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FROM THE EDITOR

I would like to welcome Peter A. Davis as the Guest Editor of this issue. Peter and I sent out a call for papers to invite essays that apply microhistory as a methodology to the writing of theatre histories. We received an unexpected number of excellent submissions, and after a rigorous selection process we decided that the four articles featured in this issue best exemplify how microhistory can be used in retelling the history of theatre. The authors use microscopic perspectives to recontexualize historical narratives and intensify the focus on evidential details. As Odai Johnson notes in his article, "'Rowme' on the Street (a Cheshire 'Cat Massacre')," "It seems axiomatic to note that, by and large, most performance history is already microhistory." Indeed, many of the previously published articles in *Theatre Survey* are microhistoric in methodology. The purpose of this special issue is to identify and name what many of us are already doing, but also to suggest new possibilities for applying microhistory to the history of theatre and performance. It was after the four articles were selected that I realized that streets function as the main sites of refocusing the historical narrative. Beale Street in Memphis, Baxter Street in New York City, and unnamed streets of Cairo and Chester are the main settings for the four articles. The microscopic zoom helps us discover hidden alleys, obscure rooms, and forgotten people on the streets. But to paraphrase Jack Kerouac, the street must eventually lead to the whole world. I invite the readers to follow the small details and make new micro- and macrodiscoveries.

For Critical Stages, Associate Editor Harvey Young interviews the playwright Thomas Bradshaw, one of the most provocative and important playwrights in contemporary American theatre. The interview is timely, given the recent events in the United States that alert us to both the progress and the regress of civil rights and equality. "Complex" is a recurring term in the interview, and Bradshaw's characters exist "along the spectrum of gray," as he puts it. Like the authors of the articles in this issue, Young and Bradshaw discuss theatre's potential for exploring familiar subjects with a more intensely detailed, and thus complex, focus.

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As Gary Jay Williams documented in his 2007 article about the ASTR and *Theatre Survey*, the journal's success since its founding in 1960 has depended on the service of many Editors, reviewers, and authors.[1] In this issue, a list of former Editors is included for the first time in order to acknowledge their work formally. The names are reminders of individual Editor's service, but more important, they are metonyms for each phase in the journal's history.

I would like to welcome four new members to the Editorial Board: Natalie Alvarez, Tracy Davis, Martin Puchner, and Don Weingust. Each brings unique expertise to the journal, and I look forward to their advice and contribution. I would like to express sincere thanks to outgoing board members: Judith

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Milhous, Emily Roxworthy, and W. B. Worthen. They have provided generous support to the editorial team during their tenure as members of the Editorial Board, and their comments and suggestions have been invaluable.

The support I have received at the University of Maryland has made my work as the Editor enjoyable and manageable. I would like to acknowledge the work of doctoral students Aaron Tobiason and Kate Spanos, who have been brilliant editorial assistants. And finally, I thank Kate Babbitt, Peter A. Davis, external reviewers, and the entire editorial team who made this special issue possible.

ENDNOTE

1. Gary Jay Williams, "A Serious Joy: ASTR from 1981 to 2006," *Theatre Survey* 48.1 (2007): 27–76.

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