

Gone, but not forgotten....

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Time in Chekhov Jovan Hristić analyzes one of the most elusive yet pervasive themes of Chekhov's plays

Setting Poetry in Motion Richard C. Beacham concludes his report on the seminal collaboration between Adolphe Appia and Emile Jaques-Dalcroze

How the Fascists Fought Theatre James Jordan conducts a pioneering investigation into the techniques of audience disruption employed during the Weimar Republic

The Theatre of the Mind Frances Gray and Janet Bray find major developments in radio drama during the 'seventies

The Meaning of the 'Marat-Sade' John R. P. McKenzie documents Peter Weiss's own sense of the meaning of his controversial play

American Acting Discovers Style John Harrop on how the ubiquity of the 'method' has been displaced by the rediscovery of classical acting techniques

The Royal Shakespeare Company celebrates its twenty fifth anniversary in 1985 with an action packed programme.

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Troilus and Cressida,
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Ron Hutchinson's *The Dillan*,
Angela Hewins' *Mary After the Queen*,
Laclos' *Les Liaisons Dangereuses*,
Giordano Bruno's *Il Candelajo*.

ON THE ROAD:

Brecht/Weill's *Happy End*
Shakespeare.

ON TV:

Moliere's *Tartuffe*,
Bulgakov's *Moliere*,
Rostand's *Cyrano
de Bergerac*.

Kenneth Branagh in *Henry V*

IN LONDON:

Hamlet,
Richard III,
Henry V,
Peter Barnes' *Red Noses*,
Love's Labour's Lost,
Boublil's and Claude-Michel
Schönberg's *Les Miserables*,
Trevor Griffiths' *The Party*,
Louise Page's *Golden Girls*,
Robert Holman's *Today*,
Edward Bond's *The War Plays*,
Strindberg's *Dream Play*,
Nicholas Wright's *The Desert Air*,
Howard Barker's *Crimes
in Hot Countries*, *Downchild*
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