

## From the Editor

The big news this year is that starting from the very next volume *CHINOPERL Papers* will have a new name (*CHINOPERL: Journal of Chinese Oral and Performing Literature*) and will be published and distributed by Maney Publishing. We hope that the new name strikes a good balance between remembering our roots and reaching out to new readers and authors. Another change is that from now on each volume of the journal will include two issues. More details on these developments can be found in the announcement at the end of this volume or on the CHINOPERL and Maney Publishing websites. These changes bring with them a number of opportunities for growth that I hope everyone interested in the journal will step up and help me take advantage of.

This, then, is the last single-issue volume of the journal. I am sure that the one thing that will strike any reader from the table of contents is the great variety of material this volume contains. Once again I am pleased to present to you both the work of well-established scholars and long-time supporters of and publishers in the journal as well as an approximately equal number of fine new faces whose names appear as authors in one of our tables of contents for the first time.

It is sad, however, to note that this volume contains pieces commemorating the lives and work of three fine scholars who passed away this year. They include a co-founder of CHINOPERL, a co-founder of CHIME (European Foundation for Chinese Music Research), and the man who is surely, from the point of view of this journal and its readers, the single most influential Russian scholar of Chinese popular literature. This year also saw the passing of Milena Doleželová (1932-2012), whose early work on a genre closely related to Chinese oral performing literature will be familiar to most of us. She contributed a piece in honor of Jim Crump to the volume of this journal dedicated to him in which she described working on that project in Ann Arbor with him.

The Editorial Board continues to respond very helpfully to all of my queries and requests that they share their wisdom with me, for which I am very grateful. Thanks are also due to Levi Gibbs for all his help, as well as congratulations on his elevation from Assistant to Associate Editor.

Once again I have the pleasure of expressing my gratitude for the generous financial support of Vassar College and the Center for Chinese Studies of the University of Michigan toward the publication of this issue. This year, however, the journal is fortunate to have gained an additional

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sponsor, the Confucius Institute of the University of Michigan, the only such institute in the U.S. to be devoted to the study of Chinese performance arts.

David L. Rolston, Ann Arbor, MI, December 2012