

NTOQ

NEW THEATRE QUARTERLY

8



ACTING THE POLITICS
IN DARIO FO

CONVERTING THE AZTECS
THROUGH THEATRE

MIKE ALFREDS
DIRECTS CHEKHOV

WESKER ON THEATRE DIALOGUE

HOWARD BARKER ON
THE WRITER'S TESTAMENT

LETTER TO A POOR ACTOR

THEATRE OF THE
EIGHTH DAY IN POLAND

VON HORVATH CHECKLIST

"This is the most exciting dramatic space to have opened up in my playgoing lifetime." SHERIDAN MORLEY, PUNCH

The Royal Shakespeare Company's new

SWAN THEATRE

Stratford-upon-Avon

The Two Noble Kinsmen

by Shakespeare and Fletcher

"Marvellously clear, athletic, colourful and bold." OBSERVER

Every Man In His Humour

by Ben Jonson

"A blissfully funny event." TIMES

The Rover

by Aphra Behn

"Sheer pleasure."

TIMES

The Fair Maid of the West

by Thomas Heywood

a comedy adventure

with Imelda Staunton



Box Office: (0789) 295623

Arts Council Funded



VOLUME II NUMBER 8 NOVEMBER 1986
Successor journal to *Theatre Quarterly* (1971–1981)

Editors
CLIVE BARKER
SIMON TRUSSLER

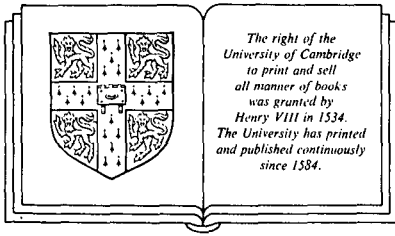
Advisory Editors: Arthur Ballet, Eugenio Barba, Martin Esslin,
Daniel Gerould, John Harrop, Peter Hepple, Ian Herbert,
Ross Kidd, Jan Kott, Brian Murphy, Laurence Senelick,
Theodore Shank, Sarah Stanton, Claudio Vicentini,
John Willett

Editorial Assistant: Elaine Turner

Contents

- TONY HOWARD 291 'A Piece of Our Life': the Theatre of the Eighth Day
the techniques and trials of the innovative Polish company
- ROBERT POTTER 306 Abraham and Human Sacrifice: the Exfoliation of
Medieval Drama in Aztec Mexico
the role of drama in the 'conversion' of a conquered people
- R. G. DAVIS 313 Seven Anarchists I Have Known: American
Approaches to Dario Fo
how political understanding must mediate performance
- DAVID ALLEN 320 Exploring the Limitless Depths: Mike Alfreds
Directs Chekhov
finding fresh energies and emotions in classic texts
- HOWARD BARKER 336 Oppression, Resistance, and the Writer's Testament
interview on the British dramatist's recent work and opinions
- NATALIE CROHN SCHMITT 345 Stanislavski, Creativity, and the Unconscious
a 'system' based on natural laws – or on nineteenth-century dogma?
- DAVID E. R. GEORGE 352 Letter to a Poor Actor
avoiding the opposition of 'identification' and 'presentation' in acting
- ARNOLD WESKER 364 The Nature of Theatre Dialogue
what is it that breathes life into dramatic speech?
- NTQ SYMPOSIUM 369 Drama, Education, and Social Change: the Debate
Continues, 2
369 Weaving Theories is not Enough
Gavin Bolton
371 The Benefits of 'Marginalization'
Warwick Dobson
- JAMES L. ROSENBERG 376 NTQ Checklist No. 2: Ödön von Horvath
biography, playography, bibliography

New Theatre Quarterly is published in February, May, August and November by Cambridge University Press, The Edinburgh
Building, Shaftesbury Road, Cambridge CB2 2RU, England. ISBN: 0 521 32292 8 ISSN: 0266–464X



CAMBRIDGE UNIVERSITY PRESS

The Pitt Building, Trumpington Street, Cambridge CB2 1RP
32 East 57th Street, New York, NY 10022, USA
10 Stamford Road, Oakleigh, Melbourne 3166, Australia

Editorial Enquiries: Great Robhurst, Woodchurch, Ashford, Kent TN26 3TB, England

Unsolicited manuscripts are considered for publication in *New Theatre Quarterly*. They should be sent to Simon Trussler at the above address, but unless accompanied by a stamped addressed envelope (UK stamp or international reply coupons) return cannot be guaranteed. A style sheet is available on request.

Advertising: Enquiries should be sent to the Journals Promotion Department of Cambridge or the American Branch of Cambridge University Press

Subscriptions: *New Theatre Quarterly* (ISSN: 0266-464X) is published quarterly by Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 2RU and 32 East 57th Street, New York, NY 10022.

Single parts cost £5.00 (US \$ 10.00 in the USA and Canada) plus postage. Four parts form a volume. The subscription price (which includes postage) of Volume II, 1986, is £19.00 net (US \$39.00 in the USA and Canada) for institutions, £10.00 (US \$ 19.00) for individuals ordering direct from the publishers and certifying that the *journal* is for their personal use.

Orders, which must be accompanied by payment, may be sent to a bookseller or to the publishers (in the USA and Canada to the American Branch).

Copies of the *journal* for subscribers in the USA and Canada are sent by air to New York to arrive with minimum delay. Second class postage paid at New York, NY and at additional mailing offices. POSTMASTER: send address changes in the USA and Canada to *New Theatre Quarterly*, Cambridge University Press, 32 East 57th Street, New York, NY 10022.

Claims for missing issues will only be considered if made immediately on receipt of the subsequent issue.

© 1986 CAMBRIDGE UNIVERSITY PRESS

Copying: This journal is registered with the Copyright Clearance Center, 21 Congress St., Salem, Mass. 01970. Organizations in the USA who are registered with C.C.C. may therefore copy material (beyond the limits permitted by sections 107 and 108 of US copyright law) subject to payment to C.C.C. of the per-copy fee of \$ 05.00. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0266-464X/86 \$05.00.

ISI Tear Service, 3501 Market Street, Philadelphia, Pennsylvania 19104, USA, is authorized to supply single copies of separate articles for private use only.

For all other use, permission should be sought from the Cambridge University Press.

Printed and bound in Great Britain by the University Press, Cambridge