NEW DIRECTIONS IN THEATRE

General Editor JULIAN HILTON

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To the memory of Joyce and James McCullough
and for Carol, Rebecca and Anna

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General Editor's Preface

In the past ten years, Theatre Studies has experienced remarkable international growth, students seeing in its marriage of the practical and the intellectual a creative and rewarding discipline. Some countries are now opening school and degree programmes in Theatre Studies for the first time; others are having to accommodate to the fact that a popular subject attracting large numbers of highly motivated students has to be given greater attention than hitherto. The professional theatre itself is changing, as graduates of degree and diploma programmes make their way through the 'fringe' into established theatre companies, film and television.

Two changes in attitudes have occurred as a result: first, that the relationship between teachers and practitioners has significantly improved, not least because many more people now have experience of both; secondly, that the widespread academic suspicion about theatre as a subject for study has at least been squarely faced, if not fully discredited. Yet there is still much to be done to translate the practical and educational achievements of the past decade into coherent theory, and this series is intended as a contribution to that task. Its contributors are chosen for their combination of professional and didactic skills, and are drawn from a wide range of countries, languages and styles in order to give some impression of the subject in its international perspective.

This series offers no single programme of ideology; yet all its authors have in common the sense of being in a period of transition and debate out of which the theory and practice of theatre cannot but emerge in new form.

JULIAN HILTON

Notes on Contributors

Stephen Cockett is a Senior Lecturer in the School of Education, University of Exeter. He has taught drama in schools and in initial teacher education courses in the UK and Canada, Hungary and Poland. He has written extensively for secondary schools; this work includes the drama series *Plays Plus* and *Upstagers*, and his most recent work is *The Birds Keep on Singing*, a play set in the Second World War.

Anthony Frost studied at RADA and at the University of Birmingham before helping to found the drama degree course at the University of East Anglia (UEA). A former Chair of UEA's Drama Sector, he is currently Director of the recently opened UEA Studio Theatre, which he largely designed. He has taught at the Freie Universität, Berlin, and lectured in the United States and Canada. He is the co-author (with Ralph Yarrow) of *Improvisation in Drama* in this series and currently is completing books on theatre history and dramatic theory.

Dorinda Hulton is a Lecturer in Drama at the University of Exeter. She has worked extensively as an artistic consultant for new work with different companies including Theatre Alibi and Foursight. She co-edited the series *Theatre Papers* and is currently an editor for the documentation project *Arts Archives*.

Graham Ley has taught Greek drama in the universities of London, Auckland and Exeter; he is now a Lecturer in Drama at Exeter. As well as translating, adapting and directing several Greek tragedies for studio performances, he has published a number of studies on ancient Greek performance, including *A Short Introduction to the Ancient Greek Theater* (1991). He has been an advisor to several contemporary productions of Greek plays, in 1994 to the Royal Shakespeare Company for Euripides' *Ion*, and to the director John Barton.

Christopher McCullough is a Senior Lecturer in Drama at the University of Exeter, also working frequently as a visiting professor and director in the United States. His main research interest lies in the field of the politics of culture and twentieth-century political theatre. He has also published on the contemporary mediation of Elizabethan theatre. His book *Theatre and Europe 1957–1995* was published in 1996.

James MacDonald is an Honorary Fellow in Drama at the University of Exeter. He has written thirty plays on a range of themes, most recently the black market in Russia. For Rose Bruford College he has written a distance-learning module. He is a keen advocate of multi-disciplinary education and multi-cultural discourse.

Lesley Wade Soule is Lecturer in Drama at the University of Exeter. She trained at the Central School of Speech and Drama, London, before completing research degrees at the University of British Columbia and the University of Exeter. She is interested in the relationship between the practical and theoretical elements in the performance of character. She has also published on aspects of Elizabethan and medieval performance and directed plays from both the pre-modern and modern repertoire.

Peter Thomson has been Professor of Drama at the University of Exeter since 1974. His books include *Shakespeare's Theatre* (second edition, 1992) and *Shakespeare's Professional Career* (1992), *Brecht* (1981) and *Brecht's Mother Courage* (1997), as well as work on the English theatre in the eighteenth and nineteenth centuries.

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