

tempted to say the same about George Ciprian, Aurel Athanasescu and Nicolae Soreanu, this is hardly the case. Although they were all renowned actors, they were not stars. In addition, these three actors had a balanced presence in Ibsen productions in both leading and secondary roles.

This forces us to look at the actors who had most performed secondary roles too. The most obvious was that there were few actors with a consistent contribution in secondary roles. Only six out of 238 actors in secondary roles performed in at least five Ibsen events. Some of them were also noticeable leading role contributors, such as George Ciprian, who ranks high on both lists. The remaining five actors performed only secondary roles. One of them, Ion Crețu, was part of Petre Sturdza's tour in 1907–1908. Yet, given the dominant role of the latter, I did not pursue an analysis of Crețu's contribution. As for the remaining four – Ana Luca, Ion Mortun, Ion Livescu and Victor Antonescu – they statistically compete with the star actors in leading roles.

Thus, we are left to wonder why few actors had a statistically consistent contribution in secondary roles and how the two statistics on leading and secondary roles are interconnected. The two productions in which these actors were mostly cast, namely *A Doll's House* (1921–1932) and *The Wild Duck* (1920–1928) provide the answers. More specifically, they starred the eight actors highlighted by both leading and secondary roles statistics: Agepsina Macri, Aurel Athanasescu, George Ciprian, Nicolae Soreanu, Ana Luca, Ion Mortun, Ion Livescu and Victor Antonescu.

Finally, the evidence tells us that the star actor still dominated. Agepsina Macri-Eftimiu in the *A Doll's House* production is the most striking example. Yet, the ties between the actors indirectly suggested by the statistics indicate that the ensemble gained similar importance to the star in the interwar period. Moreover, actors performing in both leading and secondary roles strengthened the idea that ensemble-based productions became more and more important in the Romanian Ibsen tradition. Finally, these productions maximised the interactivity between contributors and provided a balanced interaction between them.

6.1 Three layers

The network analysis was based on the three layers: 1. An Ibsen network layer; 2. A Romanian Ibsen key contributors layer; and 3. A national network layer. The connections and interweavings of these layers were indispensable in understanding Ibsen's impact upon the Romanian theatre, as they helped us visualise the interaction between the key contributors.

6.2 Ibsen network layer

This layer was based on SQL queries. The networks of this layer were exclusively contributor-based: Contributor-event, Contributor-play, Contributor-venue, Contributor-organisation. What do they indicate?