

Editorial

Since publishing our last issue we have been busy with outreach events including a meet and greet with journal editors at the 2023 Shakespeare Association of America annual meeting and a 2023 International Congress of Medieval Studies roundtable, co-sponsored with *ROMARD*, aimed at demystifying editorial practices in medieval and early modern studies journals. Behind the scenes, we have also enjoyed collaborating with advisory board members. We have worked in small teams to update our [guidelines for proposing and editing Issues in Review](#) and to rethink how we solicit submissions and share information potential contributors to the journal might need. Additional groups (still to meet) are tasked with improving digital accessibility and updating our Style Guide with equity considerations in mind; this work will continue into 2024.

Meanwhile, another working group has helped update our publicly available [Guidelines and Principles for Book Reviews](#) to make explicit the underlying commitments that shape this important section of our publication. These advisors also helped draft our [open call for a new Book Reviews Editor](#). The person(s) in this position will have an important role in helping to shape the field by bringing critical attention to a diverse range of scholarship. Please share our announcement widely; the due date for applications is 30 June 2023.

Board members have also been reading our 2021 and 2022 volumes in preparation for awarding out bi-annual essay prizes. Honouring the exceptional research of all our authors, these prizes aim to bring particular attention to especially outstanding work. (For full details, including adjudication criteria, please see our [Essay Prizes page](#).) Please join us in congratulating the following winners from *Early Theatre* volumes 24 and 25. In the category of best theatre history essay, we are delighted to congratulate Harry R. McCarthy for his essay '[M\[aster\] Monkesters schollars': Richard Mulcaster, Physical Education, and the Early Modern Boy Companies](#)', and to recognize with honourable mention Oliver W. Gerland III, '[The Introduction of Admission Fees in London: Fencing Prizes, Bearbeating Arenas, and Speculative Origins](#)'. For best interpretative article on a topic in early drama, we warmly congratulate Mayra Cortes for '[Acousmastic Noise: Racialization and Resistance in *The Tempest's* 'New World' Soundscape](#)' and are happy to recognize, as honourable mention, Jamie Paris, '[Bad Blood, Black Desires: On the](#)

Fragility of Whiteness in Middleton and Rowley's *The Changeling*. Last but not least, in the category of best note/Issues in Review essay, we are pleased to commend Emily MacLeod, "You shall see me do the Moor": The Blackfriars Children and the Performance of Race in *Poetaster* and, as runner up, Neil Younger, New Light on Henry Lanman, Owner of the Curtain. We are grateful to the following board members who served on prize subcommittees this year: Matthieu Chapman and Theresa Coletti, with support from Callan Davies (articles on theatre history topics), Andrew Bozio and Laurie Johnson, with support from Jennifer Panek (interpretive articles), and Ari Friedlander and Sandy Johnston, with support from Sarah Johnson (notes and Issues in Review essays).

Early Theatre would not be where we are today without the late Dr JoAnna Dutka. To honour JoAnna, a longstanding former advisory board member, we offer this memorial note by the journal's founding editor, Dr Helen Ostovich:

JoAnna Dutka, professor emeritus at the University of Toronto, English, died on 3 January 2023 in Canmore, Alberta. She was an esteemed medievalist and musicologist (BA and MA from University of Alberta; ARCT from the Royal Conservatory of Music, PhD U of Toronto) and much more not so easily labelled. JoAnna joined Erindale College (now the department of English and Drama, UTM) in 1974. Her research focused on medieval English drama, poetry, and music; children's literature, especially of the eighteenth century; and Canadian literature and visual art, especially from Western Canada. Her publications range from the scholarly *Music in the English Mystery Plays* (1980) to *Kathleen Daly: Canmore Workings* (1987) and *Sacred Heart Church: A Centennial Celebration* (1993). She had been editing the Records of Early English Drama (REED) volume on *Norwich to 1540* at the time of her death. In her trips back and forth between Canmore and Toronto, she was always accompanied by boxes and boxes of material on which she tried to work for some part of each day, despite the mountains calling her name. The spread of research findings was literally awesome. Her final conversation with REED about the ongoing work consisted of a detailed update, a couple of weeks before her death, with Sally-Beth MacLean, who made her feel secure about the future of a project she knew she could not finish.

JoAnna loved to teach and was recognized with the prestigious OCUFA Teaching Award. Her administrative service to the university was extensive and included the positions of associate director, PhD; acting director, graduate studies, English; and associate chair of English for Erindale College. After retirement, she continued to teach undergraduates part-time, at Trinity College, where she became a fellow and member of the board of trustees. She also taught continuing studies courses on

various topics, her favourite being Nordic sagas, a topic her mostly adult students begged for. And she served on the board of the Osborne Collection of Early Children's Books, Toronto Public Library.

I will miss JoAnna hugely, as will her many friends, colleagues, and students. As the former editor of the *REED Newsletter*, she taught me, when I took over, how to edit a journal. The success of *Early Theatre* (1998-continuing), is a tribute to her wisdom. We attended many concerts together, and she went to many more by herself, especially quartets, and modern Canadian concerts, whose members were often personal friends as well. Former students kept in touch, always the sign of a warmly discerning teacher.

When I hiked with her in the Rockies, I was stunned by JoAnna's knowledge of the mountains as though they too were personal friends. She knew their names and the creatures who lived there. We watched a coyote hunt some small creature in high grass, and a wolf family with several cubs navigate the ditches beside the highway to Banff. Another time she explained that gouges on our path in a high plateau meant a grizzly had been by perhaps two or three days earlier. One day on the way back from a ramble to the Bow River source we saw a Canadian artist painting by the river while his young son played. We knew him (Ron Zeer) from Toronto art shows and stopped to chat. JoAnna seemed always to know everyone, everywhere, and everyone seemed to be her friend. Discussion topics never seemed to run out, nor did our laughter. I know I'm not alone when I say that her death means I will no longer have a confidante and comrade to share the wryly amusing experience of life in quite the same way.

The funeral (a recording can be watched [here](#)) was as she wanted it to be: a pianist, a singer, a choir, a requiem mass, with old friends and neighbours in attendance. It was austere, lovely to hear, and very simple — expressing JoAnna's devout wishes.

The current editors join Helen Ostovich in expressing gratitude for the life and work of JoAnna Dutka. Rest in peace.

The Editors

