

Contents

<i>List of contributors</i>	vi
Themes in Drama <i>future volumes and conferences</i>	vii
<i>List of illustrations</i>	viii
<i>Editor's preface</i>	ix
On directing <i>Mahagonny</i> <i>by</i> JULES AARON	I
Dance and Greek drama <i>by</i> BERNARD GREDLEY	25
The hellenism of early Italian opera <i>by</i> ALUN DAVIES	31
Cole Porter in the American musical theatre <i>by</i> JUNE SMITH	47
French baroque dances in the serious or noble style: their notation and performance <i>by</i> WENDY HILTON	71
Dance in America in the 1970s: a personal view from Los Angeles <i>by</i> CHRISTENA L. SCHLUNDT	85
Music, dance and text in <i>nō</i> drama <i>by</i> P. G. O'NEILL	103
Enriching contradictions: romantic opera <i>by</i> JEAN-PIERRE BARRICELLI	123
Music in the theatre (à propos of <i>Aida</i> , act III) <i>by</i> PIERLUIGI PETROBELLI	129
Verbal to musical drama: adaptation or creation? <i>by</i> FRITS R. NOSKE	143
REVIEW SECTION	
John Ford: baroque drama under control <i>by</i> S. GORLEY PUTT	155
Restoration drama criticism: revisions and orthodoxies <i>by</i> LAURA BROWN	191

W. B. Yeats's dramatic imagination	203
<i>by</i> WARWICK GOULD	

FORUM

Mimesis and the language of drama: a reply to Michael Anderson	225
<i>by</i> ANDREW KENNEDY	
A note on mimesis: Stanislavski's and Brecht's street scenes	235
<i>by</i> GERALDINE COUSIN	
<i>Index</i>	248
