

Research Guide to Post-Revolutionary Cuban Drama

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Since 1959 the Cuban government has supported the development of a national theatre and its integration with the cultural goals of the Revolution. Theatres in Havana presented more than 24 new plays by Cuban authors in 1961 and 21 in 1962, as compared to a total of only 30 productions during the period 1954-1958. In 1961 the National Council on Culture, through its Theatre Section, began to organize the institutions necessary to sustain and channel this creativity. In addition to these increases in domestic productivity, Havana became a theatre center of international importance through the establishment of the Festival of Latin American Theatre in 1961. By the end of the decade, 30 professional theatre groups were reported in the capital as compared to 6 professional groups in 1958. Several groups, formed since 1968, seem to be more fully integrated with the government's cultural objectives and should be of particular interest to the student of the Cuban Revolution: *Grupo Doce*, *Joven Teatro*, *Tercer Mundo*, *Teatro Escambray*.

This bibliography represents an attempt to construct, from existing general bibliographies and from personal research in the Cuban journals *Casa de las Américas*, *Cuba internacional*, *Cuba*, *revista mensual*, and *INRA*, a specialized research guide to Post-Revolutionary Cuban theatre. It includes three basic types of entries: general bibliographies employed in gathering data, article and book length reports, and reviews of books and of plays published during the post-revolutionary period. Paragraph length notices of plays in performance found in *Cuba internacional* and *Cuba*, *revista mensual* have not been included, nor have titles of published plays. Future work in this area should include a more comprehensive sampling of Cuban journals and a bibliography of plays published and/or performed.

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