



Editorial

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Résumé de l'article

An overview of news about Early Theatre, including announcements of new book review co-editors and two new assistant editors, as well as new initiatives for open access distribution.

Editorial

In the [editorial for our June 2021 issue](#), *Early Theatre* outlined our commitment to principles set forth by the executive board of RaceB4Race in their open letter directed to those responsible for publishing medieval and early modern scholarship. Our subsequent editorials for [June 2022 \(25.1\)](#) and [December 2022 \(25.2\)](#) have shared next steps, including our reorganization of the journal's editorial advisory board. The expansions of our core editorial team announced in this issue form part of this ongoing work. Following open calls for applications, working groups from our advisory board collaborated with the editors to consider application materials, undertake interviews, and thoughtfully deliberate on new appointments to the editorial team that aim to help make this journal, and the field of early theatre studies, more equitable for all scholars.

The first search began when our former Book Review Editor, Georgina Lucas, announced that she would be stepping down. We are grateful for the excellent work Georgie has done to bring attention to important new scholarship in the field through reviews she has commissioned and shepherded to publication since 2020. Recognizing through consultation with Georgie and past book review editors the challenges of this role, our search committee crafted a [May 2023 open call](#) and ultimately recommended the appointment of two book review co-editors: Mark Kaethler and Lauren Weindling. We are grateful to Roberta Barker, Theresa Coletti, and Penelope Geng for advising us on this process, and are delighted to report that Mark and Lauren have already begun the work of lining up reviewers and identifying research to be reviewed.

In past years, *Early Theatre's* core editorial team has sometimes included several associate and assistant editors. Recently, however, much of the work has been handled by editor-in-chief Melinda Gough and associate editor Erin E. Kelly. In order to bring new people on, we launched an [August 2023 open call for applications](#) and, with help from advisory board members Ari Friedlander, Matteo Pangallo, and Jeffery Stoyanoff, undertook a careful search process. We are delighted to announce the appointment of two new assistant editors, Susan Anderson and Jamie Paris, effective January 2024. Readers of this journal likely recall that Susan was contributing editor for the 2019 [Issues in Review section on 'Disability in Early Modern Theatre'](#) and that Jamie's [prize-winning article on the fragility of](#)

whiteness in *The Changeling* appeared in 2021. We are excited to see *Early Theatre* be shaped by the vision and creativity of these new colleagues.

One of the insights that emerged through our review of application materials and in interview conversations for both searches is the importance of *Early Theatre* as a venue that welcomes a wide range of research and that is especially enthusiastic about under-explored plays, writers, and topics. We look forward to bringing this work of our contributors to specialist readers as well as broader publics through two new initiatives in the coming year: Project Muse's equitable new open access model for scholarly journals, Subscribe to Open (S2O), and the digital infrastructure now available to us through Érudit. We welcome submissions that continue to broaden our perspectives and encourage scholarly experimentation, in 2024 and beyond.

The Editors