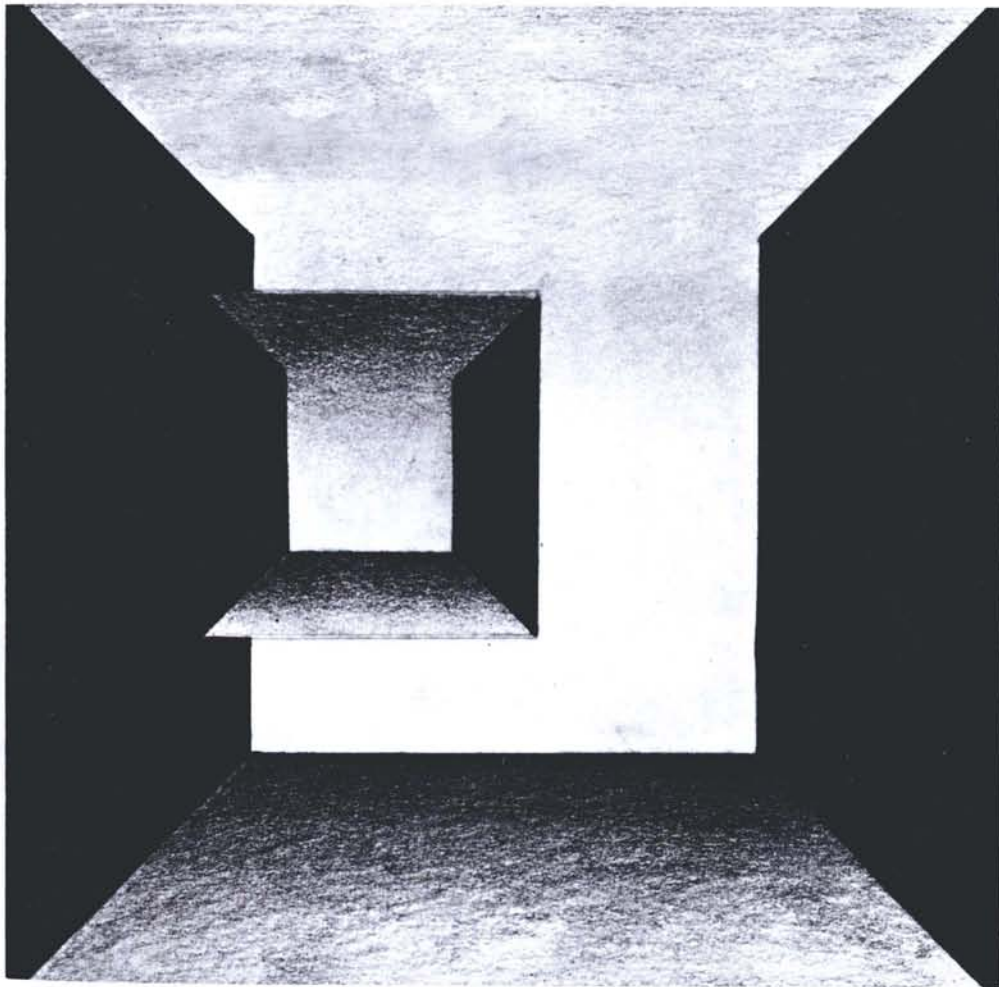


THEATRE RESEARCH INTERNATIONAL



VOLUME 21 NUMBER 3 AUTUMN 1996

**Oxford University Press in Association with the
International Federation for Theatre Research**

NOTES TO CONTRIBUTORS

1. Contributions should be in correct English. Two copies of all manuscripts should be sent to the Editor, Department of Theatre Studies, University of Glasgow, Glasgow G12 8QF, Scotland. If possible, an electronic version (ideally in Apple Mac Word 5) should also be included.
2. Articles should not exceed 4000 words and must be accompanied by an abstract of approximately 200 words which should be a succinct condensation of the paper.
3. Manuscripts should be typed double-spaced with wide margins.
4. Illustrations (reproducible photographs or line drawings) should be carefully labelled and captioned.
5. Notes must be listed at the end of the manuscript.
6. All articles will be acknowledged upon receipt. Authors should be informed of a decision within four months of receipt.
7. Manuscripts should be checked carefully before submission to avoid difficulties at the proof stage.
8. Book reviews are usually by invitation, but the editors are always ready to consider offers to undertake reviewing.
9. Twenty-five complimentary offprints of each article will be sent to authors; additional offprints are available at the author's expense. Book reviewers will receive a complimentary copy of the journal.
10. Manuscripts are accepted on the understanding that they are original contributions, unpublished and not on offer to another publication.
11. It is a condition of publication in the Journal that authors assign copyright to Oxford University Press. This ensures that requests from third parties to reproduce articles are handled efficiently and consistently and will also allow the article to be as widely disseminated as possible. In assigning copyright, Authors may use their own material in other publications provided that the Journal is acknowledged as the original place of publication and Oxford University Press is notified in writing and in advance.

Note to North American Publishers

Please send your review copies directly to Dr Thomas F. Connolly, English Department, Suffolk University, 41 Temple Street, Boston, MA 02114-4280. E-mail: eon@cube.clas.suffolk.edu.

THEATRE RESEARCH INTERNATIONAL

Volume 21 Number 3

Aspects of Francophone Theatre in the Americas and Africa

Guest Editor: Kevin Elstob

Contents

ARTICLES

- INTRODUCTION: Francophone Theatre Today 191
- JANE MOSS, Québécois Theatre: Michel Tremblay and
Marie Laberge 196
- INGRID JOUBERT, Le Passé a-t-il de l'avenir devant lui? Bilan
du théâtre francophone de l'Ouest canadien 208
- EMMANUEL YEWAH, Congolese Playwrights as Cultural
Revisionists 219
- JUDITH G. MILLER, Werewere Liking: Pan/Artist and
Pan-Africanism in the Theatre 229
- HÉLÈNE SANKO, Considering Molière in Oyônô-Mbia's
Three Suitors: One Husband 239
- GINETTE ADAMSON, L'Engagement dans le théâtre haïtien:
l'œuvre dramatique de Jean Métellus 245
- CARROL F. COATES, Folklore in the Theatre of Franck Fouché 256

REVIEWS

- DAVID J. GEORGE & CHRISTOPHER J. GOSSIP, eds., *Studies in the
Commedia dell'arte* (Richard Allen Cave) 262

STANLEY WELLS, <i>Shakespeare: A Life in Drama</i> (Anthony Merzlak)	263
ELLEN DONKIN, <i>Getting into the Act: Women Playwrights in London, 1776–1829</i> (Adrienne Scullion)	264
EGIL TÖRNQVIST, <i>Ibsen: A Doll's House</i> (Jan McDonald)	265
JEAN BENEDETTI, ed., <i>The Moscow Art Theatre Letters</i> (Edward Braun)	265
EDWARD BRAUN, <i>Meyerhold: A Revolution in Theatre</i> (Vera Gottlieb)	266
MARTIN F. NORDEN, <i>John Barrymore: A Bio-Bibliography</i> (Thomas F. Connolly)	267
BRENDA MURPHY, <i>Miller: Death of a Salesman</i> (Stephen J. Bottoms)	268
NEIL CARSON, <i>Harlequin in Hogtown: George Luscombe and Toronto Workshop Productions</i> (James Hoffman)	269
ALBERT HUNT & GEOFFREY REEVES, <i>Peter Brook</i> (Richard Allen Cave)	271
AUGUSTO BOAL, <i>The Rainbow of Desire: The Boal Method of Theatre and Therapy</i> (Chrissie Poulter)	272
JACQUELINE MARTIN & WILLMAR SAUTER, <i>Understanding Theatre: Performance Analysis in Theory and Practice</i> (Brian Singleton)	273
J. ELLEN GAINOR, <i>Imperialism and Theatre: Essays on World Theatre, Drama and Performance</i> (Kurt Eisen)	274
BOOKS RECEIVED	276

EDITOR CLAUDE SCHUMACHER, Reader in Theatre Studies,
University of Glasgow

ASSISTANT EDITOR: DAVID WALKER, Professor of
French, University of Sheffield

REVIEW EDITORS: BRIAN SINGLETON, Lecturer in Theatre
Studies, Samuel Beckett Centre, Trinity College, Dublin
2, Ireland & USA: THOMAS CONNOLLY, Lecturer in English,
Suffolk University, Boston, MA.

EDITORIAL BOARD

Glynne Wickham, Professor of Drama, University of Bristol
(Chairman)

Michael Anderson, Professor of Drama, University of Kent,
Canterbury

Georges Baal, Directeur de Recherches, C.N.R.S., Paris
Jack Reading, Society for Theatre Research, London, UK
Kenneth R. Richards, Professor of Drama, Victoria University
of Manchester, UK

Robert K. Sarlós, Professor, Gymnasiumstrasse 8/6, A-1180
Vienna, Austria

Jacques Scherer, Professor, Institut d'Etudes Théâtrales,
Université de Paris III, France

David Whitton, Department of French, Lancaster University

Theatre Research International is published by Oxford Univer-
sity Press for the International Federation for Theatre
Research/Fédération Internationale pour la Recherche
Théâtrale.

The Journal covers the historical, critical, and theoretical
study of documentation of drama, conceived as the art of the
theatre and publishes original articles on performance, acting
and production techniques, theatre architecture, and actors'
social conditions. Contributions appear only in English, but
articles are provided with *résumés* in French.

The motif on our cover was designed by Josef Svoboda for
Theatre Research/Recherches Théâtrales in 1966 and pre-

sented to the International Federation for Theatre
Research/Fédération Internationale pour la Recherche
Théâtrale.

Theatre Research International is published three times a year,
in Spring, Summer and Autumn at a price of £60.00 (UK and
Europe) \$115 (Rest of world), with single issues at £23 (UK
and Europe) \$44 (Rest of world). Prices include postage by
surface mail or, for subscribers in the USA and Canada, by
Airfreight or in Japan, Australia, New Zealand and India by
Air Speeded Post. Air mail rates are available on request. Pay-
ment is required with all orders and subscriptions are accepted
and entered by the volume/s. Payment can be made by the
following methods: Cheque (made payable to Oxford Univer-
sity Press), National Girobank (Account 500 1056), Credit Card
(Access, Visa, American Express, Diners Club), Direct Debit
(please send for details), UNESCO Coupons. Bankers: Barclays
Bank plc, PO Box 333, Oxford. Code 20-65-18. Account
0071564. Please send orders to Journals Subscriptions Depart-
ment, Oxford University Press, Great Clarendon Street,
Oxford OX2 6DP, UK. Tel: 44 (0) 1865 267907; fax: 44 (0) 1865
267485.

All rights reserved; no part of this publication may be repro-
duced, stored in a retrieval system or transmitted in any form
or by any means, electronic, mechanical, photocopying, record-
ing, or otherwise without either the prior written permission
of the Publishers, or a licence permitting restricted copying
issued in the UK by the Copyright Licensing Agency Ltd, 90
Tottenham Court Road, London W1P 9HE, or in the USA by
the Copyright Clearance Center, 222 Rosewood Drive,
Danvers, Mass 01923.

© Oxford University Press 1996

ISSN 0307-8833

Typeset by BH Typesetters & Designers,
Wardington Manor, Near Banbury, Oxfordshire OX17 1SW,
England.

Printed in Northern Ireland at the Universities Press
(Belfast) Ltd.

Errata

Theatre Research International, 21:2 (1996).

p. 141 (col. 2, line 2) For Morowska read Morawska

p.144 (col. 1, line 28) For Villa read Vilna

p. 150 (col. 1, line 13) For Borzyca read Horzyca

p. 152 (col. 1, line 4) For goblins read gobelins

p. 153 (captions) For Skszanka read Skuszanka

p. 163 (col. 2, last lines) Joanna Walaszek is Senior Researcher and Lecturer in Theatre at the Jagiellonian University, Cracow.

p. 169 (col. 2, lines 9–11) Jan Kott's *Shakespeare Our Contemporary* was reissued in Poland in 1990, twenty-five years after its original Polish publication.