

## EDITORIAL NOTE

At the time of his death, Michael Quinn was working on a special edition of *Theatre Survey* which would feature some principle essays from Czech and Slovak theorists, as well as previously unpublished documents about Prague School Semiotics. He had gathered a wide variety of materials relating to his book *The Semiotic Stage* (Peter Lang, 1995), a manuscript on Havel that he was preparing for Cambridge University Press, and a forthcoming study about the Stage Figure. His research in libraries and museums in Prague as well as his ongoing correspondence with playwrights and critics had unearthed a number of important papers which he was arranging for various projects when he became ill.

At the ASTR Executive Committee meeting in New York last November, a resolution was passed to dedicate this issue of *Theatre Survey* to Michael. Accordingly we have sifted through a variety of materials and created a special section in Michael's memory. Although Jan Mukařovský—the primary aesthetic philosopher of the Prague School—is now widely known, Michael felt that this important essay on the “Contemporary Czech Theatre” was significant in the history of theatre semiotics. In it Mukařovský outlines for the first time some of the principle notions of “deconstruction” which have flourished in modern aesthetics. Zdeněk Hořinec, a contemporary actor, theoretician and historian, is one of the major figures associated with Studio Y in Prague and a practitioner of an *auteur*-based dramaturgy exploring theatrical uses of montage. In this essay he examines the idea of montage as it was originally theorized by Eisenstein, and attempts to interpret it in a theatrical context. And Jiří Veltruský, one of the original members of the Prague School, continued his investigations of Acting in this 1981 essay which he gave Michael permission to publish for the first time in English. In addition to these three pieces, we have included an original article by Michael that he had completed after his last trip to Prague.

Reviewing Michael's notes and correspondence has been both exhilarating and sad. He accomplished much in a short time; but there was much more ahead. As a member of the Executive Committee of ASTR I am delighted to facilitate this tribute. As a friend I mourn his loss.

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As we go to press, the Executive Committee has approved the appointment of Gary J. Williams as next Editor of *Theatre Survey*. Correspondence and submissions should now go to directly to Gary in the Drama Department at Catholic University, Washington D.C. 20064.

**Barry Witham**