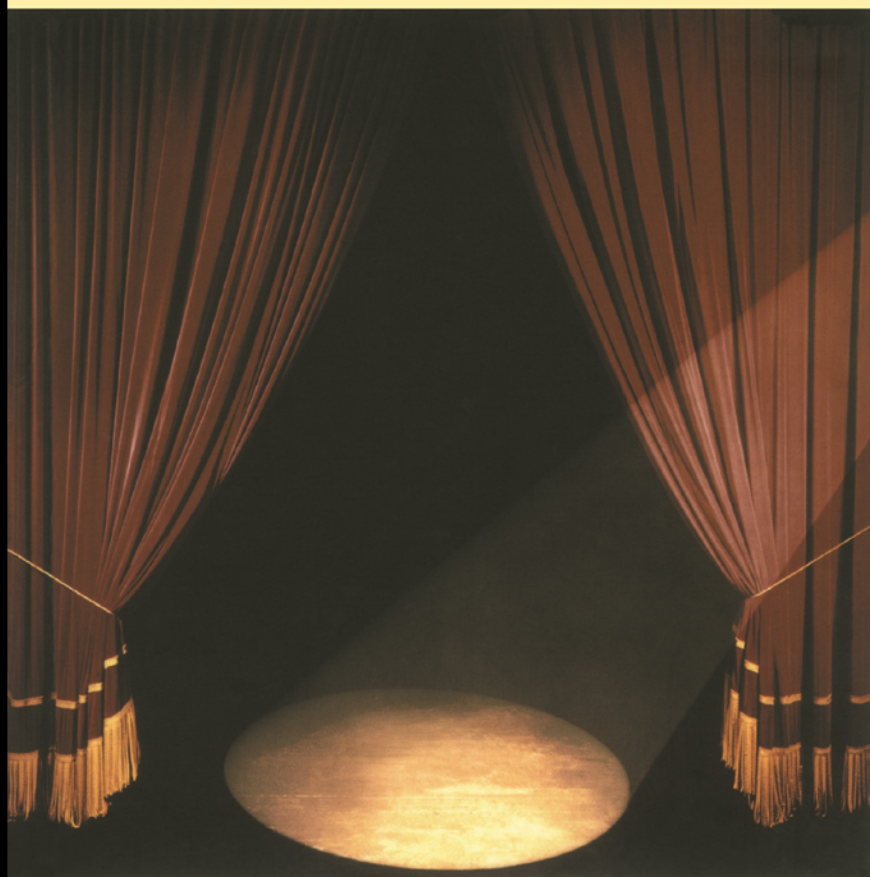


WHO'S WHO IN CONTEMPORARY WORLD THEATRE

Edited by DANIEL MEYER-DINKGRÄFE



**Also available as a printed book
see title verso for ISBN details**

Who's Who
IN CONTEMPORARY
WORLD THEATRE

WHO'S WHO SERIES

Accessible, authoritative and enlightening, these are the definitive biographical guides to a diverse range of subjects drawn from literature and the arts, history and politics, religion and mythology.

Who's Who in Ancient Egypt
Michael Rice

Who's Who in the Ancient Near East
Gwendolyn Leick

Who's Who in Christianity
Lavinia Cohn-Sherbok

Who's Who in Classical Mythology
Michael Grant and John Hazel

Who's Who in Contemporary Gay and Lesbian History
Edited by Robert Aldrich and Garry Wotherspoon

Who's Who in Contemporary Women's Writing
Edited by Jane Eldridge Miller

Who's Who in Contemporary World Theatre
Edited by Daniel Meyer-Dinckgräbe

Who's Who in Dickens
Donald Hawes

Who's Who in Europe 1450–1750
Henry Kamen

Who's Who in Gay and Lesbian History
Edited by Robert Aldrich and Garry Wotherspoon

Who's Who in the Greek World
John Hazel

Who's Who in Jewish History
Joan Comay, new edition revised by Lavinia Cohn-Sherbok

Who's Who in Lesbian and Gay Writing
Gabriele Griffin

Who's Who in Military History
John Keegan and Andrew Wheatcroft

Who's Who in Modern History
Alan Palmer

Who's Who in Nazi Germany
Robert S. Wistrich

Who's Who in the New Testament
Ronald Brownrigg

Who's Who in Non-Classical Mythology
Egerton Sykes, new edition revised by Alan Kendall

Who's Who in the Old Testament
Joan Comay

Who's Who in the Roman World
John Hazel

Who's Who in Russia since 1900
Martin McCauley

Who's Who in Shakespeare
Peter Quennell and Hamish Johnson

Who's Who of Twentieth-Century Novelists
Tim Woods

Who's Who in Twentieth-Century World Poetry
Edited by Mark Willhardt and Alan Michael Parker

Who's Who in Twentieth-Century Warfare
Spencer Tucker

Who's Who in World War One
John Bourne

Who's Who in World War Two
Edited by John Keegan

Who's Who
**IN CONTEMPORARY
WORLD THEATRE**

Edited by Daniel
Meyer-Dinkgräfe

 **Routledge**
Taylor & Francis Group
LONDON AND NEW YORK

First published 2000
by Routledge
11 New Fetter Lane, London EC4P 4EE

Simultaneously published in the USA and Canada
by Routledge
29 West 35th Street, New York, NY 10001

Second edition first published 2002

Routledge is an imprint of the Taylor & Francis Group

This edition published in the Taylor & Francis e-Library, 2005.

“To purchase your own copy of this or any of Taylor & Francis or Routledge’s collection of thousands of eBooks please go to www.eBookstore.tandf.co.uk.”

© 2000, 2002 selection and editorial matter, Daniel Meyer-Dinkgräfe;
individual articles, the contributors

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

British Library Cataloguing in Publication Data

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

Library of Congress Cataloging-in-Publication Data

A catalog record for this book has been requested

ISBN 0-203-10590-7 Master e-book ISBN

ISBN 0-203-16307-9 (Adobe eReader Format)
ISBN 0-415-14162-1 (Print Edition)

Contents

List of contributors	vii
Preface	xi
Acknowledgements	xiii

WHO'S WHO IN CONTEMPORARY WORLD THEATRE	1
---	---

Contributors

Sayed Jamil Ahmed Chairman, Department of Theatre and Music, University of Dhaka, Dhaka; *Bangladesh*

Peter Antonissen Theatre critic of *De Morgen*; *Belgium*

Sudeshree Bannerjee *Seagull Theatre Quarterly*, Calcutta; *India*

Chittali Basu *Seagull Theatre Quarterly*, Calcutta; *India*

Reinhard Bösing Formerly dramaturg with Peter Stein's Schaubühne, Berlin; *Germany* (additional material for Achternbusch, Berndt, Buhre, Clever, Dorn, Tina Engel, Freyer, Froboess, Glittenberg, Grashof, Gudzuhn, Hoger, Holtz, Karge, Kirchhoff, Manzel, Marthaler, Mattes, Matthes, Samel, Sander, Schade, Elisabeth Schwarz)

Dwayne Brenna Associate Professor, Department of Drama, University of Saskatchewan; *Canada*

Natalia Chechel Assistant Professor, Department of Theatre Studies, Karpenko Kary Institute for the Art of the Theatre, Kiev; *Ukraine*

Necla Cikigil Associate Professor, Instructor of English, Drama and History of Theatre, Department of Modern Languages, Middle East Technical University, Ankara; *Turkey*

Margaret Coldiron

Assistant Professor, Department of Theatre and Dance, Hamilton College, USA; *Indonesia*

Adrienne Darvay Nagy Freelance researcher and theatre historian, Hungary; *Hungary*

Maria M. Delgado Lecturer in Drama, Queen Mary and Westfield College, University of London, UK; *France* (Chéreau, Lavelli), *Spain* (Amat, Belbel, Diosdado, Espert, Gas, Molina Foix, Pasqual, Nieva, Pedrero Santon, Galán, Bieito, Pérez de la Fuente, Padriosa)

- Sita Dickson-Littlewood** University of the West Indies and Roehampton Institute, London, UK; *French Caribbean* (Jenny Alpha, Michèle Césaire, Exelis, Germain, Justin-Joseph, Laou, Leal, Salibur)
- Gabriella Giannachi** Lecturer, Department of Theatre Studies, Lancaster University, UK; *Italy*
- Riad Ismat** Dramatist, critic, director, and Rector of the Academy of Dramatic Arts in Damascus, Syria.
- Won-Jae Jang** *Monthly Korean Theatre Review* and Royal Holloway College, University of London, UK; *Korea*
- Bridget Jones** Senior Research Fellow, Department of Modern Languages, Roehampton Institute, London, UK; *French Caribbean*. Died 2000.
- Anjum Katyal** *Seagull Theatre Quarterly*, Calcutta; *India*
- Nick Kaye** Professor, Department of Drama, University of Manchester, UK; *China*
- Rob Klinkenberg** Editor, Amsterdam; The Netherlands
- Marina Litavrina** Professor, Russian Academy of Theatre Art, Moscow; *Russia*
- John London** Hebrew University of Jerusalem; *Spain* (Flotats, Font, Boadella)
- Xiao Cun Liu** Editor of *Drama*, Beijing; *China* (Xi Mei Juan)
- Robin Loon Seong Yun** Senior Tutor, Theatre Studies Programme, National University of Singapore; *Singapore*
- Ken McCoy** Assistant Professor, Communication Studies and Theatre Arts, Stetson University, DeLand, Florida, USA; *Puerto Rico*
- Kristel Marcoen** Vlaams Theater Instituut; *Belgium*
- Daniel Meyer-Dinkgräfe** Lecturer, Department of Theatre, Film and Television Studies, University of Wales Aberystwyth, UK; *General Editor* (contributions for USA (with Riedel), Germany, Austria and Switzerland (with Bösing), Great Britain (with Rankin) and Canada (with Brenna); on the basis of material provided by the countries' ITI: Brazil, Bulgaria, Croatia, Czech Republic, Cyprus, Denmark, Finland, Greece, Hungary, Jamaica, Jordan, Latvia, Mexico, Norway, Poland, Romania, Slovenia and Sweden)
- Mara Negrón** Associate Professor, Department of Comparative Literature, University of Puerto Rico; *France* (Azencot, Barriera, Bigot, Caubère, Cixous, Derenne, Guy-Claude François, Hardy, Mnouchkine, Nityanandam)
- Athipet Nirmala** Reader, Department of English, Madurai Kamaraj University, Madurai; *India* (Alekar, Allana, Bharati, Kambar, Karnad, Parthasarathy, Ramaswamy, Shah)

- Osita Okagbue** Lecturer, Department of Drama, Goldsmiths College, University of London; *African nations*
- David Ian Rabey** Reader, Department of Theatre, Film and Television Studies, University of Wales, Aberystwyth, UK; *Great Britain* (Barker, Rudkin)
- Parasuram Ramamoorthi** Reader and Chairman, Department of Theatre Arts, Madurai Kamaraj University, Madurai; *India* (Bajaj, Chowdhry, Govind Deshpande, Sulaba Deshpande, Dubey, Jalan, Kaul, Lagoo, Maharishi, Muthusamy, Pathak, Pillai, Ramanujam, Roy, Sircar, Subbanna, Tanvir, Tendulkar, Thambiran)
- Charles Rankin** Freelance writer, lecturer and trainer, UK; *Great Britain* (additional material for Bill Alexander, Barton, Beale, Bogdanov, Branagh, Brook, Bury, Cox, Edgar, Finney, Gambon, Griffiths, Hands, Jacobi, McCowen, McKellen, Pinter, Poliakoff, Rickman, Sher, Stevenson, Stoppard, Warner)
- Leslie Reidel** Professor at the Department of Theatre Arts, University of Delaware; *USA*
- Mala Renganathan** Lecturer, Department of English, Assam University, Silchar; *India* (Arambam, Deboo, Dossa, Krishnamoorthy, Raju, Thiyam)
- Freddie Rokem** Professor, Department of Theatre Arts, University of Tel Aviv; *Israel*
- Laura Rota I Roca** Denmark; *Cuba*
- Amitav Roy** Professor of Shakespeare Studies, Rabindra Nharati University, Calcutta; *India* (Bandopadhyay, Mitra, Sen)
- Mercè Saumell** Lecturer in Theatre History and Practice, University of Gerona and Institut del Teatre, Barcelona; *Spain* (Cabal, Cantó, Gómez, Heras, Hipólito, Homar, Lizaran, Marsillach, Paredes, Pellicena, Plaza, Puigcorbé, Sánchez-Gijón, Sanchis Sinisterra, Távora)
- Elizabeth Schafer** Senior Lecturer, Department of Drama and Theatre Studies, Royal Holloway College, University of London, UK; *Australia*
- Eric Schneider** Freelance writer, actor and director, London and Luxembourg; *Luxembourg*
- Lin Shen** Deputy Director, Research Institute of the Central Academy of Drama; *China* (Gao Xing Jian, Meng Jin Hui, Mo Sen, Lin Sao Hua)
- Brian Singleton** Lecturer, Samuel Beckett Centre for Drama and Theatre Studies, Trinity College, Dublin; *Ireland*
- Renganathan Sudha** Lecturer, Department of French, Madurai Kamaraj University, Madurai; *India* (Karanth, Panikar, Prasanna, Raina, Ramamoorthi, Viswanathan)

Berni Sweeney Samuel Beckett Centre for Drama and Theatre Studies, Trinity College, Dublin; *Ireland*

John Thomson Reader, Department of English, Victoria University of Wellington; *New Zealand*

Ken Wong Department of Drama, Theatre and Media Arts, Royal Holloway College, University of London, UK; *Hong Kong*

Ralph Yarrow Professor of Drama and Comparative Literature, University of East Anglia, UK; *India*

Huang Yi Librarian, Central Academy of Drama; *China*

Masako Yuasa Lecturer in Japanese and Japanese Theatre, Department of East Asian Studies, University of Leeds, UK; *Japan*

Gergely Zöldi Theatre journalist and translator; *Hungary*

Preface

Who's Who in Contemporary World Theatre provides 1,400 entries on currently active theatre artists from 68 countries worldwide. 'Theatre artists' means just that: people who work in the theatre today as actors, directors, designers and dramatists. The book thus expressly excludes artists who work predominantly in the distinct and separate genres of performance art, musical, operetta, opera and dance. The reason for this exclusion is the mere availability of space in view of the fact that each of these genres would merit an independent *Who's Who*. Some, mainly non-western theatre artists covered in this book cross the boundaries between genres; special attention is drawn to this in the relevant entries.

The contributors for each country have selected artists who are alive and active today. Those artists 'have made it': they are well-known, at least nationally and in many cases internationally, to a wide audience, not only to their peers in the theatre world. Their work has been acclaimed, in many cases praised, in some also controversially discussed. They are regarded as important to the theatre practice at least of their own country, and in many cases have influenced the theatre beyond.

The entries provide factual information on the artists selected: year of birth, nationality, professional training and major achievements of the artists' careers. Some artists decline to reveal their year of birth, accounting for omissions in this category. In some cases, artists have moved between different countries. They are listed under the country in which they spent most of their active careers, with brief indication to their country of birth. Reference to the professional training helps to position and place the artists within their countries. Cross-references to the work of other theatre artists who have a separate entry in the *Who's Who* are indicated in SMALL CAPITALS. Titles of plays originally written in languages other than English are presented in the original language, followed by an English translation. In some cases, however, the original titles are untranslatable.

In addition to factual information, each entry provides the reader with an insight into the special characteristics of the individual artists: what sets them apart from the rest? What has gained them their status among peers, audiences and critics? In some entries, contributors have quoted from other sources in their characterization, clearly indicating this by using quotation marks. In order not to complicate reading, acknowledgements

for these quotations are summarized in the acknowledgement section following this preface.

Who's Who in Contemporary World Theatre places much emphasis on being up to date. Information here is as accurate as possible at the time of going to print. Any changes that may have taken place since then only serve to emphasize how rapidly contemporary theatre changes.

Acknowledgements

I would like to thank all those who helped in making this book possible: colleagues who suggested contributors, colleagues who read initial lists for countries, and whose comments were very valuable, the contributors, who are listed separately; and the staff at the International Theatre Institute, who provided me or other contributors with names and addresses of theatre artists of their countries, or provided me with rich material which I used to write the entries. They are: Brazil, Bulgaria, Croatia, Cuba, Cyprus, Denmark, Finland, Greece, Hungary, Jamaica, Jordan, Latvia, Mexico, Norway, Poland, Romania, Slovenia, Sweden and Venezuela. Our special thanks to Marie Bílková, Barbara Topolová, Kamila Patková, Jana Patocková; Ladislava Petišková, Jan Kolár, Vladimír Procházka, Vladimír Hulec, Helena Suchářípová, and Eva Šormová (who revised, sub-edited and united all entries) from the Theatre Institute in the Czech Republic for providing the entries from that country.

I would like to thank the publishers for permission to use quotes for the following entries:

Theater Heute

Anne Bennent (2/1993, p. 7), Ritter (Jahrbuch 1985, p. 138), Tukur (Jahrbuch 1986, p. 19), Wuttke (Jahrbuch 1995, pp. 114–21).

Die Deutsche Bühne

Chilli, Engel, Griem, Grüber, Haußmann, Hürlimann, Jelinek, Langhoff, Dieter Mann, Morgenroth, Mouchtar-Samorai, Müller, Niermeyer, Pohl, Schwab, Turrini, Watanabe.

The Cambridge Guide to Theatre, edited by Martin Banham, Cambridge: Cambridge University Press, 1995.

Cartwright, Rabe, Wilson.

The Cambridge Guide to American Theatre, edited by Don B. Wilmeth and Tice L. Miller, Cambridge: Cambridge University Press, 1993.

Beatty, Charming, Fornés, Gotanda, Harris, Herrmann, Landesmann, Lobel, Malkovich, McNally, Tsy-pin.

Canadian Theatre Encyclopedia, <http://www.canadiantheatre.com>.

Burroughs, Gélinas, Fiona Reid, Stratton.

The *Guardian*

Hands, Mitchell.

The Oxford Companion to Canadian Theatre, edited by Eugene Benton and L.W.Connolly, Oxford, Ont., 1990.

Eagan, Silver, Thompson, Walker.

The World Encyclopedia of Contemporary Theatre, edited by Don Rubin, vol. 2, 'The Americas', London and New York: Routledge, 1996.

Chang, Foreman, Geiogamah, Henley, Norman, Robert Wilson.

Theatrical Designers, edited by Thomas J.Mikotowicz, reproduced with permission of Greenwood Publishing Group, Inc., Westport, CT.

Bury, Conklin, Koltai, Loquasto.

Theatrical Directors: A Biographical Dictionary, edited by John W.Frick and Stephen M.Vallillo, reproduced with permission of Greenwood Publishing Group, Inc., Westport, CT.

Donnellan, Flimm, Glassco, LeCompte, Emily Mann, Meadow, Noble, Nunn, Sellars, Zaks.

Theaterlexikon. Autoren, Regisseure, Schauspieler, Dramaturgen, Bühnenbildner, Kritiker, herausgegeben von C.Bernd Sucher, München: Deutscher Taschenbuch Verlag, 1994.

Bickel, Bondy, Domröse, Gotscheff, Hollmann, Lampe, Minks, Neuenfels, Rose, Gisela Stein, Voss, Wonder, Zadek.

Contemporary Dramatists, edited by K.A.Berney, 5th edn, London: St James Press, 1993.

Howe, Hwang, Kopit, Arthur Miller.

International Dictionary of the Theatre, vol. 2, 'Playwrights', edited by Mark Hawkins-Dady, London: St James Press, 1994.

Blessing.

A

Abraham, F. Murray (1939–) Actor, USA. Abraham is best known for his portrayal of Salieri in the film of SHAFFER'S *Amadeus* (1985). He studied drama at the University of Texas at El Paso and acting with Uta Hagen at the Herbert Berghof Studio, New York City. His debut on the stage was in 1965, and he first appeared on Broadway in 1968. After many parts in new and experimental work in the earlier years of his career, the beginning of the 1980s marked a change when he appeared as Dorn in Chekhov's *Cajka* (*The Seagull*, 1980), and Creon in Sophocles' *Antigone* (1982). Following *Amadeus* he played Malvolio in *Twelfth Night* (1986) and the title roles in *Macbeth* (1987) and *King Lear* (1991), as well as Pozzo in Beckett's *Waiting for Godot* (1988). He is a professor at Brooklyn College of the City University of New York. His more recent work has been mostly devoted to film, apart from a star turn as Roy Conn in Kushner's *Angels in America* (1995). He is best known for playing dark, psychologically complex characters.

Abujamra, Antonio (1932–) Director, Brazil. Abujamra studied journalism at Pontificia Universidade Católica in São Paulo, and worked with Roger Planchon, Jean Villar, the Berliner Ensemble in Germany and Joan Littlewood in Britain. He

is currently theatre reviewer for two Porto Alegre newspapers, and teaches performance at the University of São Paulo, and the Fundação Armando Alvares, Penteadó. Major productions include Racine's *Phèdre*, *Waiting for Godot* by Beckett, Strindberg's *Pelikanen* (*The Pelican*), Ionesco's *Les chaises* (*The Chairs*) and Molière's *Tartuffe*.

Achternbusch, Herbert (1938–) Dramatist, director and actor, Germany. Achternbusch studied at the Nuremberg Academy of Art under Gerhard Wendland. He has directed and produced numerous films, and written plays for the theatre such as *Susn* (1980), *Sintflut* (*Primordial Flood*, 1984), *An der Donau* (*At the Danube*, 1987), *Der Stiefel und sein Socken* (*The Boot and its Sock*, 1993), *Der letzte Gast* (*The Last Guest*, 1996), *Meine Grabinschrift* (*My Epitaph*, 1996) and *Neue Freiheit. Keine Jobs. Schönes München. Stillstand* (*New Freedom. No Jobs. Beautiful Munich. Standstill*, 1998). His material is predominantly autobiographical, taking up his roots in Bavarian mentality. His characters are nonconformist people: swimming against the current, they get drained of their energies and substance.

Adamová, Jaroslava (1925–) Actor, Czech Republic. After graduating from the Prague Conservatory, Adamová first found success

in comic roles, but soon moved on to internally complex and abnormal characters of modern drama at the Prague Municipal Theatre, where she has worked since the 1950s. Roles include Claire Zachanassian in Dürrenmatt's *Der Besuch der alten Dame* (*The Visit*, 1959), Electre in Sartre's *Les mouches* (*The Flies*, 1968), Carol in Williams's *Orpheus Descending* (1963), the title role in Ibsen's *Hedda Gabler* (1965), and Alice in Dürrenmatt's *Play Strindberg* (1970). She is most famous from Cocteau's *La voix humaine* (*The Human Voice*), in which she acted for several years. In Czech theatre, she is the leading representative of the *femme fatale*. Her acting is noted for its powerful tension, balancing between tragedy and a fascinating female diabolism, and supported by an explosive temperament and proud nobility. The peak role of her mature work is La Baboulenka in Pavel Kohout's adaptation of Dostoyevsky's *Hrác* (*The Player*, 1993).

Adejobi, Oyin Actor-manager, Nigeria. Adejobi is the founder, manager, director and lead actor of Oyin Adejobi Theatre Company. He is one of the successful and enduring actor-managers of the popular Yoruba Travelling Theatre and operatic tradition (others are the late Hubert Ogunde, the pioneer of the genre, and also Moses ADEJUMO (Baba Sala), Isola OGUNSOLA, Ade AFOLAYAN and Lere PAIMO). Adejobi is a fine example of the creative eclecticism of the travelling theatre tradition in his appropriation of modern technology and other sophisticated performance media such as television and film. He makes use of the popular *juju* bands to provide accompanying entertainment for his shows, thereby ensuring a very wide audience. His major plays include *Ono Ola* and *Ekuro Oloja*. Like the other practitioners of the genre, most of Adejobi's plays are improvised (evidence of their origin and influences from the traditional Yoruba *Alarínjo* theatre) and hardly ever scripted. The companies have managed to get round this problem

through recording the performances on film and video.

Adejumo, Moses Olaiya (Baba Sala) (1936–) Actor-manager, Nigeria. Adejumo is one of the very few non-university educated Nigerian theatre artists. He belongs to a vanishing breed of actor-managers of the popular Yoruba Travelling Theatre and operatic tradition (those still active include Ade AFOLAYAN, Isola OGUNSOLA and Oyin ADEJOBI). Adejumo, founder-owner of the Alawada Theatre, is popularly and better known throughout Nigeria and along the Yoruba-speaking West African coast as Baba Sala, the delightfully roguish stage character which he plays in all his productions. He is essentially a comedian who performs in his native Yoruba language, and is noted for his bold experiments with Yoruba traditional theatre forms and techniques, especially the *yeye* style. All his plays centre around the hilarious misadventures and antics of Lamidi Sani, a part played by Adejumo himself with consummate comic skill and gusto. The plays are usually improvised, are very witty and always popular with stage and television audiences.

Adelugba, Dapo Actor and director, Nigeria. Adelugba was a leading member of the Orisun Theatre Company (he actually kept the company going in defiance of the military regime of Yakubu Gowon during Wole SOYINKA'S detention between 1967–9). One of his earliest roles was that of the Blind Beggar in Soyinka's *The Swamp Dwellers*, directed by Ken Post in 1959. His other roles include that of Murano in *The Road*, performed in Nigeria and in the United Kingdom (1965), and Daodu in *Kongi's Harvest* (1965). His directing credits include numerous Soyinka plays such as *The Lion and the Jewel* (1965, with choreography by Betty OKOTIE), *The Trial of Brother Jero* in 1966, with good performances from Bettie Okotie as

Amope and Wale OGUNYEMI as Chume, and Ganesh Bagchi's *The Deviant* (with Ogunyemi as Dibu in 1971). Ogunyemi's epic *Langbodo*, which he directed, was Nigeria's entry for FESTAC 1977. He has also written many seminal and influential essays on Nigerian and African theatre.

Admiraal, Joop (1937–) Actor, The Netherlands. Joop Admiraal graduated from the Drama School in Amsterdam in 1959. He spent a year with the Nederlandse Comedie, the leading theatre company of the time, then decided to try his luck in the Italian film industry, without success. A rich career followed, at first with experimental companies like Studio and then from 1968 with the legendary Werkteater collective, of which he was one of the founder members. With his dog Kino, he developed his solo show *You Are My Mother*. The production toured Germany and other countries and was awarded the Louis d'Or. Admiraal is renowned for the sensitive way in which he plays women: 'they allow me to show more of myself', he says. Since 1987 Admiraal has acted with Gerardjan RIJNDERS'S company Toneelgroep Amsterdam, playing a memorable role as a bag lady in *Nadien* (Edelenbos) and as a general in Thomas Bernhard's *Die Jagdgesellschaft* (*The Hunting Party*).

Adwan, Mamdouh (1941–) Dramatist and poet, Syria. Following his studies of English, Adwan worked in journalism for thirty years. His first play *Al-Makhad* (*The Parturition*, 1967), written in verse, is about a popular legendary freedom fighter. Later plays are in prose and focus on current issues, beginning with the politically daring *Muhakamatu 'l-Rajol' Lazi Lam Yuhareb* (*The Trial of a Man who Did Not Fight*, 1970). *Kajfa Tarakta 'l-Saif* (*Why did you Leave the Sword*, 1972) and *Laylu 'l-Abeed* (*The Night of Slaves*, 1977) were banned by censorship because they pro-

jected the conflicts encountered by religious, historical figures during the prime of Islam onto the contemporary political situation. Other plays take their inspiration from world drama, such as *Hamlet Yastayqez Muta'akheran* (*Hamlet Wakes up too Late*, 1977), and *Don Quixote* (1979, directed by Mahmoud KHADOUR), from local history, as in *Sadar Barlek* (1994) and *Al-Ghoul* (*The Monster*, 1996), and from the Arabic literary heritage, such as *Haki'l-Saraya* (*The Chat of Concubines*, 1992). His one-act play *The Mask* (1992) was a double bill in English and Arabic, directed by Penny Black and Riad Asmat. His four one-man shows, beginning with *Ahwalu'l-Dunya* (*How Life Is*) and ending with *Akalatu Luhumi'l-Bashar* (*The Cannibals*), were performed and directed by Zeinati Oudseya.

Afolayan, Ade Actor-manager and dramatist, Nigeria. Like the late Hubert Ogunde, Moses ADEJUMO, Isola OGUNSOLA and Oyin ADEJOBI, Ade Afolayan is a successful actor-manager and play-wright of the Yoruba Travelling Theatre and operatic tradition. His plays are mainly historical dramas that sought to use the rich history and culture of the Yoruba people of Nigeria as both metaphor and context for exploring and articulating social issues facing the contemporary Yoruba. Afolayan is credited with moving the travelling theatre into its most revolutionary phase, that of film. Moving into film and video meant that the punishing schedule of tours that the companies have had to undertake to cover a country as extensive as Nigeria and their West African audiences in Togo, Benin and Ghana were no longer necessary, as the films are now screened in hotels and other venues for paying audiences, and the videos hit the market after a year or two in cinemas.

Agaoglu, Adalet (1929–) Dramatist, novelist and short story writer, Turkey. Between 1951–70 Agaoglu worked as a

radio programmer and a dramaturg for the Ankara Radio and for the Turkish Radio and Television Institution. In 1980, she received the best play award of the Turkish Language Institution for her play *Üç Oyun* (*Three Plays*). Some of her famous plays are *Bir Piyes Yazalım* (*Let's Write a Play*, 1953), *Tombala Bingo* (1963), *Çatidaki Çatlak* (*The Crack in the Roof*, 1964), *Sinirlarda* (*At the Borders*, 1966), *Kendini Yazan Sarki* (*The Self-Written Song*, 1970), *Bir Kahramanın Ölümü* (*The Death of a Hero*, 1968), *Kozalar* (*The Cocoons*, 1971), and *Çikis* (*The Exit*, 1970). Some of her novels have been translated into German, Bulgarian and Czech, and some of her stories have been translated into English. In her writings she usually explores the problems of the Turkish Republican Period in Turkish history, and she discusses family relationships under social pressures.

Agashe, Mohan (1947–) Actor, India. Agashe is a founder member of the Theatre Academy, Pune, and currently serves as director of the Film and Television Institute of India, and Honorary Director of DATE (Developing Awareness Through Entertainment). The role of Nana Phadnavis in Vijay TENDULKAR'S folk musical *Ghasiram Kotwal* (1972) brought him national and international recognition. Other important productions include Tendulkar's *Ashi Pakhare Yeti* (1970), P.L.Deshpande's *Teen Paishacha Tamasha* (1978) and Satish ALEKAR'S *Begum Barve* (1979). In addition to theatre, his name is synonymous with villainy in Hindi cinema. For the last ten years he has been developing and promoting Gripps Theatre, the children's theatre of Berlin, in India. Agashe, a practising psychiatrist, says, 'The best of the performances I have seen have been in my ward. It became a school of acting for me. When a patient in acute excitement walked in, in a state of schizophrenic or manic excitement, or a paranoid patient—I learned from him what the character of Othello is.'

Ahmad, Sayeed (1931–) Dramatist, Bangladesh. Sayeed Ahmad trained to play sitar under Ustad Alauddin Khan. A play-wright of immense repute, Sayeed Ahmad created a sensation during the 1960s with his plays *The Thing* (1961), *Milepost* (1964) and *Survival* (1967), originally in English but subsequently rendered into Bengali by himself and then translated into various other languages. A play-wright who has 'caused a fusion of western compactness of form with eastern sensibilities', Sayeed Ahmad's works 'always have a dominant ringing note of all-powerful Nature and man's ability to take on challenge'. A retired government servant, he has extensively lectured abroad. He has also won a number of national and international awards, including the Legion d'Honneur conferred by the French government (1993).

Ahmed, Sheikh Mansuruddin (1957–) Designer, Bangladesh. A graphic designer by profession, his career as a set designer began in 1972, and today he has thirtyfour designs to his credit. Those which have been highly acclaimed for their artistic merit are adaptations of Zuckmayer's *Der Hauptmann von Köpenick* (*The Captain of Köpenick*, directed by Aly ZAKER, 1981), *Hamlet* (directed by Aly Zaker, 1990), a translation of Brecht's *Leben des Galilei* (*Life of Galileo*, directed by Ataur RAHMAN, 1988), Tagore's *Muktadhara* (*The Liberated Stream*, 1989), and Syed Huq's *Noraldeener Sarajebeban* (*Noraldeen: A Life*, directed by Aly Zaker, 1981). Ahmed's designs can be described best as a visual reworking of the horizontal plane of the performance space to which sometimes he adds a touch of realism. He is an active member of Nagorik Natya Sampradaya (a leading theatre group in Bangladesh).

Ahmed, Mamtazuddin (1935–) Dramatist, actor and director, Bangladesh. His successful plays include *Spartacus Bishayak*

Jatilata (*Complications Regarding Spartacus*, 1973), *Phalaphal Nimmachap* (*Sum Total Result: Depression*, 1974), *Harin Chita Cheel* (*The Deer, the Leopard, the Eagle*, 1974), *Raja Anushwarer Pala* (*The Episode of King Anushwar*, 1988) and *Shat Ghatar Kana-kadi* (1991). He has also adapted plays such as Chekhov's *Lebedinaya pesnya* (*The Swan Song*), *Predlozenie* (*The Proposal*) and *Medved* (*The Bear*, 1977), and novels such as Tagore's *Dui Bon* (*The Two Sisters*, directed by Ferdausi MAJUMDAR, 1978) and Meer Mosharraf Hosain's *Jamidar Darpan* (*The Mirror of the Landlord*, 1983). Mamtazuddin's plays are often constructed with 'episodic plots, elegant language and events brought about by outside forces and struck by coincidence'. The recipient of many national awards, Mamtazuddin is a teacher by profession, currently working with the Department of Theatre and Music, University of Dhaka.

Ahmed, Syed Jamil (1955–) Director and designer, Bangladesh. Trained at the National School of Drama, New Delhi (1975–8), Jamil Ahmed's set designs created great impact for their compositional richness, expansive power and poetic visualisation. Important among his designs are Salim AL-DEEN'S *Kittan Khola* (*The Fair of Kittan Khola*, directed by Nasiruddin YOUSUFF, 1981), translations of Sophocles's *Oidipus Tyrannos* (*King Oedipus*, directed by Kamaluddin NILU, 1981), *The Tempest* (directed by Deborah WARNER, 1986), and an adaptation of Brecht's *Der Gute Mensch von Sezuan* (*The Good Person of Sezuan*, directed by Rudraprasad Sengupta, Calcutta, 1989). His directorial work includes Al-Deen's *Chaka* (*The Wheel*, 1991, the set of which he also designed) and an adaptation of Meer Mosharraf Hosain's *Bishad Sindhu* (*Ocean of Trogos: The Legend of Karbala*), Parts I and II (with Habib, 1991 and 1992, the sets of which he also designed). These productions received artistic acclaim for their visual poetry and for integration of indigenous theatrical ele-

ments with Euro-American technique. Jamil Ahmed teaches at the Department of Theatre and Music, University of Dhaka, and has a number of publications to his credit. He has designed, directed and taught abroad, attended seminars and given workshops.

Aidoo, Ama Ata (1942–) Dramatist, Ghana. Aidoo was educated at the University of Ghana, Legon and at Stanford University, California. She was writer-in-residence at the University of Richmond, Virginia. Her reputation as a playwright rests mainly on her two published and widely popular and often performed plays, *The Dilemma of a Ghost* and *Anowa*. Her themes range from the clash of cultures and the inability of some people to make the transition from one to the other (in *The Dilemma of a Ghost*) to the decimation and still traumatic legacy of trans-Atlantic slavery. One of her greatest strengths as a playwright is the linguistic sophistication of her plays in which levels and layers of language deployment are actually part of the characterization achieved through a domestication/ indigenization of English.

Akalaitis, JoAnne (1937–) Director, USA. She studied at the Actors Workshop in San Francisco, and briefly with Herbert Berghof, Bill Hickey, Joyce Aaron, Spalding GRAY and Jerzy Grotowski. Akalaitis has created her own performance pieces, such as *Dressed Like an Egg* (1977), exploring what it means to be female, and *Dead End Kids* (1980) on the relationship of alchemy, science and the threat of nuclear holocaust. Her production of KROETZ'S *Wunschkonzert* (*Request Concert*, 1980) showed her skill in extreme realism. Her main characteristic in directing is, however, often termed 'post-modern', highlighting the fragmentary nature of human existence. Sometimes controversial but often creating beautiful images, this technique is geared to provoke the audience into thinking for themselves. She

served as Artistic Director of the New York Shakespeare Festival from 1991–3, and is currently at Chicago's Court Theatre with projects scheduled through the year 2000 season. More recent work includes Euripides *Troades* (*The Trojan Women*, 1999).

Akimoto Matsuyo (1911–) Dramatist, Japan. She joined Gikyoku Kenkyū Kai (the Society of Drama Study) led by Jyūrō Miyoshi, one of the leading playwrights of the time, and published her first play *Keijin* (*The Light Dust*) in the journal *Gekisaku* in 1946. In her play *Reifuku* (*The Formal Clothes*), Akimoto discussed the family system of Japan, and in *Muraoka Iheiji Den* (*The Biography of Iheiji Muraoka*, 1964) she discussed Japanese colonialism; both plays are in the style of comedy. Her *Hiachibo* (*Kaison, The Priest of Hitachi*, 1964) and *Kasabutashikibu Kō* (*Lady Kasabuta* 1966) criticized the structure of Japanese industrialism from the viewpoint of the bottom of society. She started writing for commercial theatres with *Chikamatsu Shinjū Monogatari* (*Chikamatsu Love Suicide Story*) in 1989, followed by *Nanboku Koi Monogatari* (*Nanboku Love Story*), both directed by NINAGAWA. Akimoto's strength lies in adding some comical element to serious plays. Her theatrical language is fluent and rich, informed by her reading Japanese classics when young.

Albee, Edward (1928–) Dramatist, USA. His four one-act plays, *The Zoo Story* (1958), *The Death of Bernie Smith* (1959), *The Sandbox* (1959) and *The American Dream* (1960), written in an absurdist style about the disillusionment of the 1950s, made Albee famous. His name was linked to Tennessee Williams, Arthur MILLER and even Eugene O'Neill. The realistic *Who's Afraid of Virginia Woolf?* (1962) proved a popular success, and in 1966 he won the Pulitzer Prize for *A Delicate Balance*. In *Seascape* (1975), he combined experiment with social commentary. His fame decreased

considerably over the years, but despite all claims that he had nothing more to say, Albee re-emerged in the 1990s with the Pulitzer Prize-winning *Three Tall Women* (with Maggie SMITH and Frances DE LA TOUR in the London production). In 1996 he received the National Medal of the Arts and was a Kennedy Centre Honoree.

Albertazzi, Giorgio (1925–) Actor, director and dramatist, Italy. After graduating in architecture, Giorgio Albertazzi made his theatrical debut in Giuseppe Giacosa's *Come le foglie* (*Like the Leaves*, 1942). In 1949 he worked with Luchino Visconti in *Troilus and Cressida*, from which he emerged as one of Italy's leading stage actors. He then worked at the Teatro Nazionale between 1950–2, and with the Ricci-Magni-Proclemer-Albertazzi-Buazzelli theatre company after 1955. Albertazzi has produced plays by classical as well as contemporary authors, such as Gabriele D'Annunzio, William Faulkner, Albert Camus, Henrik Ibsen and Jean-Paul Sartre. Known internationally through his television and film appearances, such as Alain Resnais's *L'anno scorso a Marienbad* (*Last Year at Marienbad*, 1961), Albertazzi is a strong lead player with an impressive stage presence. Among his most notable performances are *Hamlet* (1964, directed by Franco Zeffirelli), Schiller's *Maria Stuart* (1965), Marguerite Yourcenar's *Le memorie di Adriano* (*Mémoires d'Hadrien*, 1989, directed by Maurizio Scaparro), and Arnold Wesker's *Letter to a Daughter* (1993). Since 1965 Albertazzi, who has also written and directed a number of plays, has been artistic director of the festival Taormina Arte.

Al-Deen, Salim (1948–) Dramatist, Bangladesh. His major achievements as a playwright include *Kittan Khola* (*The Fair of Kittan Khola*, with Shimul YOUSUFF, Shubarna MUSTAFA, Humayan FARIDI

and Raisul ASAD in the cast, designed by Jamil AHMED and directed by Nasiruddin YOUSUFF, 1981); *Keramat Mangal* (*The Epic of Keramat*, with Shimul Yousuff and Faridi in the cast, designed by Jamil Ahmed and directed by Nasiruddin Yousuff, 1985); *Hat Hadai* (*The Seven Voyages*, with Shimul Yousuff as Chhukkuni, Asad as Anarbandari and directed by Nasiruddin Yousuff, 1989); *Chaka* (*The Wheel*, with Asad as the Ox-cart Driver and Shimul Yousuff as the Narrator, directed and designed by Jamil Ahmed, 1991); and *Jaibati Kanyar Mon* (*The Soul of the Virtuous Maiden*, with Shimul Yousuff as Kalindi, Shubarna Mustafa as Parea, directed by Nasiruddin Yousuff, 1993). A translation of *Chaka* has also been directed by Steve Friedman in New York (1994). From *Kittan Khola* onwards, Al-Deen has attempted to incorporate indigenous theatrical elements (including the narrative form) in his plays and evolve a language capable of reflecting the traditional heritage of Bangladesh, imbued with contemporary relevance. A poet in the truest sense, Al-Deen's plays are literally woven with gossamer which capture the essence with briefest strokes and subvert reality, revealing the fathomless depths which lie beyond.

Alekar, Satish (1949–) Dramatist and actor, India. The major influences on Alekar are Satyajit Ray, Jabbar Patel, Vijay TENDULKAR and P.L.Deshpande. He writes in a satirical style with a deadpan expression. His first full-length play was *Mikie Ani Memsahab*. *Begum Barve* is a controversial play about a female impersonator which was a sensation on the Bombay stage, and *Mahanirvan*, a play about death, has had more than 250 performances. It was translated into several Indian languages and into English. Other plays include *Shaniwar Ravivar Atirekee* and *Doosra Samna*. He has also written screen plays for films, and acted with Jabbar Patel and Mohan AGASHE. Alekar is currently

working as Professor in the Department of Performing Arts at the University of Pune.

Aleksandrovych-Dochevs'ky, Andrii (1958–) Designer, Ukraine. Aleksandrovych-Dochevs'ky graduated from the Taras Shevchenko Kiev State Institute for Arts, the Faculty of Painting, Theatrical Department (the workshop of Daniil LIDER, 1983), and has been chief designer of the Ivan Franko Ukrainian Drama Theatre, Kiev, since 1993. He has designed above forty productions and has participated in twenty exhibitions, including the Prague Quadrennial Scenography Exhibition. His work include sets for Shakespeare's plays: *Hamlet* (1991), *The Taming of the Shrew* (Poland, 1995 and Kiev, 1996, directed by Serhii DANCHENKO), *King Lear* (Kiev, 1997, directed by Danchenko), as well as Lorca's *La casa de Bernarda Alba* (*The House of Bernarda Alba*, Luts'k, 1987), Byron's *Cain* (L'viv, directed by Iaroslav FEDORYSHYN, 1993), Mykola Kulish's *Patetychna sonata* (*The Passionate Sonata*, Kiev, directed by Danchenko, 1993), and Ibsen's *Gengangere* (*Ghosts*, Kiev, 1996). His sets, structurally complex, are characterized by aristocratic refinement, stylistic perfection and a certain coldness of tonality.

Alexander, Bill (1948–) Director, Great Britain. Trained at the Bristol Old Vic, he began his professional career as a director at the Royal Court in 1973. From 1978–91 he worked with the Royal Shakespeare Company, first as assistant director (1978–80), then resident director (1980–4), and associate director (1984–91). Productions with the Royal Shakespeare Company include Barry Keefe's *Bastard Angel* (1980), Bulwer-Lytton's *Money* (1982, with Juliet STEVENSON), Molière's *Tartuffe* (1983, with Anthony SHER and Mark RYLANCE), and many Shakespeare revivals (*Richard III*, 1985; *Twelfth Night*, 1988; *Much Ado About Nothing*, 1991).

Alexander's approach to *Richard III* was characterized by the stark visual contrast between William DUDLEY'S austere Gothic perpendicular set with the 'bottled spider' of Anthony Sher's Richard. Alexander emphasized the mythic aspects of the play: Richard became a reincarnation of the vice figure of medieval morality, and the three queens were a Greek Tragic chorus. In his *Cymbeline* (The Other Place, 1988), the actors were like fairytale characters, performing in a tiny space, in extreme close-up: one was able to appreciate the full power of the language, and the effect was paradoxically to create a world of huge space. Since 1992 he has been artistic director of the Birmingham Repertory Theatre, where more recent productions include Ben Jonson's *The Alchemist* (1996), *The Merchant of Venice* (1997) and Bryony Lavery's *Frozen* (1998).

Alexander, Jane (1939–) Actor, USA. She played Kattrin in Brecht's *Mutter Courage und ihre Kinder* (*Mother Courage and her Children*, 1970), the title role in Shaw's *Major Barbara* (1971), Gertrude in *Hamlet* (1975), Hilde in Ibsen's *Byggester Solness* (*The Master Builder*, 1977), the title role in *Hedda Gabler* (1981), Anna in PINTER'S *Old Times* (1983), Joy Gresham in William Nicholson's *Shadow-lands* (1990) and Clare Zachanassian in Dürrenmatt's *Der Besuch der Alten Dame* (*The Visit*, 1992). In 1993 she was appointed as first artist to head the National Endowment for the Arts, where she proved an outspoken, liberal advocate for the arts. Serving until 1997, she returned to the stage in 1998 in Joanna MURRAY-SMITH'S *Honour*.

Alexander, Susana Actor, Mexico. Trained at the Actor's Studio of Mexico under Dimitros Sarras, she later pursued postgraduate work in drama at the University of Wales, UK. She has had an equally distinguished career in television and on stage, where major roles include Ophelia, Puck, the title role in Euripides's

Electra, roles in Genet's *Les bonnes* (*The Maids*), Wesker's *The Four Seasons* and Marsha NORMAN'S 'night *Mother*, and Stephanie in Tom Kempinski's *Duet for One*. She has also devised and performed several one-woman shows both in Mexico and abroad. In 1982 she performed in Venezuela, and in 1985 she represented Mexico at the New York Shakespeare Festival's Latino Festival. In 1987 she visited Cuba and Brazil as Mexico's official representative.

Alit, Ida Bagus (1956–) Performer and designer, Indonesia. From the priest-scholar Brahmana caste, Alit learned woodcarving from the age of ten from his father and grandfather. This was later augmented by a period of time working with the master carver Ida Bagus ANOM. Alit creates Topeng masks of startling vitality as well as imaginative original designs for actors and companies in Europe and the United States. In addition, he is an active performer of the traditional, sacred Topeng Pajegan, particularly powerful in the roles of the Strong Prime Minister and the High Priest. Although he began dancing only fairly recently, he quickly won acclaim as a master storyteller. He has made a comprehensive study of the ancient chronicles upon which the Topeng scenarios are based, and has a deep understanding of their ritual significance. He feels that carving and dancing are complementary, each art enhancing and developing the other.

Alkazi, Ebrahim (1925–) Director, India. Alkazi trained at the Royal Academy of Dramatic Art, London, and won the BBC Broadcasting Award in 1950. Alkazi ranges amongst the most influential directors of India who relate India to the Western theatre. His productions are known for their spectacular scale, and include the plays of Girish KARNAD, Shakespeare, Chekhov and some Greek plays such as Sophocles's *Electra*. He was director of the

National School of Drama, New Delhi, for a decade, and was also the editor of *Theatre Unit Bulletin*. Allana, Amal (1947–) Director and designer, India. The daughter of Ebrahim ALKAZI, Allana graduated from the National School of Drama, New Delhi and received training at the Berliner Ensemble and the National Theatre, Weimar. She has been directing plays and designing costumes and sets since 1968. She has a special interest in Brecht and epic theatre and directed *Die Dreigroschenoper* (*The Threepenny Opera*), *Mann ist Mann* (*A Man's a Man*), *Der Gute Mensch von Sezuan* (*The Good Person of Sezuan*) and many Indian plays. Her productions of Girish KARNAD'S *Hayavadana*, *Tughlag*, *Ashad Ka Ek Din* and *Bhagawad Ajukiem* set a trend in Indian theatre of reading Indian plays with a modern sensibility. Amal Allana's production of *King Lear* is considered a milestone in Indian theatre for its costumes. She designed the costumes for Richard Attenborough film *Gandhi*.

Ahmagor, Gila (1939–) Actor and dramatist, Israel. Trained at the Habima studio in Tel Aviv and with Lee Strasberg in New York, Ahmagor began her professional stage career at the age of seventeen as Anna Frank at the Habima national theatre. She joined the Cameri Tel Aviv municipal theatre playing roles like Olivia (*Twelfth Night*) and Virginia (Brecht's *Leben des Galilei* (*Life of Galileo*)) and later the independent Bimot theatre, playing major roles in many newly written Israeli plays. She has also played roles like Cassandra (Euripides's *Troades* (*The Trojan Women*)), the title role in Shaw's *St Joan* and Mrs Alving (Ibsen's *Gengangere* (*Ghosts*)). Her own play *Aviva's Summer*, about the daughter of a Holocaust survivor, with herself as the only actor, has also been filmed. She has appeared in more than fifty films, and often appears publicly in peace activities.

Al-Mamun, Abdullah (1942–) Dramatist, actor and director, Bangladesh. Al-Mamun trained for television in The Netherlands (1969) and Malaysia (1976, 1981 and 1991). Since 1974 he has written a number of plays, directed their productions and performed in them. He played the Boss (with Ferdausi MAJUMDAR as Ranu) in *Subochan Nirbasane* (*Virtue in Exile*), *Bepari in Ekhon Duhshomoy* (*Its Bad Times Now*, 1976, with Ferdausi Majumdar as Marjina), *Ekhono Kritodas* (*Still a Slave*, 1980, with Ferdausi Majumdar as Kandoni and Ramendu MAJUMDAR as Talebali) and Gada Fakir in *Meraj Fakirer Ma* (*The Mother of Meraj Fakir*, 1996, with Ferdausi Majumdar as the mother and Ramendu Majumdar as Kazi Tobarak). His prime concern as a playwright is for the 'decadence of social values'. He writes primarily for the urban middle class, 'with the anguish, pain and criticism of a committed artist'.

Alpha, Jenny Actor, singer and dancer, France and Martinique. Leaving Martinique to continue her education at the Sorbonne, Jenny Alpha-Villard's stage career was launched in the 1939 Cabaret *La Canne à Sucre* (*Sugar Cane*). She founded her own band (1950), with which she toured widely until 1966. Having accepted parts such as a prostitute and a savage on provincial tours, the role of Neige in Les Griots (The African Story-Tellers) production of Genet's *Les nègres* (*The Blacks*, 1958) placed her in the midst of an emerging theatre offering significant roles to black actors. In the next decade she worked in plays as diverse as CÉSaire's *La Tragédie du roi Christophe* (*King Christophe*), and Corneille's *Rodugame*. Reviews praise her natural and precise style of inhabiting her characters as in her portrayal of Amélie's madness in Julius Amédée LAOU'S much revived *Folie ordinaire d'une fille de Cham* (*Ordinary Madness of a Daughter of Ham*). With over a hundred radio plays and many television roles to her name, she entered the

1990s starring simultaneously in festivals of theatre, with *Brûle rivière brûle* (*Burn River Burn*), and film, in the title role of Laou-MESGUICH'S award-winning film *La Vieille Quimboiseuse et le majordome* (*The Old Sorceress and the Valet*).

Alpha, José (1952–) Actor, director and author, France and Martinique. Beginning as a young singer-impresario (*Hair*, 1971) and as an actor with Henri Melon's Théâtre Populaire Martiniquais, Alpha then formed his own small group, Existence, performing eloquently symbolical pieces on frustration and the quest for freedom such as *L'état* (*The Vice*, 1978). With the founding in 1983 of a new company, Teat Lari (Creole for 'street theatre'), he moved into creating a Caribbean popular theatre, adapting folktales (*Lajan Diab*. (Devil Money); *Madlo missié Li Wa* (*The King's Pond*); *Ti Mano et le Fromap-er* (*Little Mano and the Cotton-Tree*)), staging novels (*L'Affaire Solibo* (*The Solibo Case*) by Patrick Chamoiseau), and with a particular interest in historical material such as his script 1902, on the volcanic eruption. A compact, dynamic performer of great vitality on stage, Alpha has a strong sense of social purpose, has run workshops in prison and worked with alcoholics, and gives a high priority to plays for young people. Over a long period his independent group has co-operated with many local writers and artists, developing worthwhile entertainment in a theatrical language which appeals to a wide public.

Al-Sheikh, Jibreel Ahmad (1949–) Dramatist, Jordan. Al-Sheikh studied arts in Palestine, and linguistics and medicine in Czechoslovakia. He is a folklore expert and consultant, and many of his plays for the stage and scripts for television combine a documentational folkloric and a contemporary line. His plays are based on two methodologies, analytical and constructive. He looks at the details of folklore, anthropology, history and archaeol-

ogy with a magnifying glass. From the resultant mosaic, he constructs a new overall image. In recent years, Al-Sheikh has shifted his interest to a revival of the Kana'an Legends in Palestine, basing his research on a critical assessment of new archaeological findings and old documentations. The outcome is amazingly interesting and stimulates fresh questions that lead to new plays and scripts.

Al-Tal Batayneh, Lina (1960–) Actor, Jordan. Al-Tal trained at the Webber Douglas Academy of Dramatic Art. Appearances as an experienced actor in mainstream theatre and on Jordanian television include Chekhov's *Visnevyy Sad* (*The Cherry Orchard*), Ibsen's *En Folkefiende* (*An Enemy of the People*) and *Love's Labour's Lost*. In performance, her method of acting is more or less traditional in the Stanislavskian sense: she does not get involved with her roles to the extent where she can remain fairly detached, always very conscious of the emotional state of the character. Her strengths are in roles which require body technique or mime. Over the years, Theatre in Education has become her main area of activity; she trained for it at Bretton Hall, UK, and obtained an MA in Theatre in Education from the University of Wales. Since 1987 she has been director of the Theatre and Drama in Education Programme at the Noor Al-Hussein Foundation, attending conferences and receiving major awards for her work.

Amagatsu Ushio (1949–) Butoh dancer, Japan. Amagatsu first studied classical ballet and Graham method dance. He became one of the founder members of MARO Akaji's Dai-Rakuda-kan (1972). He then founded Sankai-juku in 1975 and presented *Kinkan Shônen* (*The Conquaint Seeds*) in 1977. Amagatsu works with four dancers trained under him. The dancers of Sankai-juku are skin-headed and wear white mask make-up. Their performances in Paris in 1980, as part of their European

tour, were successful and the company was given a contract to perform every two years at the Théâtre de la Ville, Paris, resulting in *Netsu no Katachi* (*The Shape of Heat*, 1984), *Unetsu* (*The Passion for a Bird Egg*, 1986), *Shijima* (*The Dark and Quiet*, 1988) and *Omote* (*The Grazed Surface*, 1991). The positioning of five dancers in the design is always their prime concern for the productions of the Sankai-juku.

Amat, Frederic (1952–) Designer, Spain. He studied at Barcelona's School of Architecture and the Centre d'Estudis d'Expressió, where his tutor in stage design was Fabià Puigserver. He is now regarded as one of the foremost artists in Spain. His first work in theatre design involved collaborating with Puigserver on PASQUAL'S production of *El público* (*The Public*, 1986). He has since gone on to work with Pasqual on four other projects including the Odéon Théâtre de l'Europe's production of *Tirano Banderas* (*Banderas the Tyrant*), but has also worked with director Lluís HOMAR and choreographers Victor Ullate and Cesc Gelabert. His bold designs are fervently anti-naturalistic and often dominated by a strong metaphoric image, as with the merry-go-round in *Tirano Banderas* or the crane in the 1996 adaptation of Lorca's *Bodas de sangre* (*Blood Wedding*) staged by Pasqual as *Haciendo Lorca* (*Making Lorca*). Amat's exuberant sense of colour and space is also a feature of his work as a poster artist where his commissions have included theatre productions, film logos, festivals, CD covers and charitable organizations. His first film, *Viaje a la luna* (*Journey to the Moon*), a realisation of Lorca's only screenplay, was released in 1998.

Ambush, Benny Sato (1951–) Director, USA. Ambush obtained an MFA in directing from the University of California, San Diego (1977). Subsequently, he was an assistant director in residence at the Arena Stage in Washington, and in the 1980–1

season Ambush was an National Endowment of the Arts Directing Fellow at the Pittsburgh Theatre. From 1982–90 he was artistic director at the Oakland Ensemble Theatre, and is currently an associate artistic director with the American Conservatory Theatre in San Francisco. Ambush is one of the leading representatives in theory and practice of African-American and multicultural theatre. He also works regularly on the classics at Shakespeare Festivals throughout the USA.

Amos, Janet (1945–) Actor, director and dramatist, Canada. In 1968, Amos made her professional debut as an actor while still studying at the University of Toronto. From 1972–6 she worked on collective productions for Théâtre Passe Muraille, and later returned to direct there. She was artistic director of the Blyth festival (1980–4), and Theatre New Brunswick (1984–8). In both positions she concentrated on new plays by Canadian dramatists such as Anne CHISLETT. Amos returned to the post of artistic director at the Blyth Festival between 1993–7. She has also written plays, including *Alligator Pie* (adapted from Dennis Lee's poems), *Down North* (1981) and *My Wild Irish Rose*.

Anderson, Axel (1929–) Director and actor, Puerto Rico. Born in Berlin, Axel Anderson was active in the professional theatres of Europe, Argentina and other countries of the Americas before settling in Puerto Rico. With no formal university education, Anderson has become one of Puerto Rico's most prominent dramatic actor-directors. He is particularly noted for his bold choices as an experimental and conceptual director in the European avant-garde tradition. He founded the group Teatro la Máscara with Helena Montalbán in 1960, where he has directed over half of the company's productions, including Coward's *Private Lives* (1977), Moliere's *Le malade imaginaire* (*The Imaginary Invalid*, 1977)

and Cocteau's *L'aigle à deux têtes* (*Two Headed Eagle*, 1973). Anderson has also played leading roles in Wilder's *Our Town*, and the farce *Run for Your Wife* by Ray Cooney, and appeared in the films *Assassins* (1995) with Sylvester Stallone and Antonio Banderas, and *Desvío al paraíso* (*Shortcut to Paradise*, 1994).

Anom, Ida Bagus (1952–) Designer and performer, Indonesia. Well-known and highly respected as one of Bali's foremost mask makers, Anom is also a performer of traditional Balinese Topeng. He began carving and dancing as a child under the instruction of his father, and by the time he reached his twenties was dancing in temple ceremonies. He continues to perform in temples, particularly in his own village of Mas, Gianyar, but he also gives occasional specially commissioned performances for tourists. However, he is principally known as a master carver of theatrical masks and is frequently called upon to execute commissions for theatre companies in Europe, Asia and America. He is also very much in demand as a teacher and maintains an active studio at his home in Mas.

Antal, Csaba (1950–) Designer, Hungary. Antal studied at the Budapest Technical University's Faculty of Architecture and took a course in theatre architecture and set design with Czech designer-professor Joseph SVOBODA at the Prague Applied Arts College. He has worked at the Szolnok Szigligeti Theatre (1980–7), the Budapest Katona József Theatre (1987–94), and since 1994 at the Új Theatre, but has also been a guest in other theatres in the country and abroad. He has taught at the Justus Liebig University Giessen, Germany (since 1988) and at the Academy of Theatre and Film Art (since 1990). Major set designs include MROZEK'S *Emigranci* (*Emigrants*), Brecht's *Die Dreigroschenoper* (*The Threepenny Opera*), Büchner's *Woyzeck*, HARE'S

The Secret Rapture, Molière's *Dom Juan*, Chekhov's *Platonov* and *Ivanov*, and DORST'S *Merlin, oder Das Wüste Land* (*Merlin, or The Waste Land*). Although specializing in set design, in some cases he also designed costumes (ALBEE'S *The American Dream*, Pirandello's *Enrico IV* (*Henry IV*), Kleist's *Prinz Friedrich von Hamburg*, Euripides's *Medeia*) and so on. His work is characterized by exact construction of space, conscious composition of naturalistic and metaphorical elements and interesting use of lighting effects.

Arambam, Lokendra (1939–) Director and dramatist, India. He is the coordinator for the Audio-Visual Research Centre, Manipur University, Imphal, and director of the Forum Theatre Laboratory at Imphal. Arambam gained recognition with his first play, *Karbar* (1969), a production which used Manipuri folk music and dances. His productions of his plays *Irabot*, *Yôtpak Yollei Ama* (an adaptation of Louise Beach's *The Clod*), *Khuman Chakha Moireng Ngamaba* (1981), and *Numit Kappa* also highlighted the use of folk theatre forms in contemporary Indian theatre. Arambam is involved in many theatre projects examining aspects of Manipur theatre, ethno-dramaturgy, clown-actor development and martial arts.

Archer, Robyn (1948–) Director, singer, composer and dramatist, Australia. After several years as director of the National Festival of Australian Theatre (Canberra 1993–5), Archer has now taken up the position of artistic director of the prestigious Adelaide Festival. Archer is possibly still best known internationally for her Brecht-Weill recitals and political—especially feminist—cabarets, such as *A Star is Torn* (1979). She has collaborated on many internationally successful writing projects such as *The Pack of Women* (1981) and the aboriginal one-woman show *Ningali* (1994); her satire based on *fin de siècle* Vienna, *Cafe Fledermaus*, has been published,

as has *The Robyn Archer Songbook* (1980). Archer is still primarily associated with feminist, satirical, politically committed, anti-establishment theatre.

Arkhurt, Sandy (1941–) Director and theatre activist, Ghana. Sandy Arkhurt holds a diploma in Drama from the University of Ghana at Legon and a certificate in Drama and Theatre from Birmingham University. He has practiced and taught theatre both in Ghana and in Nigeria where he has been at the forefront of the theatre-for-development movement. He has been artistic director of the Ghana Drama Studio for two spells (1967–71 and 1980–93). The drama studio has been associated with and produced notable Ghanaian theatre artists such as Efua Sutherland, Martin Owusu, Joe de Graft, Ama Ata AIDOO and Mary YIRENKYI. He has also been the artistic director for The Studio Players as well as being the founder-director of the Popular Theatre Collective, which is responsible for promoting theatre-for-development in Ghana.

Armfield, Neil (1955–) Director, Australia. Armfield's first professional production was David Allen's *Upside Down at the Bottom of the World* in 1979 for Nimrod, Sydney. Armfield went on to direct extensively at Nimrod and the Lighthouse, Adelaide, but he is best known for directing at Belvoir Street, Sydney, where, as artistic director of Company B, he has established a strong ensemble. He ranges widely in his work, but particular strengths are modern Australian plays, the plays of Patrick White, most of which Armfield has directed, Ben Jonson (Armfield started postgraduate research on 'The Theatre of Ben Jonson' but decided that Jonson 'has to be done'), and Shakespeare, productions of which include *Hamlet* (1994&5), *The Tempest* (1990&5) and an extremely successful production of *Twelfth Night* (1983) which was filmed.

Armfield's 1989 production of Gogol's *Zapiski Sumasshedshego* (*The Diary of a Madman*) won many awards and in 1992 toured Russia and Georgia. Armfield's direction is always intelligently provocative and often upsets accepted notions about canonical plays.

Arye, Yevgeny (1932–) Director, Israel. Born in Moscow, he directed in Moscow and Leningrad before his emigration to Israel in 1990. In Tel Aviv, Arye established the bilingual (Russian and Hebrew) Geshher ('Bridge', in Hebrew) theatre together with a group of Russian actors and theatre artists. The first Geshher production was STOPPARD'S *Rosencrantz and Guildenstern are Dead*, which was followed by productions of Russian materials like Bulgakov's *Molière*, Dostoyevsky's *Idiot* (*The Idiot*), Babel's *The City* (1997), and Chekhov's *Tri sestry* (*Three Sisters*, 1997). Aric has also worked with Israeli materials in *Adam Ben Kelev* (*Adam Resurrected*, 1994), based on a novel by Yoram Kaniuk, SOBOL'S play *K'far* (*Village*, 1996), and Shabtai's *Ochlīm* (*Eating*, 1999). Within a decade, the Geshher theatre led by Arye has become one of the leading theatres in Israel. It has also toured to numerous festivals outside the country.

Arzoglu, Costas (1947–) Actor and director, Greece. Arzoglu trained at the Drama School of the National Theatre of Greece. Between 1969–79 he was a leading member of Free Theatre, a group which has been credited with establishing a contemporary theatre language through its thorough research and involvement with political theatre. Arzoglu directed and played leading roles in many more productions after 1979, including David Henry HWANG'S *M. Butterfly*, Arthur MILLER'S *All my Sons*, *The Taming of the Shrew* and *A Midsummer Night's Dream*. He also has a distinguished career on television to his credit.

Asad, Raisul Islam (1954–) Actor, Bangladesh. Appearing on stage for the first time in 1972, Asad made name for himself with his performance of Vishwamitra in *Shakuntala* by Salim AL-DEEN (with Shurbarna MUSTAFA in the title role and Humayun FARIDI as Takkhak, directed by Nasiruddin YOUSUFF, 1978). Other important parts include Bayati in Al-Deen's *Kittan Khola* (*The Fair of Kittan Khola*, with Shurbarna Mustafa as Banasribala, Faridi as Chhaya-ranjan and Shimul YOUSUFF as Dalimon, set design by Jamil AHMED, directed by Nasiruddin Yousuff, 1981), Anarbhandari in Al-Deen's *Hat Hadai* (with Shimul Yousuff as Chhukkuni, directed by Nasiruddin Yousuff, 1989) and the Ox-cart Driver in Al-Deen's *Chaka* (with Shimul Yousuff as the Narrator, directed and designed by Jamil Ahmed, 1991). The most striking feature about his performance is his unique dynamism charged with explosive power which radiates physically. Asad's performances on film and television have also been highly acclaimed for artistic merit. He is an active member of Dhaka Theatre (a leading theatre group in Bangladesh).

Asakura Setsu (1922–) Designer, Japan. Asakura began her career as an artist. In 1970, she went to the USA to study stage art by an invitation of the Rockefeller Foundation. She has designed the stage for NINAGAWA'S production of Euripides's *Medeia* (1978), AKIMOTO Matsuyo's *Chikamatsu Shinjū Monogatari* (*Chikamatsu Love Suicide Story*, 1979), Ennosuke's *Coq d'or* in Paris (1984) and Takeshi Umchara's *tomato Takeru* (*Tarkeru Yamato*, 1986). In 1988 an exhibition of her scenography was held in New York and Los Angeles. Asakura has also worked closely with KARA Jūrō, who was the leader, playwright and director of the Jōkyō Gekijō (the Situation Theatre Company) since 1960s. Her stage design varies from the detailed period stage to very

spectacular large-scale stage. Her designs for *Medeia* and NODA'S *Yume no Yūminsha* well represent the wide scope of her design.

Ascher, Tamás (1949–) Director, Hungary. After attending the Academy of Theatre and Film Art, where he received his director's degree in 1973, he joined the Csiky Gergely Theatre in Kaposvár. In 1978 ZSÁMBÉKI brought him and several members of the company to the National Theatre of Budapest, but he kept on working in Kaposvár as well. In 1981 he returned to Kaposvár and has been a leading director there ever since. Since 1989 he has also been a member of the Budapest Katona József Theatre and the Paris European Theatre Council. He represented Hungary in the board of directors at the Central European Theatre Festival in Cividale since 1991. Major productions (some of which toured worldwide) include Ödön von Horváth's *Geschichten aus dem Wiener Wald* (*Tales from the Vienna Wood*) and Kazimir und Karoline, Beckett's *Waiting for Godot*, Bulgakov's *Master i Margarita* (*The Master and Margarita*), Hamlet, Chekhov's *Tri sestry* (*Three Sisters*) and Platonov, Howard BARKER'S *Scenes from an Execution*, Arden's *Live Like Pigs* and Dürrenmatt's *Der Besuch der Alten Dame* (*The Visit*). Ascher's productions present everyday problems in a clear artistic form, and are characterized by vivid stage life, pace and concentrated acting.

Asti, Adriana (1936–) Actor, Italy. After a period of training at Fantasio Piccoli's Compagnia del Carrozzone and at the Piccolo Teatro in Milan, Adriana Asti made her first important theatrical appearance in Arthur MILLER'S *The Crucible* (1955), directed by Luchino Visconti. She also worked with Visconti in Natalia Ginsburg's *Ti ho sposato per allegria* (*I Married you just for Cheerfulness*, 1966), which Ginsburg wrote specifically for her,

Harold PINTER'S *Old Times* (1973), more recently, *Ashes to Ashes* (1998), written and directed by Pinter. Asti also worked, among others, with Luca RONCONI on his acclaimed production of *Orlando Furioso* (1969), Luigi SQUARZINA on *Rosa Luxemburg* (1976) and Susan Sontag on Luigi Pirandello's *Come tu mi vuoi* (*As You Desire Me*, 1980). As a film actor, Asti worked with Pier Paolo Pasolini in *Accattone* (1961), Bernardo Bertolucci in *Prima della rivoluzione* (*Before the Revolution*, 1964), Visconti in *Rocco e i suoi Fratelli* (*Rocco and his Brothers*) and Vittorio de Sica in *Una breve vacanza* (*A Short Holiday*, 1973). Asti, one of Italy's most popular stage, television and film actors, is a strong lead player who has time and again enchanted her audiences with her passionate and charismatic acting style.

Atanasov, Atanas Gueorguiev (1955–) Actor, Bulgaria. He trained at the National Academy for Theatre and Film Arts 'Krastjo Sarafov', Sofia. As an actor, he worked for the National Theatre 'Ivan Vazov', the Bulgarian Army Theatre, Theatre 199, Youth Theatre and as an instructor of acting at the National Academy for Theatre and Film Arts 'Krastjo Sarafov', Sofia. Major parts include Pozzo in Beckett's *Waiting for Godot*, Touchstone in *As You Like It*, Frick in Arthur MILLER'S *Last Yankee* and Deeley in Harold PINTER'S *Old Times*.

Autran, Paulo (1922–) Actor and director, Brazil. During his long and distinguished career as a stage, television and film actor, critics have been unanimous in their praise for his creativity, enthusiasm and love for his art. Major parts include title roles in *Othello*, *Macbeth*, *Coriolanus* and *King Lear*, Molière's *Tartuffe*, Brecht's *Leben des Galilei* (*Life of Galileo*), the Father in Pirandello's *Sei personaggi in cerca d'autore* (*Six Characters in Search of an Author*), Willy Loman in Arthur MILLER'S *Death of a Salesman*, Solness in *Bygmester Solness* (*The*

Master Builder) by Ibsen, and the husband and the lover by turns in PINTER'S *Betrayal*. Apart from his work as an actor, Autran has translated and directed plays.

Ayckbourn, Alan (1939–) Dramatist and director, Great Britain. Ayckbourn first worked in the theatre as stage manager and actor in Donald Wolfit's company. From 1962–4 he acted and directed at Stephen Joseph's Theatre in Scarborough, the town he has since made his residence. Since his first major success as a dramatist (*Relatively Speaking*, 1967), Ayckbourn's dramatic output has been considerable, with at least one new play per year, usually first performed in the author's own production in Scarborough. Ayckbourn's plays are comedies in the broadest sense. Their subjects vary from contemporary middle-class life to futuristic settings (*Henceforward*, 1987), and plays for children (*Mr A's Amazing Maze Plays*, 1993). His earlier works are at times hilariously funny, in recent years the emphasis seems to have shifted to darker aspects of human nature. The plots are often intricate, making use of devices as hallucinatory states induced by an accident (*Woman in Mind*, 1983), or time travel (*Communicating Doors*, 1994). Whereas Ayckbourn's commercial success is beyond doubt, the literary value of his 'well-made plays' is occasionally questioned. However, an increasing number of serious publications not only in Britain demonstrates Ayckbourn's growing importance in contemporary British drama.

Azcarate, Leonor (1955–) Dramatist, Mexico. During the 1970s, she started writing plays while participating in the drama workshops of Vicente Leñero, Hector Azar, Hugo Argüelles and Ricardo Gariba. The vision of Mexico as cruel and terrible, the complete portrait of social fatality which causes great tragedies in everyday life, the vision that unveils the cultural mask which hides moral intolerance, and the description of a dubious reality

where good and evil may be confused and innocence and crime are not separated constitute the main concerns of her plays, which include *The Midnight Passenger*, *Fauna Rock*, *Regina 52* and *Dirty Work*.

Azencot, Myriam (1945–) Actor, France. Born in Oran, Algeria, Azencot entered the Theatre du Soleil in 1981, where she has played major roles in several works directed by Ariane MNOUCHKINE, including the Duchess of Gloucester in *Ri-*

chard II (1981), Madame Khieu Samnol, the vegetable seller in Hélène CIXOUS'S *The Terrible but Unfinished Story of Norodom Sihanouk, King of Cambodia* (1985), Sarojini Naïdu in *The Indiad or the India of Their Dreams* (1987), Aeschylus in *La ville parjure ou le réveil des Erinyes* (*The Perjury City or the Awakening of the Furies*, 1994), and Mme Pernelle in Molière's *Tartuffe* (1995). Formed in the tradition of the Italian comedy, her acting expresses itself mainly in the body.

B

Bacci, Roberto (1949–) Director, Italy. After graduating in Italian Literature with a thesis on Eugenic BARBA and the Odin Teatret, Roberto Bacci started working at the Piccolo Teatro di Pontedera in 1973. In 1974 he founded the Centre per la Sperimentazione e la Ricerca Teatrale in Pontedera, which hosts a number of alternative theatre festivals, performances, seminars and workshops and is home to Jerzy Grotowski's internationally acclaimed research centre. Throughout the last thirty years Bacci, who is very much at the centre of Pontedera's activities, has provided practitioners from all over the world with a lively and exciting forum for debate and exchange of artistic practices. Among his most notable productions at Pontedera are the devised pieces *Tosca* (1980), *Il giardino* (*The Garden*, 1982), *Zeitnot* (1984), *In carne ed ossa* (*Flesh and Blood*, 1989), *Danza di legno* (*Wooden Dance*, 1994) and *Nostos* (1995). Bacci has also directed the Festival Internazionale di Teatro in Piazza in Santarcangelo (1978–80 and 1984–7), the festival Passaggio in Pontedera (1985–8) and the festival Volterrateatro in Volterra (1990–6).

Baik Song-Hee (1925–) Actor, Korea. Baik trained with the Victor Musical Company and the Hyundai Theatre Company. Her flexibility both in body and

voice enabled her to take on a wide variety of contrasting roles. Her major works in the apprentice era were *Baekya* (*White Night*, 1945, by Ham Se-Deok), and *Wonsool-Rang* (1950, written and directed by Yoo Chi-Jin). Since the 1960s, she has been particularly praised when taking roles of elderly women, for example, the Wife in *Pokpoongjoeuibo* (*A Storm Warning*, 1957, directed by Lee Jin-Soon) and Mrs Goon-Po in *Manseon* (*Full Catch*, 1964). During the same period, Baik also performed a young woman role, that of the Princess in Tieck's *Der Gestiefelte Kater* (*Puss in Boots*, 1982). As a member of the Korean National Theatre, Baik still makes regular stage appearances, including *Sijjiganun Nal* (*The Wedding Day*, 1997, by Oh Young-Jin), *Mokpoetui Noonmool* (*Tears of Mokpo City*, 1998, by Jang Woo-Je) and *Three Independent Women* (1995), by I.Manchel, a performance in celebration of the fiftieth anniversary of Baik's debut.

Bajaj, RamGopal (1940–) Actor and director, India. He trained at the National School of Drama, New Delhi. Currently he is professor of acting and director of the National School of Drama, New Delhi. RamGopal Bajaj has acted in more than fifty plays, and some of his memorable roles are Lucky in Beckett's *Waiting for Godot*, Old Man in Sophocles's *Electra*,

Nana in TENDULKAR'S *Ghashiram Kotwal*, Yuyutsu in BHARATI'S *Andhayug*, Barani in KARNAD'S *Tughlag* and Amal in SIRCAR'S *Evam Indrajit (I am Indrajit)*. There is a poetic sensibility in his acting: he is a great master of *The Natyashastra*. Bajaj has also directed more than twenty plays and has translated many Western and Indian plays into Hindi.

Bakar, Abu (1944–) Director, Indonesia. Founder-director of Teater Poliklinik, the most prominent contemporary theatre group in Bali, Bakar has directed plays by Chekhov, Arifin C.Noer, Putu Wijaya, IKRANAGARA and others. His work integrates traditional themes within the context of a contemporary sensibility. More recently, he has collaborated with Ida Bagus Nyoman MAS in the creation of a new Kecak production for the 1997 Singapore Arts Festival. He also writes fiction, poetry and screenplays for television.

Bakhri, Muhammad (1953–) Actor, Israel/Palestine. Bajhri studied acting at Tel Aviv University and has played leading roles in the Israeli theatre in plays like Lorca's *Bodas de sangre (Blood Wedding)*, Sophocles's *Oidipus*, and in both Arabic and Hebrew in the stage version of the story *The Optimist* (a title combining 'optimist' and 'pessimist') by the Israeli Palestinian writer Emil Habibi, performed more than 800 times. In this production, the combination of his strong stage personality and his political commitment received their fullest expression. His most famous film role is in *Meachorei Hasoragim (Beyond the Walls)*.

Balanuta, Leopoldina (1934–) Actor, Romania. Balanuta graduated from the Bucharest Theatre and Film Institute in 1957. After a year at the Teatrul Tineretului (Youth Theatre) in Piatra Neamtz, she joined the Teatrul Mic (Little Theatre) in Bucharest (1959), with guest appearances at the National Thea-

tre. She has played major parts under the direction of outstanding directors, such as Andrei SERBAN, Catalina BUZOIANU and Silviu PURCARETE. These include Arkadina in Chekhov's *Cajka (The Seagull)*, the title role in *Antigone* by Sophocles, Giraudoux's *La folle de Chaillot (The Mad-woman of Chaillot)*, and the title role in Dario FO'S *Elizabeth, Accidentally a Woman*. She created a much acclaimed one-woman show with poetry by Mihai Eminescu, Nichita Stanescu, Ion Barbu, Rainer Maria Rilke and folk poetry. A versatile actor on television and film, she won several prizes and awards. 'Poetry is my prayer', she says. Her emotional intensity is always under critical control and uttered with refined articulation.

Banai, Yossi (1932–) Actor, Israel. After participation in an army entertainment group, Banai had problems joining the Habima theatre because of his oriental Hebrew accent, and together with dramatist Nissim Aloni he established 'Teatron Ha-Onot' (The Theatre of Seasons) in 1962. Even if this theatre closed after two seasons it has left a lasting impression, mainly because of its absurdist style and Banai's achievements. When later accepted at Habima he played roles such as the title role in Ibsen's *Peer Gynt*, Iago in *Othello* and Azdak in Brecht's *Der Kaukasische Kreidekreis (The Caucasian Chalk Circle)* and in many of Nissim Aloni's plays. Banai is also a popular singer and entertainer, and is one of the few people in Israeli theatre with this kind of range.

Banda, Victor Hugo Rascon Dramatist, Mexico. Banda studied law at the Law College of the National Autonomous University of Mexico, obtaining both his masters degree and doctorate. Most of his plays are influenced by his second profession as a lawyer: they are based upon real events in Mexico which have become well-known judicial prosecution cases. His theatre has been considered social theatre.

Banda writes for theatre, television and cinema. Among his plays, those which have been produced most frequently are *The Illegals*, *White Arms*, *Hands Up*, *Close the Doors* and *Hallucinated*.

Bande-Thomas, Biyi (1967–) Dramatist, Nigeria. Bande-Thomas is among a new group of African artists, such as Tess ONWUEME, Gabriel GBADAMOSI, Ngugi wa THIONG'O and Wole SOYINKA, who live and work abroad. Bande-Thomas lives in London, where several of his plays have been performed, including the award-winning *Resurrections* which was presented at the Cochrane Theatre by the Talawa Theatre company, directed by Yvonne Brewster, and *Two Horsemen*, which played at the Bush Theatre directed by Roxana Silbert (the latter play won the main prize at the 1994 London New Play Festival). Although he lives abroad, Bande-Thomas's theatre is still preoccupied with the theme of the Nigerian nation, its problematic politics and the effects of this on the Nigerian people, as in *Marching for Fausa* (1993).

Bandem, I Made (1945–) Performer and director, Indonesia. He trained at ASTI (Akademi Seni Tinggi Indonesia), and obtained an MA in dance from the University of California in Los Angeles, and a PhD in ethnomusicology from Wesleyan University. An accomplished performer of traditional Balinese Topeng, Dr Bandem is especially renowned for his rendering of Dalem, the Refined King in Topeng Pajegan. His Dalem is at once refined and commanding, his movement articulate and precise. Since the late 1970s, he has emerged as one of the foremost scholars and performers of traditional Balinese dance drama, and has been instrumental in bringing Balinese performance to world attention. Until recently he was director of STSI (the Academy of Performing Arts) in Denpasar, Bali, and he continues to perform both in Bali and internationally.

Bandô Tamasaburô V (1950–) Kabuki actor and director, Japan. Tamasaburô took kabuki dance lessons under Kanshie Fujima since his childhood, and he became the step-son of Morita Kanya XIV. He succeeded to the present stage name in 1964. He played Shiragikumarû in Namboku Tsuruya's *Sakurahime Azumabunsho* (*The Scarlet Princess of Edo*, 1967) and the Prince Shirotae in Mishima Yukio's *Chinsetsu Yûmiharizuki* (*The Crescent*, 1969) at the National Theatre, and began to attract public attention by his exceptionally beautiful appearance and skilled performances as an *omagata* (a female impersonator) actor. He plays roles such as the Princess Taema in *Narukami Fudo Kitayama Zakura* (*Saint Narukami and the God Fudo*) by Hanjuro Tsuuchi, Abun Yasada and Mansuke Nakada; *Shizuka in Yûshitsune Senbon Zakura* (*Yûshitsune Thousand Cherry Trees*) by Izumo Takeda, Shoraku Miyoshi and Senryu Namiki; and *O-some* in *Osome Hisamatsu Ukina no Yomiuri* (*Seven Appearances of O-some*) by Namboku Tsuruya. He also acted the leading female parts in the plays by Izumi Kyôka and Mishima's *Madam de Sade* for Shinpa (New Kabuki) Theatre company. He danced *Sagi Musume* for the centennial of the New York Metropolitan Opera House in 1984, and joined a kabuki overseas tour to the USA and Europe in 1985 and 1986. He has directed plays, including *Romeo and Juliet* (1986), Michio Kato's *Nayotake* and Mishima's *Kuro Tokage* (*The Black Lizard*, 1990).

Bang-Hansen, Kjetil (1940–) Director and actor, Norway. Bang-Hansen attended the Norwegian State Drama School, and pursued studies in literature at Oslo University and studies in ballet and choreography in London and Stockholm. Between 1962–7 he worked as an actor, adding directing to his credits in 1967. Since 1970 he has held posts as artistic and resident director at several companies throughout Norway, in Oslo, Stavanger and Bergen,

with over 100 productions to his credit both in Norway and abroad, including plays by Sophocles, Shakespeare, Molière, Ibsen, Chekhov and Brecht and contemporary plays from every genre, including musicals. Tom Remlov, artistic director of Norsk Film, writes: 'Strikingly evident in Kjetil Bang-Hansen's productions is his primary commitment to the unique life and laws of the stage, with an emphasis on the creation of images and on employing the expressiveness of the actor. This has led to Mr. Bang-Hansen being labelled theatrical, expressive, poetic—terms which really only serve to distinguish his work from current trends of social realism and dialectical theatre post-Brecht. Rather, Mr. Bang-Hansen's work should be characterized as a theatre of counterpoint—constantly and consciously juxtaposing the actor and his character, music and spoken word, image and action, and with humour and delicate use of comedy as important elements.'

Barba, Eugenio (1936–) Director, Italy. After a period of training at the directors' school in Warsaw, Eugenio Barba joined Jerzy Grotowski's Laboratory Theatre as an observer in 1961. He then founded the Odin Teatret, with which he worked first in Oslo (1964) and then in Holsterbrö in Denmark. Throughout the years, Barba has come to represent not only one of the most innovative and challenging directors working in Europe, but also one of the most interesting theorists of contemporary theatre practice. With Odin, Barba has been exploring the boundaries of performance from an anthropological and physiological point of view, organizing workshops, conferences and 'barbers', cross-cultural exchanges between practices from different traditions. In 1979 Barba founded the International School of Theatre Anthropology, which works with practitioners from various cultural traditions to study the principles of performers' techniques. Some of his more memorable writ-

ings have been collected in *The Floating Islands* (1979), *The Dilated Body* (1985) and *Beyond the Floating Islands* (1986). Important productions include *Ferai* (1969), *Min Fars Hus* (*My Father's House*, 1972), *Come! and the Day Will Be Ours* (1976), *Brechts Aske* (*Brecht's Ashes*, 1982), *The Gospel According to Oxyrhincus* (1985), *Talabot* (1988) and *The Castle of Holstebro* (1990).

Barbareschi, Luca (1956–) Actor and director, Italy. After training with Lee Strasberg, Stella Adler, Nicholas Ray and at the Studio Fersen in Rome, Luca Barbareschi started working as a theatre, film and television actor with Gabriele Lavia and Gabriele Salvatores. An eclectic and versatile actor who has contributed substantially to introducing a number of contemporary European and North American authors to the Italian theatre scene, Barbareschi is a popular lead player with a strong stage presence. Among his most notable productions are Sam SHEPARD'S *True West* (1985) and David MAMET'S *American Buffalo* (1984) and *Oleanna* (1993).

Barbeau, Jean (1945–) Dramatist, Canada. Barbeau began writing plays while at university. In 1970–1, eight of his plays were produced within sixteen months, including *Le Chémin de Lacroix* (*The Way of Lacross*) and *Joulez-moi d'amour* (*Speak to Me of Love*). Up to 1976, Barbeau's plays reflect the political situation in francophone Québec. Since the Parti Québécois was elected in 1976, Barbeau has written less and shifted his emphasis to more universal themes. In 1989, his play *L'Abominable Homme de Sables* (*The Abominable Sandman*) was produced at the Théâtre de La Poudrière.

Barberio Corsetti, Giorgio (1951–) Director, dramatist and performer, Italy. After graduating from the National Academy of Dramatic Art in 1975, Barberio Corsetti founded with Marco Solari and

Alessandra Vanzi the company Gaia Scienza (1976), which he left in 1984 to found his own group, the Compagnia Teatrale di Barberio Corsetti. Amongst his most notable devised productions are *Blu oltremare* (*Overseas Blue*, 1978), *Il ladro d'anime* (*The Souls' Thief*, 1984), *La camera astratta* (*The Abstract Room*, 1987), *Frammenti di una battaglia* (*Fragments of a Battle*, 1988), *Il legno dei violini* (*Wood for Violins*, 1990) and *I cinque corpi regolari* (*Five Regular Bodies*, 1992). Barberio Corsetti also co-directed a number of site specific performances with Stephane Braunschweig (1993), Mario MARTONE and Claudio Morganti (1995), Robert WILSON and the designer Giorgio Armani (1996). Barberio Corsetti was one of the first Italian practitioners to explore the application of new technologies to the theatre. His highly formalist practice is centred around the objectification of the body in performance and experimentation with the pictorial and lyrical components constructing theatrical space. In his latest works, he has been exploring the intimate and subjective space of the human mind.

Barker, Howard (1946–) Dramatist, Great Britain. History (which Barker read at the University of Sussex in Brighton) dominates his dramatic output, not for its own sake but used as a metaphor, as in *Love of a Good Man* (Almeida Theatre, 1978) set during the First World War, or *The Europeans*, set in the aftermath of the liberation of Vienna from Islamic forces, written in 1984 and first performed in 1993. In *Uncle Vanya* (1995), Barker offers a new version of Chekhov's famous original, emphasizing the individual's freedom of choice. Barker plays never fail to be complex and provocative. Many are written in a densely poetic style, often focusing on the transforming character of desire and the exploration of acts conventionally perceived as cruel, but considered in a morally re-evaluative context of the catastrophic will to new identity.

Barnes, Ben (1956–) Director, Ireland. Barnes trained as a theatre director with the assistance of many prestigious bursaries and scholarships. He was Resident Director at the Abbey Theatre, Dublin (1982–6), Director of the National Youth Theatre (1984–8), Director of the Gaiety Theatre, Dublin (1993–6), founding Artistic Director of Opera Theatre Company and Director of the independent Groundwork company (1987–96). In 1987 he won a Harveys' award for Best Director for his Gate Theatre, Dublin production of HAMPTON'S *Les Liaisons Dangereuses* and his Abbey Theatre production of *The Field* by John B.KEANE, with whose popular rural dramas he has been closely associated, having recently directed *Sive* and *Sharon's Grave*. He is noted as a director of new Irish writing, including six plays by Bernard Farrell, most recently *Kevin's Bed* (Abbey Theatre, 1998). He has directed Beckett's *Rockaby*, *Footfalls* and *Rough for Theatre I* for the Gate Theatre's Beckett Festival (Dublin and New York, 1996), and PINTER'S *No Man's Land* as part of the Pinter Festival also at the Gate in 1997. In 1998 he directed *The Salvage Shop* by Jim Nolan for Red Kettle Theatre Company, Waterford, and Brian Friel's version of Chekhov's *Djadja Vanya* (*Uncle Vanya*) for the Gate Theatre, both staged as part of the Dublin Theatre Festival.

Barriera, Jean-Claude (1939–) Designer, France. Barriera trained as a dancer and has worked with the Ballet of Madrid. He has not studied costume designing, which has allowed him much freedom in choosing fabrics for his often unconventional costumes. He prefers not to incorporate historical references into his costume conceptions, but rather to transpose ideas from the Oriental tradition. He first came to Ariane MNOUCHKINE'S Théâtre du Soleil during the preparation of 1789; he worked also on 1783, 1793 and *L'Age d'or*. However, he is mostly known for the creation of the colorful and marvelous