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## Editorial

# On Olympic Theatre

The West German cultural program that allowed experimental theatre troupes to perform at the Olympics this past Summer was an excellent idea. We can only hope that it will be repeated at future Olympics.

The West Germans spent nearly three-million dollars to mount the *Spielstrasse* program. A large portion of this amount was allocated to construction and equipment. We feel that in any future program it would be an improvement if the groups themselves were to earn more than just their expenses from the Olympic experience. The Olympic organizers could look on their outlay as small "operating grants" to the groups.

But perhaps the biggest lesson to be learned from the West German experience is that far more value could have been obtained if the groups had not been bound by an Olympic theme. In future, perhaps the only stipulation should be the creation of a new work.

Finally, there is the question of which groups should appear and who should choose them. We do not have an answer to this question, but we do feel that, whatever process of selection is chosen, the judgment should be rendered on the groups' artistic rather than political commitments.

P.R.R.

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## Upcoming Issues

### RUSSIAN THEATRE:

*The March issue will illustrate two of the major concerns of **The Drama Review**: the documentation of the latest developments in performance and the publication of historical material that explains and presents background for these developments. Norris Houghton will be writing on Russian Theatre in the 20th Century and Albert Todd will contribute an article on the Taganka Theatre, Moscow's newest and most innovative company. Historical material will include the first translation into English of several short plays by the great Russian poet Vladimir Mayakovsky, plus articles on the Blue Blouses (a revolutionary acting troupe) and the mass spectacles of the 1920's.*

### THEATRE AND THE SOCIAL SCIENCES:

*Richard Schechner will be the guest editor for this issue. What has been the impact of theatre on anthropology, sociology, social psychology, and psychoanalysis? And what impact have the social sciences had on theatre? Areas to be covered include: Ritual, Communal Performances, Religion and Theatre, Theatre and Therapy, Trance, Bio-Energetics, Basic Performance Theory and Methodology.*