

Cambridge University Press

0521612071 - The Cambridge Guide to African and Caribbean Theatre

Edited by Martin Banham, Errol Hill and George Woodyard

Frontmatter

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THE  
CAMBRIDGE GUIDE TO  
African and Caribbean Theatre

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EDITED BY  
Martin Banham  
Errol Hill  
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## P R E F A C E

*The Cambridge Guide to Theatre*, published in 1988, was concerned to redress the bias towards Western theatre evident in many works of reference, and to offer a truly international view of theatre – traditional and contemporary. With *The Cambridge Guide to Asian Theatre* (ed. James R. Brandon, Cambridge, 1993) we took the first step to offer a smaller volume with a specific and focused concern for one aspect of world theatre, and we now complement that with this guide to the theatre of Africa and the Caribbean.

*The Cambridge Guide to African and Caribbean Theatre* offers coverage of theatrical activity in all parts of sub-Saharan Africa and in the English-speaking and Hispanic Caribbean, acknowledging the Caribbean as culturally a dynamic part of the African diaspora. The concentration on these areas in a single volume has allowed us to revise and expand entries from the original *Guide*, and to direct the reader more systematically to the personalities, forms and activities of theatre within specific countries. National entries appear alphabetically and contain within them the discrete entries relating to individuals, genres or events relating to that country. Bibliographies accompany major entries.

The contributors to this volume are substantially those who wrote for the parent *Guide*, but two major contributors have been added to the writers on African theatre. John Conteh-Morgan has totally revised and rewritten the French-speaking Africa entries and Chris Dunton has revised the important entries on Nigeria. In addition Jane Plastow (Ethiopia) and Frances Harding (masquerades) have extended our coverage. Thanks are also due to Masitha Hoeane, Thula Mogobe and Sam Ukala.

All work stemming from the original *Guide* must continue to acknowledge the pioneering editorial work from Cambridge University Press of Sarah Stanton. Her work has now been taken on and developed with great commitment and skill by Caroline Bundy. Our warm thanks are due to both of them. For this volume we also wish to record our gratitude to Sue Phillpott – the most professional and helpful of copy-editors.

Martin Banham  
 Errol Hill  
 George Woodyard

### Note to the reader

All the entries are cross-referenced, with a word in small capitals indicating a separate entry under that word, but where an entry is to be found within a country section other than the one you are reading, the reference goes, e.g. '...ATHOL FUGARD (see South Africa) ...'. Where an entry is cross-referenced from the Caribbean half of the book to the African one, the reference is, e.g. '...MASQUERADES IN AFRICA (see African Theatre, Introduction) ...'; but if the reference says simply, e.g. '...the UNIVERSITY OF THE WEST INDIES (see Introduction) ...' it is in the Introduction to the half of the book that you are reading that you will find the entry on UWI.

The entries in the tinted boxes which are to be found in the introductory material in both the African and the Caribbean sections apply to several countries within that section, or even the entire region.

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