

Editorial

With this issue, *Theatre Survey* moves from Indiana University to the City University of New York, Graduate Center, where it will be published under the auspices of CASTA (The Center for Advanced Study in Theatre Arts). *Theatre Survey* remains the official journal of the American Society for Theatre Research, and its editorial policy naturally reflects the interests and activities of that organization. Nonetheless, a new venue provides a suitable occasion for an explicit restatement of the journal's aims and preferences.

Theatre Survey exists to publish the best criticism and scholarship it can find within its very broad purview, regardless of country, period, or methodology. The statement to be found henceforth on the inside front cover is intended to imply receptivity to an extremely wide range of possibilities, and a willingness to publish the work of both senior and beginning scholars. To a considerable degree, the journal is defined by the research interests of the members of ASTR, though contributions from non-members are entirely welcome. These interests comprise British, Continental, African, and Asian theatre and drama, as well as American. *Theatre Survey* has always been particularly receptive to historical research, and will continue to be so. It likewise remains an essentially *theatre*-oriented journal, as opposed to one primarily concerned with drama. The journal will continue to print some analyses of plays and dramatists, but potential contributors are advised that it will *not* as a rule publish analyses of single plays, and that appreciations of playwrights' careers belong in more literary journals. Historical/theatrical accounts of contemporary theatre will be welcomed, but worshipful accounts of the wonders of Sam Shepard's art belong in another kind of journal. Likewise "imaginary" production concepts seem to me more appropriate to the new journal being founded by ATHE than to this one. Production history and genre history are imaginably appropriate to this journal; ordinary drama criticism is not. Nor does this journal deal in pedagogy.

The audience for *Theatre Survey* is specialists. The heart of the readership is members of ASTR, a group with an enormous range of interests, but constituting a scholarly audience. A surprising number of the pieces that have been submitted this year contain no original material and are addressed to a "general reader," if to anyone. The point of *Theatre Survey* is to disseminate *new* information and *new* interpretations,

of whatever kind. I should stress that this is a “learned” journal, and that it is a refereed journal. All articles seriously considered for publication will be read by at least one specialist consultant, one member of the editorial board, and the editor. And the questions that we will be asking are (a) what *question* or *problem* is addressed? (b) what does this piece *add* to our knowledge? and (c) how does this piece *change* our understanding of the subject? A piece that does not add to our knowledge or change our understanding of the subject is not one we wish to publish.

One of the principal changes in the journal will be largely invisible: starting with this issue, printing is being done on CASTA’s computers, with considerable savings in time, trouble, and money. For our first issues, we have basically preserved the journal’s typography, but henceforth notes will appear as footnotes. This seems to me both an advantage to authors and a convenience to readers. As Barbara A. Babcock comments in “Arrange Me into Disorder: Fragments and Reflections on Ritual Clowning,”¹

the quotation and the footnote are the means of transforming a monological performance into a dialogue, of opening one’s discourse to that of others. They are also the literate way of interrupting and commenting on one’s own text, of acknowledging that reading and writing, like any cultural performance, involve appropriating, absorbing, and transforming the texts of others.

Future improvements in format and advances in computerization will probably await the editor’s return from London at the end of the next academic year, but *Theatre Survey* has at least started to take advantage of current printing technologies. For contributors, this offers both potential advantages and fresh burdens. The new statement of editorial policy points out that authors who can provide compatible electronic copy will see their work in print faster than those for whom we must both edit and “rekey.” The present issue was produced largely from electronic copy provided by the authors. The journal will continue to accept contributions from authors who are not equipped to provide electronic copy, and we will process their manuscripts as quickly as we can. But author-supplied diskettes represent the quickest, easiest, cheapest, and most accurate form of typesetting.

Two other changes deserve mention. First, the editorship of *Theatre Survey* will hereafter be “rotating,” as seems appropriate to the journal of

¹ In *Rite, Drama, Festival, Spectacle*, ed. John J. MacAloon (Philadelphia: Institute for the Study of Human Issues, 1984), 107.

a society. Second, the journal will make a more systematic effort to review important books in the field, and responsibility for assigning and editing book reviews will belong to an editor appointed specifically for that purpose. The first book review editor will be Patti Peete Gillespie of the University of Maryland.

For logistical reasons the transfer from Indiana University to the CUNY Graduate Center took place in January of this year. The prompt appearance of an issue under the new auspices would not have been possible without the generous assistance of Don Wilmeth, Marvin Carlson, Ed Wilson, and J. K. Curry. The cover was designed by Philip Alexander. All of the articles in this issue (and most of those to appear in the November 1990 and May 1991 issues) were accepted by my predecessor, Roger Herzel. As of May 1990, however, I am happy to be able to assure potential contributors that our backlog is now under one year and that we will try to keep it in that vicinity.

Judith Milhous