

FIRT/IFTR-SIBMAS Bulletin

2006 Volume 4

INTERNATIONAL FEDERATION
FOR THEATRE RESEARCH



FÉDÉRATION INTERNATIONALE
POUR LA RECHERCHE THÉÂTRALE

International Association of Libraries
and Museums of the Performing Arts



Société Internationale des Bibliothèques
et Musées des Arts du Spectacle

FIRT/IFTR: Membership Secretariat,
Email membership@firt-iftr.org

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Email cordula.tremel@gmx.de

1. CONFERENCES, CONGRESSES, SYMPOSIA & COURSES

1st International Conference on Religion and Theatre (follow-up)

Iran - Tehran

January 6, 2007 - January 7, 2007

We are pleased to report that an International Jury Committee of three renowned scholars:

- Prof. Ravi Chaturvedi (India)
- Prof. Marvin Carlson (U.S.A.)
- Prof. Farhad Nazerzadeh (Iran)

have selected 10 best papers received for the Conference. The presenters will be from South Africa, India, U.S.A., Germany, Japan, Egypt, Canada, England and Iran. We have just advised the writers of these papers of our FULL hospitality including international airfare, accommodation in a 4-star hotel and all other local expenses for the period of the Conference in addition to the first 3 days of the International Fajr Theatre Festival that will take place exactly after the Conference.

About 20 other papers have also been selected to get published in a book titled *Theatre and Religion* as a tributary to the Conference. The bilingual book will be a collection of papers by outstanding scholars from around the world to explore the relationship between theatre and religion from various aspects. International noted researchers from Egypt, Japan, Canada, Sudan, India, U.S.A., Germany, Turkey, Indonesia, Switzerland, the Netherlands, England as well as Iranian scholars in the discipline will study and analyze related issues.

The program of the Conference will be published in due time.

Farah Yeganeh

Lecturer

Member of the Academic Committee of the Conference

on behalf of

Majid Sarsangi, PhD.

Conference Director

Head of Dramatic Arts Department of Tehran University

Call for Papers - Performing Literatures

United Kingdom - Leeds

January 8, 2007

29 June - 1 July 2007

Leeds University

What are the current relationships and faultlines between text and performance, in the study and practice of theatre and the theatrical?

The University of Leeds's new Centre for Interdisciplinary Research in Theatre and Theatricalities (CIRTT) invites paper and panel proposals for its first international conference.

The study of theatre, drama and performance is pursued in universities today in a dizzying variety of institutional and departmental contexts – not just in dedicated theatre departments, but in English departments, in other modern language departments, in history, sociology and beyond. Yet there remains, perhaps, a primary divide in theatrically-oriented studies – the divide between those who address performance through a focus on the language and literatures on which it is so often based, and those who see the performance event itself as their key concern, and text as simply supportive of it.

In the university context, most drama and theatre departments emerged historically from moments in which

performance-oriented scholars broke away from their parent literature departments. Arguably, though, that separation is still regularly being re-performed: many theatre and performance people continue to insist that they are post-dramatic or even anti-textual. Yet the literary text has never gone away and indeed, many non-text-based performance practitioners have found themselves increasingly drawn back to the creation or appropriation of texts as the basis for new theatre. Equally, there is increasing recognition of the fact that, given their ephemerality, many performances only become available to a wider public through their mediation as literature, whether in artists' documentation or in critical and historical appraisals.

Meanwhile, within literary studies, scholars have maintained important interests in performance which have not always been understood or appreciated by theatre people. For example, analyses of poetry have continued to explore the pressure given to written language by oral performance. From another perspective entirely, the theatrical-theoretical language of performativity has radically altered understandings of the ways in which texts do things with words, and enact themselves through language and context. And a concern with representations of the body – the core element of most live performance activity – has been a recurrent concern in literary analysis.

These are just some of the issues that we hope *Performing Literatures* will begin to explore through dialogue between scholars and artists from varying backgrounds. At this stage, we envisage five potentially interlinking strands to the conference proceedings, as follows (in no particular order):

1. Institutional: examining the disciplinary histories and faultlines marking the current relationships between the theatre/performance studies and literary studies. How did we get to where we are today? What works about where we are today? What habits or assumptions might productively be challenged or overturned?
2. Professional: within the theatre industry itself, the relationship between literary text and theatrical performance remains as conflicted as ever. What authority or primacy does the playwright's text have in relation to the production process? Ongoing debates over the contested roles of the dramaturg and literary manager continue to provide a telling measure of unresolved tensions and questions.
3. Theoretical: examining the so-called theatrical turn in literary-theoretical discourses over the last few decades. What impact have these debates had on actual performance practice, and conversely, what might practical, theatrical research contribute to theoretical understandings?
4. Historical: in what ways can the study of literary and performance practices of the past – their relationships and distinctions – shed light on current circumstances? How does the literature of performance – the body of texts in which disappeared performances are historicised and evaluated – affect our understanding of what is possible now?
5. Intercultural: similarly, in what ways can an understanding of contrasting practices and traditions in non-Anglophone cultures shed light on debates that often become hung up on peculiarly English semantic debates around distinctions between theatre, literature and performance?

Speakers are expected to include: Shannon Jackson (University of California at Berkeley), Maria Delgado (Queen Mary, University of London), Kate Newey (University of Birmingham), Alan Read (King's College, London), Dan Rebellato (Royal Holloway, University of London), Michael Cordner (University of York), Susan Castillo (King's College, London) and others.

Proposals for papers, panels and other presentations should be submitted no later than Monday 8th January 2007 to:

Professor Stephen Bottoms
Workshop Theatre
School of English
University of Leeds,
Leeds, UK
LS2 9JT

Email: s.j.bottoms@leeds.ac.uk

Performing Literatures will be the first major conference event co-ordinated by the new Centre for Interdisciplinary Research in Theatre and Theatricalities.

CIRTT is an interdepartmental initiative sponsored by the Leeds Humanities Research Institute (LHRI) and based at the Workshop Theatre, in the School of English. It exists to foster links and debates among scholars and artists working across a range of disciplines, who share related interests in theatre / theatricality / drama / performance / performativity. In practice, of course, those of us sharing these languages often find ourselves divided as much as united by them: terms and expressions with theatrical roots are now often deployed in radically different ways in literary, artistic, philosophical, psychoanalytic and social-scientific contexts (to name but a few).

CIRTT exists to explore the possibilities for performance-oriented thinkers to speak to each other across these disciplinary boundaries providing each of us with new perspectives on our own preoccupations, and perhaps in so doing, developing new possibilities for collaborative research.

Performing Literatures will also form part of the 40th Anniversary celebrations of the Workshop Theatre, which proudly continues to pursue performance-oriented research from its place within an internationally-respected School of English.

Call for Papers: IASA-BAAC Conference - Building an Archive for the Future

Latvia - Riga

December 15, 2006

15-20 September 2007

The conference will address themes associated with the tasks audiovisual archives are facing in a world undergoing rapid changes. It is essential that archives develop new ways to meet future demands. Analogue and digital collections will coexist for a while yet, depending on the resources made available for the preservation of analogue material, the digitization process and the management of digital content. Digitization is now recognized as the way to go to save our audiovisual heritage, but the issues of future migration and the sustainability of digital archives still need to be addressed.

Digitization gives archives possibilities of delivering content via new digital platforms thus distributing the content not only to the traditional users, but to whole new groups of audiences. At the same time, ideal open access depends on the successful development of copyright legislation. Only then will large scale dissemination of content be possible. Gradually, archives will become an even more integrated part of society.

IASA and BAAC invite proposals for papers of not more than twenty minutes duration that address one or more of the following sub-themes:

- Role of the archives in the future
- Sustainability of archives
- Is there a need for contextualisation of AV archives?
- How to create better access to the archives
- Are the archiving principles changing?
- Legal issues (legal deposit, copyright, freedom of speech etc.)
- How to train and educate the future archivists
- How to build an archive: technical issues and options
- Content migration
- Preservation of metadata
- Small scale archives
- Towards integrated archives
- Selection policies - a necessity?
- Archiving of webpages

Proposals must be accompanied by an abstract of not more than 150 words. The deadline for this first call for papers

is 15 December 2006. Contributors will be notified during March 2006 of the Programme Committee's decision.

Please send your abstract together with your name, organisation, contact address, telephone and e-mail address to:

Per Holst
IASA Vice-President
Chair: Programme Committee
E-mail: per@dr.dk

c/o
DR (Danish Broadcasting Corp.)
Archive and Research Centre
Radio Archives
DR Byen
Emil Holms Kanal 20
DK-0999 Copenhagen C
Denmark
Phone: +45 3520 5554

Call for Papers: International Conference - Song, Stage and Screen II

United Kingdom - Leeds

January 5, 2006

Interdisciplinary approaches to the musical stage

23rd-25th March 2007

University of Leeds

Contributions are invited to the above conference which aims to bring together scholars from all over the world in any discipline, working on the relationship between music and the stage/screen. This conference is organised by the School of Performance and Cultural Industries of the University of Leeds. Speakers will include Dr Nicholas Till (Director - Centre for Research in Opera and Music Theatre, University of Sussex), Jim Holmes (Head of Music - Opera North), Dominic Gray (Projects Director – Opera North) and Dr Dominic Symonds (Co-editor - Studies in Musical Theatre journal).

The official language of the conference is English. We would be particularly interested in papers, panels and workshops on the following themes, although these should not be taken as exclusive:

- The body performing Music(al) Theatre
- Semiotics of escapism: watching Music(al) Theatre
- Music(al) Theatre as voyeurism
- Contemporary British Music(al) Theatre
- Post-modernism and songs on stage
- Ideology, Politics and the Musical stage
- Globalisation and the consumption of the Musical stage
- Problems of Genre: Opera / Music(al) Theatre
- Utopia and Reality: Escapism and the screen Musical
- Gender and sexuality in Music(al) Theatre
- Analysis: the fusion of words and music
- Paralinguistics and the rhetorical expression of music in song

We are also interested in hosting a small number of small-scale Music(al) Theatre performances (of up to 6 performers).

Papers should be designed to last no more than 20 minutes. Please send an abstract of no more than 200 words to the conference co-ordinator, Sue Jones, pcusj@leeds.ac.uk with the subject heading “Song, Stage and Screen II”.

The deadline for proposals is Friday, 5th January 2007.

For more information please visit: <http://www.leeds.ac.uk/paci/songstagescreen.html>

Conference Registration Fee: £185.00 (£85.00 for students/unwaged); this includes access to all conference proceedings, performances/evening activities, refreshments and formal dinner.

Other enquiries should be addressed to the conference organisers:

Dr George Rodosthenous, g.rodosthenous@leeds.ac.uk and

Mr Arthur Pritchard, a.g.pritchard@leeds.ac.uk

School of Performance and Cultural Industries
University of Leeds
Bretton Hall Campus
West Bretton
Wakefield
WF4 4LG
UK

Call for Papers: Teatro y música en España: los géneros breves en la segunda mitad del siglo XVIII

Spain - Madrid

February 1, 2007

Conference organized by the Universidad Autónoma de Madrid.

26, 27 and 28 March, 2007

The call for papers is open, until February 1st.

Contact:

musicayteatro@uam.es

Further information:

<http://www.uam.es/otros/invmus/>

Call for Papers: Theatre Translation Conference

United Kingdom - Norwich

January 31, 2007

Drama Studio,
University of East Anglia

29 June-1 July 2007

UEA Studio

University of East Anglia <http://www.uea.ac.uk/>

London Metropolitan University

<http://www.londonmet.ac.uk/depts/hal/subjectareas/languages.cfm>

University of Warwick <http://www2.warwick.ac.uk/fac/arts/ctccs/>

Staging Translated Plays:
Adaptation, Translation and Multimediality

Invited participants:

Professor David Johnston, Queen's University Belfast and theatre translator
Laurence Boswell, Freelance director and theatre translator
Professor Susan Bassnett, University of Warwick
The Gate Theatre, London

The conference focuses on the practice of staging translations and adaptations of all kinds of drama. We want to explore the links between translated texts and performance and open up a discussion on the (im?)possibility of defining the relationship between translated text and performance. We invite contributors to explore the ways in which translations are, or could be, staged and performed, and how the translated text is placed in performance practice, in the rehearsal room, in collaborative projects between playwrights, directors, translators, actors, and so on. Papers will be accompanied or intersected by a short performance of illustrative extracts, rehearsed readings or film or audio recordings of performances.

Deadline for contribution: 31 January 2007

Organizing committee:

Roger Baines, University of East Anglia
Cristina Marinetti, Warwick University
Manuela Perteghella, London Metropolitan University

Topics will include:

1. The process of staging translations and adaptations
2. The process of writing translations and adaptations for the stage
3. The process of writing/producing/commissioning translations and adaptations for a specific theatre company or space
4. Collaboration between practitioners translators, actors, directors
5. The (im?)possibility of defining the relationship between text and performance
6. The relationship/interaction between critical theory and creative practice
7. Models of practice pedagogy and their resource implications
8. Methodologies for evaluating practice-based research
9. Research-based study via creative practice

Please send abstracts /of around 300 words or a short outline of your contribution by 31 January 2007 to c.marinetti@warwick.ac.uk

For queries about contributions, please contact m.perteghella@londonmet.ac.uk

For queries about travel, accommodation and other practical information, please contact r.w.baines@uea.ac.uk

The conference aims to foster debate between the academic community and the community of practitioners and so welcomes speakers from both these fields.

One of our interests is to interrogate the intersection/relationship between theory and practice, therefore contributions should be 50 minutes long (including performed extracts, rehearsed readings or the presentation of audiovisual material). Please note that performed elements need only be illustrative and small-scale.

Call for Papers: Working group

South Africa - Stellenbosch

March 1, 2007

The working group Performance and Consciousness within the IFTR (International Federation for Theatre Research) invites papers for presentation at the working group meetings at the 2007 IFTR annual conference, to be held at The H.B. Thom Theatre Centre and the Arts Building, University of Stellenbosch, Stellenbosch, South Africa, 10-14 July 2007.

Please see the conference website for further details about the conference and registration
http://www.iftr2007.co.za/index_html

If you want to present a paper at the conference within the Performance and Consciousness working group, please send an abstract of your paper to the working group's convenor for the 2007 conference, Dr Daniel Meyer-Dinkgräfe (University of Wales Aberystwyth, dam@aber.ac.uk).

Deadline is March 1, 2007. However, to allow plenty of time for securing funding, making travel arrangements etc., earlier submission is recommended: information as to whether an abstract has been accepted for the conference will be provided within two weeks of receipt, initially by email, and if requested by hardcopy.

Call for Papers: We Will Be Citizens : New Essays on Gay and Lesbian Drama

November 15, 2007

Editor: James Fisher

Contributors are sought for a collection of new essays on gay and lesbian drama in the United States to be published by McFarland & Company in early 2008.

This juried volume will present an eclectic range of essays on post-Stonewall era gay and lesbian playwrights, and the ways in which their works reflect the cultural, political, personal, and aesthetic evolution of millennial American life. Prospective contributors are encouraged to consider historical and theoretical approaches. Essays are welcome on movements within gay and lesbian drama, as well as comparative literary studies.

Potential contributors should send CVs and a 100-word abstract to:

James Fisher, Professor of Theater
Theater Department
Wabash College
Crawfordsville, IN 47933
(765) 361-6394
Email: fisherj@wabash.edu

Deadline for completed essays: November 15, 2007.

Manuscripts, a maximum of twenty-five to thirty typewritten pages in length, should be prepared in MLA style. Contributions may be sent as MAC-friendly email attachments or on disk, accompanied by a hard copy of the essay

and a paragraph-length biography of the author. Contributors will receive a copy of the volume upon its publication.

Call for Working Group and Panel Paper Submissions: Inaurual Symposium - Irish Society for Theatre Research

Ireland - Belfast

March 1, 2007

Friday 13th April to Sunday 15th April 2007

Queen's University Belfast

The theme of the Inaugural Symposium of ISTR is Theatre and Conflic which is designed to encompass notions of conflict on intra-national as well as international levels.

Working Group Submissions

The working group dynamic involves the submission of papers no more than 2,500 words in length which are then disseminated for all members of the working group to read before the symposium. During the working group sessions on the Friday of the symposium, working group members will give a brief synopsis of their paper lasting no more than 10 minutes, after which the group as a whole will discuss the paper for 20 minutes.

The following working groups have been proposed in order to begin the process of encouraging members to develop more specialized groups in subsequent symposia in order to more fully engage with the broad spectrum of Irish theatre from page to stage:

Cultural Identities seeks papers exploring issues of Irish theatre and performance that frame the construction and categorization of cultural identities such as: gender, sexuality, race, nation, ethnicity. Performances that are a part of institutional culture as well as alternate performance cultures are included, and projects that study popular as well as elite cultural performances will be welcomed.

Contact Brian Singleton: bsnglton@tcd.ie

Theatre History and Historiography seeks papers pertaining to any aspect of research into the history of theatre as a practice and as an institution in Ireland or the history of Irish theatre in its international contexts. This working group is also concerned with investigating the methodologies of theatre history and/or the theoretical and historical assumptions that underpin these.

Contact Tom Maguire: tj.maguire@ulster.ac.uk

Textual Practices seeks papers which engage with the relationship between textuality and performance, specifically in terms of the transformation of the play on the page into the play on stage. Of particular interest are papers that examine the performance possibilities implied by a script, score and other textual or documentary sources. Contact Eamonn Jordan: eamonnjordan1@eircom.net

Performance Studies seeks papers which explore ways to analyse performance in its multiplicity of elements and meanings. Participation is encouraged from practitioners, critics and academics in the disciplines of theatre and drama, digital technology, and performance art.

Contact Bernadette Sweeney: B.Sweeney@ucc.ie

Panel Paper Submissions

We invite proposals for panel papers lasting no more than 20 minutes to be delivered on the Saturday of the symposium on various conflictual issues represented in Irish theatre and performance such as:

sectarianism

class disparity
gender hierarchy
domestic violence
racial discrimination
cultural dissonance

Panel Group submissions of up to 3 papers are particularly welcome.

The deadline for both Working Group and Panel Paper submissions is 1 March 2007

The Registration Form and further details about the Inaugural Symposium is available on the ISTR website:
<http://www.qub.ac.uk/istr>

Please forward any general enquires regarding ISTR to: istr@qub.ac.uk

Closure of Theatre Museum London - Letter from FIRT to Tessa Jowell, Secretary of State for Culture

United Kingdom

October 18, 2006

October 18, 2006

Tessa Jowell
Minister of Culture
London
SW1A 0AA

Dear Madam Minister:

I am writing as President of the International Federation for Theatre Research, a professional organization of 500 theatre and performance scholars world-wide. Together with our sister organization, the International Society of Performing Arts Libraries and Museums, we are extremely distressed by the threatened closing of the Theatre Museum at the end of January.

Until recently, I was working as an American academic in California, with a special research interest in contemporary British Theatre. The extremely helpful staff and archives at the conveniently located Theatre Museum made my professional life much easier. Even though I now reside in Britain, I am anxious not to lose this asset for my British colleagues as well as my international ones.

We urge the appointment of an independent body to examine the status and function of the Museum, to explore whether it might be time to break away from the V&A and be funded by key cultural bodies in England.

Thank you for your attention and consideration.

Sincerely,

Janelle Reinelt
President, International Federation for Theatre Research (FIRT/IFTR)

Professor of Theatre and Performance Studies
University of Warwick

Closure of Theatre Museum London - Letter from SIBMAS to Tessa Jowell, Secretary of State for Culture

United Kingdom

October 18, 2006

SIBMAS

C/O The Royal Scottish Academy of Music and Drama

100 Renfrew Street

Glasgow

G2 3DB

18 Oct 2006

Rt. Hon Tessa Jowell

Secretary of State for Culture, Media & Sport

Department for Culture, Media and Sport (DCMS)

2-4 Cockspur Street,

London

SW1Y 5DH,

Dear Ms Jowell

I would firstly like to introduce our society to you, SIBMAS. (Société Internationale des Bibliothèques et des Musées des Arts du Spectacle) is the International association of libraries and museums of the performing arts. Since 1954 SIBMAS has been the forum for colleagues from all over the world promoting research, practical and theoretical, in the documentation of the performing arts. As an organisation we have followed the continuing saga of the potential loss of London's Theatre Museum's with great concern and astonishment. With the recent failure of the proposal by The Royal Opera House to keep the museum afloat, we are deeply concerned to learn that it is now planned to close in January 2007.

SIBMAS understands it is proposed that the Theatre Museum's permanent home will be closed and that the displays reabsorbed back into the theatre archive held by its parent institution the Victoria and Albert Museum, basically returning the theatre museum to be a mere department of the V&A once again, but one without a display space. The alternative proposal of a programme of exhibitions at the V&A's Kensington home cannot be seen as being progress: it is returning to the situation which existed in the 1970s. Closure of the Theatre Museum would quite simply be a significant backward step in the preservation and promotion of British performance heritage.

What will be lost if the Theatre Museum closes is not simply a display of the history of London / British theatre, important enough as that is. Performing arts collections worldwide tend to present a combination of displays and activities in a unique way. Performing arts museums, with their mix of human interaction, demonstrations, workshops and displays, have a great part to play, especially in the education of young people. An exposure to performance culture can be an opening door for many to self-expression, communication skills, team working, or to further study and educational advancement. The methods used in performing arts museums to interpret their subject areas are not always well understood by more traditional museums and art galleries. This appears to be the case with the V&A and the Theatre Museum, in their current predicament.

Britain and in particular London has a unique place in world theatre. The importance of saving theatrical intangible heritage is recognised throughout the world. Thriving theatre museums can be found throughout the world; in Vienna, Munich, Düsseldorf, Athens, Ljubljana, Helsinki, Copenhagen, Bern, Lisbon, and in 2010 a new Theatre Museum is planned for San Francisco. London and the UK not being able to support such a museum is staggering. The UK has an amazing theatre culture which deserves a dedicated museum that reflects that culture. Closing the Theatre Museum is sending out a message that the UK does not value and care about its own performance heritage.

This has to be seen as a UK national issue, and one of international significance. As things stand, it would appear that the Theatre Museum is being allowed to slip away with as little fuss as possible by public funding bodies and the management of the V&A. A choice is being made, and it should be made clear that this decision is being taken on behalf of the British people, that the UK as a society and culture do not need or want such a theatre museum. SIBMAS believes that the British people do want such a museum.

SIBMAS would like to ask you as Secretary of State for Culture Media and Sport for an independent review of the Theatre Museums s future, a review that is conducted by an body without a vested interest in saving costs. It is possibly time for the Theatre Museum to break away from the V&A and be an independently funded organisation, with its own destiny in its own hands. Such a situation requires the key funding bodies in England to wake up and recognise the importance of the museum to London, the wider UK and world heritage.

The Theatre Museum is one of the largest such museum of its kind in the world. It is unique - not only for its size and the marvels that it houses, its library and archive but also for the location of the permanent displays, situated as they are at the heart of Covent Garden. It is easily accessible and has the bustle of London s theatre district all around it; the world it reflects is at its doorstep. Allowing the permanent exhibitions to be disbanded would be a sorry legacy for all the many people in the theatre business, education and the general public who fought for years for the existence of such an institution. This potential closure is particularly concerning because it was thought that the battle for a permanent home for the British theatre collection had been permanently won.

SIBMAS asks you and your department to do everything that you can to stop this proposed closure and to give the Museum the future it deserves.

Yours sincerely

Alan R. Jones
Vice-President SIBMAS
Theatre Librarian, Royal Scottish Academy of Music and Drama, Glasgow

Message urgent - Fermeture du musée du théâtre de Londres

United Kingdom

Chers membres de la SIBMAS / FIRT

J ai de tristes nouvelles, le musée du théâtre à Londres est une fois de plus menacé de fermeture et ce, pour la fin du mois de janvier 2007. La coopération envisagée avec la Royal Opera House n a finalement pas abouti.

Le Victoria and Albert Museum (V&A), dans l optique de faire des économies, a décidé de réintégrer le musée du théâtre dans un de ses départements. Le musée du théâtre ne disposerait pas d espace permanent d exposition, ses activités se limiteraient à des expositions temporaires dans le bâtiment de Kensington et des expositions itinérantes.

Cette alternative ne peut être considérée comme un progrès, bien au contraire, elle constitue un retour à la situation insatisfaisante des années 1970. Cette fermeture signifierait tout simplement un recul dans le domaine de la conservation et de la promotion des arts vivants en Grande-Bretagne.

Le musée allemand du théâtre a envoyé une lettre de protestation au Times, à Londres, signée de l ancienne présidente de la SIBMAS Claudia Blank ainsi que de plusieurs directeurs de musées du théâtre en Europe.

Une lettre a également été envoyée au nom de la SIBMAS à Tessa Jowell, Secrétaire d Etat aux affaires culturelles, en complément de celle de Janelle Reinelt, présidente de la FIRT, pour faire savoir notre opposition à cette fermeture. Nous demandons à la Secrétaire d Etat que la proposition de fermeture soit révisée de façon indépendante.

Nous vous tiendrons informés de la suite des événements ainsi que des moyens de manifester votre désaccord et d apporter votre aide.

Vous trouverez des renseignements sur les derniers développements sur :

savetheatremuseum@yahoo.co.uk

<http://www.thestage.co.uk/news/newsstory.php/14281>

<http://www.thestage.co.uk/news/newsstory.php/14376/select-committee-to-probe-theatre-museum>

<http://www.timesonline.co.uk/article/0,,59-2408559.html>

Vous pouvez faire des commentaires et connaître vos points de vue sur :

http://www.theatremuseum.org/news_and_views/phpbb/viewtopic.php?t=3597

Alan Jones

Président adjoint de la SIBMAS /

Cordula Trembl

Rédactrice du Bulletin

Report from Nordisk Centrum for Teaterdokumentation (NCTD)

Norway - Oslo

Annual meeting 8th-10th September 2006 in Oslo.

NCTD is a Nordic branch of SIBMAS, working in the five countries Denmark, Sweden, Norway, Finland and Iceland. The meeting of 2006 took place in Oslo, Norway, because of the Ibsen Year 2006. Twenty one participants gathered in the National Library (Nasjonalbiblioteket).

The Theatre Museum in Oslo opened in 1939 and is situated in the old Town Hall since 1641. An exhibition called *Creative Vision* displayed 30 different Norwegian stage models from 1950-2005, as well as drawings and historical documentation from early performances. The exhibition caused a discussion about what is gained and what is lost when an original setting is changed, which is usually the case today.

In reports from the Nordic theatre museums especially remarkable changes planned for the museums of Oslo and Stockholm were discussed.

From Norway Ragnhild Wang, Director of Oslo Theatre Museum reported as follows:

As in several other European countries Norwegian museums have also been subject to comprehensive reforms. The plan that was put into action in 2005 had as its goal to reduce the number of museums from 800 to around 100 bigger units. It was suggested that the museums went through effective structural and operational changes.

The Theatre Museum in Oslo has worked since 2003 to achieve the consolidation with two other museums in Oslo, The International Cultural Centre and Museum and The Oslo City Museum, which celebrated its 100 years in 2005. The new organisation was established on 1/1 2006. Oslo was quite late in starting the reorganisation process. This has been an advantage as we were able to learn from the experiences of the other museums.

Our total number of employees are 30 people, 1 to 2 of which work at the Theatre Museum. The new director of the consolidated museum is Mrs. Vibeke Mohr. The process of integrating our small museum with two much larger organisations can be difficult, but for several years we have had severely limited budgets, so we really have no choice.

With these facts in mind, the situation looks good. We get support in our negotiations with the central government, and in addition we have a larger community of co-workers to enrich and stimulate us in our own work. We hope to improve our public profile, despite the fact that we are now called The Oslo City Museum, The Theatre Museum department. The new organisations procedures and division of work is not yet decided on.

At the moment there are no plans for relocating the museum, so visitors will still find us in the oldest town hall of the city. In this building performances took place as early as in the seventeenth century.

The best news since last time we met is that The Norwegian Cultural Council will probably support a complete registration of our collection and an interview project. This will give us 1 million NKR over a 3 year period. We already feel that things are going better.

From Sweden Inga Lewenhaupt gave an overview about a large report made by the government with a proposal of uniting Sveriges teatermuseum (earlier Drottningholms teatermuseum), the Dance Museum, the Marionette Museum and the music collections Statens musiksamlingar consisting of music archives, library and museum. This is motivated by the strong need of better internet documentation, accessibility of the large collections and expected synergy effects.

The performances at Drottningholm should be separated from the museum. The new museum for Theatre, Dance and Music would be managed by the government. The theatre and dance museums are now led by foundations, but mainly financed by the government. There is a strong proposal for new location for museum exhibitions in the city. Until now the theatre museum had only the possibility to organise smaller summer exhibitions at Drottningholm, 20 km outside Stockholm.

For further information about NCTD see <http://www.nb.no/nctd>

Sommer School 2007: STANISLAVSKY and MEYERHOLD: two approaches for acting

Russian Federation - St.Petersburg

March 15, 2007

St. Petersburg State Theatre Arts Academy, the largest theatre educational institution in Russia established in 1779, has the pleasure of inviting you to participate in the Summer School to be organized in Saint Petersburg in 4-16 June 2007. This year course is aimed to introduce international young actors/directors and drama students as well as others interested to Russian theatre school. The course provides theoretical overview of impressive heritage of two leading theatre figures of the 20th century and offers its specific use in acting practice.

STRUCTURE OF THE COURSE. The two weeks course consists of everyday classes with the leading professors of the Academy: 34 hours of acting, 8 hours of dance, 8 hours of voice and speech, 12 hours of stage movement. The exiting cultural program includes visits to leading drama St. Petersburg theatres (5 theatre visits), and world-famous museums including The Hermitage and The Russian Museum (4 excursions).

COURSE LANGUAGE. English (all classes are delivered in English or in Russian with the translation to English).

TUITION. Educational program costs 500 EURO. Cultural program (theatres and museums) costs 100 EURO. Full program costs 600 EURO.

ACCOMODATION. Participants have a choice of staying in a hostel (20-37 EURO per person a day) or a hotel (96-116 EURO).

REGISTRATION PERSONAL DATA. Please note that participants are selected on a competitive basis. Therefore you are required to submit a statement of purpose explaining your motivation to take part in the Summer School (max.300 words) and an application form to download from website at: <http://academy.tart.spb.ru/Home/News/3089.aspx?lang=en>

DEADLINES

15 March 2007 is a deadline for applicants.

You will be notified about the results until 1 April 2007 by fax and e-mail.

The course payment is to be made until 10 April 2007 to the account that will be sent for you in notifying letter.

CONTACT

Julia Kleiman,

Manager of International Department

St.Petersburg State Theatre Arts Academy,

Mokhovaya, 34, St.Petersburg, 191028 Russia

Fax: 7 812 272 17 89

E-mail: international@tart.spb.ru spbgati@mail.ru

English language web site of the Academy: <http://www.tart.spb.ru>

Urgent news flash - Closure of Theatre Museum London

United Kingdom

Dear FIRT / SIBMAS members,

I have some sad news, the Theatre Museum in London is once again under threat and it looks like it will close at the end of January 2007. The proposed deal with the Royal Opera House did not come to anything in the end.

The V&A are cost cutting and have decided to save money by returning the Theatre Museum to a department of the V&A and concentrate on touring shows and exhibitions at its Kensington home, but the Theatre Museum will not have its own permanent space with the museum.

This alternative proposal cannot be seen as being progress, it is returning the situation to the 1970s. Such a closure would quite simply be a backward step in the preservation and promotion of British performance heritage.

A letter of protest to the Times Newspaper in London has been sent from the German Theatre Museum signed by former SIBMAS President Claudia Blank and a number of directors of Theatre Museums in Europe.

A SIBMAS letter has been send to Tessa Jowell, the Secretary of State for Culture, in addition to a letter from Janelle Reinelt, President of FIRT, protesting the proposed closure. We are asking the Secretary of State for an independent review of the proposed closure.

We will keep members informed of the developing situation and ways that they can protest and help.

You can find out news about the latest situation at

<http://www.theatremuseum.org.uk/news>

<http://www.thestage.co.uk/news/newsstory.php/14281>

<http://www.thestage.co.uk/news/newsstory.php/14376/select-committee-to-probe-theatre-museum>

<http://www.thestage.co.uk/news/newsstory.php/14376/select-committee-to-probe-theatre-museum>

Members can also post comments and views at

http://www.theatremuseum.org/news_and_views/phpbb/viewtopic.php?t=3597

Alan Jones

Vice-President SIBMAS /

Cordula Trembl

Bulletin Editor

* : *Modified only*

2. EXHIBITIONS

Arthur Schnitzler Affairs and Affects

Austria - Vienna

October 12, 2006 - January 21, 2007

Österreichisches Theatermuseum

Portrait of Arthur Schnitzler

Photostudio Setzer

© Reinhard Urbach

Affairs and Affects is not only concerned with the work of Arthur Schnitzler, it also traces the history of his impact.

Three well-known works of Schnitzler are exemplary for this. *Reigen* (Hands around), written in 1896/97, and two monolog novellas *Lieutenant Gustl* (1900) and *Miss Else* (1924): A carousel of erotic encounters, a disturbed young man and a pestered young girl. The exhibition makes these literary worlds permeable and provides intimate views of the culture and the mentality history of the time.

It begins - without a foreplay - with Schnitzler's mechanistically joined *Love Dance*. Traversing social classes he brings together ten pairs sequentially to the love act. Alluded to with hyphens at the climax of each scene, the play shows sexuality as a central driving force. The concatenation of the pairings also sketches a model of uninterrupted infection - it begins and ends with the prostitute. The exhibition reproduces the play and the violent reactions as a genre picture of an epoch.

A revolving door leads from the volatile sexual encounters of the sexes to the two monolog novellas. On one side the visitor is led into an atmospheric listening area in which he can perambulate the text - together with *Second Lieutenant Gustl*, who wanders about nocturnal Vienna. Listening islands and associative pictures insert the visitor into *Gustl's* mental space, with all its contradictions, hollowesses and involuntary confessions. *Gustl's* conflict with his code of honor is an analysis of a specific environment and man around 1900; for Schnitzler himself an affair ended with him being deprived of his rank as officer.

On the other side the revolving door opens into a hotel lobby with topical windows for the precarious situation of a young woman in the society at the turn of the century. In the *Grand Hotel* as a guest of her rich aunt, the 19 year old *Else* is confronted with the dominant double morality and cannot find her place in this world. She tries on roles as if they were dresses, which in the exhibition results in a revue of social attributions and artistic productions of the female.

Whether sporting girl, rich wife or noble prostitute, for *Else*, the daughter of a defrauder who is degraded to being a bartered object, all the hotel floors lead to the same erotically-charged topic: woman and money. And from here it is easy to make the connection to the time the novella was created in the 20's, when inflation, nude dancing and revue girls prevailed.

Sigmund Freud wrote in a letter to Arthur Schnitzler (1862-1931) that through intuition he knew everything I have uncovered through arduous work with others. What made Schnitzler's writing so scandalous that his *Reigen* actually led to a court case in Berlin in 1921? The exhibition *Arthur Schnitzler Affairs and Affects* offers some insights. Schnitzler lived in times that were increasingly obsessed with eroticism. Freud exposed the roots of erotic desires while Schnitzler revealed their consequences.

The exhibition focuses on the works by Schnitzler that trace the effects of erotic desires on people and their social status. Even Schnitzler's contemporaries were aware of his remarkable introspective skills, said Professor Konstanze Fiedl. The credibility of his characters' inner lives and the precision with which he analyses their mechanisms are undisputed. Stanley Kubrick's film *Eyes wide shut* shows that Schnitzler's power to disturb is undiminished.

The exhibition was conceived in co-operation with the Arthur Schnitzler Society. It was curated by Evelyne Polt-Heinzl

and Gisela Steinlechner and designed by Peter Karlhuber.

Austrian Theatre Museum,
Palais Lobkowitz
2 Lobkowitzplatz
1010 Vienna

Opening hours
Tuesday-Sunday
10am to 6pm

Entry fees
Adults 4.50
Reduced 3.50

The exhibition catalogue is priced at 29.90 and is available from the Museum or online at <http://www.khm.at>

<http://www.theatermuseum.at/flash/page/veran/index.htm>

Arturo Toscanini: Homage to the Maestro

United States - New York

February 21, 2007 - May 25, 2007

Vincent Astor Gallery
The New York Public Library for the Performing Arts
40 Lincoln Center Plaza
New York, NY 10023-7498

Opening hours: Tues, Wed, Fri & Sat: 12 to 6
Thurs: 12 to 8
Admission free

A 50TH ANNIVERSARY RETROSPECTIVE

The year 2007 marks the fiftieth anniversary of the death of one of the most influential musical figures of the twentieth century. Arturo Toscanini (1867-1957), whose career began in 1886 and continued until 1954, was a major figure in establishing standards for modern orchestral and operatic performance.

This exhibit will illustrate the multi-faceted personality of Toscanini as conductor and collaborator with composers, instrumentalists and singers, such as Giacomo Puccini, Samuel Barber, Claude Debussy, and Guido Cantelli, and will shed light on his personal relationships as mentor, colleague, friend, father and grandfather.

On display will be photographs, scores, letters and documents, many of which are unpublished and are rarely seen on display, such as the stage director's copy of a music score to Richard Strauss's *Salome*, interleaved with stage directions, and a proof copy of the score for Puccini's *La Fanciulla del West*, annotated by both Puccini and Toscanini. These unique documents are from the research divisions of The New York Public Library for the Performing Arts as well as the conductor's personal archive amassed by his son Walter and donated by the Toscanini family to The Library's Music Division and Rodgers & Hammerstein Archives of Recorded Sound in 1986. Visitors can hear intriguing and rare highlights from the vast sound recording archive of this collection which contains all the known NBC Symphony Orchestra broadcasts and over 400 hours of rehearsals among other performances. Recorded excerpts highlighted in the exhibit will include 1926 rehearsal excerpts with the La Scala Orchestra, and Toscanini's last performance of the Bruckner 7th Symphony with the New York Philharmonic from 1935.

<http://www.nypl.org/research/calendar/exhib/lpa/lpaexhibdesc.cfm?id=441>

Backstage

Netherlands - Amsterdam

December 14, 2006

Visitors to 'Backstage' - an exhibition about making theatre - discover that a performance is built up from several disciplines. The six most important parts of theatre making are being introduced: text, directing, play, costumes, scenery, light and sound.

<http://www.theaterinstituut.nl/index.cfm/site/English/pageid/B78DDE20-BCDC-55E9-6C9DFE2FAF4B9D78/index.cfm>

Theater Instituut Nederland
Herengracht 168
1016 BP Amsterdam
Phone: +31 (0)20 551 33 00
Fax: +31 (0)20 551 33 03
Email: info@tin.nl

Opening hours

Monday to Friday: 11 a.m. - 5 p.m.

Saturday and Sunday: 1 p.m. - 5 p.m.

Admission rates

Adults 4,50

Groups 3,50 pp (Min. 15 p.)

Les écritures du mouvement

France - Pantin

November 29, 2006 - February 10, 2007

La danse s écrit, la danse se note.

Quelle étonnante affirmation ! Peu de gens savent en effet que la chorégraphie s est dotée tout au long de son histoire de nombreux systèmes de notation aux vocations très variées. Mais peut-on vraiment noter un mouvement ? Difficile à imaginer alors qu il semble évident à tous que l on puisse écrire une langue et lire une musique grâce à des partitions. Les gestes paraissent insaisissables comme s ils conservaient leurs secrets pour ceux-là même qui les produisent.

Depuis le XVe siècle, plus d une centaine de systèmes de notation du mouvement ont vu le jour. De cette histoire, l exposition présente les temps forts et les figures marquantes: du manuscrit de Cervera au XVe siècle jusqu aux transcriptions chorégraphiques d artistes d aujourd hui, en passant par les dessins de Blasis au XIXe siècle ou encore les partitions de Laban et de Benesh au XXe siècle. Elle met en lumière la grande diversité des formes d écriture. Chaque système témoigne en effet d une manière singulière de comprendre le mouvement, marquée par le contexte historique et l imaginaire culturel de la société dans laquelle il apparaît. Un certain nombre d influences mutuelles se dessinent aussi comme, par exemple, les emprunts assumés de Laban au système Feuillet.

À la multiplicité des formes répond la diversité des fonctions. Tantôt simple aide-mémoire dans le processus de travail, tantôt support d apprentissage, voire de création, la notation est au cœur des questions de constitution, de préservation et de transmission des répertoires. Elle s affirme aussi comme un outil remarquable pour analyser les composantes du mouvement et les styles. À ce titre, son utilisation dépasse largement le champ de la danse : l anthropologie y fait notamment appel pour comprendre la spécificité culturelle des comportements moteurs.

La puissance graphique des systèmes développés invite à les regarder comme autant de dessins dont la force et la diversité séduisent. Ces « écritures du mouvement » qui précèdent, traversent et prolongent le travail chorégraphique nous offrent autant de parcours possibles au sein des processus de création des oeuvres.

Avec ce troisième projet, le Centre national de la danse poursuit sa politique d expositions à vocation pédagogique, en lien avec les recherches actuelles. Cet événement sera l occasion de présenter, sous la forme de reproductions, une

centaine de documents liés à la notation du mouvement, dont certains issus du fonds Francine Lancelot et du fonds Albrecht Knust (légué par Roderyk Lange à la médiathèque du CND).

Centre national de la danse
1 rue Victor Hugo
93 500 Pantin
Tél.: +33 / (0)1 41 83 27 27
<http://www.cnd.fr/>

Commissaire d'exposition : Claire Rousier

Horaires d'ouverture: 10h-19h et jusqu'à 22h les soirs de spectacles
(fermeture les samedis, exceptés les jours de spectacles, les dimanches et jours fériés)

Quel spectacle !

France - Paris

October 3, 2006 - March 18, 2007

La nouvelle exposition du Musée présente des poupées et jouets d'hier et d'aujourd'hui se rapportant au monde fascinant du spectacle et du cirque.

Pantins, poupées, figurines, marionnettes à fil, à main, à doigt, lanternes magiques, dînettes, danseuses, boîtes à musique, automates, singes, chiens, éléphant en peluche, objets en celluloïd, masques soit près de 500 pièces d'exception sont présentées dans des décors aux lourds rideaux rouges évocateurs des salles de spectacle.

L'exposition s'articule en 3 axes de lecture :

Les jeux conçus comme spectacle pour les enfants : phonographe, poupées à systèmes telles que la valseuse, le siffleur, le gigoteur, l'automate, l'animal mécanique, lanterne magique, opéra miniature, théâtre de Guignol, marionnettes et décors de théâtre

Les jouets qui représentent l'univers du spectacle tels que les poupées à l'image de personnages célèbres, des personnages de la commedia dell'arte, des personnages de cirque

Les jouets qui évoquent l'univers du spectacle pour le plaisir des adultes comme les poupées créées par des artistes ou les passionnés sur les thèmes de l'opéra, du cirque, de la danse ou du théâtre. Ces objets sont plutôt perçus comme une référence culturelle et un modèle esthétique, que comme des jouets.

Musée de la Poupée
Impasse Berthaud (vers 22 rue Beaubourg)
75003 Paris
France
Tél : 00 33 (1) 42 72 73 11
Fax : 00 33 (0) 1 44 54 04 48
E-mail : musee.poupee@noos.fr

<http://www.museedelapoupeeparis.com/tempo/tempo.html>

Horaires d'ouverture:
Mardi - dimanche de 10h00 à 18h00
Fermeture le lundi et les jours fériés

Tarifs:
Adulte 6
Réduction: plus de 65 ans, chômeur, étudiant de moins de 26 ans 4

Enfant (3 à 18 ans), handicapé, adhérent AMPP 3

Stars and Treasures: 75 Years of Collecting Theatre

United States - New York

November 21, 2006 - May 5, 2007

Donald and Mary Oenslager Gallery

The New York Public Library for the Performing Arts

40 Lincoln Center Plaza

New York, NY 10023-7498

Opening hours: Tues, Wed, Fri & Sat: 12 to 6

Thurs: 12 to 8

Admission free

Since its founding in 1931, the Billy Rose Theatre Collection, a division of The New York Public Library for the Performing Arts, has amassed more than nine million items, which together constitute the world's preeminent record of live theater in all its manifestations.

The collection's holdings are of such repute that researchers from every continent have availed themselves of its treasures and resources. This year marks the 75th anniversary of this world-renowned collection and The New York Public Library will commemorate the occasion with celebratory events throughout the year.

The centerpiece of this anniversary celebration will be a major exhibition featuring hundreds of rare or unique treasures from the collection. The exhibition will consist of artifacts that, in most cases, have been viewed by only a few researchers on-site and, in many cases, have never before been seen by the public. Among the items featured in the exhibition will be costume jewelry worn by Edwin Booth in Hamlet, costume designs by Cecil Beaton for the original production of My Fair Lady, a bejeweled belt worn by Sarah Bernhardt in Cleopatra, letters written by Harry Houdini, heartbreaking letters from American playwright Tennessee Williams describing the burden of alcoholism and its effect upon his writing, and a color caricature by Al Hirschfeld portraying George Bernard Shaw as a red-faced, horned devil. Many contemporary actors have loaned their personal treasures for this exhibition. One among many is a silver smelling-salts vial once owned by actress Ellen Terry and now a prized possession of actress Jane Alexander.

<http://www.nypl.org/research/calendar/exhib/lpa/lpaexhibdesc.cfm?id=443>

* : *Modified only*

3. PUBLICATIONS

3.1. GENERAL

3.2. THEATRE

Early Responses to Renaissance Drama

United Kingdom - Cambridge

August 31, 2006

Charles Whitney

University of Nevada, Las Vegas

Cambridge University Press

Hardback

ISBN-13: 9780521858434

ISBN-10: 0521858437

354 pages

228 x 152 mm

£48.00

It is often assumed that we can never know how the earliest audiences responded to the plays and playbooks of Shakespeare, Marlowe, and other Renaissance dramatists. In this study, old compilations of early modern dramatic allusions provide the surprising key to a new understanding of pre-1660 reception. Whether or not it begins with powerful emotion, that reception creatively applies and appropriates the copious resources of drama for diverse purposes, lessons, and interests. Informed also by critical theory and historical research, this understanding reveals the significance of response to Tamburlaine and Falstaff as well as the importance of drama to Edmund Spenser, John Donne, John Milton, and many others. For the first time, it makes possible the study of particular responses of women and of workers. It also contributes to the history of subjectivity, reading, civil society, and aesthetics, and demands a new view of dramatic production.

Focuses on the pre-1660 response to Renaissance drama, with the main example being Shakespeare; other primary texts under discussion include Tamburlaine and Dr Faustus

Develops accounts of the responses of women and of workers to particular dramatic material, extending literary and cultural history into areas of vital importance

Offers in-depth analyses of the role of theatre in the lives of individuals

Contents

Introduction; Part I. Tamburlaine, Sir John, and the Formation of Early Modern Reception: 1. Tamburlaine intervenes; 2. Versions of Sir John; Part II. Audiences Entertaining Plays: 3. Playgoers in the Theatrum Mundi to 1617; 4. Common understanders; 5. Playgoing and play-reading gentlewomen; 6. Jonson and Shakespeare: living monuments and public spheres; Bibliography.

<http://www.cambridge.org/uk/catalogue/catalogue.asp?isbn=0521858437>

Living History Museums: Undoing History Through Performance

United States

February 28, 2007

by Scott Magelssen (Augustana College, Illinois)

Published by Scarecrow Press

\$49.95

Paperback 0-8108-5865-7 /

978-0-8108-5865-7

272pp

The publication treats performance practices of living history and open-air museums, and draws on recent developments in contemporary theatre studies to offer suggestions for more efficacious museum performance programming.

Living history museums are cultural institutions that merge historical exhibits with live costumed performance. While unique and vitally important, they often compromise historical accuracy and authenticity for the sake of tourism and entertainment value. Many also pursue methods of performance and historiography that are becoming increasingly outdated. *Living History Museums: Undoing History Through Performance* examines the performance practices used by institutions such as Plimoth Plantation and Colonial Williamsburg, and offers a new genealogy of living history museum performance in the U.S. and Europe.

Currently, existing scholarship on living history museums addresses the subject from a museum-studies or anthropology perspective. Author Scott Magelssen, however, approaches the material from a background in theatre history and theory, analyzing living history museums using postmodern methodology. Considering performance as a method for the study of history and exploring emergent non-traditional theatrical practices, the book offers suggestions for performance in an increasingly postmodern landscape. Concluding with an international listing of living history institutions and a complete list of sources, *Living History Museums* is a valuable resource for students and teachers of theatre and performance studies, cultural studies, folklore, popular culture, American studies, and museum studies.

Scott Magelssen is assistant professor of Theatre Arts at Augustana College, Rock Island, Illinois. He has published articles on living history museums in many theatre journals, including *Theatre History Studies* and *The Drama Review*. The author won the 2005 Gerald Kahan Award for the Best Essay in Theatre Studies by a Younger Scholar for his article "Performance Practices of [Living] Open-Air Museums (And a New Look at 'Skansen' in American Living Museum Discourse)," published in *Theatre History Studies* in 2004.

<http://www.scarecrowpress.com/Catalog/SingleBook.shtml?command=Search&db=%5EDB/CATALOG.db&eqSKUdata=0810858657>

Music, Theatre and Politics in Germany - 1848 to the Third Reich

United Kingdom - London

September 28, 2006

Nikolaus Bacht

Ashgate Publishing

Includes 5 b&w illustrations and 12 music examples

ISBN: 0 7546 5521 0

328 pages

Hardback

234 x 156 mm

£55, \$99.95

Music, theatre and politics have maintained a long-standing, if varying and problematic, relationship. In the Ancient World, the relationship used to be a harmonious one, scholars have us believe, glorifying the moment at the beginning of Western history when a political community, or polis, affirmed itself in a practice that purportedly achieved the perfect integration of music and theatre. To revive this original harmony was, of course, one of the main impulses that engendered the genre of opera. However, while it is widely recognized that the political represented a prius in the Ancient triangle of music, theatre and politics, there has been little attention to the status of the political in the

triangle's modern variety. Nonetheless, the relationship between the three continues to be strong. In many contexts, the political still takes priority, encouraging or curbing artistic creativity.

The contributions in this volume bridge the conventional chronological division between 'late Romantic' and 'modern' music to thematize a wide array of issues in the context of Germany. The contributors focus on a national tradition and period in which the friction between music, theatre and politics grew particularly intense. Major themes include: reception history; the entwining of aesthetic and political intentions on the part of composers, critics and historians; and the construction and/or critique of collective political identities in and through music theatre.

Contents

Introduction. Part 1 The New German School: Weber's ghost: Euryanthe, Genoveva, Lohengrin, Laura Tunbridge; Wagner amongst the Hegelians, Nicholas Walker. Part 2 Wagnerian Politics: Magnificent obsession: Tristan und Isolde as the object of musical analysis, Thomas Grey; From critical tool to political metaphor: thoughts on the writings of Houston Stewart Chamberlain, Roger Allen; A question of identity: Die Meistersinger von Nürnberg in Weimar Germany, Áine Sheil. Part 3 The Politics of Reception: Schütz's Dafne and the German operatic imagination, Bettina Varwig; Deception on stage: Don Carlos di Vargas and Franz Werfel's politics of operatic translation, Gundula Kreuzer; Bruckner in the theatre: on the politics of 'absolute' music in performance, Nicholas Atfield. Part 4 An Excursus on Vienna: 'Wer weiss, Vater, ob das nicht Engel sind?' Reflections on the pre-Fascist discourse of degeneracy in Schreker's Die Gezeichneten, Peter Franklin; 'The republic of the mind': politics, the arts and ideas in Schoenberg's post-war projects, Jennifer Shaw; Berg's operas and the politics of subjectivity, Julian Johnson. Part 5 Interwar Germany: 'Stadtluft macht frei': urban consciousness in Weimar opera, Peter Tregear; Magic boxes and Volksempfänger: music on the radio in Weimar Germany, Alexander Rehding; Socialism and the 'free development of art': Karl Amadeus Hartmann's Opera Simplicius Simplicissimus, Egon Voss. Bibliography; index.

About the Author/Editor

Nikolaus Bacht is Research Fellow at King's College, University of Cambridge, UK.

<https://www.ashgate.com/shopping/title.asp?isbn=0%207546%205521%200>

Proust et le théâtre

Netherlands - Amsterdam

November 30, 2006

GOEDENDORP, Romana, Sjef HOUPPERMANS, Nell de HULLU-van DOESELAR, Manet van MONTFRANS, Annelies SCHULTE NORDHOLT, Sabine van WESEMAEL (Eds.)

Amsterdam/New York, NY

292 pages

Paperback: 978-90-420-2099-3 / 90-420-2099-7

60

US\$ 78

Series:

Marcel Proust Aujourd'hui 4

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Brigitte Le CAM: Marcel Proust et le théâtre de la cruauté

Hiroya SAKAMOTO: Du théâtrophone au téléphone : repenser la mise en scène du dialogue dans À la recherche du temps perdu

Entretien avec Guy CASSIERS: (par Romana Goedendorp et Sjef Houppermans)

Liste des auteurs

<http://www.rodopi.nl/senj.asp?BookId=Proust+4>

Contact

info@rodopi.nl

Revue d Histoire du Théâtre

France - Paris

Publication trimestrielle par la Société d'Histoire du Théâtre

Abonnement France : 57

Abonnement Europe : 60

Abonnement étranger : 63

Vente au numéro : 15 + frais de port

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-Entre misère et exubérance, les spectacles dans les bourgs de la province française aux XIXe siècle. Législation, salles, troupe, variétés, amateurs par Christine Carrère-Saucède

-De la définition du lieu théâtral populaire : police et spectateurs du boulevard à Paris au XVIIIe siècle par Laurent Turcot

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·Le rire et l'effroi : la réconciliation grand-guignolesque par Nathalie Coutelet

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Société d'Histoire du Théâtre

Bnf - 58, rue de Richelieu

75084 Paris Cedex 02

Tél.: 00 33 1 42 60 27 05

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Stage Fright, Animals, and Other Theatrical Problems

United Kingdom - Cambridge

August 17, 2006

Series: Theatre and Performance Theory

Nicholas Ridout, Queen Mary, University of London

Cambridge University Press

206 pages

216 x 138 mm

Paperback

ISBN-13: 9780521617567

ISBN-10: 0521617561

£19.99

Hardback

ISBN-13: 9780521852081

ISBN-10: 0521852080

£45

Why do actors get stage fright? What is so embarrassing about joining in? Why not work with animals and children, and why is it so hard not to collapse into helpless laughter when things go wrong? In trying to answer these questions - usually ignored by theatre scholarship but of enduring interest to theatre professionals and audiences alike - Nicholas Ridout attempts to explain the relationship between these apparently unwanted and anomalous phenomena and the wider social and political meanings of the modern theatre. The book focuses on the theatrical encounter - those events in which actor and audience come face to face in a strangely compromised and alienated intimacy - arguing that the modern theatre has become a place where we entertain ourselves by experimenting with our feelings about work, social relations and about feelings themselves.

Addresses issues usually neglected or ignored by theatre scholarship

Offers a full theorization of stage fright, animals on stage, and other anomalies

Uses case studies of work by the Royal Shakespeare Company, Societas Raffaello Sanzio and Forced Entertainment

Contents

Part I: 1. From the promise of performance to the return of theatre; 2. Kleist's Über das Marionettentheater; 3. From an ethics of performance to an affective politics of theatre; Part II. Stage Fright: The Predicament of the Actor: 1. In an 'awful hole'; 2. A very 'modern' hole; 3. Into the hole and out: diagnosis and cure; 4. Abject hole: first 'blowback'; 5.

Face your fear; Part III. Embarrassment: The Predicament of the Audience: 1. Please don't look at me; 2. What is embarrassment?; 3. Towards a politics of shame; Part IV. The Animal on Stage: 1. Mouse in the house; 2. Signs of labour; 3. Animal politics; Part V. Mutual Predicaments: Corpsing and Fiasco: 1. Laughter; 2. Corpsing; 3. Fiasco; 4. Forced entertainment; 5. Lyotard on theatre: 'last blowback'; Afterword; Bibliography.

<http://www.cambridge.org/uk/catalogue/catalogue.asp?isbn=0521852080>

The Dramatic Works of Catherine the Great - Theatre and Politics in Eighteenth-Century Russia

United Kingdom - London

October 28, 2006

Lurana Donnels O'Malley

Series: Performance in the Long Eighteenth Century: Studies in Theatre, Music, Dance

Ashgate Publishing

Includes 11 b&w illustrations

ISBN: 0 7546 5628 4

242 pages

234 x 156 mm

Hardback

£50, \$99.95

The first in-depth study of Catherine the Great's plays and opera libretti, this book provides analysis and critical interpretation of the dramatic works by this eighteenth-century Russian Empress. These works are shown to be remarkable for their diversity, frank satire, topical subject matter, and stylistic innovations. O'Malley reveals comparisons to and influences from European traditions, including Shakespeare and Molière, and sets Catherine in the larger field of Russian literature in the period, further illuminating her relationship to the aesthetic debates of the period.

The study investigates how Catherine expressed her social ideas throughout her drama and exploited the stage's power to promote political ideals and ideology. O'Malley sets close textual analysis within an historical framework, analyzing the major plays according to content, style, themes, characters, and relation to Catherine's life and political aims.

Contents

Preface; Catherine's life and writings; Early comedies; Later comedies; The Shakespearean influence; Comic operas; Epilogue; Appendix; Bibliography; Index.

About the Author/Editor

Lurana Donnels O'Malley is Professor of Theatre at the University of Hawai'i Manoa, USA, where she teaches Theatre History, Dramatic Literature, and Directing. She is also active as a director. In 1998, she translated and edited the first published English-language translations of two of Catherine the Great's comedies.

<https://www.ashgate.com/shopping/title.asp?isbn=0%207546%205628%204>

The Theatre Listing 2007 Edition

Canada - Toronto

Guide to professional theatres and rental facilities across Canada

Cost per copy: \$28.11 (CDN)

ISBN 978-0-921129-43-1

192 pages, spiral-bound

The newest edition of The Theatre Listing is now in stock. Published by the PACT Communications Centre, The Theatre Listing is comprised of detailed contact information for 350 professional theatres, theatre rental venues, arts

service organizations and key government agencies across Canada. This up-to-date annual print resource has become an essential reference tool for producers, playwrights, actors, designers, and other theatre professionals, as well as for students, agents, and arts service organizations.

The Theatre Listing 2007 includes:

- Updated information about 350 Canadian theatre companies, festivals and rental venues
- Addresses, phone and fax numbers, email addresses, websites, and staff contacts
- Details about seasons, repertoires, new play development, festivals and other activities
- Which companies are accepting scripts and resumes
- A guide to arts organizations and government agencies
- Rental information including type of stage, number of seats, technical facilities and rental rates
- A quick reference rental index highlighting venues available for rent, sorted by province, city and number of seats
- A comprehensive index of listed theatres, companies and organizations, including staff names

To order or request more information, please contact:

Cristina Blesa, Member Communications Coordinator
Professional Association of Canadian Theatres (PACT)

215 Spadina Avenue, Suite 210

Toronto, ON M5T 2C7 Canada

Tel: 416.595.6455 x16 / 1.800.263.7228 x16

Fax: 416.595.6450

Email: info@pact.ca

Theatre, performance, and the historical avant-garde

United Kingdom

February 22, 2006

Günter Berghaus

Palgrave Macmillan

Series: Palgrave Studies in Theatre and Performance History

ISBN: 1-4039-6955-8

Hardback

374 pages

£ 39,99

This comprehensive study traces the origins of European modernism in nineteenth-century Paris, then branches out to examine four major movements of the theatrical avant-garde that sprung from this epicenter in the early twentieth-century: Expressionism, Futurism, Dadaism, and Constructivism.

Table of Contents

Introduction: The Genesis of Modernism and of the Avant-garde; Expressionism; Futurism; Dadaism; Constructivism; Epilogue: The Postwar Revival of Modernism and of the Avant-garde

Author Biography

Günter Berghaus is a Senior Research Fellow at the University of Bristol.

<http://www.palgrave.com/newsearch/Catalogue.aspx?is=1403969558>

3.3. FILM

European Film Music

United Kingdom - London

August 28, 2006

Miguel Mera and David Burnand

Ashgate Publishing

Series: Ashgate Popular and Folk Music Series

Hardback

ISBN: 0 7546 3658 5

\$99.95

£55.00

Paperback

ISBN: 0 7546 3659 3

\$29.95

£16.99

Illustrations: Includes 2 b&w illustrations and 9 music examples

220 pages

234 x 156 mm

The vast majority of writing on film music is concentrated on Hollywood in particular and on a canon of North American scores and films more generally. Recent scholarship acknowledges other traditions of film scoring but little has been written about European film music specifically.

Miguel Mera and David Burnand present a volume that redresses the balance by exploring specific European filmic texts, composers and approaches to film scoring that have hitherto been neglected. Films involving British, French, German, Greek, Irish, Italian, Polish and Spanish composers are considered in detail.

Starting from a study of the influence of propaganda on musical aesthetics in Nazi Germany the book includes an analysis of Italian neo-realist cinema, a consideration of the Ealing Comedies, experimental music in contemporary Spanish scoring, the invocation of traditional music, the portrayal of classical music performers, the use of space, silence and manipulation of time, and the depiction of the processes of scoring in independent film-making. Important issues that permeate all the essays involve the working relationship of composer and director, the dialectic between the diegetic and non-diegetic uses of music in films, the music-image synergism and the levels of realism that are created by the audio-visual mix. The book will appeal to those working in film studies, popular music studies, musicology, media studies and cultural theory.

Contents

Introduction, Miguel Mera and David Burnand; *Per aspera ad astra* and back again: film music in Germany from 1927 to 1945, Reimar Volker; Music, people and reality: the case of Italian neo-realism, Richard Dyer; Contemporary Spanish film music: Carlos Saura and Pedro Almodóvar, Kathleen M. Vernon and Cliff Eisen; Music as a satirical device in the Ealing Comedies, Kate Daubney; Screen playing: cinematic representations of classical music performance and European identity, Janet K. Halfyard; Outing the synch: music and space in the French heritage film, Phil Powrie; Seán Ó Riada and Irish post-colonial film music: George Morrison's *Mise Éire*, David Cooper; Angel of the air: Popol Vuh's music and Werner Herzog's films, K.J. Donnelly; Modernity and a day: the functions of music in the films of Theo Angelopoulos, Miguel Mera; Preisner-Kieslowski: the art of synergetic understatement in *Three Colours: Red*, Jon Paxman; 'The rhythm of the night': reframing silence, music and masculinity in *Beau Travail*, Heather Laing; *Scoring This Filthy Earth*, David Burnand; Bibliography; Index.

About the Author/Editor

Miguel Mera is Lecturer in the Centre for the Study of Composition for Screen at the Royal College of Music, UK. David Burnand is Head of Music Technology and Head of the Centre for the Study of Composition for Screen at the Royal College of Music, UK.

<https://www.ashgate.com/shopping/title.asp?isbn=0%207546%203658%205>

Filmosophy

United Kingdom - London

September 10, 2006

Daniel Frampton

Wallflower Press

256 pages

Paperback

1 904764 84 3

£15

Hardback

1 904764 85 1

£45

Filmosophy is a provocative new manifesto for a radically philosophical way of understanding cinema. The book coalesces twentieth-century ideas of film as thought (from Hugo Münsterberg to Gilles Deleuze) into a practical theory of film-thinking, arguing that film style conveys poetic ideas through a constant dramatic intent about the characters, spaces and events of film. With discussions of contemporary filmmakers such as Béla Tarr, Michael Haneke and the Dardenne brothers, this timely intervention into the study of film and philosophy will stir argument and discussion among both filmgoers and filmmakers alike.

Daniel Frampton is a London-based writer and filmmaker, and the founding editor of the salon-journal Film-Philosophy.

<http://www.wallflowerpress.co.uk/publications/film/filmosophy.html>

Journeys of Desire - European Actors in Hollywood: A Critical Companion

United Kingdom - London

March 1, 2006

Edited by Alastair Phillips and Ginette Vincendeau

British Film Institute

350 pages, Illustrated

Paperback ISBN: 1844571246

£18.99

Hardback ISBN: 1844571238

£60

Journeys of Desire is the first comprehensive critical guide to European actors in American film, bringing together fifteen overview chapters with A-Z entries on over 900 individuals in one accessible volume.

Since the early days of the US film industry, European actors have consistently been a major force in Hollywood. Screen idols such as Charlie Chaplin, Greta Garbo, Marlene Dietrich, Charles Boyer, Audrey Hepburn, Maurice Chevalier, Arnold Schwarzenegger, and Antonio Banderas, as well as scores of more modest players, have profoundly shaped "American" cinema. They have also contributed to the propagation of European types and stereotypes such as the "Russian" and Nordic queens played by Garbo and Dietrich, the French roués popularised by Chevalier, the fiery Latinos depicted by Banderas, and the British arch-villains played by Steven Berkoff, Anthony Hopkins, and Tim Roth. Films such as *Casablanca* (1942), *Gigi* (1958), *Green Card* (1990) and *Vanilla Sky* (2001), among many others, would not be the same without them.

Contributions from a team of seventy international experts provide groundbreaking case studies of prominent individuals and phenomena associated with the émigrés, such as the retired Russian officers who played crowds in silent films, the stereotyping of European actresses in "bad women" roles, and the ultimate irony of Jewish actors

playing Nazis. Individual entries chart the careers and screen performances of the European actors - from Victoria Abril to Mai Zetterling - who appeared in American movies.

Alastair Phillips is Lecturer in Film Studies at the University of Reading. Ginette Vincendeau is Director of the Film Studies Programme at King's College London.

<http://www.bfi.org.uk/booksvideo/books/catalogue/details.php?bookid=547>

Screening Reality - French Documentary Film during the German Occupation

United Kingdom - Oxford

September 30, 2006

Wharton, Steve

Published by Peter Lang Oxford

Oxford, Bern, Berlin, Bruxelles, Frankfurt am Main, New York, Wien, 2006. 252 pp.
Modern French Identities Vol. 25
Edited by Collier Peter

Paperback

ISBN 3-03910-066-1

US-ISBN 0-8204-6882-7

47.70

£ 29

US-\$ 53.95

Between 1940 and 1944 in German-occupied France, the previously disregarded documentary or film de complément took on a new and more prominent role for cinema audiences. Film programmes were obliged for the first time to show documentaries as well as the main feature. Vichy Government support and encouragement made documentary a vehicle for the palatable promotion of policy whilst ostensibly appearing neutral and didactic. Key to this task was the fostering of a climate in which documentary film could be appreciated in its own right, and so it was that special series of high quality documentaries were screened first in Paris and then across France. In 1943 a Government-sponsored Documentary Film Congress acknowledged that these screenings were «au service de la France et du Maréchal». This book relates the films to their historical context with reference to other propaganda materials of the period, to indicate how this might have been achieved.

Contents: History and reform of the film industry under Vichy - Vichy policy and propaganda - Arts, Sciences, Voyages and the Premier Congrès du film documentaire - Prisoners at home and abroad: Service de travail obligatoire and motherhood in Vichy documentary - Screening Reality and serving the Marshal?

The Author: Steve Wharton is Senior Lecturer in French and Communication at the University of Bath, and previously lectured in French Studies at the University of Manchester. He works on contemporary gay activism in Britain and France, and Vichy propaganda and the héritage du passé.

<http://www.peterlang.com/index.cfm?vID=10066&vLang=D&vHR=1&vUR=2&vUUR=1>

Screening the Stage - Studies in Cinedramatic Art

United Kingdom - Oxford

Cardullo, Bert

Published by Peter Lang Oxford

Oxford, Bern, Berlin, Bruxelles, Frankfurt am Main, New York, Wien 2006

414 pages

ISBN 3-03911-029-2

64.20

£ 42.00

This book examines the historical, cultural, and aesthetic relationships between theater and film. As we enter the 21st century, almost all artists, students, and critics working in theater will have had earlier and greater exposure to film than to theater. In fact, film has become central to the way in which we perceive and formulate stories, images, ideas, and sounds. At the same time, film and video occupy an increasingly significant place in theater study, both for the adaptation of plays and for the documentation and preservation of theatrical performances. Yet far too often theater and film artists, as well as educators, make the jump from one medium to the other without being fully aware of the ways in which the qualities of each medium affect content and artistic expression.

This book is intended to fill such a gap by providing a theoretical and practical foundation for understanding the effect that film and drama have had, and continue to have, on each other's development. Moreover, this study provides a history of the relationship between drama and cinema, starting with the pre-cinematic, late 19th-century impulse towards capturing spectacular action on the stage and examining the artistic and commercial interaction between movies and plays, both in popular and experimental work, throughout the 20th century. Important subjects treated in this book include stage versus screen acting, the adaptation process itself, the theatrical as well as the cinematic avant-garde, and the «portability» or adaptability of dramatic character.

Contents: Theater and Film - Stage versus Screen - Plays and Screenplays - Analysis, Criticism and Interpretation - Adaptation - Acting and Directing - Interviews - Filmography - Bibliography - Film Stills - Screen Violence - Avant-Garde Film - Pure versus Impure or «Mixed» Cinema - Film Farce - Shakespeare on Film.

The Author: Bert Cardullo is Professor of American Culture and Literature at Ege University in Izmir, Turkey. He is the editor, most recently, of *Theater of the Avant-Garde, 1890-1950: A Critical Anthology* (2001) and the author of *In Search of Cinema: Writings on International Film Art* (2004).

<http://www.peterlang.com/Index.cfm?vID=11029&vHR=1&vUR=2&vUUR=1&vLang=D>

Contact

info@peterlang.com

3.4. MUSICAL THEATRE

The American Musical and the Performance of Personal Identity

United States - Princeton

September 5, 2006

Raymond Knapp

Hardback

ISBN: 0-691-12524-4

488 pages, 6 x 9

31 halftones, 26 line illustrations, 1 table

\$39.50

£26.95

The American musical has long provided an important vehicle through which writers, performers, and audiences reimagine who they are and how they might best interact with the world around them. Musicals are especially good at this because they provide not only an opportunity for us to enact dramatic versions of alternative identities, but also the material for performing such alternatives in the real world, through songs and the characters and attitudes those songs project.

This book addresses a variety of specific themes in musicals that serve this general function: fairy tale and fantasy, idealism and inspiration, gender and sexuality, and relationships, among others. It also considers three overlapping genres that are central, in quite different ways, to the projection of personal identity: operetta, movie musicals, and

operatic musicals.

Among the musicals discussed are Camelot, Candide; Chicago; Company; Evita; Gypsy; Into the Woods; Kiss Me, Kate; A Little Night Music; Man of La Mancha; Meet Me in St. Louis; The Merry Widow; Moulin Rouge; My Fair Lady; Passion; The Rocky Horror Picture Show; Singin' in the Rain; Stormy Weather; Sweeney Todd; and The Wizard of Oz.

Complementing the author's earlier work, *The American Musical and the Formation of National Identity*, this book completes a two-volume thematic history of the genre, designed for general audiences and specialists alike.

Raymond Knapp is Professor of Musicology at the University of California, Los Angeles, and author of *The American Musical and the Formation of National Identity* (Princeton), winner of the George Jean Nathan Award for Dramatic Criticism. He has also published books on Brahms and Mahler.

<http://www.pupress.princeton.edu/titles/8291.html>

The Prima Donna and Opera, 1815 1930

United Kingdom - Cambridge

August 10, 2006

Series: Cambridge Studies in Opera

Susan Rutherford

University of Manchester

Cambridge University Press

Hardback

ISBN-13: 9780521851671

ISBN-10: 052185167X

394 pages

228 x 152 mm

£55.00

This book is concerned not so much with the 'prima donna' as with prime donne: a group of working artists (sometimes famous but more often relatively unknown and now long forgotten) and the circumstances of their professional lives. It attempts to locate these singers within a broader history, including not only the specificities of operatic stage practice but the life beyond the opera house - the social, cultural and political framing that shaped individual experience, artistic endeavour and audience reception. Rutherford addresses questions such as the multiple discourses on the image of the singer and their impact on the changing profile of the professional artist from *figlia dell'arte* at the beginning of the era to middle-class woman at the end; the aspect of the 'stage mother' and patronage; issues of vocal training and tuition; professional life in the operatic market-place; and performance (both vocal and dramatic) conventions and practices.

Examines the lives of a range of female opera singers including Giuditta Pasta, Maria Malibran, Wilhelmine Schröder-Devrient and Emma Calvé

Locates the singers within a broader history, covering social and cultural aspects

Will be of interest to graduates in the areas of operatic studies, musicology, theatre history, performance studies and women's studies

Contents

Introduction; 1. Sirens and songbirds; 2. Superdivas and superwomen; 3. Tutors and tuition; 4. The supporting cast; 5. Professional life; 6. The vocal and theatrical landscape; 7. The singing actress; Postscript.

<http://www.cambridge.org/uk/catalogue/catalogue.asp?isbn=052185167X>

Wagner and the Art of the Theatre

United States - New Haven

October 16, 2006

Patrick Carnegie
Yale University Press

352 pages
100 b/w illustrations
ISBN: 0300106955
ISBN-13: 978-0-300-10695-4
Cloth: \$48.00

The production of Wagner's operas is fiercely debated. In this groundbreaking stage history Patrick Carnegie vividly evokes the often scandalous great productions that have left their mark not only on our understanding of Wagner but on modern theatre as a whole. He examines the way in which Wagner himself staged his works, showing that the composer remained dissatisfied with even the best of his productions.

After Wagner's death the scenic challenge was taken up by the Swiss visionary Adolphe Appia, by Gustav Mahler and Alfred Roller in Vienna, and by Otto Klemperer and Ewald Dülberg in Berlin. In Russia the Bolsheviks reinvented Wagner as a social revolutionary, while cinema left its indelible imprint on the Wagnerian stage with Eisenstein's *Die Walküre* in Moscow in 1940.

Hitler famously appropriated Wagner for his own ends. Patrick Carnegie unscrambles the interaction of politics and stage production, describing how post-war German directors sought a way to bury the uncomfortable past. The book concludes with a critique of the iconoclastic interpretations by Patrice Chéreau, Ruth Berghaus, and Hans-Jürgen Syberberg.

Formerly a music critic for the Times and dramaturg at the Royal Opera House, Covent Garden, PATRICK CARNEGIE has lectured, broadcast, and published widely on Wagner, opera, and the theatre.

<http://yalepress.yale.edu/yupbooks/book.asp?isbn=0300106955>

Yvonne George

United Kingdom

Alan Black

First full-length study of the actress and singer Yvonne George, who died at the age of 35 in 1930 after a career of considerable celebrity in Brussels, Paris, London, and New York.

The book covers her early career in the Belgian capital when it was occupied by the Germans in World War 1 and takes her to Paris in the 1920's where she was a friend of Cocteau and adored by Robert Desnos.

This is the first study to identify the facts of her Belgian roots and of her tragically early death in Genova. The book is written in English and is illustrated with interesting photographs.

Available directly from the author, as follows: Alan Black, 6 Norfolk Court, Victoria Park Garden, Worthing, Sussex, U.K.

Cost: 20 including postage

3.5. DANCE

3.6. OTHER SUBJECTS

Czech Puppet Theatre - Yesterday and Today

Czech Republic - Prague

The long-awaited publication filled with information, illustrations and full-colour photographs documenting the history and trends of Czech puppet theatre from its earliest beginnings to today. Follow the course of Czech puppet theatre history - from the very first Czech puppeteer, Jiří Jan Brat, to the world-famous puppet characters of Spejbl and Hurvínek, the films of Jan vankmajer and the illusionary Black theatre. Learn more about contemporary puppet theatre companies and theatre makers, like the DRAK Theatre and the Cakes and Puppets Theatre that today grace the Czech puppet stages and have made their own impression at festivals and theatres all over the world.

Czech Puppet Theatre - Yesterday and Today is a unique collector's edition for anyone interested in the movements and trends of Czech puppet theatre - or simply anyone interested in looking at the more than 70 pages of remarkable full-colour photographs of puppets taken by some of the Czech Republic's leading theatre photographers.

Czech Puppet Theatre - Yesterday and Today also contains information about organizations, schools and other institutions involved in the art of Czech puppet theatre.

Produced and published by Theatre Institute Prague
2006

Introductory retail price: 10.-
ISBN: 80-7008-199-6

Czech Theatre 22

Czech Republic - Prague

The latest issue of the Czech Theatre Magazine places special emphasis on the stages located in the Moravian metropolis of Brno. A Stroll through the Brno Theatre Scene (D. Viceníková) / Devotion to the Cross - J. Mlejnek) / A Century Fascinated with the Devil (M. Reslová) / The Czech Lands Rediscover Political Theatre (J. Machalická) / Exploring Male Vocations and Pastimes (J. Kerbr) / Iva Peřinová: Playing with Fire (J. Rezková) / The Greek Passion and Curlew River (R. Hrdinová) / Czech Dance Zone 2005 (N. Vangeli). As well as the Alfred Radok and Thalia Theatre Awards, new books published by the Theatre Institute, Czech Theatre in Numbers and synopses of new Czech plays in translation.

Produced and published by Theatre Institute Prague
2006

Price: 12,-
ISSN 0862-9382

The Responsive Museum - Working with Audiences in the Twenty-First Century

United Kingdom - London

July 28, 2006

Caroline Lang, John Reeve and Vicky Woollard
Ashgate Publishing

296 pages
Hardback
234 x 156 mm
ISBN: 0 7546 4560 6
£55

What is the relationship today between museums, galleries and learning? The Responsive Museum interrogates the thinking, policies and practices that underpin the educational role of the museum. It unravels the complex relationship of museums with their publics, and discusses today's challenges and the debates that have resulted.

The highly experience team of writers, including museum educators and directors, share their different experiences

and views, and review recent research and examples of best practice. They analyse the implications of audience development and broadening public access, particularly in relation to special groups, minority communities and disabled people, and for individual self-development and different learning styles; they explore issues of public accountability and funding; discuss the merits of different evaluation tools and methodologies for measuring audience impact and needs; and assess the role of architects, designers and artists in shaping the visitor experience. The latter part of this book reviews practical management and staffing issues, and training and skills needs for the future.

This book is for students, museum staff, especially those involved in education and interpretation, and senior management and policy-makers. This is a much-needed review of the relationship between museums and galleries and their users. It also offers a wealth of information and expertise to guide future strategy and practice.

Contents

Introduction, Caroline Lang, John Reeve and Vicky Woollard. Understanding Audiences: theory, policy and practice: Introduction; Influences on museum practice, John Reeve and Vicky Woollard; The impact of government policy, Caroline Lang, John Reeve and Vicky Woollard; The public access debate, Caroline Lang. Developing Audiences: Introduction; Prioritising audience groups, John Reeve; Networks and partnerships: building capacity for sustainable audience development, Ian Blackwell and Sarah Scaife; Response, Nico Halbertsma; Dancing around the collections: developing individuals and audiences, Eithne Nightingale; Response: Izzy Mohammed; Museums and the Web, Caroline Dunmore; Response, Roy Hawkey; Understanding Museum Evaluation, Kate Pontin; Response, Susan Potter. Managing the Responsive Museum: Introduction; Where does the museum end?, Mike Tooby; Response, Alec Coles; The funding challenge, Phyllida Shaw; Response: Antonia Byatt; Learning, leadership and applied research, Nick Winterbotham; Response: Janet Vitmayer; Audience advocates in museums; John Reeve; Response: Jane Samuels; Whose space? creating the environments for learning, Rick Rogers; Response: Christopher Bagot; An unsettled profession, Vicky Woollard; Response: Caitlin Griffiths; Conclusion: Where do we go from here?, Caroline Lang, John Reeve and Vicky Woollard. Appendices: UK museum and gallery visitor figures; Inspiring learning for all framework; A Common Wealth (1997) Twelve targets; Bibliography; Index.

About the Author/Editor

Caroline Lang is Learning Centre Project Manager at the Victoria and Albert Museum, UK, and also works as a museum consultant. She was Senior Policy Adviser for Access and Audience Development at The Museums Libraries and Archives Council (formerly Resource) from 1999 to 2003 managing their first cross-domain disability, cultural diversity and social inclusion programmes.

John Reeve was Head of Education at the British Museum 1982-2003. He is a Visiting Fellow at the Institute of Education, London University, UK, where he teaches on the MA in Museums, Galleries and Education. John is also vice-chair of the Group for Education in Museums. He has published on Japanese art and world religions, as well as on many aspects of museology and education. He also works as a museum consultant and trainer in the UK and abroad.

Vicky Woollard is Senior Lecturer in the Department of Cultural Policy and Management at City University, London, UK. She is Programme director for the MA Museum and Gallery Management, with particular interest in Education in the Cultural Sector. Vicky has had 18 years experience as an Education Officer in 3 London Museums before becoming a consultant.

<https://www.ashgate.com/shopping/title.asp?isbn=0%207546%204560%206>

3.7. EXHIBITION CATALOGUES

Arthur Schnitzler Affairs and Affects

Austria - Vienna

October 31, 2006

Evelyne Polt-Heinzl, Gisela Steinlechner

Christian Brandstätter Verlag

Paperback

19 x 24 cm
159 pages
Numerous illustrations
Only available in German
29.90

The catalog is accompanying an exhibition at the Theatremuseum Vienna ("Arthur Schnitzler - Affairs and Affects", 12 October 2006 - 21 January 2007) and is available either from the Museum or online at <http://www.khm.at>

3.8. AUDIO-VISUAL AND ONLINE PUBLICATIONS

DVD: Dionysos - Theatre Iconography Archive

Titivillus Publishing House is pleased to announce the publication of DVD Dionysos. Archivio di iconografia teatrale, realized by the Research Team belonging to the Dipartimento di Storia delle arti e dello spettacolo of Firenze University directed by Cesare Molinari and Renzo Guardenti, to which collaborated Pisa University and Siena University (branch of Arezzo).

Dionysos is the largest digital archive on western theatre, with more than 21,000 images and cataloging records concerning theatre and performing arts from the classical antiquity to the middle of twentieth century. Primarily conceived as a research and reference tool, Dionysos is also extremely useful for educational purposes. Moreover, the archive can be a precious resource for performing arts practitioners.

Every image is described in a cataloging record that examines its historic and artistic features, the aspects that qualify the monument as a document of the history of the theatre, also providing information about plays and staging practices.

The archive allows a substantially free access: the user may start by the name of an individual (e.g. an actor, a painter, a playwright), or by a geographic area, an historical period, the title of a play, etc. A guided search is also possible, beginning the search in fields associated to a selected dictionary. Both free and guided search results may combine again and again, in order to obtain more refined results. Besides, the program allows to create and save lists of images according to the user's needs and aims, a function particularly useful for teaching purposes.

The cataloging records are compiled in italian, but an italian/english glossary of terms frequently used in Dionysos interface, and translations of the selected dictionaries, are available in the english version of the Instructions file and in the booklet.

Dionysos is sold by Titivillus Publishing House (380, shipping fee included), exclusively to researchers, academic institutions, drama schools, cultural agencies, theatres, museums and libraries. It is sold non-profit, the proceeds arising from the sale being destined to finance the project itself.

The DVD may be purchased at Titivillus website:
<http://www.titivillus.it>

Les éditions Titivillus proposent le DVD Dionysos. Archivio di iconografia teatrale (Dionysos. Archive Iconographique du Théâtre) réalisé par l'équipe de recherche du Dipartimento di Storia delle arti e dello spettacolo de l'Université de Florence dirigé par Cesare Molinari et Renzo Guardenti, avec la collaboration des universités de Pise et de Sienne.

Dionysos est la plus ample banque de données de l'iconographie du théâtre européen et contient plus de 21.000 images cataloguées concernant les arts du spectacle de l'antiquité à la première moitié du XXe siècle.

Cette archive, conçue comme un instrument de recherche et d'étude, est aussi d'une grande utilité pour l'activité didactique et peut être une source d'inspiration pour les metteurs en scène. Une vaste indexation des mots permet

plusieurs modalités de recherche.

L archive est distribuée par les éditions Titivillus au prix de 380 (frais d expédition inclus) uniquement aux chercheurs, aux instituts universitaires, aux organismes culturels, aux théâtres, aux musées et aux bibliothèques. La cession de l archive n'a pas de but lucratif puisque les revenus sont destinés à la poursuite de la recherche.

Vous pouvez faire votre commande sur le site

<http://www.titivillus.it>

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4. LINKS TO OTHER ORGANISATIONS

ATEQ - Association Théâtre Education du Québec

Canada - Montréal

L'ATEQ est un organisme dynamique qui représente les enseignantes et les enseignants de même que les personnes-ressources en art dramatique et en théâtre depuis 1987.

L'ATEQ se donne comme mandat de répondre par l'action aux demandes et aux besoins de ses membres et crée des liens entre ses différents adhérents au Québec comme à l'étranger.

L'ATEQ

- voit à promouvoir l'enseignement de l'art dramatique et du théâtre dans le milieu scolaire.
- représente ses membres et défend leurs intérêts devant les différentes instances tant sur le plan scolaire ou professionnel que sur le plan politique.
- réunit ses membres en organisant divers événements ponctuels pour favoriser les échanges d'idées et le ressourcement.
- crée des contacts avec le milieu théâtral professionnel.

Adhésion de

- Toute enseignante ou tout enseignant, toute professeure ou tout professeur d'art dramatique ou de théâtre (de l'enseignement primaire, secondaire, collégial ou universitaire).
- Toute animatrice ou tout animateur de théâtre. Toute conseillère pédagogique ou tout conseiller pédagogique responsable du dossier des arts.
- Toute représentante ou tout représentant du milieu socioculturel. Toute étudiante ou tout étudiant en art dramatique à l'université.
- Toute personne intéressée par la présence et la mise en valeur de l'art dramatique et du théâtre dans les écoles.
- Toute compagnie théâtrale.
- Toute maison d'édition.

Contact:

4353, rue Ste-Catherine Est

Montréal

Québec

Canada

H1V 1Y2

Téléphone : (514) 998-8634

http://ateq2000.org/component/option,com_frontpage/Itemid,1/

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5. THEATRE BUILDINGS, RESTORATIONS & NEW DEVELOPMENTS

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6. RESEARCH

6.1. RESEARCH PROJECTS

A special Micro-Mini issue: In Search of the World's Smallest Puppet Show

January 15, 2006

For a special issue of Puppety International dedicated to the tiny, the teeny, the "plus petite" in puppetry, the editors invite submissions including examples of historical and contemporary puppet from all parts of the world and from all eras.

In addition, for the peer-reviewed section of this issue we invite submission of short articles (2,000 words, including bibliography and notes) analyzing the nature of puppet scripts, text as an element of puppet performance, and the development of genres in puppet dramaturgy.

Please send submissions as Microsoft Word attachments format to Andrew Periale:

ap3001@worldpath.net

Please include contact information and a brief biography. The deadline for submissions is January 15, 2007.

Adding It Up: The Status of Women in Canadian Theatre:

Canada

A Report on the Phase One Findings of Equity in Canadian Theatre:
The Women's Initiative

In 1982 Rina Fraticelli released her landmark report *The Status of Women in the Canadian Theatre* and exposed disturbing inequities on the nation's stages. Over twenty years later the report was re-opened by a national committee of women theatre artists and academics who were unsatisfied with the stagnant numbers and imbalances revealed by 21st century polls of the theatre industry.

The Equity in Canadian Theatre Initiative, co-chaired by Hope McIntyre (Artistic Director of Winnipeg's Sarasvati Productions and President of the Playwrights Guild of Canada) and Kelly Thornton (Artistic Director of Toronto's Nightwood Theatre), conducted forums, panels and discussions with women across Canada over the last four years. In 2005, a national survey was sent out to over two hundred theatre companies in Canada, and Main Researcher, Rebecca Burton, started collecting research materials and tallying the results of the survey returns to write one of the most comprehensive reports on the status of women in Canadian theatre ever undertaken.

Canadian society in general seems to feel that we have gained so much ground in terms of gender equity, but when you look at the numbers, it just doesn't add up, said Co-Chair Hope McIntyre. The current study found that women now account for only 33% of the nation's artistic directors, 34% of the working directors, and 27% of the produced playwrights.

To view the full report or a condensed version of the study's findings, complete with recommendations for actions to redress the industry's gender imbalances, please visit <http://www.pact.ca> and click on the tab at the top for Services, then Communications/ Publications, OR, visit <http://www.nightwoodtheatre.net> and follow the link at the bottom of the homepage.

For more information and/or interviews, contact:

Rebecca Burton, Main Researcher
Equity in Canadian Theatre: The Women's Initiative
Phone: (416) 536-0916
Email: becca_burton3@hotmail.com

Call for Papers Volume 28: Theatre History Studies

United States

January 15, 2006

Theatre History Studies is the official journal of the Mid-America Theatre Conference and is published by the University of Alabama Press.

Since its premiere issue in 1981, Theatre History Studies has provided critical, analytical and descriptive articles on all aspects of theatre history. The journal is devoted to disseminating the highest quality scholarly endeavors in order to promote understanding and discovery of world theatre history.

Please send manuscripts prepared in conformity with the guidelines established in the Chicago Manual of Style. Illustrations are encouraged. Consulting editors review the manuscripts, a process which takes approximately two months. The journal does not normally accept studies in dramatic literature unless there is a focus on actual production and performance.

Hard copies should be submitted in duplicate. Electronic submissions are also accepted in WordPerfect.

Deadline: January 15, 2007

Please direct manuscripts and inquiries to

Rhona Justice-Malloy
Editor, Theatre History Studies
Department of Theatre Arts
110 Isom Hall
University of Mississippi
Box 1848
University, MS 38677

Email: rjmalloy@olemiss.edu

Call for papers: Postgraduate e-Journal of Theatre & Performing Arts

United Kingdom - London

January 12, 2007

/Platform/ is an electronic journal devoted to postgraduates, postdoctoral researchers, and entry-level academics in the fields of theatre and performing arts. /Platform/ is run by postgraduates for postgraduates, and is based at the Department of Drama, Royal Holloway, University of London.

The first issue of /Platform/ is now online!

We invite submissions for the second issue of /Platform/. The pivotal theme is "Theatres of Resistance." Given the wide-ranging and confrontational nature of the topic, we welcome papers that explore a variety of issues such as the following:

- * Politics and performance
- * Representation
- * Globalization
- * Identity politics

- * Western humanism and binary construction
- * National identity
- * Community theatre
- * Theatre of the oppressed
- * Street theatre

This list is provisional and by no means exhaustive or restrictive. We are looking forward to your contributions!

Deadline for Submissions is Friday the 12th of January 2007.

For details on submission guidelines and further information please consult /Platform/'s webpage: <http://www.rhul.ac.uk/drama/platform/>

Call for Publications: Faust

January 30, 2007

As the bicentenary of FAUST I (1808) approaches, proposals are now being accepted for chapters in an international scholarly collection on the Faust thematic. Topics in literature, music, art, theatre, philosophy, history, and cultural studies will be considered, all nationalities and periods. English language collection.

Send a 500-word proposal and brief bio by 30 January 2007 to Professor Lorna Fitzsimmons at lfitzsimmons@csudh.edu

Call for submissions: A SPECIAL ISSUE of LAW AND LITERATURE on the work of the American playwright, Barrie Stavis.

United States

December 15, 2006

We are excited to announce a special issue of Law and Literature, a journal from the Benjamin Cardozo School of Law, Yeshiva University, New York, published by the University California Press. This is the second special issue[1] devoted to the work of American playwright Barrie Stavis, who, on 16 June 2006, celebrated his 100th birthday.

We are interested in a wide variety of approaches to Stavis' work, with emphasis on one of the later plays, THE RAW EDGE OF VICTORY (1976). Mr. Stavis has prepared a revision the play, and the full text of this revision will be published in this issue. A copy of the previously published version[2] can be sent to you at your request.

This play, with its emphasis on the character, decisions, and actions of those who lead us in times of crisis, with questions of justice in a time a war, and with a central focus on the use of the army by the commander not to establish a military dictatorship, but, on the contrary, to insure the primacy of civil government over the military, is especially timely in the first decade of the twenty-first century.

Approaches considering generic, formal, or contextual, deconstructive aspects of the play and its times are welcome. Understanding the play as a historical drama, including its rendition of and relation to contemporary historical understandings of the events of the play, analysis of legal aspects of the play's action and its understandings of military justice in wartime and revolution - all this and much more, including papers dealing with this play in the larger context of Stavis' other works, may be considered from any pertinent perspective.

Since Stavis' plays have been performed in many parts of the world - Russia, Japan, Hungary, Chile, Turkey, Sweden, England, and Canada, among many others- we welcome responses from scholars or critics from any country.

Our deadline for submissions is April 15, 2007, and we anticipate publication later in that year.

If you have questions about the issue, or about approaches to Stavis' work, please do not hesitate to contact the guest editor of the special issue. We would suggest that you send us a very brief, preliminary proposal, stating the essentials or your ideas and approach, by December 15, 2006. We will respond promptly. Please send your responses or inquiries by post or e-mail to:

Daniel Larner, Guest Editor
Stavis issue of Law and Literature
Professor of Theatre
Fairhaven College of Interdisciplinary Studies
Western Washington University
Bellingham, WA 98225-9118, USA
Tel. 360 650-4908
Fax. 360 650-3677
Daniel.Larner@wwu.edu

[1] The first Stavis issue was *Cardozo Studies in Law and Literature* 2:2 (Fall-Winter, 1990).

[2] Published in two successive issues of *Dramatics* 57:8 (April 1986) and 57:9 (May 1986).

6.2. SCHOLARSHIPS

2006 André G. Bourassa prize

Canada

Jane Baldwin of the Boston Conservatory received the 2006 André G. Bourassa prize for her article "Klondyke: une tentative de créer une dramaturgie nationale."

The article is published in the fall 2006 edition of *L'Annuaire théâtral*.

6.3. RESEARCH TOOLS

Barry Kay Archive: Recognition by the National Library of Australia

The National Library of Australia, an Australian government body, aims to build a comprehensive collection of Australian publications to ensure that Australians have access to their documentary heritage now and in the future. The Library has traditionally collected items in print, but it is also committed to preserving electronic publications of lasting cultural value.

Bound by stringent selection criteria, the Library has identified Barry Kay posthumously for his artistic achievements, as well as the Barry Kay Archive for conserving, preserving and archiving Kay's creations, and for providing public online access to them - as:

"Heritage of national significance with long-term research value".

As a result, the online Barry Kay Archive is now integrated into the Library's database of PANDORA (Preserving and Accessing Networked Documentary Resources of Australia) - Australia's Web Archive - to secure independent public internet access to the Barry Kay Archive via the Library's server. The Barry Kay Archive's continuously expanding online publication will be re-archived periodically at PANDORA to record significant additions and changes. Collaterally, PANDORA backup copies will be stored on stable data carriers, thereby preserving the evolution and the history of the Barry Kay Archive.

This development represents a sensational breakthrough and a remarkable advance for the yet relatively young Barry Kay Archive.

For further reference please consult:

<http://pandora.nla.gov.au/index.html>

<http://www.nla.gov.au/>

Michael Werner

Director / Curator

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T +44 (0)20 7229 8339 · F +44 (0)20 7792 8783

<http://www.barry-kay-archive.org>

curator@barry-kay-archive.org

Garrick Club - Art Collection & Library Catalogue online

United Kingdom - London

November 2, 2006

The Garrick Club is pleased to announce that its Art Collection & Library Catalogues are now available online via the Club's existing website <http://www.garrickclub.co.uk>. The Club has agreed to allow free public access to these two facilities. Please remember however that an appointment with the Librarian will always be required before visiting the Club itself.

Please follow the links to Art & Library where both catalogues can be accessed, together with information about visiting the collections; alternatively for the Art Collections go straight to Search the Collections

The Works of Art Database contains all the primary collections of the Garrick Club, including over 1,100 paintings, drawings and sculptures, as well as the Richard Bebb Collection of theatrical porcelain. The catalogue currently contains over 1,200 prints and engravings, and this number will increase as the cataloguing program continues. The database also reproduces all previously published catalogue information about the entire collection, with appropriate corrections where required.

The Library catalogue currently holds well over 5,000 records, principally monographs and collections of plays; however an ongoing program of cataloguing is in place and this is initially concentrating on rare and special collections.

Contact

Marcus Risdell

Librarian & Archivist

Garrick Club

15 Garrick Street

London

WC2E 9AY

The Arts Centre - Recent online resources

The Arts Centre, Melbourne, Australia has recently created a page on its web site encouraging browsers to 'Discover Collections & Research': http://www.theartscentre.net.au/discover_collections-research.aspx

Included on the page are links to the Arts Centre's Performing Art Collection (PAC) directories and a link to the PAC catalogue. The information on the web page is continually being updated as more research is conducted. Currently there are four projects underway - stage design, Handspan Puppet Theatre, contemporary music and photography - the results of which will be uploaded in February 2007.

Another exciting development for the Arts Centre is the recent launch of "Virtually Edna", a documentary featuring one of Australia's most iconic stars, Dame Edna Everage: <http://virtually-edna.theartscentre.net.au/> Complementing the documentary are pages that highlight objects in the Performing Arts Collection.

For more information about Documentation & Online projects at the Arts Centre, please contact Charlotte Smith (charlotte.smith@theartscentre.net.au).

For information about the Arts Centre's research service, please contact Patricia Convery (patricia.convery@theartscentre.net.au).

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7. MISCELLANEOUS ITEMS

Fondazione AIDA célèbre la Journée de l'Europe avec Le Marathon Littéraire Européen

May 9, 2007

Fondazione AIDA/Théâtre Jeune Public de Verona, reconnu par le Ministère de la Culture Italien, propose la Ve édition du Marathon Littéraire, qui dévient cette année international, impliquant 9 différentes Pays Européens.

Le Projet, pensé par Fondazione AIDA en collaboration avec le Professeur Mario Allegri de l'Université de Verona, est réalisé avec le soutien du programme 'Culture 2000'.

Le rendez-vous c'est pour le 9 mai 2007: en cette journée, simultanément, en 9 différentes villes et pays d'Europe, des centaines des lecteurs volontaires se relayeront dans la lecture publique, intégrale et continue d'un texte littéraire choisi parmi les chefs d'oeuvres de chaque Pays.

Les Marathons se tiendront à Vérone (ITALIE), Cracovie (POLOGNE), Carthagène(ESPAGNE), Belgrade (SERBE MONTÉNÉGRO), Bucarest (ROUMANIE), Järvepää(FINLANDE), Athènes (GRÈCE), York (ROYAUME -UNI) et Sliven (BULGARIE).

Les textes qui seront lus en même temps dans les 9 Marathons sont les chefs d'oeuvres des différentes littératures nationales, choisis de la littérature du XXe siècle, représentant la culture de chaque pays et donc le patrimoine culturel que chaque pays donne à l'Europe.

Les lectures publiques débiteront simultanément à 11 heures du matin (heure de Rome) avec un bref texte introductif exprimant la valeur du patrimoine culturel européen.

Le départ du Marathon et la fin, une fois terminé la lecture par le dernier relayeur-lecteur, seront soulignés par l'hymne de l'Union Européenne.

Les lecteurs seront choisis parmi les citoyens volontaires des tous âges, professions, états sociaux entre 100 et 200 personnes pour chaque Marathon.

Les Marathons seront complètement gratuits et ouverts à tous les participants.

Il sera possible de suivre les Marathons aussi à travers:

- le web (radio et vidéo)
- le blog du projet
- émission en différé de la télévision
- enregistrements audio et vidéo sur le site officiel du projet
- le DVD documentaire des tous les 9 Marathons

Si vous désirez organiser un Marathon Littéraire dans votre ville vous pouvez nous contacter: nous sommes toute à fait prêts à ajouter de nouveaux Marathons dans le projet.

Pour tous renseignements:

Fondazione Aida
Tel. 0039-045-8001471
Fax 0039-045-8009850
E-mail: fondazione@f-aida.it

* : *Modified only*