

Foreword

RADAC (Recherches sur les Arts Dramatiques Anglophones Contemporains) was set up in 1978 to provide a platform for academics and theatre practitioners working in the field of contemporary Anglophone drama in France. In collaboration with other associations or institutions, our group organises conferences and seminars and awards a prize to the best Master's dissertation on contemporary Anglophone drama in France. Every year we publish an issue of our journal *Coup de Théâtre* as well as special issues. Last year our special issue "Crossing Borders: Anglophone Theatre in Europe" was published as part of our 40th anniversary celebrations. Over the years we have tried to keep up with the many changes affecting both the Anglophone theatre and academic research whilst staying true to the aims of the founding members: conducting quality research in a spirit of friendship and mutual respect.

As our membership has evolved to include scholars and theatre practitioners beyond France, so too have the subjects treated. Increasing attention is given to performance and to adaptation. In recent years we have also turned to the question of translation. After all, most of the Anglophone drama staged outside English-speaking countries is performed in translation. Interest in translation has also contributed to building bridges to colleagues with similar interests in many other countries. Recent issues of *Coup de Théâtre* bear witness to the inclusion of a wide range of international contributors.

Adaptation and translation of canonical texts was the subject of the 2019 issue, suggesting ways in which the past is present in today's theatre. This year's issue focuses on another, perhaps less obvious example of continuity: verse drama, a form often decried, but never absent from the stage in Britain. The starting-point for the present volume, edited by RADAC vice-president Claire Hélié, was a symposium organised

by Claire H  lie and C  cile Marshall at Bordeaux University in 2018. The sheer range of topics addressed and works examined by a variety of international contributors is proof of the vitality of the form and its ability to evolve with the times. We are very privileged to be able to include the first translation into French of *Best Man Speech* by Glyn Maxwell (first produced as “The Best Man” in 2004 and published by Oberon in 2006 in *Plays Two*). Maxwell is one of the very small number of recognised contemporary playwrights consistently using verse in their plays.

In 2019, RADAC set up its first Prize for Outstanding Master’s Dissertation. The jury, whom we would like to thank for their contribution, was composed of Marianne Dugeon and Agathe Torti-Alcayaga. The prize was awarded to Sara   Durest for her annotated translation of Caryl Churchill’s 1994 play *The Skriker* (Sorbonne Universit   / Universit   Sorbonne Nouvelle). A short version of the dissertation is included in this issue.

As usual my thanks go to Claire H  lie for editing this issue with the help of Xavier Lemoine, director of publication. On behalf of RADAC, I would also like to thank all the contributors and the members of the advisory board.

Susan BLATT  S
RADAC President