

JUNE 15, 1970

## 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 after-pieces, 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, pages 5 through 13, 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 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. (See Time article, Appendix B, page 14.)

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 first will be the pilot program to design the information retrieval system, 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 and budget, see Appendix C, pages 15 through 17).

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 cost figure for this phase: a rough estimate is given in Appendix D, page 18. 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 Endowment for the Humanities and sent to the General Services Building, Room 2341, 1800 F Street, N.W., Washington, D.C. 20506.

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, was issued in its final volume from the Southern Illinois University Press in 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, Wedgwood, 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. Emmett 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 George 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 Addisons, 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.

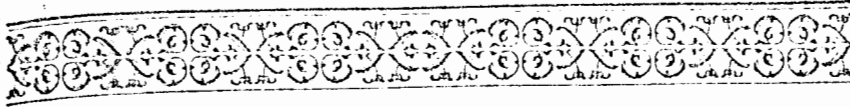
Our proposal is to put the contents of the 11 volumes onto a computer disc, provide an index print-out, and a program which will enable scholars in the future to assemble information in a flash which

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.



## SEASON OF 1749-1750

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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<sup>r</sup> 16th. Mrs Ward engag'd from Covent Garden—Mrs Cibber not intending to play this Season. The first time I ever remember y<sup>e</sup> Company to play every Day so soon in y<sup>e</sup> 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 - Lee; Lory - James; Syringe - Yates; Coupler - Winstone; Amanda - Mrs Elmy; Nurse - Mrs Pitt; 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 Pitt; 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 **MISS IN HER TEENS.** Fribble - Cushing; Flash - Yeates; Biddy - Mrs Yeates. **Friday 22** **Page 12**  
**SOU**  
 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 19 Sept., but Old Gerald omitted. **Saturday 23**  
**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; Bully (with a Song in Character) - Lowe; Rake - Gibson; Justice - Marten; Razor - Anderson; Mademoiselle - Miss Morrison; Belinda - Mrs Barrington; Lady Fanciful - Mrs Vincent; Lady Brute - Mrs Wollington. Also **DAMON AND PHILLIDA.** Damon - Lowe; Arcas - Anderson; Corydon - Arthur; Cymon - Collins; Mopsus - Dunstall; Phillida - Miss Young. **Monday 25**  
**CG**

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, refer'd 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; Filch - Raftor; Mat O' Mint - Blakes; Beggar - Winstone; Lucy - Mrs Green; 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; Joc - Beard; Peggy - Mrs Green. **Tuesday 26**  
**DL**

COMMENT. Receipts: £100 (Cross).

**HAMLET.** Hamlet - Ryan; King - Sparks; Ghost - Delane; Horatio - Ridout; Polonius - Arthur; Laertes - Gibson; Ostrick - Cushing; Gravediggers - Dunstall 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. **Wednesday 27**  
**CG**

COMMENT. Receipts: £77 8s. 6d.

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

COMMENT. Receipts: £35 8s.

Friday 3  
CG

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

Saturday 4  
DL

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 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 - Sparkes; Prince of Tanais - Anderson; Bajazet - Quin; Dervise - Arthur; Stratocles - 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.

CG

COMMENT. Receipts: £144 5s.

TAMERLANE. As 4 Nov. Also THE LYING VALET. As 21 Oct.

Monday 6  
DL

COMMENT. Paid to G. Garrick by order of managers £5 5s.; Paid to Glovers 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. (Treasurer's Book).

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

CG

COMMENT. Receipts: £121 17s.

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

Tuesday 7  
DL

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. As 31 Oct.

CG

COMMENT. Receipts: £49 10s.

Time, 4 May 1970

The cost of search is very 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 (1,000 pages), \$15 for each additional volume. Cost of search could be reduced by some sort of endowment plan.

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



HORTY WITH DATA  
Ending legal drudgery.

Pilot Project for London Stage Information Bank

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 to identify automatically 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 print-out suitable for publication as a companion to the eleven volumes;
- 3) To create basic information retrieval programs for the questions most frequently asked by theatre historians both here and abroad.

By the end of the pilot project we hope to produce a specimen index, a specimen program, and a specimen retrieval system, 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	<u>500</u>
Total direct costs	\$33,356
 Total direct costs	 \$33,356
Indirect costs @31% of direct costs	<u>10,300</u>
Total cost	\$43,656
 Lawrence University contribution @10% of Direct Costs	 <u>3,335</u>
Request	\$40,321



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; George 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.

London Stage Information Bank - Phase Two

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

1. Director (B. R. Schneider) full time	\$ 17,000
2. Programmer full time	10,000
3. Two typist key punchers	12,000
4. Proof reader (in addition to the Director)	8,000
5. Machine time	30,000
6. Storage, discs and tapes	4,000
7. Fringe benefits on salaries (12.5% of \$45,000 per year)	5,900
8. Expenses and Supplies	<u>5,000</u>
Direct Costs	86,900
9. Indirect Costs @31% of direct costs	<u>27,000</u>
Total Cost	113,900
Lawrence University contribution @10% of direct costs	<u>8,690</u>
Request	\$105,210