

EDITORIAL: The Curtain Is Pulled Down

I had been looking forward for quite some time to the scribbling of a few celebratory notes on the twenty-fifth anniversary of the journal: some self-congratulatory reminiscences going back a quarter of a century and some optimistic projections for the next lustrum or two. Alas, all I am allowed to do is to join the ASM in the wing and help her to bring down the curtain on the last issue of *Theatre Research International* that I edit and which Oxford University Press are publishing. It goes without saying that neither I nor OUP have devised this denouement. OUP's aim, and mine, has always been to provide the best possible service to our readers. The growth and the success of the journal tell us that we have succeeded. Yet . . .

This unexpected turn of events puts paid to those issues which are (were) at the preparatory stage, issues on the use of masks (ethnographic, traditional, modern) in theatrical, para- and proto-theatrical performances; on the use of theatre, performances, and ceremonies by NGO-sponsored groups to teach life-saving health techniques and technologies in deprived areas of the world; on theatre games with children and adults with learning deficiencies; on the importance of amateur theatre to sustain and nurture the professional theatre; on folk festivals; on the use of sound and on the use of light in the theatre (not as optional frills, but as central to the action); another issue on civil war; one (or two) on subversive theatre, in the former so-called 'Socialist' countries, in dictatorships everywhere, then and now; on lesser known traditions; on. . . .

How shall I fill the rest of this page? First by referring you to our two indices: they tell the story better than any narrative I could provide and they display the wealth and breadth of scholarship that we have made available. They also demonstrate the importance we place on history. Of course, the present must never be the prisoner of the past, but just as a beautiful

tree needs strong and healthy roots, human beings require a thorough and well-informed knowledge of their origins, to build anew and forge ahead.

Well, then, it remains for me (a happy and sad duty) to thank the many friends and collaborators who have helped me and my colleagues since 1974–5.

One cannot expect, over a quarter of a century, to keep all one's friends at one's side, so I shall start by recalling our dead, starting, of course, with James Arnott, whose brainchild *Theatre Research International* is and remains. It was he who approached Oxford University Press with the idea of a British 'international' journal devoted to theatre research and theatre history, and, with the active support of Anthony Toyne, then Head of Journals at OUP, he founded *TRI*—which he edited with great distinction until his death. I should also like to recall the memory of Tom Marshall, Zbigniew Wilski, Jacques Scherer and F. W. J. Hemmings who, as members of the Editorial Board and contributors, have added to the reputation of our publication. Then I must mention two names which I never speak or write without emotion: Alasdair Cameron and Michael Quinn. Their unjust, premature deaths are truly scandalous. They were, both, genuine human beings as well as young, imaginative and creative scholars. And Alasdair was also a very close personal friend.

With James Arnott my editorial mentor was Janice McCallum. Jan had the title of 'Assistant Editor', but from the preparation of the first issue in 1974 until her departure from Glasgow in 1982 she was the true professional on our team, and everything I know about editing, I first learned from her. Thank you, Jan!

I am deeply grateful to Glynne Wickham, the Chairman of our Editorial Board, for his steadfast

support and I wish to thank also all those members of the board who have helped me in my task. Among the 'pioneers', I want to say a very special thank to Jack Reading, who made possible a smooth transition from *Theatre Research/Recherche Théâtrale* to *Theatre Research International* and who has always been of great help. These friends and colleagues have remained wonderfully loyal.

Thanks also to Joyce Allan who had the difficult task of combining her job as secretary in the Department of Theatre Studies at Glasgow University and as my assistant. Thanks for the friendly support over the years which I received from David Walker—as Assistant Editor, as Member of the Editorial Board and as 'guest-editor'.

A special 'thank you' to the Review Editors: David Ian Rabey, Robert K. Sarlós, Gordon Armstrong, Brian Singleton, Adrienne Scullion and Thomas Connolly. Their task is not an easy one. Not only must they find suitable reviewers, but also ensure that the reviewers (once the book has been accepted) will deliver, in time, a text ready for publication.

Our 'special issues' have been expertly guest-edited by colleagues from all over the world, and I thank them for their wonderful collaborations.

A journal is only as good as the people who write for it, and among the many talented authors which I have had the honour to edit, I should like to distinguish particularly Michael Anderson, Arnold Aronson, Clifford Ashby, Graham Barlow, Hélène Bouvier, Tim Fitzpatrick, Edward S. Franchuk, David George, Robert Hume and Judith Milhous, Gad Kaynar, Ruru Li, Mitsuya Mori, Steve Nicholson, Vicki C. Ooi, Helen Peters, Margaret Loftus Ranald, Thomas Riccio, Freddie Rokem, George Rowell, Eli Rozik, Kirsten Shepherd-Barr, Robert Skloot, Lech Sokól, George Speaight, Egil Törnqvist, Nicole Vigouroux-Frey . . . To complete the list, I refer you again to our indices.

Of course, I shall particularly cherish the

memory of the collaborators to this last issue: Christa Williford, Lukas Erne, Richard Hand and Michael Wilson, Ross Birrell, five young and very promising scholars; David Ian Rabey, an 'old' friend and trusted scholar who writes here as a creative and self-reflexive playwright; and, last but not least, Peg Katritzky, whose scholarship is most admirable and whose writing on *commedia* is always a pleasure to read. May they be assured of my gratitude—and I look forward to meeting them at a valedictory repast in Oxford.

Allow me also thank my son Luc who has become a master indexer since he compiled his first index for Volume 8. Merci, mon Luc.

I have been asked 'not to acknowledge anyone from OUP' as Oxford have a policy 'which frowns on this because a great many people work on the journals in various capacities who will be left out', but I cannot (and will not) obey the injunction (I apologize to the many anonymous collaborators who will remain unnamed: believe me, I know how vitally important you are to the art of publishing, and I thank you heartily).

I wish to thank, very specially, Sarah Blackwell, our Production Editor, and her colleague, Eva Gooding: working with them has been a very rewarding and rich experience; Caroline Lock, our Marketing Manager, whose professionalism and gentleness are admirable; and, finally, my most grateful thanks and everlasting gratitude to Nina Curtis, Oxford University Press's Head of Humanities: for more than ten years now Nina has been nursing the journal. If *Theatre Research International* has become the respected publication it is today, it is to Nina that we owe our success; to her faith in our work, to her unwavering support, and to her exceptional generosity.

Thank you to all our collaborators and to all our readers. As I take the final curtain, I wish you all happiness—a happiness based on friendship and mutual human respect.

Claude Schumacher
Mazenay (France), 11 September 2000

Notes on Contributors

ROSS BIRRELL is an artist and writer based in Glasgow. He performed at the National Review of Live Art in 1996 and organized Streetworks: a four-day international festival of site-specific live art (Glasgow, 1998). He was awarded the prize commission at *Absolut Open: New Art From Scotland 1999/2000*, Edinburgh, and received a Year of the Artist 2000 award to be artist-in-residence at the Scottish Parliament. He has written on the work of Gustav Metzger for Tramway, Glasgow and the Museum of Modern Art, Oxford. He is co-editor with Alec Finlay of the forthcoming anthology, *Justified Sinners: An Archaeology of Scottish Counterculture* (Pocketbooks, Edinburgh). He is a Ph.D. candidate in the Department of Theatre at Glasgow University, where he held a Graduate Teaching Scholarship (1993–6). He currently teaches in the Department of Historical and Critical Studies at Glasgow School of Art.

LUKAS ERNE, a native of the German-speaking part of Switzerland, holds degrees from the universities of Lausanne, Oxford, and Geneva where he now teaches English literature. His publications include articles in *Essays in Criticism*, *English Literary Renaissance*, *Shakespeare Jahrbuch*, and *English Studies*. He is co-editor of *The Limits of Textuality* (Tübingen: Gunter Narr, 2000) and author of *Beyond 'The Spanish Tragedy': A Study of the Works of Thomas Kyd*, forthcoming from Manchester University Press.

RICHARD J. HAND is Senior Lecturer in Theatre and Media Drama at the University of Glamorgan. He was awarded a Ph.D. in Theatre Studies at the University of Glasgow in 1997. He has a special interest in text and adaptation, and teaches on a range of courses, including scriptwriting, directing and film studies. He was assistant editor and translator of the French section of *Naturalism and Symbolism in European Theatre 1850–1918* (Cambridge University Press, 1996) and is currently working on books on The Grand-Guignol (for University of Exeter Press with Michael Wilson) and French novelists and the stage adaptation of fiction (Cambridge University Press). He also has a major research interest in Joseph Conrad, and in August 2000 he directed the world première of Conrad's *Laughing Anne* (1920) at Texas Tech University.

M. A. KATRITZKY is an independent researcher who publishes on aspects of theatre iconography, *commedia dell'arte*, comedy, carnival and festival. She has held fellowships at universities and institutions in the UK, Germany, the Netherlands and Italy, and is currently carrying out a two-year research project on early modern itinerant performing healers, funded by grants from the Leverhulme Foundation and the Society for Theatre Research (Kathleen Barker Award).

DAVID IAN RABEY is Reader in Theatre Studies at the University of Wales, Aberystwyth. His numerous publications on modern British theatre include *Howard Barker: Politics and Desire* (Basingstoke: Macmillan, 1989) and *David Rudkin: Sacred Disobedience* (Amsterdam: Harwood Academic Press, 1997). He is currently writing the volume *English Drama 1940 to the Present* for Longman's Literature in English series. He is also Artistic Director of The Lurking Truth Theatre Company/Cwmni Gwir sy'n Llechu, for whom he directs, performs, and has written three plays, *The Back of Beyond* (1996), *Bite or Suck* (1997) and *The Battle of the Crows* (1998), which await publication.

CLAUDE SCHUMACHER, a native of the French-speaking part of Switzerland, has taught French theatre and directing at Glasgow University for a quarter of a century. His numerous publications on French theatre and literature include *Alfred Jarry and Guillaume Apollinaire* (Macmillan), *Émile Zola: Thérèse Raquin* (University of Glasgow French & German Publications) *Artaud on Theatre, Marivaux: Plays, Musset: Five Plays* [all Methuen] *Naturalism and Symbolism in European Theatre* and *Staging the Holocaust* (both CUP). He is preparing the publication of the English translation of Charlotte Delbo's major plays (Sheffield Academic Press).

CHRISTA WILLIFORD is AHRB Research Fellow in Theatre Studies at the University of Warwick, Coventry. She has recently completed her Ph.D. thesis at Indiana University; this article is her first publication. Another article featuring her computer models will soon appear in a volume of essays published by the Centre for Seventeenth-Century French Theatre, which is part of the European Studies Research Institute at the University of Salford. She is currently collecting materials related to the architecture of other theatre spaces of seventeenth-century Paris with the aim of preparing a digital resource for students and teachers.

MICHAEL WILSON is Principal Lecturer in Theatre and Media Drama at the University of Glamorgan. He has also enjoyed a long and successful career in community theatre and as a professional storyteller. He was awarded a Ph.D. in Drama at the University of Exeter in 1997. He teaches a range of subjects, including courses on popular theatre. His book, *Performance and Practice: Oral Narrative Traditions Among Teenagers in Contemporary Britain and Ireland* (Ashgate, 1997) was short-listed for the Katharine Briggs Memorial Prize. In 1999 he directed his own translation of Brecht's *Galileo*.