

Addresses for Ben R. Schneider, Jr., 1971-1972

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OCR Typing Specifications for China Data Systems
3 May 1971

Standards and codes which typist is responsible for executing by herself:

Date

The performance header section begins with the date, which, when given in full, begins with the year, followed by the month, followed by the day, in descending order from the largest to the smallest unit. But, except when beginning a new year, it is not necessary to give a full date in each heading. Instead, we give only the part that changes. If the day of the performance is the same as the day of the previous performance, no date is given. You will note that this is just what the text does. If the day changes, the header contains only the number for that day: '27'. If the month changes as well, the number of the month is given along with the number of the day: '9 27' (for September 27th). If the year also changes we would have '1739 9 27' (for the 27th of September, 1739). The date is followed by the Theatre abbreviation. Use the same abbreviation as that given in the text, but you may put it in lower case letters, to save shifting the typewriter: '1739 9 27 dl' is the header for a performance on the 27th of September, 1739, at Drury Lane. Put one space after each item of a date - theatre unit. Whenever a typewriter changes hands, the new typist should begin her first full entry with a full date (year, month, day).

Box Codes

To help the computer, we are inserting codes to identify the beginning of each section or box. They are produced by typing an "*", followed by the initial of the box name, in lower case to save shifting. No space is necessary after a box code.

Here are the codes, placed in front of the Boxes they identify.

- *p Performance header. Title of mainpiece. Cast list
- *a Afterpiece title. Cast list
- *d Dancing. Dance-dancer list
- *s Singing. Song-Singer list
- *m Music. Piece-musician list
- *e Entertainment. Performance-performer list
- *c Comment. Text.

The codes appear every time the boxes they delimit appear.

Titles

The Title of a play will be given in upper and lower case characters instead of in the two sizes of upper case used in the text.

Italics

Since underlining is unacceptable to the scanning machine, as well as taking too much time, we will signal italics by putting an underline mark (upper case bar) before and an '=' after the italicized material. Any punctuation that immediately follows a word in italics must be put outside the closing '=', because of course such punctuation is not part of the title italicized, which the computer wouldn't understand.

Dash

The dash is the lower case bar for which you do not shift. It sometimes appears as if the text gives a space on each side of the dash that separates Roles and Actors. Type the dash without these extra spaces.

Slash

Put a slash (/) without space on either side at the end of a line that is centered on the page, as in the case of poetry, chapter headings, section headings, accounts. Also begin the whole passage with a slash. Exception: a long prose quotation, though centered, simply has a quotation mark at the beginning and at the end ("). When slashes are used to separate pounds, shillings and pence, use the period instead.

Hyphenation

On this type ball, both the hyphen and the dash are the same symbol, the short lower-case bar on the keyboard. Retain hyphens when they are normally part of the word (man-of-war), but do not hyphenate any words broken off at the end of a line.

Fractions

Never use the '½' character on the type ball, because scanner cannot read it. When fractions occur, put the exclamation point (!) between the numbers: '½' would be 1!2. When slashes are used to separate pounds, shillings, and pence, use the period instead.

Changes

Change the italicized phrase, Cast not listed, that sometimes follows the title of a play to 'cnl'. Omit '&c' at the end of a list of performers. Change the '///' that appears in cast lists in part 5 to a semicolon.

For Scanner

Page Format

Begin each typed page with an '*' immediately followed by the typist's initial, immediately followed by the page number and a space. Typist's initial must be a capital letter. Each page must have 30 lines. Each line must contain exactly 75 characters; do not hyphenate any words; when a space would be the 76th character, begin the next line with an @. If two spaces would be the 76th and 77th characters begin the next line with two @@'s. If next line falls on a new page, these extra spaces follow the typists' initial, page number and space. 'D31#@' indicates that page begins with one space in text which would not fit in previous line. Margins must be at least one-half inch all around.

Mistakes

Do not erase. When you make a mistake use the '@', or '@@', or '@@@' to cause the computer to omit the mistake: @ - omit character; @@ - omit word; @@@ - omit line. After page is complete use correction tape.

Paper

Use 20 lb. sulphite bond paper, 8½ x 11.

Force

Set force gauge on typewriter at 3; set lever at left of carriage all the way forward.

Skew

Line skew must not exceed ½ character height (up or down) per 7½" typed line.

Pitch

Use a ten pitch IBM Selectric machine.

Standards and codes for which typist follows editorial instructions:

Blue pencil: We are underlining names of persons, places, or things in blue pencil. When a character string is underlined in blue, put a '\$' in front of the string and an '=' after. Note that apostrophes and other punctuation that may follow such a string are not included in the item thus set off.

Yellow pencil: When a yellow line strikes through a character or character string, change the item struck through as follows:

If it is a period, change it to a semicolon.

If it is a comma, change it to a semicolon.

If it is the word and, change it to a comma.

If it is the word by, or a phrase containing by, change it to a hyphen.

Red pencil: If a character or character string is crossed out in red, omit it.

If a character or character string is underlined in red, put it in italics (character string).

If a character string is set off by red parentheses, put a left bracket before and a '%' after. We do this to set off parenthetical remarks in casts lists, material other than performers, roles, or titles.

from the theatres (Theatrical Clippings Folger Library). Also *MISS IN HER TEENS*. Biddy - Miss Rawlinson; Fribble - Cushing; Flash - Singleton. *Wednesday 30 HAY*

COMMENT. Benefit for Mrs Rawlinson. To begin at 6:30 P.M. Prices: 4s., 2s. 6d., 1s. 6d.

THE ORPHAN. As 20 Jan., but Polydore - Havard. Also *A WILL AND NO WILL*. As 22 March. *Thursday 31 DL*

DANCING. By Cooke and Anne Aurette, &c.

COMMENT. Benefit for Havard and Mrs Havard. Tickets and places of Hobson at the stage door. Being the last time but one of Acting till the Holidays. [The following financial analysis appears in the page reproduced from the Clay MS, in the Oct. 1926 issue of the Connoisseur, p. 93.]

Cash	£101 17s.
Tickets	61 6s.
	£163 3s.
Stage	15 17s.
	3 1s. 6d.
	£ 18 18s. 6d.

Receipts: £170 (Cross); house charges, £63 (Powel).

THE RECRUITING OFFICER. As 13 Feb., but Kite - Bridges. *CG*

SINGING. I: *Who'll Buy a Heart*, (a Cantata) by Stanley sung by Beard; II: *Cupid's Power I Despise and Liberty* by Miss Faulkner; III: a Song (in the Anacreontic style) of Leveridge; IV: *O Peace and Shepherd what art thou pursuing* by Mrs Storer; V: *Mirth Gives Courage* by Leveridge. Epilogue (of Thanks in Music) by Leveridge.

DANCING. By Master and Miss Granier.

COMMENT. Benefit for Leveridge. [See his advance notices on 18 and 24 March.] Wednesday Next *Hamlet*, Towards the Relief of the Unhappy sufferers by the late Fire. The Monies arising by that to be lodg'd with Messrs Ironside and Belchior to be paid by them into the Hands of the Committee (that is or shall be appointed) to be apply'd with the other charitable Collection towards the relief of the unhappy sufferers by the late dreadful calamity. [Miss Faulkner's song "Liberty" was probably the aria from *Judas Maccabaeus: Come, ever smiling Liberty* (Deutsch, Handel, p. 649).]

THE CYCLOPEDIA. *HAY*

COMMENT. For one Night Only Concert. Prices: 4s., 2s. 6d., 2s., after which will be perform'd (Gratis) a new Farce of Three Acts. To begin at 7 P.M. Tickets to be had of Mrs Hooper. [A new play by Mrs Hooper.]

April 1748

JUDAS MACCABAEUS. (with Additions). *Cast not listed*, but see 26 Feb. Also a *Friday 1 CG*
CONCERTO.

MACBETH. As 10 March, but Macbeth - Barry; Lady Macduff - Mrs Elmy; Young Siward, Fleance, Seyton, Angus, Doctor, Gentlewoman omitted. Also *Saturday 2 DL*
THE INTRIGUING CHAMBERMAID. As 1 Oct. 1747.
DANCING. By Cooke, Anne and Janeton Aurette.

Note: Marks are in color which could not be duplicated.

January, 1789 · SEASON 1788-1789

1120

1121

Tuesday 30
CG

LOVE MAKES A MAN; or, The Pop's Fortune. Clodio - Lewis; Don Louis - Quick; Antonio - Thompson; Charino - Booth; Don Duarte - Davies; Governor - Gardner; Sancho - Fearon; Don Manuel - Cubitt; Carlos - Farren // Louisa - Mrs Bernard; Elvira - Mrs Lewis; Angelina - Miss Chapman (1st appearance in that character). Also ALADIN. As 29 Dec.

VAUDEVILLE. In the Irish Fair [scene in afterpiece] will be introduced (for the 1st time) a *Sparring Match* by Humphreys and another celebrated Pugilist [Death (London Chronicle, 31 Dec.)].

COMMENT. "This degradation of a theatre royal was properly reprobated by the audience in general" (Town and Country Magazine, Jan. 1789, p. 15). Receipts: £264 (252/3; 11/17).

Wednesday 31
DL

SHE WOU'D AND SHE WOU'D NOT. As 22 Oct., but Don Manuel - Waldron // Flora - Mrs Wilson. Also THE DEVIL TO PAY. As 17 Dec., but Conjurer - Benson.

COMMENT. Receipts: £149 8s. (113/12/0; 34/18/6; 0/17/6).

CG

THE WONDER. Don Felix - Lewis; Colonel Briton - Farren; Don Pedro - Quick; Frederick - Macready; Don Lopez - Booth; Gibby - Fearon; Soldier - Bonville; Alguazil - Thompson; Lissardo - Ryder // Isabella - Mrs Lewis; Flora - Mrs Mattocks; Inis - Mrs Rock; Violante - Mrs Pope. Also ALADIN. As 29 Dec.

COMMENT. Receipts: £157 14s. (150/18; 6/16).

January 1789

Thursday 1
DL

THE WONDER. Don Felix - Kemble; Col. Briton - Palmer; Don Lopez - Baddeley; Don Pedro - Waldron; Frederick - Packer; Gibby - Moody; Alguazil - Jones; Vasquez - Phillimore; Lissardo - Bannister Jun. // Flora - Miss Pope; Isabella - Mrs Ward; Inis - Miss Collins; Violante - Miss Farren. Also ROBINSON CRUSOE. As 22 Dec. 1788.

COMMENT. Receipts: £92 19s. (55/10/0; 32/17/6; 4/11/6).

CG

INKLE AND YARICO. As 5 Dec. 1788. Also ALADIN. As 29 Dec. 1788. DANCING. End of Act II of mainpiece (a new) *Negro Dance* [performers not listed, but see 22 Oct. 1788].

COMMENT. Receipts: £203 1s. (192/12; 10/9).

Friday 2
DL

THE COUNTRY GIRL. As 5 Dec. 1788, but omitted: Sparkish's song. Also RICHARD COEUR DE LION. As 23 Sept. 1788.

COMMENT. [Mainpiece in place of THE CONFEDERACY, advertised on playbill of 1 Jan.] Receipts: £178 16s. 6d. (121/2/0; 54/11/0; 3/3/6).

CG

THE COMEDY OF ERRORS. Antipholus of Syracuse - Lewis; Antipholus of Ephesus - Bernard; Duke - Gardner; Angelo - Fearon; Dr Pinch - Booth; Ægeon - Hull; Dromio of Syracuse - Edwin; Dromio of Ephesus - Quick // Abbess - Mrs Inchbald; Luciana - Mrs Mountain; Adriana - Mrs Bernard. Also ALADIN. As 29 Dec. 1788.

SINGING. In Act III of mainpiece a song in character by Mrs Kennedy.

COMMENT. Receipts: £178 14s. 6d. (166/17/0; 11/17/6).

KING HENRY THE EIGHTH. As 28 Oct. 1788, but SCOTCH SINGING. As 20 Dec. 1788. COMMENT. Receipts: 0/2/6.

ROSE AND COLIN. Col. Fiddler - Mrs Pitt; Rose - As 6 Dec. 1788. Also ALADIN. COMMENT. 1st piece. £183 18s. (168/17; 15/1).

THE WEST INDIAN. A Stukely, Sailor. Also ROBINSON CRUSOE. COMMENT. [Mainpiece on playbill of 3 Jan.] Receipts: 0/2/6.

THE RECRUITING OFFICER. As 1788. VAUDEVILLE. As 30 Dec. 1788. COMMENT. Account: (267/7; 9/4).

THE MOURNING BRIDE. Barrymore; Heli - Benson. The King - Aickin // Al Siddons. Also THE DEVIL TO PAY. COMMENT. Mainpiece: 24/6/6; 4/0/6.

THE HIGHLAND REEL. DANCING. As 7 Nov. 1788. VAUDEVILLE. As 5 Jan. 1789. COMMENT. Receipts: 0/2/6.

THE STRATAGEM. A Boniface - Aickin; Sir C. Suett; Scrub - Bannister; Wilson; Dorinda - Mrs. As 8 Nov. 1788, but omitted. DANCING. End of Act IV. Miss Blanchet. COMMENT. Receipts: 0/2/6.

ROBIN HOOD. As 27 Dec. 1788. VAUDEVILLE. As 5 Jan. 1789. COMMENT. Receipts: 0/2/6.

THE BEGGAR'S OPERA. (character); Peachum - Mrs. Williams; Ben Budge - Peachum - Mrs Hopkins. ROBINSON CRUSOE. DANCING. In Act III of mainpiece, assigned, in all subsequent performances. COMMENT. Mainpiece: Linley [Sen.]. Receipts: 0/2/6.

*D3 *p 31 dl The Orphan. As 20 Jan.; but Polydore-Havard. *aA Will and No Will. As 22 March. *d-Cooke, Anne Auretti. *cBenefit for \$Havard= and M^a \$Mrs Havard= . Tickets and places of \$Hobson= at the stage door. Being t he last time but one of Acting till the Holidays. [The following financial analysis appears in the page reproduced from the "Clay MS= , in the Oct. 1 926 issue of the "Connoisseur= , p. 93.] /Cash £101 17s./ Tickets 61 6s./ £163 3s./ Stage 15 17s./ 3 1s.6d./ £18 18s.6d./ Receipts: £170 (\$Cross=); house charges, £63 (\$Powel=). *p cg The Recruiting Officer. As 13 Feb.; but Kite-Bridges. *sI: "Who'll Buy a Heart= , (a Cantata% by Stanley-Beard ; II: "Cupid's Power I Despise= , "Liberty= -Miss Faulkner; III: A Song (in the Anacreontic style%-Leveridge; IV: "O Peace= , "Shepherd what art thou p ursuing= -Mrs Storer; V: "Mirth Gives Courage= -Leveridge. "Epilogue= (of Thanks in Music% -Leveridge. *d-Master, Miss Granier. *cBenefit for \$Leve ridge= . [See his advance notices on 18 and 24 March.] Wednesday Next "Ha mlet= , Towards the Relief of the Unhappy sufferers by the late Fire. The Monies arising by that to be lodg'd with Messrs \$Ironsides= and \$Belchoir= to be paid by them into the Hands of the Committee (that is or shall be app ointed) to be apply'd with the other charitable@@charitable Collection towa rds the relief of the unhappy sufferers by the late dreadful calamity. [\$M iss Faulkner= 's song 'Liberty' was probably the aria from "Judas Maccabaeu s: Come, ever smiling Liberty= (\$Deutsch= , "Handel= , p. 649.] *p hay Th e Cyclopedia. *cFor one Night Only Concert. Prices: 4s., 2s.6d., 2s., aft er which will be perform'd (Gratis) a new Farce of Three Acts. To begin at 7 P.M. Tickets to be had of Mrs Hooper. [A new play by \$Mrs Hooper= .] *p 4 1 cg Judas Maccabaeus. (with Additions). ; but see 26 Feb. *aConcerto. *p 1789 1 1 dl The Wonder. Don Felix-Kemple; Col. Briton-Palmer; Don Lopez-Baddeley; Don Pedro-Waldron; Frederick-Packer; Gibby-Moody; Alguazile-Jones ; Vasques-Phillimore; Lissardo-Bannister Jun.@@@ ; Vasques-Phillimore; Lissardo-Bannister Jun; Flora-Miss Pope; Isabella-Mrs Ward; Inis-Miss Collins; Violante-Miss Farren. *aRobinson Crusoe. As 22 D

*D4 ec. 1788. *cReceipts: £92 19s. (55!10!0; 32!17!6; 4!11!6).

Note: a plus sign was eventually used to denote a title or the beginning of italics, instead of the double quotation mark. The double quotation mark was then used to denote quotations.

May, 1971

Some Instructions for editing The London Stage
for China Data

BLUE PENCIL

1. Underline proper names of persons or places in blue pencil. Whenever a classifying term is next to a name, include it by underlining continuously:

'Drury Lane theatre', 'Sludge's Coffee-house'. (Note: 'Sludges's'

by itself may be a place, in which case include the apostrophe-s; but if we are speaking of Sludge's pen, the apostrophe-s isn't part of the name.)

2. Keep parts of addresses separate. Do not continuously underline 'Sludge's Coffee-house, Bow-street, Covent Garden.' We must be able to search for any part of the address: house, street or neighborhood.

RED PENCIL

1. Underline in red types of things that would qualify for italics or quotation marks (except quotations) in modern usage: the names of works of art or scholarship (excepting buildings, bridges, etc., which we think of as places primarily). Items already in italics are to be left as is.

- a. Include subtitles when you underline titles (correct punctuation if necessary.)
- b. Roles, when mentioned in extraneous text, qualify as titles under this definition.
- c. Sometimes titles appear in quotation marks. Underline such because the computer thinks things quoted are quotations.

2. Enclose extraneous material in red parens (see 5 May instructions p. 4) Extraneous text contains information that does or may count for something, but which is parenthetical to casting which is the primary interest in the calendar.

- a. The word 'added:' in ladder changes is extraneous, because the computer will interpret any role, actor, or role-actor which has not occurred in the earlier cast as one to be added.
- b. Leave ladder changes involving omission of actors, roles, or role-actors as is. Coding will be done after conversion. Substitutions of one actor for another must also be done after conversion.

Some Instructions for editing The London Stage for China Data - 2

- c. Do not enclose material in ladder changes unless by doing so you can make them work. Treat each ladder change as a separate case. A ladder change is anything following "As [date]". A succession of ladder changes will or should be separated from each other by semicolons. For correct syntax of ladder changes, see 5 May Instructions, p. 10.
- d. Do not enclose time notations.
- e. Material in printed parens and brackets will be interpreted as extraneous without any editorial help, but the long descriptions of songs, dances, entertainments, the puffs and come-ons for an act, must be removed. Choose short title (30 characters only)--usually something in italics will serve--and bracket everything else, including extraneous punctuation. (See 5 May Instructions, p. 8, for correct punctuation of cast lists).
- f. When two casts are given, a "Principal Parts" list, and one assigning roles from a current newspaper or text, prefer the text or newspaper. Bracket the Principal Parts list and remove (cross out) brackets of text or newspaper list. If neither list assigns roles, prefer the one outside brackets.

3. Cross out redundancies and deadwood in time notations. 'End of Act IV of Mainpiece' may be communicated by 'End of IV': unless stated otherwise, the computer assumes that the mainpiece is referred to. 'End of Act III of afterpiece,' therefore, cannot be communicated except by 'End III afterpiece'.

Red and Blue Pencil

- 1. When an item goes on from one line to the next, run the underline into the right hand margin a half inch and begin the underline for the rest of the item one-half inch into the left margin.
- 2. When a name or title appears more than once in a section, underline it only once. Prefer full names to partial names.
- 3. Include all forms of address such as Mr, Sir, Lord, Mlle, Sg, Sga, etc.
- 4. Underline names or titles in any material that is enclosed in red parens, brackets, or parens.

Yellow Pencil

Striking through a character string with a yellow pencil indicates that the typist is to make changes according to the rules on p. 6 of China Data Instructions. You can use these rules to achieve the

Some Instructions for editing The London Stage for China Data - 3

changes explained under 'Titles' and 'SINGING' in the 5 May Instruction. By in place of a dash and and linking dual performers instead of a comma occur sometimes also in play sections, especially around Epilogues and Prologues. Treat these exactly as roles. The yellow pencil rules may be used also to normalize much variant text so as to fit the syntactical rules stated on pp. 8-9 of the 5 May Instructions.

Changes by Typist

Note that certain changes are to be made by the typist herself. Do not make them for her. (See China Data Instructions, p. 4).

5 May 1971
Rev 21 July 1971

INPUT SPECIFICATIONS FOR THE LONDON STAGE PROJECT

Description of Calendar

A performance entry in the calendar part of The London Stage consists of all the material listed for one date at one theatre. We call each category and its contents a "box". Except for the afterpiece, beginning with the word "Also", each box begins on the left hand side of the page. Except for the mainpiece and afterpiece, each box begins with its name in small italicized capitals. All these things may be observed on the sample page that accompanies these instructions. The commonly encountered types of material are listed below:

1. Performance Header (contains date, theatre)
2. Mainpiece title and cast list (title in large and small caps)
3. Afterpiece title and cast list (box begins with "Also")
4. DANCING (lists dances and dancers)
5. SINGING (lists musical pieces and musicians)
6. MUSIC (lists musical pieces and musicians)
7. ENTERTAINMENT (miscellaneous: lists performances and performers)
8. COMMENTS

Any of these items may be missing. There may be more than one afterpiece. You will notice that on the attached sample page the performance at DL (Drury Lane) on the 27th of the month lists no SINGING, MUSIC, ENTERTAINMENT OR COMMENT.

The header information about day of month and theatre is found in the left or right margin, where a performance entry begins. The year and month are repeated at the top of every page. When either changes, the new year and month are announced in the middle of the page at the place where the change occurs. The abbreviations in capital letters in the margin under the day tell us the theatre: DL-Drury Lane; CG-Convent Garden. Thus, the performance at DL (Drury Lane) near the bottom of the page took place on the 27th of September, 1739.

Following the header, we have the title of the mainpiece or principal play. Sometimes a subtitle is included, as in the case of the play at the top of the page, in which the main title is 'The Double Gallant' and the subtitle is 'or, The Sick Lady's Cure'.

After the title a Cast List may be given. The standard way is simply to list the roles played by each actor, as is done after the title 'The Way of the World' in our sample. Each role-actor pair is separated from its neighbors by a semicolon and a space. If more than one actor plays a role, the series is punctuated by commas.

The London Stage uses what is called a "ladder system." When the cast is the same as an earlier cast, the text refers back to the earlier cast instead of printing it, in order to save space. This is what happened with 'Sir Walter Raleigh' on the 26th. Instead of a cast we are told, 'As 24 Sept.' Ladder references may also list exceptions to the earlier casts being brought forward. The text might have said 'As 24 Sept., but Sir Walter-Ryan', and it might have

Description of Calendar- The London Stage Project- 2

continued with several other changes in the cast. Another kind of reference says 'Cast not listed', meaning that no cast appeared in the advertisements of the play; or 'Cast not listed, but see 12 Sept.', meaning that the players were probably the same as in the 12 September performance of the play. Sometimes a partial cast is listed, with the comment 'but see 12 September,' meaning that a probable cast for the rest of roles may be found on that date.

Cast lists for afterpieces or supplementary plays in the program have the same form as mainpiece cast lists.

SINGING, DANCING, MUSIC, AND ENTERTAINMENT list performances and performers in almost the same way as cast lists do. In these sections titles of pieces performed are usually treated as roles and performers' names are treated as actors. But instead of using a dash to connect the performance to the performer, The London Stage uses the word 'by', and a title is italicized, whereas role names were not. These boxes sometimes diverge from this performance-performer format in important respects. Occasionally the dancing or singing may itself be a dramatic piece, like an opera or ballet, having roles as a play does. These boxes also differ in having a period after a performer's name instead of a semicolon, as is true in cast lists of plays. These boxes quite often give the time or place in the program when a piece was performed, usually by simply giving a Roman numeral signifying the act of the play during or around which the piece was performed. All of these things are illustrated in the DANCING box following the cast of 'The Way of the World' at CG on the 25th. As with actors, when more than one performer does a piece, the series of performers is punctuated by commas. When a reference is made to previous dancing, as in the performances on the 27th at DL, the same conventions are followed as for casts.

COMMENTS have no consistent pattern, but are written in what is called 'free text', as opposed to the highly structured text of the other boxes.

Rules

General Rules

As much as possible, we shall preserve intact whatever clues to the identity of information the normal text of The London Stage gives us. For instance, each role-actor pair is identified for the computer by the hyphen joining it and the semicolon ending it. When no other instruction holds, therefore, typists are to follow copy as we have described it in the previous paragraphs. We make exceptions to this rule for four reasons: to adapt the keyboard to the text, to standardize variant practices in The London Stage, to insert special codes for the computer, and to abbreviate certain repeated elements for the sake of greater speed. Some of these changes, to be listed below, will be made on a regular basis by the typist without editorial instructions. A large majority will be made by an editor before copy is given to the typist. The typist will revise the text as she types according to these editorial instructions.

789

SEASON 1739-1740 · September, 1739

THE DOUBLE GALLANT; or, The Sick Lady's Cure. Double Gallant - Cibber; Sir Solomon - Hippisley; Lady Dainty - Mrs Horton; Lady Sadlife - Mrs Bellamy; Clarinda - Mrs Stevens; Clerimont - Hale; Careless - Hallam; Bolus - Roberts; Rhubarb - Neale; Old Atall - Arthur; Finder - James; Supple - Clarke; Old Wilful - Mullart; Strut - Stoppelaer; Sylvia - Mrs Vincent; Wishwell - Mrs Mullart; Situp - Miss Brunette. Also THE RAPE OF PROSERPINE: With the Birth and Adventures of Harlequin. Pluto - Leveridge; Ceres - Mrs Wright; Proserpine - Mrs Chambers; Jupiter - Roberts; Mercury - Laguerre; Sylvans - Mlle Roland, Miss Oates, Miss Rogers, Mlle Ozanne, Mrs Le Brun; Furies - Desse, Villeneuve, Richardson, Dupre; Harlequin - Lun; Yeoman - Bencraft; Clodpole - Hippisley; Old Man - Smith; Old Woman - Miss Oates; Colombine - Mrs Kilby; Countrymen and Lasses - Dupre, Richardson, Legard, Miss Brunette, Miss Horsington, Miss Dancey; Savoyard - Salway; Gardeners - Dupre, Legard; Earth - Richardson; Air - Villeneuve; Fire - Desse; Water - Glover; Females - Miss Rogers, Miss Oates, Mrs Le Brun, Mlle Roland.

COMMENT. Not acted these Twenty Years [but see 19 Dec. 1729].

Saturday 22
CG

SIR WALTER RALEIGH. As 24 Sept. Also THE VIRGIN UNMASK'D. As 22 Sept.

Tuesday 23
DL

DANCING. V: *Tambourine* by Mlle Chateaufneuf.

COMMENT. By Command of His Royal Highness the Duke. Egmont, *Diary*, III, 83: I went with my wife to the play entitled "Sir Walter Raleigh," revived by the comedians on occasion of the now differences with Spain. They choose one to represent Count Gundemar, who in all things is like Mr Giral dini, the Spanish minister at our Court lately recalled, and whenever any severe things were said which bore a resemblance to our ministry's transactions, or our backwardness to resent the insults of Spain, the audience clapped all over the house.

THE WAY OF THE WORLD. Witwoud - Cibber; Mirabel - Hyde; Millamant - Mrs Horton; Fainall - Hallam; Mrs Marwood - Mrs Cross; Petulant - Neale; Waitwell - James; Lady Wishfort - Mrs James; Mrs Fainall - Mrs Stevens; Mincing - Miss Brunette; Foible - Mrs Kilby; Sir Wilful - Hippisley. Also THE RAPE OF PROSERPINE. As 22 Sept.

CG

DANCING. IV: *Scotts Dance* by Glover and Mlle Anne Roland, &c.

COMMENT. Mainpiece: Written by the late Mr Congreve.

SIR WALTER RALEIGH. As 24 Sept. Also THE HARLOT'S PROGRESS; or The Ridotto Al' Fresco. Kitty - Mrs Clive; Harlequin - Woodward; Beau Mordecai - Macklin; Debauchee - Turbutt; Constable - Marshall; Porter - Peploe; Jenny - Miss Thynne; Mother Midnight - Hough; Bess Brindle - Leigh; Pompey - Young Brooks; Justices - Taswel, Raftor, Cole; Ladies of Pleasure - Mrs Bennet, Miss Thynne; concluding with a new *Masquerade Dance* by Leviez, Woodward, Pelling, Rector, Carney, Mrs Walter, Mrs Thomson, Mrs Bennet, Mrs Vallois.

Wednesday 26
DL

DANCING. As 20 Sept.

COMMENT. *London Daily Post and General Advertiser*, 26 Sept.: We hear, that Mr Theobald has given the last Hand to his Tragedy, called, *The Death of Hannibal*, attempted in Imitation of *Shakespeare's* Manner, and that it is designed to appear on the Stage this Season.

SIR WALTER RALEIGH. As 24 Sept. Also COLOMBINE COURTEZAN. Pierot - Penkethman; Harlequin - Woodward; Colombine - Mrs Clive; Spaniard - Beard; Old Woman - Turbutt; Maid - Mrs Bennet.

Thursday 27
DL

DANCING. As 20 Sept.

KING HENRY THE FOURTH, Part I. King Henry - Johnson; Prince - Ryan; Hotspur - Delane; Falstaff - Stephens; Worcester - Roberts; Northumberland - Mullart; Westmoreland - Arthur; Sir Richard - Hallam; Douglas - Hale; Sir

CG

Input Specifications for The London Stage Project - 3

Box Codes

To help the computer, we are inserting codes to identify the beginning of each section or box. They are produced by typing an "*", followed by the initial of the box name, in lower case to save shifting. No space is necessary after a box code.

Here are the codes, placed in front of the Boxes they identify.

- *p Performance header. Title of mainpiece. Cast list.
- *a Afterpiece title. Cast list
- *d Dancing. Dance-dancer list
- *s Singing. Song-Singer list
- *m Music. Piece-musician list
- *e Entertainment. Performance-performer list
- *c Comment. Text.

The codes appear every time the boxes they delimit appear.

Brackets. See Extraneous Text.

Codes

Box code: * plus initial of box name.

Proper name in extraneous text or comments (index entry): \$ before and = after.

Extraneous text: [...%]

Index entry: \$ before and = after.

Italics: + before and = after.

Tag: Letter after = sign following index entry or italics.

Dancing. See Singing.

Dash

The dash is the lower case bar for which you do not shift. It sometimes appears as if the text gives a space on each side of the dash that separates Roles and Actors. Type the dash without these extra spaces. See Hyphenation.

Date

The header section begins with the date, which, when given in full, begins with the year, followed by the month, followed by the day, in descending order from the largest to the smallest unit. But, except when beginning a new year, it is not necessary to give a full date in each heading. Instead, we give only

Input Specifications for The London Stage Project - 4

the part that changes. If the day of the performance is the same as the day of the previous performance, no date is given. You will note that this is just what the text does. If the day changes, the header contains only the number for that day: '27'. If the month changes as well, the number of the month is given along with the number of the day: '9 27' (for September 27th). If the year also changes we would have '1739 9 27' (for the 27th of September, 1739). The date is followed by the Theatre abbreviation. Use the same abbreviation as that given in the text, but you must put it in lower case letters, to save shifting the typewriter: '1739 9 27 dl' is the header for a performance on the 27th of September, 1739, at Drury Lane. Put one space after each item of a date - theatre unit. Whenever a typewriter changes hands, the new typist should begin her first full entry with a full date (year, month, day).

Dollar Sign

See Extraneous text.

ENTERTAINMENT

See SINGING.

Extraneous text.

In various parts of the calendar, information other than roles, titles, and names of performers is inserted. COMMENTS except for Index Entries are entirely "extraneous" in this sense. Since the box code for Comments identifies the extraneous nature of this material, we do not need to mark it. But some extraneous material is inserted parenthetically into the other boxes, and the computer would confuse it with actors, roles, and titles if it were not marked. To mark such material we are enclosing it between a '[' (before, and a '%' (after). The editor will insert red parentheses around material which is to be set off this way. Any material already set off by parentheses or brackets in the original text is automatically extraneous and need not be set off editorially. Typist merely follows copy.

Fractions

Never use the '½' character on the type ball, because scanner cannot read it. When fractions occur, put the exclamation point (!) between the numbers: '½' would be !1/2. When slashes are used to separate pounds, shillings, and pence, use the period instead.

Input Specifications for The London Stage Project - 5

Hyphenation

On this type ball, both the hyphen and the dash are the same symbol, the short lower-case bar on the keyboard. Retain hyphens when they are normally part of the word (man-of-war), but do not hyphenate any words at the end of a line. Break them off at the 75th space. See Page Format.

Index Entries

There is no way for the computer to pick up proper names for our index to the calendar but to mark them in some way. Wherever the editor has underlined a proper name in blue pencil, the typist will put a '\$' before and '=' after. If there is any punctuation after the name, put it after the closing '=', so that the computer will not include the punctuation with the name.

Italics

Since underlining is unacceptable to the scanning machine, as well as taking too much time, we will signal italics by putting '+' before and an '=' after. Any punctuation that immediately follows a word in italics must be put outside the closing '=', because of course such punctuation is not part of the title italicized, which the computer wouldn't understand. The editor may indicate an item to be italicized by underlining it in red pencil.

Ladder Changes (some are to be entered after data conversion)

See attached chart.

Mistakes

Do not erase. When you make a mistake use the '@', or '@@' or '@@@' to cause the computer to omit the mistake: @ - omit character; @@ - omit word; @@@ - omit line. After page is complete use correction tape.

MUSIC

See SINGING.

Page Format

Begin each typed page with an '*' immediately followed by the typist's initial, immediately followed by the page number and a space. Typist's initial must be a capital letter. Each page must have 30 lines. Each line must contain exactly 75 characters; do not hyphenate any words; when a space would be the 76th character begin next line with an @. If two spaces would be the 76th and

Input Specifications for The London Stage Project - 6

77th characters begin the next line with two @@'s. If next line falls on a new page, these extra spaces follow the typist's initial, page number and space. 'D31#@" indicates that page begins with one space in text which would not fit in previous line. Margins must be at least one-half inch all around.

Punctuation

In cast lists each role name is followed immediately (no space) by a dash; each actor name immediately follows the dash and is immediately followed by a semicolon. A role is always followed by a dash, an actor by a semicolon. Exceptions: Series of actors or roles separated by commas; end of box. Titles of songs, pieces of music, and dances are followed, like roles, by dashes. Performers of dances, songs, and musical pieces are followed by semicolons. In these boxes, a time notation, inserted editorially, will also occur. It is followed by a colon. Use a slash to mark the end of a line of poetry or anything else centered on the page. See also dash, hyphenation, brackets, spacing and name of box in question.

SINGING, DANCING, MUSIC, ENTERTAINMENT

When only two performers are given for a performance in these boxes The London Stage links the two by the word 'and' (see 25 September, CG). This 'and' must be replaced by a comma, which is the standard connector for multiple performers, roles, or titles. In these boxes a performer is linked to his performance not by a dash as is the case with actors, but by the word 'by'. To avoid using two ways of saying the same thing, we will use the dash wherever 'by' links a performance to a performer. These boxes also use periods between performance-performer groups, whereas the semicolon is the convention in play boxes. To standardize we will use the semicolon and a space to separate all performance-performer groups. To indicate such changes, the editor will strike through the item to be changed with a yellow pencil.

Slash

Put a slash (/) without space on either side at the end of a line that is centered on the page, as is the case of poetry, chapter headings, section headings, accounts. Also begin the whole passage with a slash. Exception: a long prose quotation, though centered, simply has a quotation mark at the beginning and at the end ("). When slashes are used to separate pounds, shillings, and pence, use the period instead.

Input Specifications for The London Stage Project - 7

Spacing

Although London Stage practice appears to vary, two spaces must always follow the end punctuation of sentences. There can never be any more than one space inside a sentence, between words, or after commas, semicolons or colons. No space is necessary after a box code. Put one space after each item (year, month, day, theatre) of a date-theatre unit.

Tag (to be entered after data conversion)

When an index entry is not self-identifying (i.e., 'Drury Lane Theatre') and when it is not an actor, and when we know what it is, we are going to add a tag at the end of it to identify it for our index. This tag is introduced by the equals sign that closes an index entry. Immediately after the equals sign (no space), comes a letter identifying the name. Any punctuation following the name or title in the text must follow the tag, as it would follow the equals sign. The editor will insert tags after material has entered the computer.

Time notation (to be entered after data conversion)

See attached sheet on "Syntax."

Titles

The Title of a play will be given in upper and lower case characters instead of in the two sizes of upper case used in the text. It will be noted that a Subtitle, when given, is usually separated from a Title by a semicolon. Sometimes a colon or a comma is used instead. We will always use the semicolon, even when the text uses something else. Titles of songs, dances, musical pieces, books, and so forth will be given in italics either existing in the text or entered editorially. See Italics.

Changes

Change the italicized phrase, cast not listed, that sometimes follows the title of a play to 'cnl'.

Omit '&c' at the end of a list of performers.

Change the '//' that appears in cast lists in part 5 to a semicolon.

Input Specifications for The London Stage Project - 8

Summary of Syntax Acceptable to Programs

Header

*pYear#Month#Day#Theatre#Title.##

'0000 00 00 xx None.##' means everything in header is missing.
Any item (year, month, day, theatre, title) may be present.

'1087 22 49 cg? Macbeth?.##' means '1687? 2? 9? cg? Macbeth?.##'

Any item in header may be certain. A probable or possible date unit is obtained by adding it to 1000 (year), 20 (month), or 40 (day).

Box codes

'*' followed by p, a, s, d, m, e, o, b, t, or i and no space.

Play title

#Title;#Subtitle.## If ladder keys on subtitle: #Title;#Subtitle!.##

Cast list

- 1) Role₁-Actor₁; Role₂-Actor₂; ...,
- 2) Role-Actor₁, Actor₂,...;
- 3) Role₁,Role₂,Role₃, ... -Actor;
- 4) Role-;
- 5) Actor;
- 6) combinations of these

Note: same syntax for dance-dancer; song-singer; piece-musician, etc.

Ladder entry

- 1) Title. As Date.
- 2) Title. As Date, but [cast].
- 3) Title. See Date.
- 4) Title. See Date, but [cast].
- 5) *sSong₁, as date; Song₂, as date;....
- 6) *sAs date.

Input Specifications for The London Stage Project - 9

Ladder change

See attached chart

Index entry

- 1) \$Name=x or \$Name=#
- 2) _Title=x or _Title=#

Extraneous text (outside comments)

[Extraneous text] or [extraneous text% or (Extraneous text)

Time notation

Form: (A)(L)(R)(L):

Syntax: xTime₁: Song₁-Singer₁;Time₂:Song₁-Singer₁;...

A-arabic number; R-roman number using I,V,X;

L-letter (a: after; b; before; d: during; t:twixt).

Opera

*°Title.##Role₁-Singer₁;Role₂-Singer₂....##*sSong-Singer,Singer....

Same syntax for ballet (box code 'b'), trick ('t'),
instrumental music ('i'), in the last of which the instrument
behaves like a role.

Ladder change codes:

	<u>U N A T T A C H E D</u>			<u>A T T A C H E D</u>		
	replace	add	delete	replace (exactly one actor & role)	add	delete
role	_____	c-;	_c-;	_____	+c ₁ -c ₂ ;	_c ₁ -c ₂ ;
actor	_____	c;	_c;	c ₁ -c ₂ ;	c ₁ +c ₂ ;	c ₁ -c ₂ ;
group	_____	_____	c-; or c_;	_____	_____	_____

c-character string

#In 'c₁-c₂;' case if no matching role is
found then the group is added.

OCR-B Typing Head No. 725

+ * / @ £ \$ & ! () _ ?
1 2 3 4 5 6 7 8 9 0 = =

Q W E R T Y U I O P [
q w e r t y u i o p]

A S D F G H J K L : "
a s d f g h j k l ; '

Z X C V B N M , . %
z x c v b n m , . ½

NOTES:

1. Scanner does not read underline symbol, or ½ character.
2. Capital 'O' is modified to distinguish it from zero.
3. Double quote reads as two apostrophes unless programmed to read as double quote.
4. Scanner preserves spacing except at beginning of line.

21 July 1971

London Stage

Tom Headrick

INPUT SYSTEM

London Stage Project

(In case any major problem happens while I'm away - here are the main documents.
Tjn)

- I. Edit each batch ("Some Instructions for Editing The London Stage;" "Input Specifications for The London Stage Project;" "Batch Identification;" BRS to Harry Ho dated 3 July 1971.
- II. Type each batch of text ("Typing Instructions for The London Stage Project;" David Shiu to BRS dated 7 May 1971; "Correction Instructions for LSP;" Letter of Credit, 1st Wisconsin of Milwaukee; BRS to Philip Hui, 18 June 1971; BRS to David Shiu 13 July 1971).
- III. Scan each batch of text ("Typing Instructions for LSP," p. 5; Gerry Dowdy to BRS, 8 April 1971; last page of "Typing Instructions for LSP."
- IV. Process each batch at IPC
 - A. FRONT program
 1. removes extra spaces at end of line
 2. makes "@" sign corrections
 3. makes Hongkong proofreader's typed and scanned corrections or processor's keypunched corrections
 4. converts two consecutive apostrophes, if any, to double quote character
 5. prints copy of clean text retaining Chinese pagination.
 - B. SCAN program
 1. displays all text (if called for) with underscoring to highlight various kinds of data
 2. lists and locates errors in text.
 - C. CRT program (not done in this pilot project) allows processor to revise text on screen; brings text from typing specs to input specs.
 - D. STRUCTure program interprets structured data (see "Input Specifications", pp. 1-2.

Input System - continued - 2

- E. ITEMSGET program retrieves structured data
- F. LADDER program specifies casts referred to by date. (see "Input Specifications," pp. 1-2)
- G. SELECT program selects specified items of structured data.
- H. SORTMERGE program sorts output of select according to requested parameters.
- I. FORMAT program prints output of SORTMERGE.

STRATEGY FOR THIS SUMMER

When batches start coming, they will come at a rate of about one batch per week, in the order specified by "Batch Identification." See also BRS to Harry Ho, 3 July 1971. We have promised printouts as follows:

1. To Mrs. Muriel Friedman, 4300 Marine Drive, Chicago, Illinois 60613 (312 248 0877): a printout by play, date, theatre, role, actor of a list of plays (about fifty) to be supplied by her. The data base for this is to be batches 1,2,3. ("Directions for Listing Play Titles")
2. To Miss Marcia Heinemann, 10A Lonsdale Square, London, N. 1: a printout by play. List and sort parameters to be supplied by her. Data base to be 4,5,7.
3. To Professor Leonard Leff, 620 West Locust Street, De Kalb, Illinois 60115 (815 758 2716): A printout by play. List and sort parameters to be supplied by him. Data base to be 6,1,2,3.
4. To Professor Mark Auburn, 59 West Schreyer Place, Columbus, Ohio, 43214 (614 268 4776): a printout by play, list and sort parameters to be supplied by him. Data base 9,6,1,2,3. (if possible; if too big, subtract 3,2,etc.)

The process by which we produce these printouts will be something like this:

1. Batches of edited data are sent to Hongkong (the last should be there by 15 August; 7 batches are there now (20 July). These are sent in no particular order, although roughly in the priority order on the "Batch Identification" sheet.

Input System - continued - 3

2. Hongkong returns typed copies (original and 1 carbon) of batches to me wherever I am (Appleton, Boston, London); I send original to Kansas City and keep carbon. (After I go to London -- 18 August -- perhaps they can send the original to Kansas City and the carbon to me in London, provided that weights of packages reach economy levels.)
3. ICI sends tape via Air Freight to Will Daland. After 1 September ICI sends tape via Air Mail to Mr. Robert Nasternak, Computer Center, Lawrence University, Appleton, Wisconsin 54911. ICI keeps typed sheets in case rerun is necessary.
4. Will or Bob run FRONT program with print of purified text, SCAN program printing error messages only. They correct bad errors using punch cards, run STRUCT, LADDER, ITEMSGET without printing. Then SELECT, SORTMERGE and print as per customer specifications above.
5. Mrs. Ruth Lesselyong, Main Hall faculty secretary, will mail the print-outs to the customers.
6. The original ICI tape or tapes containing all 5 batches must be copied. Give the original to Professor Jim Evans at 826 East Alton Street and the backup to Mrs. Ruth Lesselyong, for deposit in Main Hall 427. When all processing is done, Mr. Nasternak will leave the disk containing our LSP system with Professor Evans at the above address and leave a backup tape of the system with Mrs. Lesselyong in Main Hall. All other effects belonging to The London Stage Project will be left with Professor Evans at 826 East Alton when processing is finished.
7. When I have checked all eleven batches of typing from Hongkong I will approve payment of the L/C of First Wisconsin. China Data will bill me for any expenses in excess of the L/C amount, or reimburse me for any differences between services rendered and services paid for by the L/C. ICI will bill me for services rendered. Upon receipt of these bills bearing a request for payment under my signature, Lawrence Business Office will pay these bills. Bills to be sent to me at 2 Gloucester Crescent, London, N.W.1.
8. As soon as possible after 1 September, Lawrence will send me an account of expenditures in 486 287, 486 288, and 486 289, London Stage Travel, Salary and Expense accounts. I will make a report to NEH of our accomplishments under the grant and make out a tentative financial report, to be approved by the Business Office. Of course there will be some bills outstanding for these accounts, but I will allow for these as best I can in my tentative report. As a general principle, private money (438 274) will not be used for any account until the NEH matching grant money has been used up.

Input System - continued - 4

In all likelihood the total NEH grant will be used up by 1 September. When the NEH report is due in Washington, it will be made out, on the basis of my figures, by our business office and sent in. ("Reporting Requirements and Request for Payment Information, Grant # R04442-71-136;" "General Information and Application Instructions, April 1970;" BRS to Wallace Edgerton, 27 March 1971; David J. Wallace to BRS, 3 May 1971).

Enc: Editing Instructions
Typing Instructions
Correction Instructions

- Input Specs
- Batch Identification
- BRS to Harry Ho - 3 July
- David Shiu to BRS - 7 May
- L/C
- BRS to Philip Hui - 18 June
- BRS to David Shiu - 13 July
- Gerald Dowdy to BRS - 8 April
- Reporting requirements
- Application Instructions
- BRS to Edgerton - 27 March
- Wallace to BRS - 3 May

Mar. Wolstad has these

- Addresses
- Play listing instructions

M E M O R A N D U M

TO : Mr. Wrolstad, Mr. Nasternak, Mr. Hopkinson, Mr. Dowdy, Mr. Daland,
Mr. Schneider, Mr. Church, ~~Mr. Headrick~~, Mr. Stone, Mr. Yost,
Mr. Shiu, Mr. Hui, Miss Percak, Mrs. Lesselyong

FROM : Mr. B. R. Schneider, Jr.

SUBJECT: Amendment to Input System, "Strategy for This Summer," page 3.

#2 should read as follows: Hong Kong types batches in order of priority of batch identification, except that as of now, 9 precedes 8. Hong Kong sends carbon to me via Air Freight wherever I am (Appleton, Boston, London). Before 9 August, send original also to me in Appleton. After 9 August send original to Information Control Incorporated, One Gateway Center, Fifth at State, Kansas City, Kansas; Attention Mr. Bill Rice; phone 913 321 7902. Hong Kong keeps source documents (book pages of London Stage) until advised when and where to send them.

#3 should read as follows: ICI sends tape via Air Freight to Will Daland, Main Hall, Lawrence University, Appleton, Wisconsin 54911. After 20 August ICI sends tape via Air Mail to Will Daland. After 10 September ICI sends tape Air Mail to Mrs. Ruth Lesselyong, Faculty Secretary, Lawrence University, Appleton, Wisconsin 54911. ICI keeps typed sheets in case rerun is necessary. Operators give used ICI tapes to Ruth Lesselyong for return to ICI.

#4 should read: Will and Cindy Percak process data and produce printouts for batches 1,2,3,4,5,6,7,9. The other three batches require readouts of the ICI tape only. Send readouts for all batches to me sea mail at the printed matter rate. Readouts will be in LS print with all characters printing, SN chain.

In #6 change Mr. Nasternak to Miss Percak. Add to #6: The Lawrence computer center will issue supplies to Miss Percak and Mr. Daland and bill the project for them through me. Mrs. Lesselyong will see that postage and phone calls required by Mr. Daland or Miss Percak for the project are properly charged. If any unexpected and fairly large (\$30+) expenses are anticipated I will need to approve the expenditure in the light of the budget via Air Mail.

B.R.S.

July 1971

Directions for Listing Play Titles
for a
Search of The London Stage

Although the staff of the project will make every effort to include variations of titles known to them, responsibility for providing a complete and accurate listing of titles for a search of The London Stage Information Bank lies with the user, on the assumption that he is the specialist on the subject and the person best qualified to supply correct information.

In making a list, observe these considerations:

1. Variant spellings and variant wording must be anticipated. If we search for 'Aladin' as 'Aladdin,' we will probably retrieve very few performances of this popular play, which usually was spelled with one 'd'. Similarly, 'The Beggar on Horseback,' is as commonly used as 'A Beggar on Horseback,' the official title. In a search listing for these plays all four titles should be given:

Aladin.
Aladdin.

The Beggar on Horseback.
A Beggar on Horseback.

It is all right to give a variant spelling or wording that you think may have been used.

2. Variant capitalization will be ignored by the computer:

'A Beggar On Horseback' should not be listed as a variant of 'A Beggar on Horseback.'

3. We will search for main titles only. The part of a performance entry listing the subtitle will be ignored. Therefore, in your listing, please do not include subtitles as part of a play's search title, but do include subtitles and variations of subtitles as variant wordings of a play's title when you have some reason to believe that the subtitle was used as the main or only title in performance entries. Thus 'The Constant Couple; or A Trip to the Jubilee' will produce two items in the search list:

The Constant Couple.
A Trip to the Jubilee.

4. Please group variant titles of one play together on your list, indicating the place where titles for one play end, and titles for the next begin by spacing.

5. Please list titles in the order in which the plays first appeared on the stage, to the best of your knowledge.

In summary, a search listing for a play may include:

Title

- titles with variant spellings (not variant capitalization)
- titles with variant wordings

Subtitle

- subtitles with variant spellings (not variant capitalization)
- subtitles with variant wordings

The success of the search will depend on the accuracy and thoroughness of your search list.

CRT TERMINAL, 1970-71
B. H. Schneider

	ty	lc	edit	page	batch	format	tape	cost(w/tape, ifany)
American Data)	.			California
Applied Digital Dta	x	0	x	x.	x	x		\$3995 graphics
ARDS	x	x		x	x		x	\$10,000
Atlantic Technology	60	x	x	x	x	x		\$4,000
Beehive Electrnc	x	0	x	x	x	x	x	\$5,530
Bunker-Ramo								
Burroughs								helpless without computer
Communitytype		0	x					\$4150
Computek	x	x	x	x	x	x	x	graphics\$7500 an \$7K factory progr
Computer Commnctn	x	0	x	x	x	x		suitcase \$4250
Datapoint Computer Terminal	x	0	0	x	x		x	\$5550 (pdp) (hp)
Conrac	x	0	/	x	x	x		
Corning	x	128		x				graphics,copier. \$19,650
Control Data								
Courier Term Sys	x	0						limited
Data 100	x	0	0	x	x		x	\$4750 w/out tape graphics
Data Disc				x				
Data Input Devices		0		0	x		x	
Delta Data Systems	x	x	x	x	x	x	x	\$8100 uses own processor
Entrex		0	x	0				
Foto-mem	x	0	x	x	x	x		\$3495
Four-phase	x	120	x	x	x	x	x	cpu-\$12,000; term-\$980 programmable \$7500cpu 360comp processor
General Electric		0						
Hazeltine	x	/	x	x	x	x	x	\$5000 (-ed disc)
Hewlett-Packard	/	/	/	/	/		/	?\$7,000

CRT TERMINAL, 1970-71
B. K. Schneider

	tty	ls	edit	page	batch	format	tape	cost(w/tape, if any)
Honeywell			helpless without computer					
Hypertech		0	x	0	x	x	x	tape output only
IMLAC	x	196	x	x	x	x	x	graphics, programble
Aydin								\$10,465
Monitor Displays	0	/		x				graphics
Infoton	/	/	/	/	/	/	/	computer-dependent
Incoterm	x	0	x	x	x	x	x	July 71
								\$5,195
								programmable
								\$8,000
Enterntnl Comp Term			see Incoterm					
Mark Comptr Sys								
NCR			helpless without computer					
Sugerman Labs	x	128	x	x	x	x	x	pdp Yale NYIT
								\$5190
Spiras			x	x	x			Ohio State Libraries
SYS Comptr Corp	x	x	x	x	x	x	x	
								\$6600
Raytheon			x	x	x	x		
Sanders	22	60	0	x	x	x	x	magtape output also
Stromberg Datagraphix				x	x	x		
Sycor	x	0		0	x	x	x	
TEC	x	0	x	x	x	x		\$2650
Textronix	x	x	0	x	needs	cpu		graphics pdpll
								\$8800
Ultronic	x	0			x			
Viatron	x	0	x	0	x	x	x	\$6640
Video Systems Corp	x	x	er to	6pp	x	x	x	\$4870-2pp pdp
			eol	x				\$6990-6pp
Xerox Data Systems			helpless without computer					
Monitor Displays								graphics
RCA	x	x	x	x	x	x		

X--feature is present
 0--feature is absent
 no mark--don't know

~~Five Year Plan~~
~~Mr. Headrick~~
 Schneider (London Stage)
 file

5-Year Projection

London Stage Information Service

	71-2	72-3*	73-4*	74-5	75-6	76-7
Staff	leave					
secretarial		1/12	1/12	1/12	1/12	1/12
professorial		1/2	1/2	1/6	1/6	1/6
programming		1/2	1/2	1/12	1/12	1/12
Expenses		\$7,300	\$7,300	\$800	\$800	\$800
Travel		500	500	200	200	200
Computer		75 hrs	75 hrs	20 hrs	20 hrs	20 hrs
Space		200 ft ²	----	----	----	----

*During these years the grant is to pay for all expenses except computer time, donated by Lawrence. Secretarial help and space would come under indirect costs, paid for by project at 59.24% of salaries. Itemized budget of grant application attached.

I think we have discussed
 something very like this
 BRS

During the period 74-76, the data base will have been completed and an information service will be operating. This service will require phone calls and correspondence to straighten out parameters of queries. It will publish a Newsletter. Normally processing of queries will require no programming because of our versatile system, but new programming and/or refinement of data will be required for some queries. Some time and effort will go into accounting and travel funds will be needed to attend conferences bearing on the subject of stage history and information science.

Annual bibliographies of stage history show that there should be about 100 queries per year if scholars do the research necessary for writing on the subjects listed. The charge per query will vary, depending on the degree of difficulty for answering it, but an average of \$50 seems reasonable. This means that eventually we should be getting an income of \$5,000 per year from the service. It would seem likely that even at first the income would cover stamps and phone calls. At about \$7,000/year the project would reach the break even point, but we cannot look on this as a money-making venture without losing our academic standing.

I put down office space because my own office is already full of my own effects; those of the project are rapidly making it uninhabitable.

Ben R. Schneidly, Jr.

Budget for Completion of
The London Stage Information Bank

Time : 1 August 1972 - 1 September 1974

Salaries:	<u>Request</u>	<u>LU Cost-Sharing</u>	<u>Total</u>
Director (1/2 time, 2 yrs.)	\$17,500		17,500
Director (3 summers, 6 months)	11,700		11,700
Programmer (1 year)	11,000		11,000
Fringe benefits	<u>2,850</u>		<u>2,850</u>
	\$43,050		\$43,050

Supplies: Expenses, Equipment

Postage & Telephone	400		400
Xeroxing	200		200
Literature, consultation	300		300
Disks, tapes, paper for computer	700		700
Rent editing terminal (26 months)	11,000		11,000
Convert bibliographies	2,500		2,500
Computer time (150 hrs. @ \$100/hr)			
	<u>14,600</u>	<u>15,000</u>	<u>15,000</u>
		15,000	29,600
Travel :	1,000		1,000
Indirect costs @ 59.24% of salaries and wages*	<u>25,500</u>		<u>25,500</u>
Grand totals	\$84,650	15,000	\$99,650

*Authorized by NSF in letter dated 8 June 1970.

OPERATING INSTRUCTIONS FOR LONDON STAGE JOBS

PLEASE DESTROY ANY COPY OF THIS DOCUMENT DATED EARLIER THAN 22 FEBRUARY 1975

WE HAVE NOW STARTED PROCESSING FOR THE INDEX TO THE LONDON STAGE, 1660-1800, 8000 PAGES. IN ORDER TO LOCATE AND REMOVE ERRORS IN THE DATA BASE, WE WILL HAVE TO MAKE TWO TRIAL INDEXES BEFORE MAKING THE FINAL INDEX. WE HAVE BROKEN UP THE DATA INTO TWENTY-SEVEN ROUGHLY EQUAL UNITS. EACH JOB HAS 15 STEPS OF WHICH 5 ARE PRESENTED AS SUBSTEPS. ATTACHED YOU WILL FIND A FLOW CHART OF THESE STEPS, SHOWING HOW THE DATA IS PASSED FROM TAPE TO TAPE, AND A BRIEF DESCRIPTION OF THE PROGRAMS.

BY AGREEMENT BETWEEN MR SCHNEIDER AND MR HALL, LONDON STAGE JOBS ARE TO HAVE PRIORITY AFTER EDUCATIONAL JOBS AND ADMINISTRATIVE DEBUG RUNS DURING THE 5PM TO 7PM MONDAY THROUGH FRIDAY SLOT, AND AFTER EDUCATIONAL JOBS AND ADMINISTRATIVE DEBUG AND PRODUCTION RUNS IN THE 4AM TO 8AM MONDAY THROUGH FRIDAY SLOT AND IN OUR TEN HOURS OF USE ON WEEKENDS. TO STAY ON SCHEDULE LSIB WILL REQUIRE ABOUT 28 HOURS OF PROCESSING PER MONTH. IF PRODUCTION FALLS SHORT OF THIS AMOUNT DURING A GIVEN MONTH, MR HALL WILL TAKE SUCH STEPS AS HE CAN TO GET THE PROJECT ON SCHEDULE AGAIN.

DURING THESE TIMES AND WITHIN THESE PRIORITIES, OPERATORS ARE TO NOTE THAT ALL JOBS THAT FAIL TO RUN SHOULD BE DEMOTED TO A POSITION IN THE JOB QUEUE APPROPRIATE TO THEIR URGENCY. ONLY IF A LONDON STAGE JOB STEP TAKES TOO LONG IN VIEW OF THE NON-RUNNING JOB'S URGENCY SHOULD THE COMPUTER BE IDLE WHILE THE OPERATOR SCRATCHES HIS HEAD AND TRIES TO FIX A FAULTY JOB. WHATEVER PRESSURE HE GETS FROM ANY USER, THE OPERATOR SHOULD DO WHAT IS BEST IN HIS OWN JUDGMENT. HIS DECISION ON PRIORITY MATTERS IS BINDING. HE IS RESPONSIBLE ONLY TO MR HALL.

30420
SINCE TWO TRIAL INDEXES MUST BE MADE BEFORE THE FINAL INDEX IS PRODUCED, EACH OF THE TWENTY-SEVEN BATCHES OF DATA HAS TO BE PROCESSED THREE TIMES. EACH MULTI-STEP JOB TAKES 7 HOURS. THREE JOBS TIMES TWENTY-SEVEN BATCHES TIMES SEVEN HOURS EQUALS FIFTEEN FORTY-FOUR HOURS. THUS THE LONDON STAGE PROJECT CAN BE DEPENDED UPON TO KEEP THE IPC FACILITY WORKING TO CAPACITY FOR MANY MONTHS TO COME. IF WE ARE EVER TO GET DONE, EFFICIENCY IS OF PRIME IMPORTANCE. TO THIS END

- 1) PROCEDURES USED IN MORE THAN ONE STEP ARE STORED ON DSR19. WE USE INSTREAM PROCEDURES INSTEAD OF CATALOGUE PROCEDURES FOR ALL OTHER STEPS INSTEAD OF STORING THEM ON GMSJR1 (NO NECESSITY TO IPL TO DECLARE THE LOCATION OF THE PROCEDURES)
- 2) EACH BATCH IS PROCESSED IN ONE 15-STEP JOB (FOR MULTI-STEP JOBS THE COMPUTER AUTOMATICALLY READIES TAPES NEEDED FOR FUTURE STEPS AND AUTOMATICALLY STARTS EACH SUCCEEDING STEP; STEPS NOT REQUIRING INTERVENTION ARE COMPLETED AUTOMATICALLY)
- 3) EACH INSTREAM PROCEDURE IMMEDIATELY PRECEDES THE STEP WHICH USES IT. (EASY TO BREAK THE JOB DOWN INTO SMALLER JOBS; PROCEDURES STAY WITH STEPS THAT REQUIRE THEM.) LSPRINTS, LSPITEMS, AND LSPSORTT, USED MORE THAN ONCE, ARE STORED ON DSR19.

(The rest is omitted)

Tom Headrick: Sitar documentation
rewritten for laymen. *See hard copy*

(REVISED 28 APRIL 1976)

OPERATING INSTRUCTIONS FOR SITAR

SITAR IS, AS ITS ACRONYM DECLARES, A SYSTEM FOR INTERACTIVE TEXT-EDITING, ANALYSIS, AND RETRIEVAL. IT ALSO PERFORMS OTHER TASKS NORMALLY REQUIRED FOR PROCESSING TEXT: COPYING, FORMATTING, PRINTING, ENTERING FROM A KEYBOARD, LOADING FROM TAPE, UNLOADING ONTO TAPE, TRUNCATING, FILING, AND DELETING. THE COMMAND LANGUAGE BY WHICH THE OPERATOR INTERACTS WITH SITAR IS LOGICAL AND SIMPLE, REQUIRING NO PRELIMINARY KNOWLEDGE OF PROGRAMMING OR COMPUTING.

THE SYSTEM CONSISTS OF A SET OF INTEGRATED, SELF-SUFFICIENT PROGRAMS STORED IN LAWRENCE'S PDP11 COMPUTER. THIS COMPUTER AND ITS TERMINALS ARE MANAGED BY ANOTHER SYSTEM OF INTEGRATED PROGRAMS CALLED RSTS (RESOURCE SHARING TIMESHARING SYSTEM). SINCE SITAR RESIDES IN RSTS, YOU MUST DEAL WITH RSTS IN ORDER TO DEAL WITH SITAR, BUT ONCE YOU HAVE SECURED THE ATTENTION OF SITAR, YOU CAN IGNORE RSTS. STILL, KNOWING WHEN YOU ARE DEALING WITH THE HOST AND WHEN THE GUEST IS ESSENTIAL TO GETTING ALONG WELL AT THE TERMINAL. RSTS IS FULLY DESCRIBED IN THE "USER'S GUIDE" ALWAYS KEPT NEXT TO TERMINALS. A QUICK WAY OF KNOWING WHICH ONE YOU ARE DEALING WITH IS THAT RSTS SAYS "READY" WHEN IT'S YOUR MOVE, AND SITAR SAYS "?".

BESIDES DEPENDING ON RSTS, SITAR ALSO NEEDS AN "INTELLIGENT" CATHODE RAY TUBE DISPLAY TERMINAL (CRT) IN ORDER TO OPERATE AND ITS OWN DISK (DK1:) FOR STORING ITS PROGRAMS AND THE VARIOUS FILES OF TEXT WE WORK ON. A DISK IS A MEMORY DEVICE THAT DOESN'T DIVULGE WHAT'S IN IT AS FAST AS A COMPUTER MEMORY ('CORE') BUT DIVULGES IT THOUSANDS OF TIMES FASTER THAN A TAPE. THE INTELLIGENT CRT NECESSARY FOR EDITING WITH SITAR IS ACTUALLY A SMALL MINICOMPUTER ON WHICH AN OPERATOR CAN INSERT, DELETE, AND WRITE OVER CHARACTERS IN A SEGMENT OF TEXT ON THE SCREEN WITHOUT ANY HELP FROM THE COMPUTER. IN FACT IT MUST BE DETACHED (LOCAL BUTTON) WHILE THE OPERATOR EDITS. WHILE DETACHED, IT KEEPS ANY TEXT THAT HAS BEEN WRITTEN ON IT BY THE COMPUTER OR BY THE OPERATOR UNTIL IT IS SENT BACK TO THE COMPUTER, OR DELETED. SITAR'S MAIN JOB, IN FACT, IS TO BRING SPECIFIED SEGMENTS OF TEXT TO THE SCREEN, AND CARRY THEM BACK TO THE COMPUTER AFTER THEY HAVE BEEN EDITED.

THE OPERATOR OF SITAR EXECUTES ITS VARIOUS ROUTINES BY MEANS OF COMMANDS WRITTEN ON THE SCREEN AND SENT TO THE COMPUTER. THE COMMANDS MUST BE EXPRESSED IN THE FORM (SYNTAX) GIVEN BELOW. ELEMENTS SET OFF BY BRACKETS ARE OPTIONAL; ELEMENTS SET OFF BY GREATER AND LESS THAN SIGNS ARE VARIABLES FOR WHICH THE OPERATOR SUBSTITUTES APPROPRIATE WORDS OR STRINGS OF CHARACTERS; "::=" MEANS "IS DEFINED AS"; "!" MEANS "OR".

```

<COMMAND> [(<FILE NAME> " <PATTERN>" [<PARAMETER>]
WHERE <COMMAND> ::= EDIT [IN] | GOTO [IN] | REPLACE [IN]
                        | SKIP | CHOP | SHOW [IN] | FIND [IN] | MORE
                        | FORMAT | PRINT | LOAD | UNLOAD | DELETE
                        | COPY | SET | CREATE | STOP
<PATTERN> ::= <STRING>
                        | [<STRING>]... [<STRING>]
                        | [<STRING>]...<STRING>... [<STRING>]
<STRING> ::= <CHARACTER> | <CHARACTER><STRING>
<PARAMETER> ::= BACK | HOME
<CHARACTER> ::= <STANDARD CHARACTER> | <DIMFACE CHARACTER>
<STANDARD
CHARACTER> ::= !!"#$%&'()*+,-./
              01112131415161718191:1;1<1=1>1?1@1A1B
              1C1D1E1F1G1H1I1J1K1L1M1N1O1P1Q1R1S1T1U
              1V1W1X1Y1Z1[1\1]1^1_1`1a1b1c1d1e1f1g1h1i1j
              1k1l1m1n1o1p1q1r1s1t1u1v1w1x1y1z
<DIMFACE
CHARACTER> ::= X1L1K1S1N1P1V1A1B

```

THE FIRST LINE ON THE SCREEN IS RESERVED FOR ENTERING AND SENDING
<COMMAND>S. THEREFORE A REPEATED <COMMAND> CAN BE STORED THERE, AND
REPEATEDLY SENT. EITHER UPPER OR LOWER CASE <COMMAND>S ARE ACCEPTED.
IF A <COMMAND> REQUIRES EITHER A <FILE NAME> OR A <PATTERN>, AND EITHER
OR BOTH IS OMITTED, SITAR WILL ASK FOR WHAT IT NEEDS. EDIT, GOTO,
REPLACE, SHOW, AND FIND SEARCH FOR A <PATTERN> IN THE TEXT WHOSE <FILE
NAME> HAS BEEN DECLARED. EDIT, GOTO, SHOW, AND FIND DISPLAY THE
PATTERN, OR AS MUCH OF IT AS WILL FIT, ON THE SCREEN WHEN THEY FIND IT.

SITAR ENABLES FOUR BASIC TYPES OF <PATTERN>S:

1) NO DELIMITERS: "...". THIS PATTERN, THEORETICALLY WITHOUT BOUNDS, SECURES A SCREENFUL OF TEXT BEGINNING AT THE PLACE WHERE THE LAST PASSAGE OF TEXT DISPLAYED ON THE SCREEN BEGAN.

2) ONE DELIMITER: "<STRING>..." OR "...<STRING>" THIS PATTERN SECURES THE FIRST SCREENFUL OF TEXT BEGINNING WITH THE DESIRED STRING OR THE SEGMENT OF THE FILE BEGINNING WITH THE LAST SEGMENT DISPLAYED AND ENDING AT THE DESIRED STRING (OR THE END OF THE SCREEN; WHICHEVER COMES FIRST). THE COMMAND

EDIT IN HAMLET "TO BE OR NOT TO BE..."

WOULD GET AS MUCH OF THE FAMOUS SOLILORY AS THE SCREEN WOULD HOLD.

3) TWO DELIMITERS: "<STRING>...<STRING>" THE COMMAND

SHOW IN HAMLET "TO BE, OR NOT...."

WOULD CAUSE THE SCREEN TO DISPLAY "TO BE, OR NOT TO BE; THAT IS THE QUESTION." (SITAR ASSUMES THAT THE FIRST THREE DOTS ARE THE ELLIPSIS AND THAT THE LAST IS A PERIOD)

4) NESTED PATTERN: "<STRING>...<STRING>...<STRING>" SITAR FINDS THE CENTER STRING FIRST; THEN THE RIGHT; AND THEN THE LEFT. IF ONE COMMANDED

SHOW IN HAMLET ". ... NOBLE...."

SITAR WOULD RETRIEVE FROM THE SOLILOQUY ". WHETHER 'TIS NOBLER IN THE MIND TO SUFFER THE SLINGS AND ARROWS OF OUTRAGEOUS FORTUNE;". THE COMMAND MORE SECURES THE SCREENFUL OF TEXT IMMEDIATELY FOLLOWING THE SEGMENT LAST DISPLAYED; THUS ENABLING THE USER TO "PAGE" THROUGH A FILE. THE <PARAMETER> HOME CAUSES THE SEARCH TO START AT THE BEGINNING OF THE FILE; AND THE <PARAMETER> BACK CAUSES IT TO SEARCH BACKWARDS.

EACH <STRING> IN THE <PATTERN> MAY ALSO CONTAIN CERTAIN "DIMFACE" CHARACTERS--CONTROL CHARACTERS THAT DISPLAY ON THE SCREEN AS LOW-INTENSITY CAPITALS. THE DIMFACE X WILL MATCH ON ANY CHARACTER; DIMFACE L ON ANY LETTER; K ON ANY CAPITAL LETTER; S ON ANY SMALL LETTER; N ON ANY NUMBER; V ON ANY PUNCTUATION; AND P ON ANY PRINTABLE CHARACTER (SAME AS X; BUT NOT MATCHING ON A SPACE). DIMFACE A AND B MATCH ON THE FRENCH "ACCENT GRAVE" AND THE "OR" CHARACTER; WHICH APPEAR IN FILES BUT NOT ON THE CRT KEYBOARD. THUS; THE COMMAND

FIND "XXXXXXXXXX K... XXXXXXXXXXXX"

WHERE THE X AND THE K ARE DIMFACE WILL RETRIEVE ALL WORDS BEGINNING WITH A CAPITAL LETTER IN A TWENTY CHARACTER CONTEXT

EDIT; SHOW; AND FIND ENABLE THREE KINDS OF SEARCH. EDIT MODE ASSUMES THAT ANY SEGMENT OF A FILE BROUGHT TO THE SCREEN MAY BE ALTERED ON THE CRT; SO IT RESERVES A PLACE IN STORAGE; REPLACES OLD TEXT WITH NEW; AND ALLOWS FOR EXPANSION OR CONTRACTION OF THE REVISED VERSION. IN EDIT MODE SKIP DELETES EVERYTHING PREVIOUS TO THE SEGMENT ON THE SCREEN; CHOP DELETES EVERYTHING FOLLOWING IT; AND REPLACE SUBSTITUTES A SECOND <PATTERN> FOR THE FIRST EVERY TIME THE FIRST OCCURS. SHOW MODE SIMPLY DISPLAYS THE DESIRED <PATTERN>; AND DISPENSES WITH EDIT'S ELABORATE HOUSEKEEPING ROUTINES. FIND COUNTS ALL INSTANCES OF A <PATTERN> IN A FILE; AND MAKES A FILE OF HITS IF IT IS DESIRED. SINCE ANY FILE THAT SITAR MAKES CAN BE ENTERED BY ANY SITAR COMMAND; FIND CAN SEARCH ITS OWN HIT FILES IF FURTHER DISCRIMINATION IS DESIRED. GOTO WILL BE EXPLAINED UNDER "SAFETY FEATURES". CREATE; DELETE; LOAD AND UNLOAD DEAL WITH FILES ON THE DISK AS THE WORDS INDICATE. BECAUSE EXPANSION AND CONTRACTION OF FILES UNDER EDITING WOULD DISPLACE THE SPACE THAT NORMALLY PADS THE ENDS OF LINES; SITAR FILES ARE NOT CUT

... LINES; BUT TREATED AS ONE CONTINUOUS STRING. HOWEVER; THE PRINT COMMAND CAUSES A FILE TO BE CUT INTO LINES ENDING IN COMPLETE WORDS; AND IT OBSERVES NEW LINE AND NEW PAGE SYMBOLS. THIS FEATURE ALLOWS THE USER TO CREATE ANY FORMAT HE DESIRES WHILE MAINTAINING THE SINGLE STRING FILE THAT EDITING REQUIRES. IF ANY LINELENGTH OTHER THAN 80 CHARACTERS IS DESIRED; FORMAT MAY BE INVOKED. THIS ROUTINE ASKS THE OPERATOR TO DECLARE A LINELENGTH BEFORE PROCEEDING; WHEN FORMAT FINISHES THE RESULT MAY BE PRINTED.

SET [ASCII] [EBCDIC] ENABLES THE USER TO PROCESS FILES IN EITHER COMPUTER CODE. ASCII (AMERICAN STANDARD CODE FOR INFORMATION INTERCHANGE) IS USED IN PDP11 AND OTHER COMPUTERS EBCDIC (EXTENDED BINARY CODED DECIMAL INTERNAL CODE) IS USED BY IBM COMPUTERS. SINCE LONDON STAGE FILES ORIGINATE FROM THE IBM 360 AT THE INSTITUTE OF PAPER CHEMISTRY AND INDEXES AND TABULATIONS ARE MADE ON THE SAME MACHINE; OUR TEXT FILES ARE STORED IN EBCDIC ON LAWRENCE'S PDP11. BUT SINCE PDP11 TERMINALS RECOGNIZE ASCII ONLY; ANY TEXT GOING TO A TERMINAL IS TRANSLATED TO ASCII BEFOREHAND; AND; AFTER EDITING; TRANSLATED BACK TO EBCDIC UPON RECEIPT FROM THE CRT.

EDITING CAN BE CONDUCTED ONLY ON THE CRT; REPLACE; SHOW; FIND; LOAD; UNLOAD; DELETE; CAN BE OPERATED FROM ANY CRT OR HARDCOPY TERMINAL ON THE RSTS SYSTEM; PRINT USES ANY HARDCOPY TERMINAL.

SAFETY FEATURES

SEVERAL DESIGN FEATURES PROTECT THE SYSTEM FROM COMPUTER CRASHES; STATIC DISCHARGE IN THE TERMINAL; LINE NOISE; AND USER ERROR. IF THE COMPUTER CRASHES DURING A SEARCH; THE FILE BEING EDITED IS RUINED. IN ORDER TO MINIMIZE CRASH DAMAGE; SITAR AUTOMATICALLY COPIES AN EDIT FILE WHENEVER IT IS ENTERED AND EVERY TWO HOURS THEREAFTER. IN CASE OF A COMPUTER FAILURE; THE OPERATOR CAN COPY THE BACKUP FILE (NAMED SAFENN; WHERE NN IS THE TERMINAL NUMBER) AND HE WILL LOSE AT MOST TWO HOURS OF WORK. LINE NOISE; STATIC DISCHARGE AND USER ERROR CAN RESULT IN COSTLY DEGRADATION OR EVEN LOSS OF FILE SEGMENTS WHEN THE SYSTEM IS IN EDIT MODE. IF SEGMENTS BROUGHT TO THE SCREEN FOR EDITING ARE NOT RETURNED INTACT TO STORAGE; GAPS OR ERRORS ARE INTRODUCED INTO THE FILE. ONE SAFEGUARD IS SITAR'S REQUEST; UPON RECEIPT OF A TRANSMITTED SEGMENT; FOR CONFIRMATION OF IT'S REPORT ON THE ACTUAL DIFFERENCE BETWEEN THE NUMBER OF CHARACTERS SENT TO THE SCREEN AND THE NUMBER RECEIVED BACK AFTER EDITING. TRANSMISSION LINE TROUBLE RESULTING IN LOSS OF TEXT IS THUS APPARENT TO THE USER; AND HE CAN SECURE THE ORIGINAL SEGMENT AGAIN BY REJECTING THE CONFIRMATION REQUEST; IF THE NUMBER IS UNREASONABLE. IF USER OR TERMINAL ERROR DEGRADES OR DESTROYS SEGMENT ON THE SCREEN; THE USER CAN STRIKE THE END OF MESSAGE (EOM) KEY; THUS TRIGGERING THE SAME CONFIRMATION REQUEST; BY REJECTING IT HE SECURES THE ORIGINAL SEGMENT AGAIN. IF A USER SEARCHES FOR A <PATTERN> THAT DOESN'T EXIST; HE CAN WASTE AS MUCH AS 15 MINUTES WHILE EDIT SEARCHES TO THE END OF FILE AND BACK TO HIS PLACE. TO PREVENT THIS LOSS OF TIME; EDIT ASKS FOR FURTHER INSTRUCTIONS AFTER SEARCHING TWENTY BLOCKS. GOTO FUNCTIONS THE SAME AS EDIT; BUT SEARCHES TO THE END OF THE FILE WITHOUT STOPPING.

EVALUATION

SINCE SEPTEMBER 1973 EIGHTEEN STUDENTS HAVE EDITED APPROXIMATELY 15,000 PAGES OF THE LONDON STAGE, 1660-1800 ON THE SITAR TERMINAL, FOR THE THEATRICAL INFORMATION SERVICE AT LAWRENCE UNIVERSITY [2]. WE HAVE USED IT FOR ENTERING AND EDITING PROGRAMS AND DOCUMENTATION; A FLOW CHART; A FULL LENGTH BOOK; SEVERAL ARTICLES; MANY LETTERS; AND PART OF A THEATRICAL BIBLIOGRAPHY. THE PROJECT'S MAILING LIST, TAPE INDEX, AND SYSTEM DOCUMENTATION ARE STORED IN THE SYSTEM; WHERE THEY ARE UPDATED AS CHANGES OCCUR. WE HAVE USED SITAR'S SEARCH AND RETRIEVAL FACILITIES EXTENSIVELY IN PROCESSING AND USING THESE FILES. THIS EXPERIENCE ENABLES US TO SPEAK WITH SOME CONFIDENCE ABOUT THE FEATURES OF SITAR THAT WE FIND ESPECIALLY USEFUL AND CONVENIENT.

1) SIMPLICITY. THE COMMANDS DO WHAT THE WORDS NORMALLY MEAN; THEY ARE EXPRESSED IN ENGLISH SYNTAX; AND THE PATTERN STATEMENT USES THE CONVENTIONS OF ORDINARY QUOTATION. IN ORDER TO FIND THE NEXT SENTENCE CONTAINING THE WORD "COMPUTER" WITH TECO, A "VERY POWERFUL" EDITING SYSTEM WIDELY-USED ON PDP- COMPUTERS, ONE WOULD COMMAND

SCOMPUTER\$. \$.UAS. \$OR,.T\$\$

IN WHICH "\$" IS THE ESCAPE KEY; IF THE STRING IS NOT FOUND ON TECO'S "CURRENT PAGE", THE SEARCH FAILS. WITH SITAR THE COMMAND WOULD BE

EDIT ". ... COMPUTER "

THE SEARCH WON'T FAIL IF THE FILE HAS THE PATTERN. STUDENT ASSISTANTS LEARN TO USE SITAR RAPIDLY AND ARE ABLE TO TAKE ADVANTAGE OF ITS VARIOUS CAPACITIES DURING THEIR FIRST WEEK ON THE JOB.

2) STRING-ORIENTATION. THE USER CAN CONSTRUCT A RETRIEVAL REQUEST THAT DISCRIMINATES BETWEEN WHAT IS NECESSARY AND WHAT IS OPTIONAL; HE CAN EXPRESS BY THE KEY ELEMENT AND THE CONTEXT IN WHICH IT IS TO APPEAR IN TERMS OF NATURAL FEATURES OF THE FILE UNDER SCRUTINY; AND HE CAN USE SEVERAL LEVELS OF GENERALITY IN BOTH DELIMITERS AND KEY. SITAR'S EFFECTIVENESS IS THEREFORE-INDEPENDENT OF FILE-STRUCTURE OR CONTENT. BY USING A ROOT INSTEAD OF A WORD, THE USER INCREASES THE GENERALITY OF HIS SEARCH REQUEST ("...COMPUT..." RETRIEVES "COMPUTE", "INCOMPUTABLE", AND "COMPUTING"). BY USING A PHRASE INSTEAD OF A WORD, HE INCREASES THE SPECIFICITY OF HIS REQUEST ("LAWRENCE'S COMPUTER" RULES OUT ALL OTHER COMPUTERS). THIS FEATURE IS HELPFUL IN CALLING A PARTICULAR PASSAGE OF TEXT TO THE SCREEN WHEN THE CONTENTS OF THE SOURCE ARE KNOWN. SITAR'S POWER TO USE NATURAL FEATURES OF A TEXT ENABLES ONE TO DISPENSE WITH SPECIAL DELIMITERS IN ONE'S FILES. THE DIFACE CHARACTERS MAKE POSSIBLE A MORE GENERAL MATCH THAN WOULD BE POSSIBLE WITHOUT THEM; WHILE AT THE SAME TIME RULING OUT LARGE CATEGORIES OF UNWANTED INFORMATION.

3) ONE-FILE EDITING. ASIDE FROM THE OBVIOUS ADVANTAGE OF SAVING SPACE ON THE DISK, BECAUSE IT ENABLES EDITORS TO MOVE BACKWARD IN A

FILE; THIS FEATURE HAS PROVED EXTREMELY VALUABLE. WHEN THEY MISS A CORRECTION; THEY CAN GO BACK AND MAKE IT; INSTEAD OF MAKING A NOTE TO CATCH IT THE NEXT TIME THE FILE IS EDITED.

4) EDITING ON A CRT WITH LOCAL MEMORY. IF A PERMANENTLY OFFLINE TERMINAL IS USED; RESPONSE LAG MAKES EXTENSIVE EDITING AN INTOLERABLY FRUSTRATING AND UNCERTAIN BUSINESS. A CATHODE RAY TUBE; ON WHICH INSERTIONS; DELETIONS AND REPLACEMENTS APPEAR INSTANTLY AS IF TYPED IN IS THE IDEAL EDITING MEDIUM [3]. LOCATION OF THE MISTAKE; CORRECTION OF IT; AND VERIFICATION OF THE CORRECTION ARE ONE SINGLE OPERATION; NOT THREE SEPARATE ONES; AS IS OTHERWISE THE CASE.

5) INTERACTIVE MODE. ITS CONVERSATIONAL RELATIONSHIP TO THE TIME-SHARING SYSTEM ENABLES SITAR TO PROMPT USERS; LEAD THEM TO THEIR VARIOUS GOALS STEP BY STEP; AND RECOVER FROM THEIR MISTAKES.

6) THE COMBINED POWER OF FUNDAMENTAL TEXT-PROCESSING COMMANDS. THE WHOLE IS GREATER THAN THE SUM OF THE PARTS. THE USER IS ACTIVELY INVOLVED IN MAKING DECISIONS; PLANNING STRATEGY; TRYING ALTERNATIVES; LEARNING THE PARAMETERS OF HIS PROBLEM. IF HE SEES A MISTAKE; HE EDITS IT AWAY. IF HE WONDERS WHETHER A CERTAIN CONDITION OCCURS IN THE TEXT; HE SHOWS HIMSELF SOME OF THE PASSAGES CONCERNED; OR FINDS HOW MANY EXAMPLES THERE ARE. SITAR; BECAUSE IT CAN SEARCH FOR ANY STRING IN A CONTEXT BOUNDED BY ANY STRINGS; IS A VIRTUAL CONCORDANCE NOT ONLY TO ANY WORD IN A TEXT BUT TO ANY ROOT OR PHRASE: FIND "V...AUTO...V" WHERE 'V' IS THE DIMFACE CHARACTER FOR ANY PUNCTUATION; WILL PRODUCE A LIST OF ALL WORDS CONTAINING THE ROOT "AUTO" ("AUTOMATIC"; "SEMI-AUTOMATICALLY") IN A CONTEXT BOUNDED BY THE NEAREST PUNCTUATION ON EITHER SIDE. IF TAGS OR DELIMITERS WILL HELP THE USER ANALYZE A TEXT; HE EDITS THEM IN; OR COMPLETELY REFORMATS IT WITH REPLACE AND FORMAT:

SUPPOSE; FOR EXAMPLE; THAT A PARAGRAPHEDED REFERENCE COPY OF A BIBLIOGRAPHY IS REQUIRED; BUT THE FILE HAS BEEN ENTERED AS A SINGLE STRING; WITH DELIMITERS TO INDICATE ENTRIES. ONE MAY ADD THE DESIRED INDENTATION AND SPACE BETWEEN PARAGRAPHS BY COMMANDING 'REPLACE "D" WITH "# # "'; WHERE "D" IS THE ENTRY DELIMITER AND "#" IS THE PRINT ROUTINE'S CODE FOR A NEW LINE.

BY FINDING PATTERNS IN ALREADY FOUND HIT FILES; THE USER CAN RETRIEVE THIS AND THAT; THIS OR THAT; AND THIS AND THAT OR THIS OTHER; 'NOT THAT' MAY BE ACHIEVED BY REPLACE OR BY 'FINE TUNING' OF THE PATTERN STRING (IN A SEARCH FOR DAYS OF THE WEEK; ALL OF WHICH HAVE AT LEAST THREE CHARACTERS BEFORE THE ROOT "...DAY"; HE CAN ELIMINATE FALSE HITS ON "TODAY"; "DAYBREAK"; ETC.; BY USING THE PATTERN " ...LLLDAY "; WHERE "L" IS THE DIMFACE CHARACTER FOR ANY LETTER; AND THE SPACE AFTER "DAY " PREVENTS HITS ON WORDS LIKE "DAYBREAK".) HE DOES NOT NEED TO CONSTRUCT A COMPLICATED SET OF BOOLEAN SEARCH PARAMETERS IN ADVANCE BUT REFINES HIS SEARCH REQUEST ON THE BASIS OF EXPERIENCE WITH THE FILE. HE CAN MINIMIZE TIME-CONSUMING MISTAKES BY TRYING OUT PATTERNS WITH SHOW; WHICH GIVES ONE HIT AT A TIME.

COMPARED TO THE COST IN TIME AND MONEY OF WRITING BATCH PROGRAMS;

COMBINING SEVERAL SITAR STEPS TO ACHIEVE THE SAME RESULTS IS USUALLY CHEAP; ESPECIALLY IF THE BATCH PROGRAM TURNS OUT TO BE BASED ON FALSE ASSUMPTIONS ABOUT THE NATURE OF THE DATA OR THE DESIRED OUTPUT. NOWADAYS LINGUISTIC ANALYSIS IS USUALLY DONE BY BATCH PROCESSING. USING EDIT, REPLACE, AND FIND, SITAR CAN PERFORM SUCH COMMON LINGUISTIC TASKS AS FINDING COLLOCATIONS OF WORDS, ASCERTAINING THE POSITION OF GRAMMATICAL FORMS, DISTINGUISHING REPEATED METRICAL PATTERNS IN POETRY, AND DETERMINING TYPE-TOKEN RATIOS:

TO FIND THE TYPE-TOKEN RATIO OF A GIVEN SEGMENT OF TEXT, FOR EXAMPLE, A SITAR USER FIRST COUNTS THE TOKENS BY FINDING EVERY WORD ("L... ", WHERE "L" IS THE DIMFACE CHARACTER FOR ANY LETTER, TO PREVENT PREVENT COUNTING MULTIPLE SPACES). THEN HE FINDS THE NUMBER OF TYPES BY REPLACING EACH SUCCESSIVE TYPE WITH NOTHING, BEGINNING WITH THE FIRST WORD AND PROCEEDING THROUGH THE FILE UNTIL NO WORDS ARE LEFT. TO KEEP TRACK OF THE TYPES, BEFORE DELETING EACH TYPE HE DELIMITS EACH FIRST EXAMPLE WITH SOME SYMBOL THAT WILL PREVENT IT FROM BEING DELETED.

WHEN NO WORDS ARE LEFT IN THE FILE, HE COUNTS THE DELIMITERS WITH FIND; THIS IS THE NUMBER OF TYPES. ALTHOUGH IT MAY TAKE SEVERAL DAYS TO GET THE RATIO, WRITING AND DEBUGGING A BATCH PROGRAM TO DO THE SAME WORK COULD TAKE AS LONG, GIVEN THE USUAL JOBBUQUE AT THE COMPUTER CENTER. AND IF THE USER IS NOT A PROGRAMMER, MONTHS OR YEARS MAY SLIP BY BEFORE A PROGRAMMER AND MONEY TO PAY HIM ARRIVE. ONCE IMPLEMENTED, BATCH SYSTEMS ARE MANY TIMES FASTER THAN SITAR, BUT NO BATCH SYSTEM IS LIKELY TO DO ALL OF THE THINGS SITAR CAN DO, AND BATCH SYSTEMS ARE LIKELY TO BE INFLEXIBLE AND DEPENDENT ON DATA STRUCTURE. IF, HOWEVER, A READY-MADE BATCH SYSTEM SHOULD BE AVAILABLE, WITH REPLACE AND EDIT, A SITAR FILE CAN EASILY BE ADJUSTED TO THE DATA STRUCTURE IT REQUIRES.

The London Stage Information Bank Project

At Lawrence University
Appleton, Wisconsin

Lawrence University seeks funds to help set up and maintain an ongoing computer-operated London Stage Information Bank. The London Stage, 1660-1800, edited by Professors William van Lennep, Emmett Avery, Arthur Scouten, George Winchester Stone, and Charles Beecher Hogan, is an exhaustive "calendar of plays, entertainments and afterpieces, together with casts, box-receipts and contemporary comment, compiled from the playbills, newspapers and theatrical diaries of the period." Until its publication, these records were scattered all over the world and were virtually inaccessible. Now, a scholar may turn to this 11-volume, 8000-page, 3-million word reference work with the confidence that whatever information is missing concerning the performance of plays in London during this period almost certainly does not exist. (See appendix *A for a fuller description.*)

The sheer amount of information available of course suggests computer methods of information retrieval. The Information Bank would consist initially of all the data in 11 volumes of The London Stage. Once the text has been transferred to machine-readable magnetic tape, theatre historians and students of drama can send questions answerable from a search of the data that would require often prohibitive amounts of time to answer by ordinary methods. How many times does actor X appear on stage with actress Y? On what dates? What plays earn the most money? What is the ratio of comedies to tragedies in the first half of the 18th century compared to the ratio in the last half? How many times did each actor on the stage between 1660 and 1730 play each of his roles at each theatre, and what was the first and last date on which he played

The London Stage Information Bank Project - 2

each role? In minutes such questions would be answered by the machine. A small service charge would make the Information Bank self-supporting as are the legal and medical banks now existing, and the chemical abstract search service at The Institute of Paper Chemistry, affiliated with Lawrence X (See ~~attached~~ Time article, ^{appendix B}), the cost of the legal search is extremely high --

probably because of the mass of data involved and the establishment required in consequence. The Institute of Paper Chemistry charges \$30 to search one annual volume of abstracts (1000 pages), \$15 for each additional volume.)


The cost of search might be reduced by some sort of endowment plan. In time, it might prove feasible to add other theatrical records to the Information Bank, possibly abstracts of theatrical journals, biographies of English actors and actresses now being compiled, records of American stage history or of English stage history outside of London.

With its exceptionally strong theatre department, Lawrence would provide an ideal setting for this Information Bank, and our commitment to theatre study would further its perpetuation.

The presence of such a facility at Lawrence would also greatly benefit Lawrence:

1. Lawrence would have an internationally known center for information on theatre and drama.
2. A working information retrieval system in our midst would provide a model for many kinds of research in humanities and social science, and it would also certify that the right kinds of machinery, programming, and support personnel would be available for this type of research.

3. This project would help to acquaint students and teachers in the humanities with computer methods applicable in their fields. At present, few humanists have clear notions of computer capabilities. Since the computers by their very nature tend to solve problems in various disciplines by the same methods, computer activities tend to bridge gaps between disciplines and to establish lines of communication, interchange, mutual assistance, and understanding.
4. It is imperative that college graduates today know something about what computers can and cannot do. Although most science majors are acquainted with the potentials of computers, it is in human relations that many of the benefits and dangers of mechanical data processing are manifesting themselves. It would be tragic if technology's answer to the information explosion were misunderstood or misapplied by the educators, professional people and administrators who are the traditional product of such colleges as Lawrence. Since computers now do affect and will increasingly affect every aspect of life, we can no longer say that a man who knows nothing about them is truly educated. A London Stage Information Bank at Lawrence would be a very good way of dramatizing the impact of computers on this campus and arousing interest in this revolutionary way of getting meaning out of facts.

The establishment of a Lawrence Information Center for Theatre History would take place in four phases. ~~The~~ The first will be the pilot program ~~the~~  ~~accompanying grant application~~) to design the information retrieval system,

The London Stage Information Bank Project - 4

alt/ using small samples of data, and to get an accurate estimate of the cost for completing The London Stage Information Bank. The cost of phase one will be \$40,000, \$20,000 of which is to be supplied by the National Endowment for the Humanities on a matching grant basis, and it will take place from 1 July 1970 to 1 July 1971 *(for details + budget, see Appendix C)*.

Phase two will consist mainly of typing The London Stage onto machine-readable magnetic tape and making whatever adjustments in our system are necessary for searching the whole 11 volumes of data. Phase one will supply the ^{figure} cost for this phase: a rough estimate is given in ^{Appendix D} ~~the accompanying grant application~~. ~~The cost of the pilot program should be subtracted.~~ This phase is planned for the academic year 1972-1973.

In phase three, the Information Center will be operating as a data bank. Chief expenses will be computer time, some programming, correspondence and accounting. Since users will pay for the service, money for the partial salary, salary or salaries found necessary should be available. Contributions to an endowment for this phase would reduce the cost of the service, thus increasing its availability to scholars, and such gifts would also help to insure the permanence of the Center.

In phase four, the Center would add new kinds of stage material to its information bank. An increased search fee might be used to cover this cost, but some sort of subsidy would be better.

Matching givers to phase one, the pilot program, should send checks and a covering letter to Dr. Barnaby Keeney, National Endowment for the Humanities, stating that the money is for the purpose of the computerized index of The London Stage (Account H-4442R) and refer to Professor Ben R. Schneider, Jr. as director of the project. The check should be made out to the National En-

The London Stage Information Bank Project - 5

dowment for the Humanities and sent to the General Services Building,
Room 2341, 1800 F Street, N. W., Washington, D. C. 20506.

Appendix

Proposal for a Computerized Index of "The London Stage, 1660-1800"

The London Stage, 1660-1800

One of the most extensive basic documents for humanistic studies in the 18th century lies in the 11-volume compilation, The London Stage, 1660-1800. This document prepared over the last thirty years by five scholars in the United States will see its final volume issued from the Southern Illinois University Press by March, 1970. The volumes present a day-by-day account of what occurred in each theatre in London on every night of performance for one hundred and forty years, including all mainpieces, afterpieces, dances, music, specialty acts, prologues and epilogues. Daily notes include financial and costume data (from many available account books still extant), as well as pertinent critical comment from the news -- press, letters, diaries and journals of the period. The chronological presentation of this material forms a factual and complete picture of stage entertainment as a constant factor in London life, in a century rife with contrasts, and cross-currents -- a century rational, skeptical, formal, hard-hitting -- yet sentimental; religious yet atheistic; traditional yet revolutionary; orderly yet full of clutter; the century of the rise of the middle classes -- yet marked by obsequious deference to the upper classes; the century of the passing from a mercantile to an industrial civilization; the period of elegance and roistering from the time of the court of Charles II, through the Bloodless Revolution, to the peace of the Augustans, and through the

reigns of the three Georges; a period of puffs and powdered hair, of Chippendale, Wedgewood, Kneller, Reynolds, Gainsborough, Marlborough, Walpole and Pitt; a period which basically educated Franklin, Washington, Jefferson and Adams; a century which spawned over 600 extremely cash-conscious dramatists, and supported in London alone a \$3,000,000 a year professional stage.

The work has been divided into five parts. Part I embraces the years 1660-1700 by Dr. William B. Van Lennep (late of Harvard); Part II from 1700 through 1729 by Dr. Emmet L. Avery (Washington State University); Part III from 1729 through 1747, by Professor Arthur H. Scouten (Pennsylvania); Part IV from 1747 through 1776 by Professor Geo. Winchester Stone, Jr. (New York University), and Part V, 1776-1800 by Charles Beecher Hogan (Yale).

Each part is prefaced by a full critical introduction which brings into focus the knowledge gained by the compilers concerning the physical facilities of the theatre, the financing, advertising, personnel, repertory, costuming, scenery, music, dance, specialty acts, audience and contemporary criticism. The total compilation amounts to more than 3,000,000 words and assembles in one set of volumes materials which otherwise can be obtained by individual scholars only upon travel to various and distant centers such as the Huntington, Folger, Yale and Harvard libraries and the British Museum, and only after the expenditure of years of time.

The work is a source book of monumental proportions because it provides for the drama and the stage a total context in which to study the impact of single plays, and single dramatists, upon changing audiences for a long period. It includes a great deal of information about the texts of the plays used and the changes wrought upon them. It, therefore, indicates the total picture of the Shakespeares, the Otways, the Drydens, the Addison's, Steeles, and Gays of the world as their plays were performed and adapted and re-performed over the whole span. Because this total context has been unavailable up to the present time, all stage and drama studies of the period have of necessity been partial. A run of sixteen performances of the play by Richard Steele might seem to have been particularly significant, but when viewed in its context against 1,500 performances of other plays, it appears in truer perspective.

The value of the work, however, extends beyond the limits of the theatre and of the drama. It is a lasting collection of basic source material not only for the students of the drama but with important implications for students of 18th century biography, London tax structures and municipal regulations, insurance, politics, social history, copyright law, bibliography, aesthetics, taste, the economics of small business, and all the elements of life which this sprawling business of entertainment touched in that period. None of the critical introductions can ever be the last word on the matter, but they all record the

evaluations of the individual scholars whose lives have been absorbed in gathering this material into the usable form which it now presents.

Each of the five parts includes a working index, but what must be provided for future scholarship is a single index volume for the whole span of years. The work has appeared, fortunately, at a time when the technological advantages of the computer can be most economically applied not only to preparing the monumental index, but also, when properly programmed, can provide a total recall of innumerable combinations of useful details.

Our proposal is to put the contents of the 11 volumes onto a computer disc, provide an index print-out, and a program which will enable scholars in the future to assemble information in a flash which would otherwise take months of time to dig out. One may thus discover quickly all of the parts that any of the 1,500 actors performed in any year or during their whole span of existence on the stage. Conversely, all of the actors or actresses that played any single character, or set of characters, during the span can be discovered quickly. One may discover the total receipts for any play or afterpiece during the period, or the average salary of any actor, or the time span between performance and publication of new plays, or the frequency of repetition (and intervals between repetition) of theatrical music, songs and dances. One may thus examine the total relevance of these forms of entertainment to political and economic events in the history of the

time. One may trace quickly the history of costuming and theatre lighting, of rioting and its causes, of the beginning of collective bargaining by groups of actors (1744), and the consequences. Because of the possibilities of quick print-outs of all of these features, one may in the trans-shifting of numerical statistics, survey the quality of changes that occurred.


There would be little point in putting a small work into a computer in order to provide an index which might be arrived at more satisfactorily by other means. The unique value of the computer, however, lies in the tremendous aid it can provide for organizing masses of material, such as are embraced in the 11 volumes of The London Stage. The London Stage is a humanistic document. To apply the technology of the computer to it will liberate its riches to students in a dozen fields who are interested in discovering with some degree of accuracy a number of aspects of our roots in the past. Entertainment in the 18th century was as much of a constant in London life as the practice of law, religion, science, government, traffic, victualling, warring, caring for the sick, and celebrating the mighty.

The cost of putting this work into a computer has been carefully estimated. It may at first glance seem high but it is not exorbitant when one thinks of the multiple and unending uses that might be made with the results, since the material in computer-readable form can be restudied in many new combinations. The cost is considerably lessened by the fact that we have the composing tapes for the final three



SEASON OF

1749-1750

URING this season Londoners saw about 441 performances (72 fewer than the preceding season), and watched 229 performers (79 fewer than during the previous season). Six new plays or pantomimes were put on at the patent theatres. The opera moving between the King's Opera House and the Little Theatre in the Haymarket closed an unsuccessful season with the manager Croza's apprehension by and escape from the hands of the law. Both the talk of the town and the misfortune of the season centered upon Jean Louis Monnet's company of French Comedians, who sought to establish themselves at the Haymarket. Riots occurred, and municipal politics became involved. After two months of interrupted performances the Comedians returned to France, leaving Monnet languishing in debtor's prison. Late in the season Drury Lane gave a benefit to help relieve his financial worries. The same English company which during 1748-49 season put on English plays translated into French made bold to do so again, and succeeded for a number of performances in the late spring.

Interesting theatrical activity occurred during the summer of 1750 at Richmond and Twickenham, but the thirty performances there lie outside the scope of the London stage treated in this volume.

Two prominent actors died—the elder Mills, long a main support for Drury Lane, and young Denis Delane, who was the short-lived rising star when Garrick had first appeared in 1741.

The Drury Lane company of eighty-four provided 174 performances, including those of five new plays—Moses Mendez's *The Chaplet* (2 December), a musical entertainment; William Shirley's *Edward the Black Prince*; or, *the Battle of Poitiers* (6 January), an historical tragedy which was greeted

Saturday 16
DL

THE BUSY BODY. Sir George Airy - Palmer for the first time; Sir Francis Gripe - Yates; Marplot - Woodward; Sir Jealous Traffic - Berry; Charles - Havard; Whisper - James; Isabinda - Mrs Mills; Patch - Mrs Green; Scentwell - Miss Cole; Miranda - Mrs Clive. Also THE MOCK DOCTOR. Gregory - Woodward; Dorcas - Miss Pitt; Leander - Usher; Sir Jasper - James; Davy - Taswell; James - Winstone; Charlotte - Miss Cole.

COMMENT. House open'd Sept 16th. Mrs Ward engag'd from Covent Garden - Mrs Cibber not intending to play this Season. The first time I ever remember y^e Company to play every Day so soon in y^e Season (Cross). Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s. Places to be had of Hobson at the stage door of the theatre. [This customary note on prices appearing on each playbill will not be repeated here.] Receipts: £120 (Cross).

SF

THE UNHAPPY FAVOURITE. *Cast not listed.* MISS IN HER TEENS. *Cast not listed.*

COMMENT. At the Great Tiled Booth, Bowling Green, Southwark (*Daily Advertiser*).

Monday 18
SOU

JANE SHORE; or, The Penitential Fair. *Cast not listed.* Also MR FOOTE'S TIT FOR TAT. *Cast not listed.*

DANCING. Hornpipe, Atkins from Covent Garden; Equilibres on the Slack Rope - Lort.

COMMENT. At the Phillip's Theatrical Booth, Bowling Green. Benefit for Mrs Morgan (*Daily Advertiser*).

Tuesday 19
DL

THE RELAPSE; or, Virtue in Danger. Foppington - Woodward; Loveless - Havard; Worthy - Mills; Sir Tunbelly - Taswell; Miss Hoyden - Mrs Clive; Lord Varole - Blakes; Shoemaker - Ray; Sir John Friendly - Usher; Abigail - Miss Cole; Young Fashion - Lce; Lory - James; Syringe - Yates; Coupler - Winstone; Amanda - Mrs Elmy; Nurse - Mrs Pit; Berinthia - Mrs Pritchard. Also THE ANATOMIST. Old Gerald - Shuter; Beatrice - Mrs Bennet; Medicin - Blakes; Crispin - Yates.

COMMENT. Receipts: £100 (Cross).

Wednesday 20
DL

LOVE FOR LOVE. Valentine - Havard; Scandal - Mills; Sir Sampson - Bridges; Tattle - Woodward; Foresight - Taswell; Jeremy - Neale; Trapland - Ray; Ben - Yates (with a Song and Dance in character); Mrs Foresight - Mrs Willoughby; Nurse - Mrs Pit; Mrs Frail - Mrs Elmy; Angelica - Mrs Pritchard; Miss Prue - Mrs Clive. Also THE LYING VALET. Sharp - Yates; Kitty Pry - Mrs Green.

COMMENT. Receipts: £40 (Cross).

Thursday 21
DL

THE MERCHANT OF VENICE. Shylock - Yates; Antonio - Berry; Bassanio - Havard; Gratiano - Palmer; Lorenzo (with proper Songs) - Beard; Launcelot - Neale; Salanio - King; Solarino - Blakes; Gobbo - Ray; Tubal - Taswell; Jessica - Miss Cole; Nerissa - Mrs Bennet; Portia - Mrs Clive. Also THE VIRGIN UNMASK'D. Lucy - Mrs Green; Blister - Bridges; Coupee - Yates; Quaver - Beard; Goodwill - Taswell.

SINGING. IV: By Master Mattocks.

COMMENT. Mainpiece: Written by Shakespear. Receipts: £70 (Cross).

Friday 22
DL

THE LONDON MERCHANT; or, The History of George Barnwell. George - King, 1st time; Thoroughgood - Berry; Truman - Blakes; Uncle - Bridges; Blunt Palmer; Maria - Miss Cole; Lucy - Mrs Green; Millwood - Mrs Pritchard. In Act I, singing by Master Mattocks. Also THE DEVIL TO PAY. Sir John - Beard; Jobson - Berry; Lady Loverule - Mrs Bennet; Nell - Mrs Clive.

SINGING. IV: By Master Mattocks.

COMMENT. Mainpiece: By Desire. Receipts: £140 (Cross).

THE UNHAPPY FAVOURITE. Essex - Cushing; Rutland - Mrs Cushing. Also *Friday 22*
MISS IN HER TEENS. Fribble - Cushing; Flash - Yeates; Biddy - Mrs *SOU*
 Yeates.

COMMENT. At the Great Tiled Booth, Bowling Green. Benefit Cushing and Yeates, Jun. To begin at seven (*Daily Advertiser*).

THE LONDON MERCHANT. As 22 Sept. Also **THE ANATOMIST.** As *Saturday 23*
 19 Sept., but Old Gerald omitted. *DL*
SINGING. IV: By Master Mattocks.

COMMENT. Last Thursday morning, Mr Harrington, prompter to the Theatre Royal, being delirious and in a high fever, in the absence of his Nurse-keeper, threw himself out of his lodging window, and was killed by the fall. [See *A Full and true Account* of the woeful and wonderful apparition of Hurloe Harrington, late prompter to the Theatre Royal in Dublin (London, 1750).] Receipts: £140 (Cross).

THE PROVOK'D WIFE. Brute - Quin; Constant - Ridout; Heartfree - Ryan; *Monday 25*
 Bully (with a Song in Character) - Lowe; Rake - Gibson; Justice - Marten; *CG*
 Razor - Anderson; Mademoiselle - Miss Morrison; Belinda - Mrs Barrington;
 Lady Fanciful - Mrs Vincent; Lady Brute - Mrs Woffington. Also **DAMON**
AND PHILLIDA. Damon - Lowe; Arcas - Anderson; Corydon - Arthur;
 Cymon - Collins; Mopsus - Dunstall; Phillida - Miss Young.

COMMENT. Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s. No persons to be admitted behind the scenes, nor any money to be returned after the curtain is drawn up. Places for boxes to be had of Mr Page at the Stage door. To begin at 6 o'clock. [Usual notice not to be repeated.] Rec'd from Mr Delamain for balance of his acct: £30; Commenced with a deficit brought over from Day Book 1: £212 13s. 6d. Paid Nightly charges: £54 11s. 2d. Bridgewater in part of his bond: £50. Rich on Acct. £5 5s. (Account Book). [The income reduced the initial deficit to £124 10s. 2d. Day Book No. 1, referred to seems not now to be extant. See note of solvency 9 Feb. 1750]. Receipts: £167 19s. 6d. [Source for all CG receipts is Account Book. Covent Garden, British Museum Egerton 2269.]

THE BUSY BODY. *Cast not listed.* **THE DEVIL TO PAY.** *Cast not listed.* *SOU*
 COMMENT. At the Great Tiled Booth, Bowling Green, Southwark. Benefit Mrs Yeates. By Particular Desire.

THE BEGGAR'S OPERA. Macheath - Beard; Peachum - Yates; Lockit - Berry; *Tuesday 26*
 Filch - Raftor; Mat O' Mint - Blakes; Beggar - Winstone; Lucy - Mrs Green; *DL*
 Mrs Peachum - Mrs Pit; Diana Trapes - Mrs Havard; Mrs Slammekin - Mrs Bennet; Sukey Tawdry - Mrs Yates; Mrs Coaxer - Mrs Shawford; Jenny Diver - Miss Royer; Mrs Vixen - Miss Cole; Betty Doxy - Miss Murgetroyd; Polly - Mrs Clive. In Act III, a *Hornpipe* by Matthews &c. The whole concluding with a *Country Dance* by the Characters of the Opera. Also **THE KING AND MILLER OF MANSFIELD.** King - Winstone; Miller - Berry; Dick - Blakes; Joe - Beard; Peggy - Mrs Green.

COMMENT. Receipts: £100 (Cross).

HAMLET. Hamlet - Ryan; King - Sparks; Ghost - Delane; Horatio - Ridout; *Wednesday 27*
 Polonius - Arthur; Laertes - Gibson; Ostrick - Cushing; Gravediggers - Dunstall *CG*
 and Stoppelaer; Queen - Mrs Horton; Ophelia - Mrs Vincent; Rosencrantz - Bencraft; Guildenstern - Bransby; Marcellus - Anderson; Bernardo - Oates; Player King - Redman; Player Queen - Mrs Bambridge. Also **THE DEVIL TO PAY.** Loverule - Lowe; Lady Loverule - Miss Haughton; Jobson - Dunstall; Nell - Mrs Dunstall.

COMMENT. Receipts: £77 8s. 6d.

OROONOKO; or, The Royal Slave. Imoinda - Mrs Dyer, 1st appearance that stage; Friday 3
Oroonoko - Delane; Aboan - Sparkes; Governor - Anderson; Blandford - Ridout; CG
Driver - Dunstall; Stanmore - Gibson; Widow - Mrs Bambridge; Daniel - Collins;
Jack Stanmore - Baker; Hotman - Bransby; Charlotte - Mrs Ridout; Lucy - Miss
Haughton. Also MERLIN. As 27 Oct.

COMMENT. Receipts: £35 8s.

TAMERLANE. Tamerlane - Sowdon; Moneses - Havard; Axalla - King; Prince Saturday 4
of Tanais - Blakes; Bajazet - Barry; Dervise - Berry; Haly - Usher; Stratocles - DL
Palmer; Selima - Mrs Elmy; Arpasia - Mrs Pritchard. Usual Prologue. Also
THE INTRIGUING CHAMBERMAID. As 28 Sept.

COMMENT. Paid Candlemen, £1 10s.; Hickman (Porter), 18s.; Paddick rais'd,
10s.; Salary list at £49 17s. 7d. per day, £299 5s. 6d. Paid Cross for paper & pens,
7s.; Paid Bill Stickers, £2 14s.; Paid Brooks & Mason Hand Bills, 12s. (Treasurer's
Book). [The payment to Billstickers and for Handbills, for Candlemen, and for
Hickman, the porter, are weekly constants. They are averaged for the season
in the following item table and will not be further itemized.]

Item	Weekly Average	Season Total
Billstickers	£2 14s.	£86 8s.
Handbills	12s.	£22 4s.
Candlemen	£1 10s.	£48
Hickman	18s.	£28 16s.

Receipts: £130 (Cross); £131 11s. 6d. (Treasurer's Book).

TAMERLANE. Tamerlane - Delane; Moneses - Ryan; Axalla - Lee; Omar - CG
Sparkes; Prince of Tanais - Anderson; Bajazet - Quin; Dervise - Arthur; Strato-
cles - Ridout; Haly - Baker; Selima - Mrs Vincent; Arpasia - Mrs Woffington.
With the song, *O gentle Sleep!* by Lowe. With the Usual Prologue. Also MERLIN.
As 27 Oct.

COMMENT. Receipts: £144 5s.

TAMERLANE. As 4 Nov. Also THE LYING VALET. As 21 Oct. Monday 6
COMMENT. Paid to G. Garrick by order of managers £5 5s.; Paid to Glovers DL
Bill 18s.; Paid a bill per order Mr Garrick £4 2d. (Treasurer's Book). [Further
records this season indicate that "Glover's Bill" which occurs regularly each
Monday was a constant sum paid to a tavern or coffee house, rather than to a
glover. The average payment was £1 15s. weekly, amounting to about £56 for the
season. It will not be itemized further.] Receipts: £120 (Cross); £115 3s. (Treas-
urer's Book).

TAMERLANE. As 4 Nov. Also THE MOCK DOCTOR. As 18 Oct., but Dorcas CG
not listed.

COMMENT. Receipts: £121 17s.

THE PROVOK'D WIFE. As 23 Oct. Also THE ANATOMIST. As 23 Sept. Tuesday 7
DANCING. By Matthews, Mrs Addison, &c. DL
SINGING. By Master Mattocks.

COMMENT. By Desire. Paid Blandford (Tallow Chandler) £18 8s. 1d.; Paid
Middlebrook for a B[lack] & W[hite] Feather 15s. (Treasurer's Book). Receipts:
£130 (Cross); £88 15s. (Treasurer's Book).

THE SUSPICIOUS HUSBAND. As 23 Oct. Also APOLLO AND DAPHNE. CG
As 31 Oct.

COMMENT. Receipts: £49 10s.

Appendix C
Pilot Project for London Stage Information
Computerized Index and Retrieval System
for The London Stage, 1660-1800

Bank

Revised budget and hoped-for outcomes of a Pilot Project, July 1970
through March 1971:

Because of the gigantic task involved in preparing an index and an information retrieval system for the eleven volumes of The London Stage (three million characters), it seems advisable to seek financial support for a pilot project first, before engaging upon the full-scale program. We propose to undertake this pilot project during the summer, fall, and winter quarters (1970-1971), to move it to the facilities at Lawrence University, Appleton, Wisconsin, under the direction of Professor Ben R. Schneider, Jr. Costs are more reasonable there, and Professor Schneider is both knowledgeable in the field of the London stage in the eighteenth century and in the application of computer techniques to humanistic subjects.

The aims of the pilot project are:

- 1) To devise the most efficient system of taking the data from the page and putting it in tape or disc storage, and automatically to identify types of data recurring in the day-by-day account (actors, roles, dates, plays, finances, tax structures, business support, etc.);

- 2) to develop a computer program to index the five long

introductions and the day-by-day entries and produce a printed suitable for publication and a companion to the 17
to create basic information retrieval programs for the

→ 3)

questions most frequently asked by theatre historians

both here and abroad.

4) to create a program to produce a computer print-out of ^{the} index suitable for publication as a necessary companion to the eleven printed volumes of reference text.

By the end of the pilot project we hope to produce a specimen index, a specimen program, and a specimen retrieval system, ~~in order to plan~~ ^{to have} a workable and sound procedure for producing the total London Stage Information Bank, and to estimate precise costs for applying computer techniques to this monumental, varied and complex source for humanistic studies in the English drama and theatre as they operated in London from 1660 to 1800.

Budget

Director, Dr. Ben S. Schneider, Jr. (released time three terms)	\$11,550
Programmer	8,500
Typist	2,500
Fringe benefits @12%	2,706
IBM, MTST (Magnetic Tape Selectric Typewriter) Rent - 6 months	1,500
Computer time (minimal) IBM 360/44 twenty-one hours @ \$240 per hour	5,000
Supplies (cassettes, tapes, texts, etc.)	1,000
Phone	100
Travel	500
Total direct costs	\$33,356

Total direct costs

\$33,356

Indirect costs @ ~~3%~~ ^{3 1/2%} of ~~salaries~~ ^{direct costs}

12,300

Total cost

+ ~~43,656~~
~~43,656~~
~~3,335~~
~~47,000~~
43,656

The plan envisions establishment of a National Advisory

Committee composed of the four editors of The London Stage (Professors Emmett L. Avery, Washington State; Arthur H. Scouten, University of Pennsylvania; Charles Beecher Hogan, Yale; and Geo. Winchester Stone, Jr., New York University), Vernon Sternberg, Director of the Southern Illinois University Press, and such others as they select. The Committee will meet with the director at least twice during the term of the Pilot Project. It will recommend measures by which additions and a continuing updating of material can be added to the bank. The information bank can then be ready for effective use for the publication of any subsequent editions.

33,356
1668
2) 3335
1

Geo. Winchester Stone
Geo. Winchester Stone, Jr.

Ben R. Schneider, Jr.
Ben R. Schneider, Jr.

X
Total cost 43,656
L V contribution at 3,335
100% of direct costs
Request 47,000

Appendix D
London Stage Information Bank - Phase Two
 Computerized Index for The London Stage, 1660-1800
 Budget Estimate for two-year period

B.R. Schneider

First Year
 (1 Sept.-31 Aug.
 1969-70)

Second Year
 (1 Sept.-31 Aug.
 1970-71)

1. Director (~~E.L. Avery~~) full time

~~\$ 15,000~~ 17,000

\$ 15,000

2. Programmer full time

~~10,000~~ 10,000

10,000

3. Two typist key punchers

~~12,000~~ 12,000

12,000

4. Proof reader (in addition to the Director)

~~8,000~~ 8,000

8,000

5. Machine time

30,000

a. Input 45 hours per year

4,500

4,500

b. Proof correction and program development
 (50 hours per year)

5,000

5,000

c. For production of indexes

2,500

2,500

6. Copy preparation for printer

print-out of tapes at \$25 per page
 for 1,500 pages

37,500

7. Storage ~~via data cell and tape back-up~~

discs + tapes

4,000

a. 4 bins at \$500 each

1,000

1,000

b. 10 tapes as back-up at \$25 each

125

125

c. Disc for index (3 at \$650 each)

650

1,300

8. Fringe benefits on salaries (12.5% of \$45,000
 per year)

~~5,625~~ 5,900

5,625

9. ~~Space, communications, and special supplies~~

~~4,400~~ 5,000

4,400

Expenses and supplies

Direct Costs

~~\$ 68,800~~ 86,900

\$106,950

10. Indirect Costs, ~~(off campus rate)~~
 31% of salaries (i.e., \$45,000 per year)

~~13,950~~ 27,000

13,950

@ 31% of direct costs

Total Cost

~~\$ 82,750~~ 113,900

\$120,900

~~Two Year Total~~

~~\$203,650~~

Lawrence University contributions @ 10%

8,690

~~N.Y.U. Contribution~~

~~5% of Direct Costs~~

~~8,788~~

of direct costs

Request

105,210

86,900
 27,000
 113,900

TIME 4 May 1970

computer could rescue his profession from such dreary tasks.

Horty, 41, now directs one of the most ambitious efforts yet undertaken to computerize the nation's laws. During the past three years, the company that Horty organized—Aspen Systems Corp. of Pittsburgh—has fed into its memory banks the statutes of all 50 states, the U.S. Code and 14 volumes of U.S. Supreme Court decisions.

Key Phrases. The service should prove invaluable to legislators who would need an army of researchers to dig up all the statutes and Supreme Court decisions that would be helpful in drafting new bills. And they may miss a few. Already, 31 states from New Hampshire to Hawaii have contracts with Aspen.

A customer can ask for the law on any topic, such as gun-control, and the machines will deliver the full text for every statute containing that phrase. Depending on the scope of the request, Aspen's computers take about eight hours for a 50-state search, which may cost between \$1,000 and \$4,000. Some examples of how the data bank has been used so far:

► When Robert McNamara was Secretary of Defense, his office hired Aspen to scour the U.S. Code for every mention of his title. McNamara wanted to know about all his statutory duties, no matter how obscure.

► Iowa's Governor Robert Ray asked Aspen to hunt for every statute in his state that requires him to make an appointment to high office before a given date. Ray had almost neglected to fill one position before the deadline, and he did not want that to happen again.

► A national food corporation wanted to attach nipples for baby bottles outside the package of a product as a sales device. When Aspen found that this would violate health laws in several states, the company abandoned the plan.

Horty knows the limitations of his service. For example, Aspen has put on computer tape the decisions of only one state's top court—Pennsylvania. Still, having easy access to all the relevant statutes will enable legislative aides to look up case law far more quickly than they could before. Moreover, Horty maintains that the time saved on researching statutes will free lawyers for their "primary function" of legal analysis.

Consulting the Computer

Like most lawyers, John Horty hates the drudgery of legal research. Several years ago, while preparing a manual on laws governing hospitals in all 50 states, he and six other lawyers had to peruse more than 26,000 law tomes. The job took almost three years, and Horty recalls: "I got damn sick, sore and tired of indexes." By the time he was through, Horty was convinced that only the

JACK MAHONEY



HORTY WITH DATA
Ending legal drudgery.

- Saturday 13**
DL Miller; Mrs Frail – Mrs Porter; Mrs Foresight – Mrs Heron; Angelica – Mrs Thurmond; Prue – Mrs Cibber; Nurse – Mrs Willis.
DANCING.
COMMENT. Written by the late Mr Congreve.
- Tuesday 16**
DL THE REHEARSAL. Bayes – Cibber. Also THE CONTRIVANCES; or, More Ways Than One. *Cast not listed.*
DANCING.
COMMENT. Afterpiece: Intermix'd with Songs in the Characters of Rowewell and Arethusa. N.B. The Songs in *The Contrivances* are printed, and will be deliver'd Gratis at the Theatre.
- Wednesday 17**
LIF SIR WALTER RALEIGH. Sir Walter – Quin; Howard – Ryan; Young Raleigh – Walker; Gundamor – Boheme; Cobham – Chapman; Salisbury – Hulett; Sir Julius – Milward; Lady Raleigh – Mrs Berriman; Olympia – Mrs Buchanan; Florella – Mrs Templer.
COMMENT. Not Acted these Eight Years. Receipts: £36 12s.
- Thursday 18**
DL THE DISTREST MOTHER. Andromache – Mrs Oldfield; Orestes – Mills; Pyrrhus – Williams; Pylades – Wm. Mills; Hermione – Mrs Porter. Also THE CONTRIVANCES. *Cast not listed.*
- Friday 19**
LIF THE COUNTRY WIFE. Pinchwife – Quin; Horner – Ryan; Harcourt – Walker; Sparkish – Chapman; Dorilant – Milward; Sir Jasper – Hippisley; Quack – Hall; Country Wife – Mrs Younger; Lady Fidget – Mrs Bullock; Alithea – Mrs Berriman. Also FLORA. Hob – Legar; Sir Thomas – Hippisley; Friendly – Salway; Old Hob – Hall; Roger – Clarke; Dick – Pitt; Flora – Mrs Cantrell; Betty – Mrs Kilby; Hob's Mother – Mrs Eggleton.
DANCING.
COMMENT. Boxes 5s. Pit 3s. Gallery 2s. [customary advanced charges]. Receipts: £54 4s.
- Saturday 20**
DL OTHELLO, MOOR OF VENICE. Othello – Mills; Iago – Cibber; Cassio – Williams; Roderigo – Miller; Duke – Corey; Brabantio – Roberts; Lodovico – Wm. Mills; Montano – Watson; Desdemona – Mrs Thurmond; Emilia – Mrs Butler; Bianca – Miss Raftor.
COMMENT. Written by Shakespear. [For a brief comment on this performance, see *Weekly Journal or British Gazetteer*, 27 Sept.]
- Monday 22**
LIF HAMLET, PRINCE OF DENMARK. Hamlet – Ryan; Ghost – Boheme; King – Quin; Horatio – Milward; Laertes – Walker; Polonius – Hippisley; Fop – Chapman; Gravediggers – Bullock, Penkethman; Queen – Mrs Berriman; Ophelia – Mrs Vincent.
COMMENT. Written by Shakespear. Receipts: £59 6s. 6d.
- Tuesday 23**
DL KING HENRY THE FOURTH, Part II: With the Humours of Sir John Falstaff and Justice Shallow. King – Mills; Prince of Wales – Williams; Lancaster – Wm. Mills; Westmoreland – Bridgwater; Justice – Boman; Archbishop of York – Roberts; Archbishop of Canterbury – Corey; Hastings – Watson; Falstaff – Harper; Shallow – Cibber; Poins – Oates; Bardolph – Shepard; Feeble – Griffin; Hostess Quickly – Mrs Wetherilt; Doll Tearsheet – Mrs Shireburn; Falstaff's Boy – Miss Robinson; Ancient Pistol – Cibber Jr; Justice Silence – Miller. Also THE BEGGAR'S WEDDING. *Cast not listed.*
COMMENT. Mainpiece: Alter'd from Shakespear by Mr Betterton.

THE LONDON STAGE INFORMATION BANK

A pilot study has begun at Lawrence University, Appleton, Wisconsin, to determine the best way of converting The London Stage 1660-1800 into a computer-accessible information bank. During the academic year 1969-70, with the help of a full-time programmer and substantial foundation support, the project director, Ben R. Schneider Jr of the department of English, will investigate systems for reproducing the printed version in a machine-readable form, storing it in the computer's various memory devices, searching this memory to retrieve specific kinds of information called for by scholars in the field, and providing that information upon request. In the pilot phase the main goal will be to work out computer programs, using a sample of data from The London Stage and to provide an accurate cost estimate for completing the project using all 11 volumes of the text. It is hoped that the information bank will be operational in 1973.

Having The London Stage in computer-searchable form will greatly increase its value as a research tool. At a relatively small cost in dollars and practically no cost in time, scholars will be able to obtain compilations of data on the topics covered by The London Stage which it would take weeks or months to assemble by turning pages and filling out cards. During recent years journals have published an increasing number of articles based on information gathered from The London Stage. The following random list of actual topics of recent articles gives evidence of its growing importance in theatre research:

- Command performances as a measure of royal patronage of drama.
- The 18th century theatrical dance.
- The popularity of various types of entertainment on the London stage.
- The rise in popularity of Shakespeare's comedies.

The rise of melodrama on English stage.
Actress's specialities.
The career of an actress.

On such topics as most of these, The London Stage would yield so many facts that the computer provides the best way to tabulate and analyze them. In other cases the search may be so extensive and the yield so small, that however important the information sought might possibly be, the searcher without mechanical means simply cannot justify the investment of time required. If, for example, one wished to determine how many times actor X and actress Y performed in the same play together during their careers, it might be necessary to scan a period of fifteen or twenty years (possibly 800 to 1000 pages) to exhaust all the possibilities of intersection, and yet the list of joint performances might not fill a page. If the search took only a few minutes, as it would with a computer, it would be worth making.

Besides making the labor of searches negligible, the computer easily sorts, counts, and arranges the data desired. For example, a study of actors' specialties during a given period would require a list of each actor's roles at each theatre in which he performed. But instead of listing each role each time it is performed, it would be better to have only the number of performances of each role at each theatre and the date of its first and last performance. We would also want to have all the actors arranged in alphabetical order to enable us to find them easily, as well as the roles of each actor. Such sorts and tabular arrangements are proper work for computers. Add to this the fact that the computer makes no mistakes in transcribing data (though there may be errors in the data) and no mistakes in carrying out orders (though wrong orders may be given to it), and it becomes evident how much computer management of the information in The

London Stage will increase its value to us. When computer methods can be used to search, arrange and weigh this mass of raw data, we may expect questions to be asked about it, theories to be tested on it, and answers to be obtained from it that we do not now even consider, simply because the opportunity for massive data analysis does not exist.

Lawrence University will maintain and provide the retrieval service at cost to the academic community. As the years go by, other basic sources of theatrical information can be added and eventually it is hoped that the tedious task of finding out what information exists on a particular topic of theatre history will be radically shortened and simplified. The London Stage Information Bank is only one of several envisioned or already operating in the various traditional scholarly disciplines, but it is the first to be undertaken in the field of literary history. The American Council of Learned Societies, through its Committee on Information Technology, is planning for the establishment of wide data bases, computer data archives in various humanistic areas, standardization of information procedures, and international bibliographic projects. The London Stage Information Bank is a forerunner in this enterprise.

An International Advisory Committee will oversee the project. It will be composed of the four editors of The London Stage (Professors Emmett L. Avery, Washington State; Arthur H. Scouten, University of Pennsylvania; Charles Beecher Hogan, Yale; George Winchester Stone Jr., New York University^{Chairman}); Vernon Sternberg, Director of the Southern Illinois University Press; and a number of British scholars. The director will confer periodically with the Committee to determine matters of general policy. It has already been agreed that one early output of the system must be an exhaustive index to be printed as a companion

to the 11 volumes now published. A precise description of this index has not been arrived at.

Although many Information Storage and Retrieval Systems, as they are called, exist today, no two can be exactly alike because of the peculiarities of the data bases themselves ^{and} the special needs of their users. A factor of over-riding importance in the design of such a system is the kind of use to which it will ultimately be put. It does not matter what miracles one's programs can do if nobody needs the results. Ideally, the establishment of The London Stage Information Bank should be the cooperative enterprise of all those who are its potential users. The Committee therefore sends out a call to all those who are using, plan to use or might use The London Stage 1660-1800 in their research to please communicate to the Director of the project the nature of this use, by answering the following questions:

- 1) What is the general topic of your research?
- 2) What question or questions do you wish to answer by reference to The London Stage?
- 3) What span of years must you search to obtain your answers?

Send answers to these questions, advice, or queries to Professor Ben R. Schneider Jr., Department of English, Lawrence University, Appleton, Wisconsin 54911. The pilot project will benefit greatly from a prompt and comprehensive response to the Committee's call for counsel as it begins an enterprise of major importance in the field of theatre research.