

## Editorial

This is the second issue to be dedicated to papers developed from presentations at the highly successful First World Congress of Scottish Literatures held at Glasgow University in July 2014. One of the strengths of the Congress was its range, and there were many papers on drama and screen from which we could select those taken forward to be developed for publication. This issue contains a further three of these articles whose authorship – Wendy Veronica Xin, University of California, Berkeley, USA, Gioia Angeletti, University of Parma, Italy, and Jeanne Schaaf, Sorbonne Universités, Paris, France – helps highlight the wide range of contributing countries to the Congress. As with issue 8.1, the articles are set out in chronological order based on their topics. The peer-reviewed articles are complemented by a lively forum article by Danièle Berton-Charrière, CERHAC Université Blaise Pascal, Clermont-Ferrand, France, reinforcing the international scope of this issue's contributors.

Wendy Xin's 'Scotland as Screen: Vexed Projections in *I Know Where I'm Going!*' explores the work of The Archers – Michael Powell and Emeric Pressburger – through detailed analysis of a film that Martin Scorsese, when he came across it, considered a hidden 'masterpiece'. Xin examines the circumstances of the making of the film, the difficult issues of coping with a cast member who could not be on set with the rest of the cast and, specifically, the use of back projection in a variety of ways, both to solve filming problems and to create a particular filmic atmosphere. Xin's discussion reinforces the reader's respect for the achievement of Powell and Emeric Pressburger artistically and technologically in a process she describes as a form of 'conjuring magic'.

Gioia Angeletti's 'Performing Cross-Cultural Relations, Identity and Conflict in Contemporary Scottish Theatre: Expatriate Italian Communities in Marcella Evaristi's *Commedia* and Ann Marie di Mambro's *Tally's Blood*' examines in illuminating detail two major plays by two leading members of the Italian-Scots artistic community. She addresses the different ways in which in these plays Evaristi and di Mambro explore the reciprocal nature of prejudice, as it may affect the host country as well as the migrant community. In this she discusses issues of nationality, race, ghettoisation and gender. With subtlety and insight she considers the complexities of these playwrights' characters' relationships with Scotland and Italy and questions of what is 'home' for new Scots.

Jeanne Schaaf's "'People know what they want to see": Space and Reception in Rob Drummond's *Quiz Show* (2013)' offers a sustained and scrupulously argued analysis of Drummond's startling and powerful drama. She places it in the larger context of contemporary political, verbatim and immersive theatre before engaging in a detailed discussion of the play's themes, its dramaturgical structure and its metatheatricality. Her discussion engages the reader with a deeper understanding of Drummond's dramatic methods and the impact he achieves in exploring his theme of abuse by celebrities of young women, as the comfort zone of the audience is, in her word, 'shattered'. She demonstrates through her acute analysis the ways in which Drummond's play appears to break with conventions of play structure in order to engage the audience – apparently directly – in the experience the play portrays.

In the forum article in this issue, 'Irony and the Construction of Scottish Memory and Identity in Contemporary Plays', Danièle Berton-Charrière brings into play her customary critical acuity and theoretical understanding to explore self-satirisation by a range of Scottish playwrights and plays not usually thought of in conjunction or parallel

with one another. The freedom a forum article permits allows her to outline, with fresh perspectives, challenging and fascinating insights into the ways the playwrights she considers address issues of Scottish identity and the complexity of Self/Other divides, as she links a number of history plays and their concern with identity over the centuries and a recent play of Henry Adam's. The forum piece is intended to offer lively ideas on the basis of deep understanding, and this forum article certainly achieves that.

Ian Brown