

EDITOR'S NOTE

This is my last issue as editor of *Dance Research Journal*. During my five-year term 125 individuals have evaluated 114 manuscripts submitted for publication consideration. In 10 issues we have published 34 articles, reviews of 81 publications (including books, audiovisual materials, and serial publications), and reports on 93 professional meetings, events, archives, and other activities relevant to dance research. We have published materials authored by 177 different individuals from Canada, Europe, and the United States. And we have consistently managed to reach our members on time.

All of this would not have been possible without the assistance of many people. Although it is always a bit unnerving to list acknowledgments for fear of omitting some individual who made a significant contribution, I cannot bring closure to this undertaking without attempting to thank those who have facilitated my task. Thanks go to the CORD Board of Directors for their confidence in my ability to serve as editor; I only hope that the journal's contribution to dance research equals what I have learned in handling the editorial and production processes. Many thanks to Mike Moynahan of Print Prep and Tony Lum of Fisher Printing for their patience, understanding, and guidance in helping a neophyte through the desk-top publishing process. (Readers may not be aware that beginning with the 1989 issues, *Dance Research Journal* has been produced via desk-top publishing—a procedure resulting in a substantial cost savings to CORD.) Much appreciation goes to Mike Tamaru, of the University of Hawaii Office of Public Relations, for his advice on layout and design matters and to Joy Hakoda, of the same office, whose artwork has graced the covers of *DRJ* for the past 5 years. Many thanks to Dennis Ladd for fine-tuning computer-generated copy and to Carol Yamaguchi, who dove into the same task with this issue when Dennis needed to turn his attention to other matters. Thanks to Marcia Sakamoto Wong, for her keen eye in proofreading assistance on many issues. Appreciation also goes to Kista Tucker, CORD's Office

Administrator, for assistance and speed in delivering member address labels that facilitated the punctual delivery of the journal to CORD members.

Very special thanks go to Linda Tomko. Her professionalism in handling the potentially "sticky" matter of finding the right reviewers for books, journals, and audiovisual materials is truly exemplary. In addition, her willing ear and generous and thoughtful advice in many areas have helped put my mind at rest and contributed to important decisions at many times.

Thanks also go to the authors who have contributed to the pages of *DRJ*. Their willingness to share their research, adhere to deadlines, and refine their manuscripts constitute what I consider to be important parts of the scholarly research process. Acknowledgment is also made to individuals who have reviewed manuscripts and have provided important comments affecting publication decisions and manuscript revisions. CORD's policy of maintaining a "blind" review process prevents acknowledging these individuals publicly, but without their expertise and volunteer time it would not be possible to maintain the level of standards set by CORD for *DRJ*.

And somehow always last, but certainly not least, my eternal gratitude to my husband Peter and daughter Debra, who willingly ate left-overs, listened to my joys and woes, and accepted "second in line" when I asked for advice, insisted on proof-reading "one more time," and put journal deadlines ahead of family matters. Their support—and humor—have contributed significantly to the pages of *DRJ*.

Lynn Brooks assumes the role of editor with the Spring 1994 issue. As the content of my last issue became finalized, she began to process manuscripts and learn the procedures involved in producing CORD's journal. I wish her the best of luck in this challenging and rewarding undertaking, and hope that authors will increasingly look to *DRJ* as a publication outlet for their work.