

## Editorial

One of the ways a scholarly journal maintains the appearance of impartiality—or, as some would have it, hides its prejudices behind a façade of impartiality—is by not publishing the work of its staff. Why, then, are there so many pages of this issue taken up by Milhous and Hume? Like several other articles in this issue and the next, this piece was part of the backlog accepted by my predecessor, Roger Herzog. Despite the awkwardness of the situation, he and I agreed that the account book format made for technical difficulties best left to me to deal with. Even with the time to experiment and the printing equipment under my own control I have not been able to solve all the typographical problems, but I am happy to have been able to spare Roger the nuisance presented by this very technical piece.

I am pleased to be able to report that most of the articles in the 1990 issues of this journal have been made available to us in electronic form. This is heartening to me because I have too often sat on university committees which had learned to expect resistance to computer technology from people in the arts. Achieving compatibility will no doubt continue to present *Theatre Survey* difficulties from time to time, but so far we have had no crises, and using author-supplied diskettes gives writers increased control over the accuracy of their texts.

There is, however, no guarantee of editorial accuracy, and I would like to apologize to Felicia Londré, Gerald Kahan, Margaret Wilkerson, and Simon Williams for inadvertently leaving their names off the list of *ASTR* Executive Committee members in the May, 1990 issue. I would also like to correct an editorial error in Table 1 of Christina Pagès article, "The Decline of a Shakespearean Tradition in Charleston, South Carolina, 1869-1900," where Savannah should have credit for 111 performances, not 11.

As the joint recipient of an NEH grant for Interpretive Research, I am spending the year as a Research Fellow of the Institute for Advanced Musical Studies (King's College, London), working on a book about Italian opera in London in the 1780s and 1790s. My colleagues Marvin Carlson and Walter Meserve have generously agreed to look after this journal in my absence, and with the able assistance of J. K. Curry, I trust it will appear just as if I were sitting in front of the *CASTA* computer.

London, 20 October 1990

Judith Milhous



The boy Goldoni at his desk, from Pasquali edition of *Opere*, Venice, 1761.