

Backpages

A new section published at the back of *Contemporary Theatre Review*, Backpages is an opportunity for the academy to engage with theatre and performance practice with immediacy and insight and for theatre workers and performance artists to engage critically and reflectively on their work and the work of their peers. Featuring short, topical articles and debates, polemics where necessary, it's a place of intellectual intervention and creative reflection. It's also where we hope to articulate, perhaps for the first time, the work of new and rising theatre artists in an academic forum.

The imagined readership should therefore be an ordinary intelligent theatre worker. We don't use footnotes, but if precise reference is important to the article, they can be incorporated into the body of the text. We would actively like to encourage precise analysis written with style and sophistication. We are not very interested in purely personal responses to the theatre, or heavily autobiographical writing; an engagement with the world should be the main focus of the writing. Topical material is very welcome but we don't publish reviews. Photographic illustrations are very welcome but please bear in mind there is no budget for this.

Backpages aims to have a bigger picture than the critics and to be more immediate than the usual time delays of the drama Academy.

The current editor of Backpages is Dan Rebellato and I am happy to correspond about any aspect of Backpages at d.rebellato@rhul.ac.uk. Drafts and ideas for articles can also be sent to any member of the Backpages editorial team, listed in each issue at the end of the section.