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FROM THE EDITOR

While preparing to write this note, I received the news of the passing of Herbert Blau, a major thinker of and writer about American modern theatre. He was a member of the editorial board of *Theatre Survey,* and his work will undoubtedly continue to influence readers and authors of the journal. His influence is clearly apparent in this issue, not least because one of the authors, Sarah Guthu, studied with Blau at the University of Washington. All three articles featured here are about the complex relationship between individuals and the governing power, and two are about the tensions between artistic idealism and political urgency. The articles are also about experiments and failures, topics that Blau wrote about extensively throughout his life. Perhaps he would have enjoyed the stories told on these pages about the seemingly impossible alliances that theatre can instigate.

In her article "'We are here to salute the Red Army': Basil Dean and His Russian Adventures," Claire Warden writes about how the British government, celebrating the unlikely Soviet–British alliance forged in response to Nazi aggression during World War II, sponsored a multicity theatrical event that served both as political propaganda and as an artistic experiment. Warden traces the travel of Basil Dean, the main organizer of the event, to Russia and questions how successful he was in his effort to revolutionize the British stage. In contrast to the vast scale of the event Warden describes, the play Sarah Guthu examines took place at a small venue Off-Off Broadway in 1982. In her article "Defending the Dissidents in Paris, Munich, and New York: *Ceremony in Bohemia* and the 1979 Show Trial of Charter 77," Guthu uses interviews and previously unavailable sources to reconstruct how the play *Ceremony in Bohemia* was produced in the United States and Europe, and why U.S. critics found it unconvincing as a documentary drama. Guthu asks, "What interests lay behind the facade?" Peeling away the layers of secrets and mystery surrounding the New York production, she reveals individuals who risked everything to expose political injustices perpetrated by the state of Czechoslovakia in the 1970s. Finally, in "Performance as Exchange: Taxation and Jewish Theatre in Early Modern Italy," Erith Jaffe-Berg writes about a precarious alliance between Jewish and Christian communities in Mantua in early modern Italy. She argues that Jews in Mantua provided theatrical entertainments for their Gonzaga rulers and that the performances were a form of taxation in exchange for a "public reification" of the Jewish community. Jaffe-Berg effectively frames her detailed archival research with theories of money to explain how theatrical performances provided moments of mutual agreement and peaceful coexistence.

In the special section titled "What Are You Surveying?" Dorothy Chansky presents results from a two-part survey she conducted on translation and drama pedagogy in 2011 and 2012. As exemplified by the three articles featured in

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this issue, much of theatre history requires scholars to know more than one language and to have the ability to translate. But how seriously do we take translation in our teaching? In her essay, Chansky documents how drama is currently being taught in Anglophone North America and how professors of drama select translated plays. Chansky calls for a more prominent role of translation studies in theatre studies and asks us to question the assumptions we make in teaching translated texts.

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This issue of *Theatre Survey* is the first appearance of a third issue in the history of the journal. Much credit goes to the former editors, the editorial team, and Cambridge University Press for working collectively to make the transition from a biannual to a triannual publication cycle successful. I would like to express my gratitude to the marketing team at Cambridge University Press for its highly effective campaign to promote the journal broadly at a critically important time of transition. The symbolic significance of this particular issue extends beyond this year or this journal. With this issue, we can celebrate the growth of theatre and performance history as an academic discipline and appreciate the increased opportunity to publish excellent scholarship. It is with this spirit of celebration and appreciation that we recognize Herbert Blau and thank him for his generous service to the journal and the field.

I dedicate this issue to the memory of Herbert Blau.

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