

## Editorial

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*Early Theatre* has seen a number of changes since it emerged out of *REED Newsletter* twenty years ago. Just as this journal has shifted from print volumes, obtainable only by subscribers and library visitors, into an online publication that makes much of its contents freely available, the Records of Early English Drama project has also transformed into a much more accessible resource. What was once a series of large, red print volumes — each labelled with the name of a town or county — that attempted to document every reference to performance, drama, and entertainment in England before 1642 is now a free, easily searchable online archive of records under the title *REED Online* (<https://ereed.library.utoronto.ca>). This and other richly interactive projects — for example *The Internet Shakespeare Editions* (<http://internetshakespeare.uvic.ca>) along with its partner projects *Queen's Men Editions* (<http://qme.internetshakespeare.uvic.ca>) and *Digital Renaissance Editions* (<http://digitalrenaissance.uvic.ca>); The Folger Shakespeare Library's *Digital Anthology of Early Modern English Drama* (<http://emed.folger.edu>); and *Richard Brome Online* (<https://www.hrionline.ac.uk/brome/>) — enable scholars to access, study, and teach with medieval and renaissance English drama in new and exciting ways. This journal will continue to connect readers to research and readings that emerge out of such innovative work.

To help support this exciting scholarship, we welcome to the editorial board new member Sheila Christie, and thank, for his contributions, Garrett Epp, who is now stepping down. This year we will also celebrate exceptional work by our contributors with prizes for best critical article, best note, and best theatre history article. Look for an announcement of the prize winners from volumes eighteen and nineteen in our December 2017 issue.

While we will continue to use these editorial introductions as a place to share such news, a more active social media presence on our [journal website](#), our [Facebook page](#), and our [Twitter](#) feed will facilitate the timely dissemination of announcements about this publication and news about early theatre more generally. We hope that many of you reading this page will friend, follow, bookmark, or otherwise connect with us online in ways that the editors could hardly have imagined possible twenty years ago.

THE EDITORS

