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PREFACE

This is the second volume of Critical Arts to deal with drama, theatre and performance in South Africa. Although more articles were submitted than were published, the lack of interest and apathy on the part of Departments of Drama of local universities and, in some cases, their active (perhaps defensive) anti-intellectual and anti-academic stance, suggests that this issue will not be read by the majority of incumbents in those departments. No matter. The Journal's message will get through in other ways: via students of anthropology, sociology, history, politics and numerous other disciplines. While we obviously have a vested interest in our own individual disciplines, the study of drama, theatre and performance can only benefit from the absorption of knowledge from related disciplines. This synthesis is fundamental if performance studies are to progress.

This issue, for example, shows how the contributions of the intellectual and proletarian (as, for instance in worker theatre) can be synergetically synthesised into performances which could not otherwise exist. To be anti-intellectual is to be anti-theatre; for theatre has its roots in the practico-social, the everydayness of life, while intellectual interventions determine form and future, positive or negative. Critical Arts seeks above all to identify process first, and how that process relates to form, second.

Entitled "Alternative Performance in South Africa", this issue is Guest Edited by Ian Steadman who has, in his Editorial, outlined editorial policy with regard to performance studies. Future issues will build upon this and try similarly to present a less eclectic collection of studies in whatever area is under consideration.

We should like to thank the Editors of The Black Scholar for permission to reprint Ye Ve Clark's article. As with Patrice Pavis' paper on semiology in a previous issue, we believe this paper to be of great importance to the study of theatre in South Africa.

Keyan G Tomaselli

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