



Successor journal to *Theatre Quarterly* (1971–1981)
 VOLUME XVIII PART 3 (NTQ 71)
 AUGUST 2002

Published in association with Rose Bruford College

Editors
 CLIVE BARKER
 SIMON TRUSSLER

Associate Editor: Maggie Gale

Advisory Editors: Arthur Ballet, Eugenio Barba, Susan Bassnett, Tracy Davis, Lizbeth Goodman, Peter Hepple, Ian Herbert, Bella Merlin (*Book Reviews Editor*), Brian Murphy, Maria Shevtsova, Sarah Stanton, Juliusz Tyszka, Ian Watson

Contents

- | | | |
|-------------------|------------|--|
| SIMON TRUSSLER | 203 | Remembering Martin Esslin, 1918–2002
<i>the man who nurtured new drama through the medium of radio</i> |
| PETER BARNES | 205 | 'An Uncooked Army Boot':
Spike Milligan, 1918–2002
<i>celebrating the art of the inimitable comic genius</i> |
| GERALDINE HARRIS | 211 | Double Acts, Theatrical Couples,
and Split Britches' <i>Double Agency</i>
<i>a feminist–lesbian variation on the ambiguities of the double act</i> |
| MARCO GHELARDI | 222 | Doing Things with Words:
Directing Dario Fo in the UK
<i>why English attitudes and acting make Fo a problematic playwright</i> |
| HILARY BURNS | 234 | The Long Road Home:
Athol Fugard and His Collaborators
<i>is there a role for the white liberal writer in the new South Africa?</i> |
| FIONA WILKIE | 243 | Kinds of Place at Bore Place: Site-Specific
Performance and the Rules of Spatial Behaviour
<i>are there rules for 'performing' a place – without the performers?</i> |
| CHRISTOPHER OLSEN | 261 | Theatre Audience Surveys:
towards a Semiotic Approach
<i>how to reshape audience questionnaires to elicit a more helpful response</i> |
| ROBERT DINAPOLI | 276 | Fragile Currency of the Last Anarchist:
the Plays of Maxwell Anderson
<i>an unfashionable but highly individual playwright reassessed</i> |
| DAVID KORISH | 284 | The Mud and the Wind: an Inquiry into Dramaturgy
<i>meshing physical theatre practice with the demands of traditional texts</i> |
| | 290 | NTQ Book Reviews
<i>edited by Bella Merlin</i> |