martin Walters gave me moral support at every stage, and took care of the children so that I could do this job. His own extensive knowledge of publishing, combined with a refreshing lack of expertise in theatre, have been vital to my wellbeing throughout.

I dedicate the book to my mother, Rosemary Stanton, whose love of theatre has fostered mine, and to the memory of my father, Geoffrey Stanton, who took me to my first show.

Sarah Stanton
 September 1995

Contributors

- | | | |
|--------------------|-------------------------|---------------------|
| JAMES AIKENS | ERROL G HILL | JORGEN PJETTURSON |
| STEPHEN M ARCHER | FOSTER HIRSCH | ADRIANA POPESCU |
| ARNOLD ARONSON | PETER HOLLAND | RICHARD PILBROW |
| MARTIN BANHAM | ARNI IBSEN | DANIEL PIRES |
| ALEC BARON† | CHRISTOPHER INNES | THOMAS POSTLEWAIT |
| WILLIAM O. BEEMAN | ANTHONY JACKSON | LESLIE DU S READ |
| W B BLAND | C LEE JENNER | FRANCIS REID |
| DAVID BRADBY | ROBERT KAVANAGH | MAARTEN REILINGH |
| JAMES R BRANDON | LAURENCE KEATES | KENNETH RICHARDS |
| GEORGE W BRANDT | DRAGAN KLAIC | LAURA RICHARDS |
| EUGENE BROGYÁNI | MARGARET M KNAPP | FARLEY RICHMOND |
| ANDREW BROWN | JAMES KOTSILIBAS-DAVIS | HUGH RORRISON |
| JARKA BURIAN | RICHARD E KRAMER | DONALD ROY |
| FRAN BZOWSKI† | HARRY LANE | CHRISTOPHER SCARLES |
| OH-KON CHO | THOMAS LEABHART | ROBERT A SCHANKE |
| LARRY D CLARK | C I LEWIS | HENRI SCHOENMAKERS |
| RUBY COHN | PETER LEWIS | CLAUDE SCHUMACHER |
| DAVID COLLISON | FELICIA HARDISON LONDRÉ | HANNA SCOLNICOV |
| LEONARD CONNOLLY | JOHN MCCORMICK | A C SCOTT† |
| JOHN CONTEH-MORGAN | LINDA MACKENNEY | LAURENCE SENELICK |
| JILL DAVIS | COLIN MACKERRAS | LOUIS SHEAFFER† |
| JILL DOLAN | MARGARET MACPHERSON | ALISA SOLOMON |
| LEONARD DOUCETTE | DOUGLAS McDERMOTT | SARAH STANTON |
| CHRIS DUNTON | BROOKS McNAMARA | IAN STEADMAN |
| JOHN ELSOM | HOWARD McNAUGHTON | J R STEPHENS |
| MICHAEL ETHERTON | LAURENCE MASLON | ELSA STRIETMAN |
| GERALD FITZGIBBON | JEFFREY D MASON | JOHN E TAILBY |
| DANIEL GEROULD | DESMOND MAXWELL | G THANIEL |
| MARTIN VAN GINKEL | PETER MEREDITH | PETER THOMSON |
| SPENCER GOLUB | WALTER MESERVE | CLIVE WAKE |
| FRANCES GRAY | TOM MIKOWICZ | DANIEL J WATERMEIER |
| A E GREEN | TICE L MILLER | MARGARET WILLIAMS |
| WILLIAM GREEN | BOGDAN MISCHIU | SIMON WILLIAMS |
| IVOR GUEST | PENINA MLAMA | DON B WILMETH |
| DOROTHY A HADFIELD | RICHARD MOODY | BARRY B WITHAM |
| GEORGE HAUGER | LYNETTE MUIR | GEORGE WOODYARD |
| MARY C HENDERSON | KENT NEELY | MASAKO YUASA |
| WIL HILDEBRAND | ANDREA J NOURYEH | PHYLLIS ZATLIN |
| | BOBBI OWEN | |