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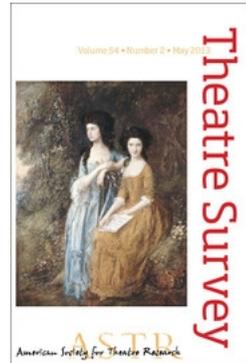
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A SERIOUS JOY: ASTR FROM 1981 TO 2006

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A SERIOUS JOY: ASTR FROM 1981 TO 2006

“The American Society for Theatre Research (ASTR) provides an organization and public voice for theatre scholars and promotes the cause of theatre as a field for serious scholarly study and research.”

—ASTR’s Mission Statement 2006, [www.astr.org/ASTRGenInfo.html]

INTRODUCTION

This history of the American Society for Theatre Research is written on the occasion of its fiftieth anniversary and focuses chiefly on the years from 1981 to 2006, but with an overview of ASTR’s first twenty-five years as a necessary prologue.¹ A scholarly organization changing in response to complex cultural dynamics, ASTR is very different today from the society of 1956 and the society of 1981.

The chief difference is the expanded geography of our discipline: our multiple methodologies, diverse cultural perspectives, and all the related issues in modern historiography.² Today we engage with theatrical performances, past and present, as both imaginative art and complex cultural transactions that bear

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This article draws on interviews with seven past presidents of ASTR: Joseph Donohue, Kalman A. Burnim, Don B. Wilmeth, Margaret Knapp, Thomas Postlewait, Bruce A. McConachie, and Charlotte Canning. I am grateful for their insights and to William Green, Richard Buck, Attilio Favorini, Rosabel Wang, Susan Brady, Nancy Erickson, and other members of ASTR and TLA who took the time to answer my queries. I have drawn on the ASTR collection in the Michelle Smith Performing Arts Library at the University of Maryland-College Park, and I am indebted to ASTR archivists Phyllis Dircks, Catherine Schuler, and Heather Nathans and to Special Collections curators Bonnie Dopp and Vin Novara. My work with the as-yet uncataloged materials was made easier by Richard Tharp’s general Finding Guide. I have also drawn on my memories of ASTR since 1970.

the imprints of power relations and social-justice issues. We explore, through performance studies, representational practices in general. We increasingly investigate performance in a world larger than the West. We hold diverse views about how theatre/performance history might be written, and whose. Not surprisingly, as our historiographic horizons have widened, ASTR has been becoming—slowly—more diverse, and its governance has become less hierarchical, more democratic. The management of many important daily operations is now in professional hands. Changed, too, are our ideas about how to facilitate learning in our classrooms, sites now for histories rather than a history.

ASTR, 1956–81: ORIGINS AND CONSOLIDATION—AN OVERVIEW

It is appropriate to recognize with appreciation here that ASTR was born out of the founders' commitment to the intellectual life of writing and sharing knowledge of theatre history with their fellow scholars, as well as their commitment to winning recognition for the field. They and their successors in the first quarter century of the society established ASTR as a nationally and internationally respected organization of scholars. This article points out briefly some of the cultural formations that shaped the society in its first decades and in which it participated.

ASTR was created in the postwar years and amid the cold war, in tandem with the international effort to promote the field that resulted in the creation of the International Federation for Theatre Research. The impetus for IFTR came out of a 1955 meeting in London of twenty-one nations, convoked by the British Society for Theatre Research to promote international cooperation in developing the field. Out of that came a temporary Executive Committee, headed by Ian Kyrte Fletcher (Great Britain); it included a representative from the the Société Internationale des Bibliothèques et des Musées des Arts du Spectacle (SIBMAS). This committee did the groundwork for a second international conference at the Cini Foundation on the Venetian island of San Giorgio Maggiore in 1957. IFTR was officially founded at that conference by representatives of seventeen nations. Its chief objectives were to guide the formation of the affiliated national organizations; to promote institutes, exhibits, and university programs; to publish a scholarly journal (today's *Theatre Research International*); to establish supportive affiliations with theatre collections; and to program world congresses every four years and thematic conferences in the intervening years.³ For ASTR members, IFTR promised access to a network of valued colleagues and research resources abroad and reinforcement of the identity and academic validity of a specialization relatively new to U.S. theatre studies.⁴

As with Western politics and thought in general, the development of IFTR in post-World War II Europe—and to some extent, of ASTR—was shaped in part by the experience of epic totalitarianism. The scars of the war and memories of the Nazi death camps were fresh. The present and foreseeable future seemed defined by barbed-wire borders between East and West and the superpowers' escalating rivalry in nuclear armaments. To note just some of the complex ways in which this touched the world of theatre scholarship: the prominent Berlin scholar, Max Herrmann, who had helped establish theatre history as a discipline,

had perished in the Nazi concentration camp at Theresienstadt (Terezín) in 1942. Like scholars in many other fields, theatre historians Julius Babb and Alois M. Nagler had emigrated to the United States just before the war. Other German theatre scholars had been complicit with Nazi ideology, a disturbing legacy that, as Michael L. Quinn noted, “simmered through the period of recovery.”⁵ At the time that IFTR was being born, Germany and Berlin existed as entities divided between the Western powers and the Soviet Union, effectively split geographically and ideologically, artistically and academically.

The concept of an international federation for theatre research envisioned, in effect, an idealized prospect of transnational scholarly cooperation among its national branches on neutral, apolitical ground. The provisional Executive Committee met in Berne, Switzerland, to lay the plans for IFTR; its draft charter was modeled on the Swiss Civil Code of 1907, and IFTR established its headquarters in Berne.⁶ Paradoxically, the international organization also offered opportunities for nationalistic representation; affiliates could showcase their theatres, past and present. Humanist ideology defined the academic landscape, and most in IFTR would have shared assumptions about the universality of (Western) art and the importance of holding the aesthetic high ground. In methodology, the familiar reference point was the development of *Theaterwissenschaft*, begun in German universities well before World War I. It had included various lines of inquiry by the 1920s, including anthropological and sociological lines, but it was especially influential in its conservative mode: an objective, empirical inquiry into performances of the past, an inquiry that it wanted to distinguish from the study of dramatic literature, and one in which all findings and speculations would rest firmly on primary documents.⁷ The complicity of such documents in ideological systems was not scrutinized as it would be by a much later generation. One of the founders and early chairs of ASTR was a strong proponent of this positivist tradition: the Austrian-born and Berlin-trained Alois M. Nagler, chair of Yale University’s graduate Department of Theatre History and later IFTR’s second president.

The initiative for creating the American society came from Nagler and Alan S. Downer (Princeton University). Harry W. Pedicord (Thiel College), Edwin B. Pettet (Brandeis University), and Henry Wells (Columbia University) served as a working committee. ASTR’s early aims, in addition to supporting IFTR, were to provide a U.S. forum for models of the discipline in annual meetings and publications and to facilitate the exchange of information about members’ research and about theatre collections. Out of the latter interest came the beginnings of ASTR’s long association with the Theatre Library Association (founded in 1937). ASTR’s inaugural meeting took place on Saturday, 24 November 1956 (see the program in Figure 1), with Nagler and Pedicord presiding, and about fifty people present.⁸ Among the members in these early years were scholars well-known in the field including (in addition to those named above in this paragraph) Emmet Avery, Robert Hamilton Ball, Gerald Eades Bentley, Barnard Hewitt, George Kernodle, Edward Langhans, William Van Lennep, Richard Moody, Lee Simonson, and Arthur Colby Sprague. By 1957, ASTR had 132 members, and by 1967, the year that the society established its

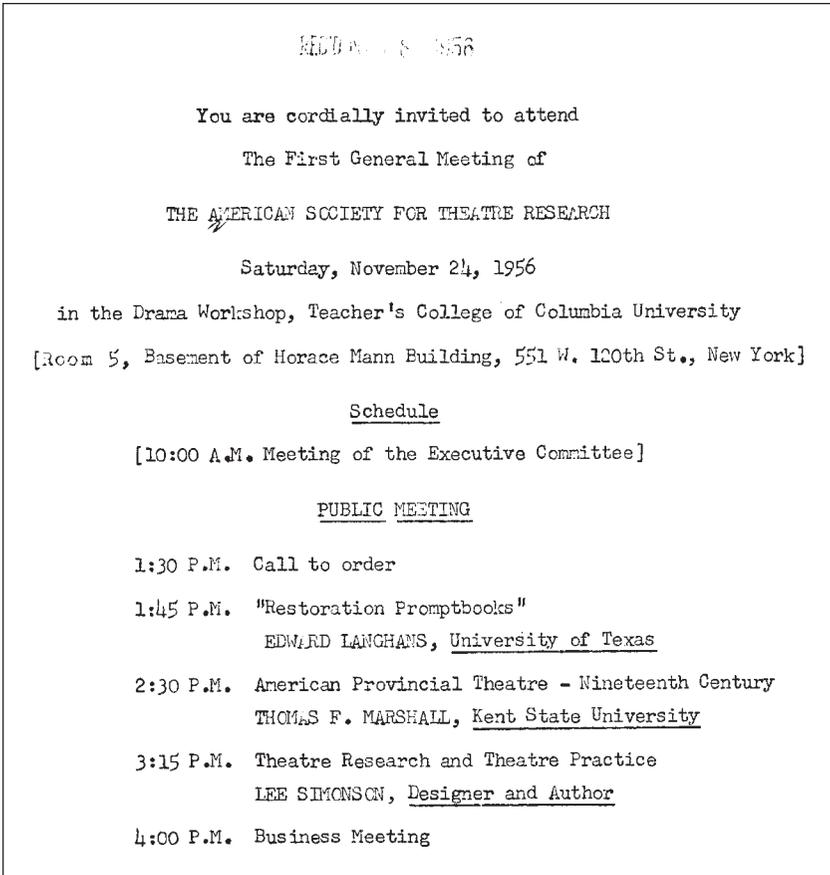


Figure 1.

Program for the first meeting of ASTR, 24 November 1956. ASTR Archives, Michelle Smith Performing Arts Library, University of Maryland-College Park.

official status as a nonprofit organization under New Jersey law, ASTR had 308 members.⁹

ASTR members understood theatre history in terms of a well-defined range of subjects and lines of research, influenced by the German model. Research was to be pursued with a combination of an enthusiastic humanism and a disinterested empiricism. Neither side of that equation had yet been interrogated, let alone their combination. Members emphasized that the field was distinct from the analysis of drama as literature; but it was, of course, text-based and (ostensibly) true-to-the-text performance that was central, so a command of the history of drama was a prerequisite.¹⁰ In ASTR's *Theatre Survey* or in the annual meetings in the organization's first twenty-five years, members reported on their work on the

physical structures of theatres, from the Theatre of Dionysos through the Globe to Wren's Drury Lane, and from the Japanese *nōh* stage to Bauhaus-style theatre architecture. They examined the physical conditions of staging from the processional wagons of medieval vernacular drama to the scenic spectacles of melodrama. They considered the formal elements of scene design from Serlio to Bel Geddes, and from *scena per angolo* to expressionism. They described Regency pantomime and touring companies in California. They created calendars of the London stage and documented the careers of actors and managers of the seventeenth, eighteenth, and nineteenth centuries. Theatre historians reconstructed Shakespearean productions, documented American toy theatre, characterized nineteenth-century Romantic acting, and described U.S. worker's theatre of the 1920s and 1930s. They traced the development of the box set, the Broadway musical, and intellectual influences on Stanislavsky. Such pursuits were anchored in archival (sometimes archaeological) research, and the best of the work helped establish the field and the scholarly stature of the society and its journal.¹¹

At that, ASTR was a small organization of very specialized scholars. In its relatively intimate annual meetings (probably attended by some fifty to seventy-five members for the first two decades) many found the satisfaction of sharing particular professional interests.¹² One strain of the ASTR discourse constructed the society as an elite of serious scholars. Well into the 1970s, any doctoral student seeking to join was told that becoming a member required that he or she be recommended by a member. Although the society in its start-up years appeared to welcome a combination of scholars and recognized theatre practitioners of certain kinds,¹³ "serious" is a recurring term in documents of the society, down to ASTR's current mission statement (see the epigraph to this article). Used in combination with "scholarly," "serious" was surely redundant, performing some anxiety about academic legitimacy, perhaps understandable in an academic culture in which the theatre did not have full citizenship. (The fact that many early members of ASTR had taken doctorates in English was regarded as reassuring.) In this genealogy, there was probably some slippage of "serious" into a code word, tying ASTR to the larger, legitimating humanistic project and the exclusivity and gentility sometimes associated with it. "Serious" may have been a way of distinguishing ASTR from the American Theatre Association (forerunner, in part, of the Association for Theatre in Higher Education). Many kinds of theatre organizations, including the entertainment branch of the American Armed Forces, came under ATA's umbrella. It served many who were practice-based, and by that token was seen by some ASTR members as less committed to "serious" scholarship. An early ASTR president recollected in a 1970 taped interview the concerns of founding members that an affiliation between ASTR and the very large ATA presented "the danger of diversifying too much."¹⁴ The fact was that many ASTR members were involved in scholarship as well as theatre practice, both because of their teaching duties and their belief that these activities spoke to each other. Perhaps it was "serious" that also kept pedagogical matters at arm's length. ASTR, like many scholarly societies, did not do pedagogy. The early ASTR president could not have imagined the diversity of the theatre scholarship, theatre practice, and pedagogy of ASTR and ATHE

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members in the early twenty-first century, some of whom have sought to break down epistemological and cultural barriers segregating scholars, practitioners, and teachers.

As we would expect of the era, white males were dominant. The fifty scholars at ASTR's first meeting in 1956 probably included only a handful of women, reflecting the gender discrimination then common in the academic culture. In 1958, twenty-eight women were among ASTR's 156 individual members (18 percent).¹⁵ Notable in the 1959 members list, however, were Hallie Flanagan (visionary leader of the Federal Theatre Project and author of its first history), Helen Krich Chinoy (Smith College), Toby Cole (founder of the Actors and Authors Agency), Margarete Bieber (Greek theatre scholar at Columbia University), and Juana de Laban (dance historian at Baylor University and then UCLA).¹⁶ The number of women members and the importance of the responsibilities they were given increased slowly over the years. Mary Virginia Heinlein (Vassar College) served on the Executive Committee from 1957 to 1958. In the 1960s, Marguerite McAneny, Librarian of the Princeton University Theatre Collection and editor of *ASTR News* during 1962–9, was elected to the committee, as was the late dance historian, Selma Jeanne Cohen.¹⁷ Dance historians have constituted a consistent, important presence in ASTR since the early years. In the 1970s, Helen Krich Chinoy, Blossom Feinstein (C. W. Post College, Long Island University), Jeanne Newlin (Harvard Theatre Collection), Esther Jackson (U.S. Department of Education), and Margaret Loftus Ranald (Queens College, CUNY) served on the committee.¹⁸ Ranald, who also served as secretary, would become vice-president in 1985. But it would not be until 1997, forty-one years after ASTR's founding, that a woman would become president of ASTR.

African American scholars were very few in ASTR in its early decades, as in the U.S. academic culture at large. The late Esther Jackson (who had taken her doctorate in theatre at the University of Wisconsin and who, in the early 1960s, was in a research program administered by the Arts and Humanities branch of the U.S. Department of Education), was an early—perhaps the earliest—African American member. In 1963, she provided information to ASTR on available federal grants.¹⁹ She probably helped obtain the U.S. federal grant that made it possible for a number of foreign scholars to attend the 1969 IFTR World Congress in New York City. Jackson served two terms on the Executive Committee, first in the mid-1970s and then in the early 1980s. In 1968, Errol Hill (Dartmouth College), a native of Trinidad, former professional actor in London, and a graduate of Yale's School of Drama, became a member. Hill served on the Executive Committee for two terms in the 1980s and a third in the mid-1990s. The annual ASTR award for outstanding scholarship on African American theatre was later established in his name. (See Appendix B.)

The "American" society did not restrict its membership to U.S. scholars or U.S. topics. It has always seen itself also as a society for Canadian members and interests.²⁰ Its committee rosters have always included Canadian theatre historians and theatre-collection librarians, and in 2006, Canadian-born Tracy C. Davis (Northwestern University) and Ric Knowles (University of Toronto) were elected president and vice-president. ASTR did not extend itself, however, to the

Americas at large. While the work of some early members (notably Errol Hill's) involved consideration of the West Indies, theatres in the nations of Central and South America were not represented. The cultural geography represented in papers at the annual meetings and in articles in *Theatre Survey* during ASTR's first fifteen years was largely Western, with mainstream British and U.S. theatre topics dominating. Between 1956 and 1970, only four of the twenty-three papers at the annual conferences moved outside the Western sphere.²¹ Today's conference papers include somewhat more non-Western coverage, but this kind of work only occasionally finds its way to *Theatre Survey*, as a recent editor has pointed out.²²

For many years, the structure and practices of ASTR's governance led to control by a select few. Under the early bylaws, the society was governed by a nine-member Executive Committee elected for three-year terms, three of those members being elected each year. Those among the general membership who were actually eligible to vote for committee nominees were those who could attend the annual East Coast meetings, not the membership at large. The committee, not the membership at large, elected a chairman (the masculine gender is suitable here).²³ There was no mail balloting of the general membership for committee members or the chair, and there were no term limits. Papers submitted for the annual meetings and for *Theatre Survey* were usually screened by members of the Executive Committee. Such was the academic patriarchy, and this persisted for a long time in the society. Some members resisted the static structures, as we shall see.

The patriarchal practices, allied as they were to a whole academic culture, are an important part of the story; but there are other parts that remind us to be open to complexity when dealing with human affairs. Many well-established scholars in ASTR's early decades are remembered as generous mentors, often in ASTR settings. They wore their learning and their achievements with modesty, and they viewed the organization as a means to open up opportunities for emerging scholars. For many younger members in those decades, the list of benevolent mentors would include Bernard Beckerman, Oscar Brockett, Kalman Burnim, Marvin Carlson, Selma Jeanne Cohen, Helen Krich Chinoy, Joseph Donohue, Alan Downer, Barnard Hewitt, Gerald Kahan, Margaret Loftus Randal, and Charles Shattuck. Over the years, ASTR's annual Distinguished Scholar Award has carried with it gratitude for such generosity of spirit. (See Appendix B.)

ASTR launched its newsletter in 1957 and its journal, *Theatre Survey*, in 1960. Together with its annual meetings, it cosponsored special conferences and subsidized the publication of conference papers. In 1969, ASTR cosponsored with the Theatre Library Association (the first of many collaborations) the Sixth World Congress of the International Federation for Theatre Research in New York, attended by approximately two hundred scholars from twenty-five nations. The theme of the six-day conference at Lincoln Center was innovation in American and European theatre and stage design. (In retrospect, the politically neutral topic has to be said to have constituted a conservative project in 1969, when opposition to the Vietnam War was peaking.) In the week following the

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conference, a number of delegates visited exhibitions at the Harvard Theatre Collection in Cambridge and the Folger Shakespeare Library in Washington, D.C.²⁴ In 1977, ASTR sponsored in conjunction with TLA the “Conference on the History of American Popular Entertainment,” chaired by member William Green (Queens College, CUNY). It included related exhibits at the New York Public Library, The Players, the Graduate Center of the City University of New York, the Songwriters’ Hall of Fame, the Museum of Broadcasting, and the New-York Historical Society. In April of 1981, a four-day, special-topic conference was held at C. W. Post College, Long Island University, on “Musical Theatre in America,” cosponsored by ASTR, TLA, the Sonneck Society (now the Society for American Music), and the Music Library Association, and chaired by member Julian Mates. Participants included music, dance, and theatre historians alongside celebrities. Glenn Loney led a panel on the creation of the Broadway musical that included David Black, Betty Comden, Adolph Green, Joe Layton, and Gwen Verdon. ASTR, in conjunction with TLA, published a volume of papers from each of these three conferences.²⁵ The 1977 and 1981 conferences were notable for the number of papers on dance as well as demonstrations by professional dancers. ASTR’s annual meetings often included panels on local theatre collections and visits to historic theatres, arranged by TLA members. In New York, they were frequently arranged by Richard Buck (New York Public Library Theatre Collection), long the resourceful, unofficial liaison between TLA and ASTR.

ASTR’s first *Theatre Survey* editor was Alan Downer, one of the society’s founders.²⁶ Edwin Pettet volunteered to manage the journal and put up five thousand dollars of his own money to underwrite the first issue.²⁷ *Theatre Survey* began to be issued semiannually in 1964, enjoying a subscription increase of more than three hundred in 1965–6.²⁸ But for over four decades, up to 2000, the organization allowed itself to be very dependent on such financial support for its journal as its editors could win from their home universities. The University of Pittsburgh hosted the journal from 1964 to 1979 under editors and faculty members Alan Downer, Ralph Allen, Attilio Favorini, and George E. Bogush. Between 1962 and 1981, articles in *Theatre Survey* were devoted largely to theatre before 1900. The ratio of pre-twentieth-century topics to twentieth-century topics was approximately 4:1. (By 2005, as we shall see, that ratio was nearly reversed.) From its early years to 1981, the articles in *Theatre Survey* represented the work of many career theatre historians in the United States whose work was, or soon would be, widely known in the field, including (to select a few) Gerald Berkowitz, Michael Booth, Kalman Burnim, Joseph Donohue, Alan Downer, Bernard Dukore, Marvin Carlson, Selma Jeanne Cohen, Gresdna Doty, Philip Highfill, Barnard Hewitt, Errol Hill, Alexandra Johnston, Gerald Kahan, Shirley Strum Kenney, Edward A. Langhans, Martin Meisel, Judith Milhous, Laurence Senelick, Theodore Shank, Charles Shattuck, and Don Wilmeth.²⁹ The *ASTR News* gradually expanded to carry conference programs, presidents’ reports, news of members, calls for fellowship applications, and occasional descriptions of theatre collections. Phyllis Dircks (Queens College, CUNY) was its editor from 1973 to 1994.³⁰

The publication of monographs was on ASTR's earliest agenda. In addition to the three conference-related volumes mentioned above, it helped subsidize the publication of six titles between 1962 and 1982, among which were the *Index to the Portraits in Odell's Annals of the New York Stage* (ca. 1963), created by Princeton's Theatre Collection staff; Downer's edition of *The Memoirs of John Durang: American Actor 1785–1816* (Princeton: Princeton University Press, 1966), and Bernard Dukore's *Bernard Shaw's "Arms and the Man": A Composite Production Book* (Carbondale: Southern Illinois University Press, 1982).³¹

ASTR maintained strong affiliations with IFTR and TLA in these years. U.S. members of ASTR often took leadership positions in IFTR: Nagler served as its second president, from 1960 to 1964; other members served on its Executive and Plenary Committees, on the editorial board of *Theatre Research International*, and on its University Commission. From the early 1970s to the late 1980s, small IFTR stipends were awarded through ASTR to U.S. and Canadian students to help them attend short, summer theatre history courses at IFTR's Institute in Venice. ASTR's long affiliation with the Theatre Library Association may be said to have begun with the early membership of George Freedley, curator of the Theatre Collection of the New York Public Library and the first president of TLA. He served on ASTR's Executive Committee from 1960 until his death in 1967.³² TLA's cosponsorship with ASTR of conferences in 1969 and 1977 led to collaborative ASTR-TLA conferences annually from 1978 to the present.

One of the significant achievements in ASTR's history came in 1975, when Bernard Beckerman (Columbia University) and George Winchester Stone (New York University) led a successful effort to win membership for ASTR in the American Council of Learned Societies.³³ This prestigious affiliation meant validation of the society and the field. ASTR has regularly sent delegates to ACLS's annual meetings since. Through it, ASTR has been able to participate in debates on national issues of higher education. The affiliation also meant that ASTR members were eligible to apply for ACLS's annual research grants.

In the 1970s, Presidents Bernard Beckerman (Columbia University) and Joseph Donohue encouraged efforts to involve members in other regions of the country other than the East Coast in the work of the society. Bylaws approved in 1969 had mandated that regional representation was to be considered in nominating candidates for the Executive Committee.³⁴ Beckerman pointed out in 1973 that the membership included representatives of forty-three states.³⁵ But it wasn't until 1975 and 1976 that ASTR moved its annual conferences outside of New York City, meeting in those years in Washington, D.C., and Cambridge, Massachusetts, respectively. When the organization moved its annual meeting to San Francisco in 1978, the event was regarded as more than a geographical break; it was regarded as a symbolic break from eastern control. Thereafter, ASTR met in cities other than New York in alternate years through the 1980s—preferably in cities with theatre collections.

With the Executive Committee's election of Joseph Donohue to the ASTR presidency in 1979, the baton passed to an active member of a younger

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generation. His election also might be said to have marked the recognition of the expanding studies in nineteenth-century theatre and the interest in computers for managing theatre history data for such projects as performance calendars, in both of which areas Donohue was prominent.

With the early 1980s, ASTR was coming to the end of its first quarter of a century, which may be described as years of founding and consolidation along the disciplinary and organizational lines of its founders. The officers confidently viewed ASTR as having defined the field of theatre history in the United States. However, difficult trials lay ahead: ASTR's ambitions would run ahead of its resources, and it would face financial and management problems. Then, in the late 1980s, its very identity would be challenged when strong voices began to be heard at ASTR's annual conferences representing new methods, new cultural perspectives, and sensibilities that had been shaped by the social and intellectual developments from the 1960s forward. These emerging voices would offer critiques of the positivist practices and humanist habits that had been foundational for ASTR.

ASTR, 1981–2006: SERVING THE FIELD, RESPONDING TO CHANGE

ASTR expanded its services between 1981 and 2006 and, by the 1990s, it was responding to new disciplinary developments and changing its governing style. Its major objectives from the late 1980s to the present have been:

- providing varied forums in its annual meetings for a widening spectrum of methods, subject areas, and pedagogical strategies;
- maintaining high standards of scholarship in its journal, *Theatre Survey*;
- expanding its annual awards to recognize a variety of scholarly achievements and to support emerging scholars;
- building an ASTR endowment to ensure financial stability;
- enfranchising the full membership in governance;
- refining the business management of ASTR;
- endorsing the *International Bibliography of Theatre*;
- producing the *Directory of Doctoral Programs*;
- winning the inclusion for the first time of theatre, performance studies, and dance in the National Research Council's evaluation process in 2006–7;
- providing representation of, and mentoring opportunities for, members entering the profession;
- improving electronic communications through *ASTR News* and the ASTR Web site;
- continuing ASTR's supportive affiliation with TLA and IFTR; and
- improving its affiliations with ATHE and other organizations.

ASTR Awards

ASTR's efforts to buttress the discipline and to attract new members included creating new awards for scholarship and also fellowships for graduate students in the 1980s and 1990s. In 1981, it established the annual Distinguished

Scholar Award for exceptional scholarship and service to ASTR. The inaugural award was given to twelve founding or early members. (See Appendix B.) In 1984, ASTR established the “Younger Scholar’s Prize,” given annually for the best article by an emerging scholar. Anonymously funded originally by Gerald Kahan (University of Georgia), the award was named for him in 1994, following his death.³⁶ In 1986–7, ASTR began to administer the Barnard Hewitt Award, given annually for an important work by an American scholar or on an American topic. It was established in Hewitt’s honor by the University of Illinois in 1975 (and had been administered by the now defunct American Theatre Association); the University of Illinois continues to fund the Hewitt Award. In 1996, ASTR established the annual Errol Hill (Dartmouth College) award for the best publication on African American theatre. In 1994–5, ASTR became a cosponsor of the biannual Kurt Weill Prize, together with the Kurt Weill Foundation, the American Musicological Society, and the Modern Language Association. It is awarded every two years for the best publication on twentieth-century music theatre. ASTR also established the Thomas F. Marshall and David Keller awards (1984 and 2004, respectively) to help graduate students and untenured scholars in the field attend the annual fall meetings. In 2000, Dissertation Research Fellowships began to be given annually to assist students with travel expenses related to dissertation research. In 2000, annual Research Fellowship Awards were established to assist members with expenses for projects significant to the field of theatre/performance studies.

Annual Conference Programming and ASTR Affiliations: the 1980s

ASTR also expanded its annual conference programs. In the 1980s, the regular conferences began to extend over three days of plenary papers, business meetings, and other events. The 1982 meeting at Brown University in Providence included twenty-two papers, special exhibits on Civil War drama, the American circus, and traditional Japanese theatre, plus three theatrical performances. Over this decade, the planning of annual meetings was done cooperatively with the Theatre Library Association. TLA members arranged for members attending conferences to visit local theatre collections at the University of Texas, Austin (1980), Indiana University, Bloomington (1984), Ohio State University, Columbus (1988), and New York City (1981, 1983, and 1985). TLA also sponsored panels such as that in 1981 of twelve curators, conservators, and collection users of visual materials in theatre research, arranged by Richard Buck of the NYPL Theatre Collection. TLA also often arranged panels of theatre celebrities for the New York meetings. (Many more members were interested in mainstream theatre in these decades than is probably the case today.) The 1981 fall meeting in New York, the twenty-fifth anniversary conference focusing on Broadway theatre, chaired by Vera Mowry Roberts, included Richard Buck’s panel on the future of serious American playwriting with Edward Albee, David Mamet, Leslie Lee, Arthur Miller, Wendy Wasserstein, and Lanford Wilson.³⁷ For the Manhattan meetings, attendance usually increased because of the access to collections and current theatre. Richard Buck sometimes was able to book Sardi’s for the conference luncheons.

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The increasingly complex logistics of the annual meetings, from hotel and conference room accommodations through the programming of papers, required more human resources. In 1985, ASTR amended its bylaws to create the new office of vice-president, the chief responsibility of which was to oversee and coordinate planning of the annual conferences. Margaret Loftus Ranald, previously the secretary for the society, who, with Richard Buck, had frequently arranged all of the accommodations for the annual meetings, was then elected to this position by the Executive Committee, becoming the first woman to serve ASTR as an executive officer. As to the presidency, however, the glass ceiling remained firmly in place.

The society maintained its strong ties with IFTR and ACLS in these years. Long-time ASTR member William Green served as president of the federation from 1983 to 1987, the second of IFTR's three American presidents to date, and Joseph Donohue became one of the two IFTR vice-presidents in 1987. The society also continued its affiliation (probably begun in the early 1980s) with the National Humanities Alliance (which recently merged with the National Council for History), which lobbies for federal funding of scholarly research, education, and public programs in the humanities.³⁸ During Kalman Burnim's presidency and just before the collapse of the USSR, theatre historians from ASTR and from the USSR Theatre Union were participants in a U.S.-USSR Subcommittee on Theatre and Dance. This was arranged within the framework of the ACLS's U.S.-USSR commissions, with the sponsorship of the International Research and Exchanges Board (IREX). In 1989, a group of some U.S. theatre historians met with their Russian counterparts in Moscow to explore possible spheres of cooperation, including conferences and exhibitions on theatre and dance. Also among the areas discussed were arrangements for Russian students seeking to do graduate work in the United States, for which IREX provided some stipends. In 1991, Russian and U.S. theatre historians held another conference, organized by Laurence Senelick, at the Harvard Theatre Collection to hear papers and to continue to explore possible areas of cooperation.³⁹ Thirteen papers from that conference were published under Senelick's editorship, entitled *Wandering Stars: Russian Emigré Theatre, 1905–1940* (Iowa City: University of Iowa Press, 1992).

ASTR Publications: the 1980s

Theatre Survey, under the editorship of Roger Herzog throughout the intellectual ferment of the 1980s, continued to represent a familiar spectrum of Western subjects and methodological modes. One of Herzog's early issues (May 1981) was devoted to French theatre (Molière was his speciality), a corrective to the frequent Anglo-American menu. It included Barbara G. Mittman on spectators on the Paris stage in the seventeenth and eighteenth centuries, Joseph R. Roach on "Diderot and the Actor's Machine," Barry V. Daniels on nineteenth-century set designers for the Paris Opéra, Cicéri and Daguerre, and Langdon Brown on André Antoine's *King Lear*. In later Herzog issues, other notable scholars on the historic French stage included Pierre Danchin, Virginia Scott, and Stephen Dock. Judith E. Barlow, as associate editor, oversaw an issue for the

Eugene O'Neill centennial that included articles by W. D. King, Robert K. Sarlós, and Haiping Liu (May 1988). An essay by Bruce A. McConachie on "William B. Wood and the Pathos of Paternalism," in the May 1987 issue, suggested alternative paradigms to come for writing histories of the American stage. The mix of established, midcareer, and emerging authors in *Theatre Survey* during the decade also included Arthur Bloom, Carol Carlisle, Marvin Carlson, Spencer Golub, Burnett M. Hobgood, Robert D. Hume, Claudia D. Johnson, Gerald Kahan, Orville K. Larson, Benjamin McArthur, Myron Matlaw, Cary Mazer, Walter and Ruth Meserve, Judith Milhous, Elizabeth Ramirez, William P. Shaw, Ronald H. Waincott, and Leigh Woods. Throughout the 1980s, the Executive Committee continued to expect the editor to sustain the quality of the journal, win university subsidies for its support, and oversee its publication and distribution.

The International Bibliography of Theatre (IBT) was a major initiative involving ASTR in the 1980s, strongly supported by President Donohue. As early as 1968, IFTR and SIBMAS had approved of the idea of such a project.⁴⁰ In the late 1970s, plans began to be laid in earnest in the U.S. under the leadership of ASTR member Benito Ortolani, and these plans won the endorsement of ASTR and ultimately IFTR and SIBMAS. ASTR also gave the project some modest, "symbolic" financial support, with some officers cautioning strongly that ASTR could not support it alone. The *IBT* won start-up and matching grants from the National Endowment for the Humanities in 1982 and grants from private organizations, including a 1984 Rockefeller Foundation grant that underwrote a sixteen-nation conference in Italy on the project. Brooklyn College, CUNY, provided grants, staff, and facilities support that were essential in sustaining the work. The first large black volume, the product of a database the *IBT* team had created, appeared in 1985, providing annotated entries on books, journal and magazine articles, and dissertation abstracts published in 1982 about theatrical performance in many countries and languages. The *IBT* emphasized theatre as performance, including dance, in contrast to the annual *MLA Bibliography* and other literary bibliographies. Key figures in its development from its beginnings through the 1990s, in addition to the editor, Ortolani, and associate editor, Margaret Loftus Ranald, were Irving Brown, the Director of the Theatre Research Data Center (TRDC) at Brooklyn College, and Rosabel Wang, the TRDC's systems analyst. TRDC staff performing daily research and editing tasks have included Cathy Hilton, Helen Huff, Aviv Orani, and Michael Ryan. The *IBT* team developed an extensive taxonomy for a classified, annotated list of entries and a subject index for it. The team recruited field bibliographers—seventy by the time of the second volume in 1986.

However, the financial support necessary for the *IBT* was greatly underestimated. Its sales revenues were growing by 1988, but so were the number of entries and, correspondingly, the costs of production.⁴¹ By 1990, production costs were twice the amount of revenues. ASTR's contributions to the *IBT* seem to have been only about \$3,000 a year at best in the 1980s, yet that amounted to 10 percent of ASTR's annual budgets in these years.⁴² But the *IBT* gained momentum and other financial support. In 1990, in a review of the project in

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Theatre Research International, R. W. Vince characterized it as the most significant development in the discipline of theatre research since IFTR's establishment in 1957, as the only comprehensive bibliography available for the study of theatre, and as weighty evidence of the existence of the discipline, still unacknowledged in some quarters. He described its variety as challenging the conceptions of theatre users, and the project as one in which theatre researchers were participating in a world community of scholars.⁴³ In 1993, the *IBT* won another NEH grant, and a consortium of universities provided funds for data collection for volumes covering the years 1988–96. By the mid-1990s, Rosabel Wang had found an anonymous “angel.” By 2003, the TRDC at Brooklyn College had published fourteen volumes of the *IBT*. The entries represented a fully indexed, cross-referenced, and annotated databank of more than sixty thousand journal and book articles, books, and dissertation abstracts on theatre and performance in 126 countries that had been published between 1982 and 1995. In 2003, EBSCO Publishing (publisher of the *MLA Bibliography*) acquired the *IBT* database and has since provided online subscription access to what is now the *International Bibliography of Theatre and Dance*. An expanded version, also online, provides full texts of selected works. Brooklyn's Theatre Research Data Center team continues to collect and index materials, coordinating English and foreign-language contributors and materials in tandem with EBSCO.

Changes in the Discipline: the Road to Williamsburg and Beyond

For all of its ambitions, however, ASTR was not attracting new, younger members. Its membership figures remained relatively stable in the mid-1980s (around 650), but the sustaining membership was growing older. In his final presidential message in 1985, Joseph Donohue expressed dismay at the society's “declining ability to attract younger scholars.”⁴⁴ In 1986, there were very few submissions for the Young Scholar's Prize, and the committee gave no award. A debate among some senior members in that year about whether *Theatre Survey* might improve its quality by opening its pages to literary criticism of the drama (the editorial board decided against it) was not a discussion that opened the journal or the society to the intellectual developments that had been swirling outside the society for two decades.⁴⁵ For scholars exploring these developments, theatre history as ASTR often represented it was having less and less appeal. The seismic social changes in the United States from the 1960s through the 1970s, from which many younger scholars had emerged with a heightened political awareness, a commitment to social activism, and a willingness to challenge entrenched authority, had registered relatively little on ASTR. By the early 1980s, theatre scholars seeking to expand their work through engagements with theories of performance, feminism, language and narrative, semiotics, reader/audience reception, material culture, or postcolonial cultures often looked to other organizations and their journals, both as readers and contributors. These included the Association for Theatre in Higher Education, the Modern Language Association, and the Shakespeare Association of America.

There had been some studies on minorities in theatre in ASTR forums in its first three decades, but these were few and far between: articles on calypso theatre

and Jamaican theatre by Errol Hill (Dartmouth College) appeared in *Theatre Survey* in 1968 and 1978; conference papers on Ira Aldridge by Herbert Marshall and on amateur theatre activities of Eastern European Jews in the mid-nineteenth century by Raveev Zaeu were presented in 1971. At the 1980 annual conference, there were papers on black theatre and Chicano theatre by Floyd Gaffney and Jorge Huerta, respectively. These, like some of the papers and articles recovering the achievements of women actors and managers that were presented in conferences and published in *Theatre Survey* in these decades, were valuable landmarks. But a regular, aggressive critiquing of repressive cultural formations was still years away for ASTR in 1980. In that year, women (165) constituted about 31 percent of the ASTR membership (533).⁴⁶ This was an improvement over 1958, but women in ASTR were still warning each other that an old-boy network prevailed.

It was in the mid-to-late 1980s that new methods and cultural perspectives began to emerge in the annual meetings. The 1985 conference on the theme of cross-cultural currents included a panel on Mexican, Chicano, African American, and American Indian theatre. Helen Krich Chinoy was given the Distinguished Scholar Award that year, the first woman to receive it. A luncheon address arranged by TLA was given by Miriam Colón, Executive Director of the Puerto Rican Traveling Theatre, and Ellen Stewart of La Mama gave the keynote address. Robert Sarlós, seeking to open a space for the discussion of methodological and professional concerns, led a panel on the state of the profession, which included Oscar Brockett, Marvin Carlson, and R. W. Vince. The Executive Committee mandated that such a panel should be a feature of the annual meetings thereafter. In the 1988 meeting at Ohio State University, Thomas Postlewait analyzed cultural models of periodization, and Bruce A. McConachie critiqued nineteenth-century American theatrical benefits in the age of capital. There were other papers raising new historiographical issues by Rosemarie K. Bank, Michal Kobiálka, and Joseph R. Roach. Many more women than usual delivered papers that year, including African Americans Margaret Wilkerson on the demography of theatre studies and Glenda Gill on Rose McClendon. Japanese scholar Aya Mihara analyzed the work of a Western theatre scholar in Japan in the nineteenth century, Tracy C. Davis considered the demography of British theatre workers, and J. Ellen Gainor probed Susan Glaspell's *The Verge* as an experiment in feminist dramaturgy. Papers at the 1987 conference on "Popular Entertainment as a Reflection of National Identity," at which many nations were represented, opened to a refreshingly wider range of cultural subjects, including Edward Harrigan's American immigrant characters (Alicia Kae Kroger), the Peking Opera in Communist China (Estelle Mannet Thaler), contemporary South African theatre (Temple Hauptfleisch), and "glamour drag" on the nineteenth-century stage (Laurence Senelick).

But a critical mass was reached in the conference at Williamsburg in 1989, generally regarded as a landmark in ASTR's history. Chaired by Gay Gibson Cima, the conference had a double theme of "Theatre and Politics" and "Early American Theatre" (the latter in consideration of the Williamsburg site). The call for papers made clear the intention of Cima and her program committee to break

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new ground for ASTR. It encouraged contributions from theatre scholars who in recent years had been exploring cultural and political contexts of the theatre, asking how power relations had influenced the nature and operations of the theatre. It invited papers addressing (in any period) such questions as:

What authority lies behind authoritative productions? How can we re-evaluate our understanding of the power relations between national political institutions and the theatre? . . . How is the writing of theatre history a political act? Whose values are promoted through specific renderings of the past? . . . Do plays support the power of the ruling class or help to subvert it? How have gender issues controlled the ways in which the theatre has represented life over the centuries? How have the given means of production in the theatre affected the kinds of drama that receive a hearing?⁴⁷

Almost all of the papers represented approaches that, explicitly or implicitly, constituted challenges to the positivist methodology and/or the humanist ideology that had been foundational for ASTR. Members who were disturbed took aim at the vocabularies of the new “theory” (“ideology” and “hegemony” were among the favorite targets), and raised the false dichotomy of “history versus theory.” Heated discussions went on in the hallways. A sample of the papers must suffice here. Under the plenary session rubric of “Race and Ethnicity in the Theatre,” Kim Hall spoke on “Sexual Politics and Cultural Identity in *The Masque of Blackness*” and Sue-Ellen Case considered “The Euro-colonial Reception of Sanskrit Poetics.” In the session on “Cultural Performance and the Politics of Gender,” Tracy C. Davis focused on nudity on the Victorian stage, and Philip Auslander looked at the politics of gender in stand-up comedy. For a panel on theatre and empire, papers were given on Shaw and the theatre of imperialism (J. Ellen Gainor), on the patriotic construction of Shakespeare in the 1916 American Tercentenary celebration (Margaret Knapp), and on contemporary U.S. playwrights in the light of Jean Baudrillard’s *America* (Steven Watt). David Savran considered the new realism, and W. B. Worthen realism and the politics of space. In the plenary session on “Representing Social Revolution and War,” Janelle G. Reinelt considered plays of Edward Bond, Sarah Bryant-Bertail analyzed Erwin Piscator’s 1928 production of *Good Soldier Schwejk* as dialectical theatre, and Spencer Golub spoke on “Charlie Chaplin as Historical Inevitability on the Russian/Soviet Stage.”⁴⁸ In his state-of-the-profession talk at the end of the conference, the widely respected theatre historian Marvin Carlson explained the historiographical implications of the issues driving the papers. As he wrote later, given the intellectual revolution during the previous two decades, especially the critiques of assumptions about objectivity and the neutrality of language, historians could no longer assume that a singular traditional methodology was self-evidently superior. In a world where many different cultural perspectives were now being represented, there was no common audience with a common agreement on how (or whose) history should be written. The historian at this juncture must begin with theoretical questions, including ethical and political questions, and must ask what is the purpose of my history writing and to what

should I be responsible?⁴⁹ ASTR's Younger Scholar's Prize that year went (in a tie) to Peggy Phelan and Michal Kobialka, whose articles reflected on fundamental issues facing performance historians.⁵⁰ ASTR's doors were now open to new approaches and to historiographical debates of the kind well under way in publications and conferences elsewhere.⁵¹ In the 1990s, the issues and approaches that had emerged in Williamsburg would become increasingly familiar in ASTR conference papers and ultimately in *Theatre Survey*. Debates about theatre historiography became part of the fabric of the organization, with forums provided for them in the conferences and *Theatre Survey*. Many of the presenters at Williamsburg would hold key positions in ASTR in the 1990s.

From the early nineties to the present, the demographics of ASTR's membership have changed in one notable respect—the growing presence of women. In part, this was due to the changing social climate in general, but also in part because, within the widening spectrum of theatre and cultural studies and performance studies in ASTR, women were gaining a greater share in its intellectual life. They also had a greater voice in its governance: by 1996, women (278) comprised almost 43 percent of the membership (653), compared to 32 percent in 1980. Many of them were younger scholars. By 2006, women (318) comprised just over 52 percent of the membership (608).⁵²

Financing the Future of ASTR

In the late 1980s, ASTR had to come to grips with accumulating financial problems. The society had not raised its relatively low dues since 1981, despite rising expenses of such services as these: its annual subsidy for *Theatre Survey*, its regular contributions to the *IBT* project, the annual dues to IFTR and ACLS, occasional overruns in conference expenses, partial travel expenses for some officers and delegates, and administrative expenses. A relatively small debt to a university press for monographs for which ASTR had contracted long remained unpaid. In 1987, Treasurer Albert Wertheim (Indiana University) reported a serious cash-flow problem.⁵³ That ASTR had not raised its dues for so long is probably attributable to a combination of altruism and academic gentility. Fortunately, reality set in. Kalman A. Burnim became president in 1985 with the intention of prioritizing budget issues to ensure that ASTR had some hope of a future. In 1991, the Executive Committee approved proposals from Burnim's Special Finances Committee to ask members for a one-time double-dues payment, to raise the regular dues, and to conduct an endowment-fund drive with a goal of \$50,000. Burnim and his committee led the fund-raising drive, which opened strongly with contributions from members of the Executive Committee, and the general membership responded generously to the special dues request. The fund drive closed with \$50,986 in November 1995.⁵⁴ The investment portfolio that was set up with the funds blossomed in the decade's economic boom. The endowment was especially intended to help graduate students and to support ASTR publications, which it has. It made possible new grants to graduate students for research travel for dissertations and the publication and distribution to members of ASTR's three editions in the 1990s of the *Directory of Doctoral Programs in Theatre Studies, Performance Studies and Dance: U.S.A. and*

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Canada (discussed in a later section). The growing endowment, overseen in the next decade by Albert Wertheim—and subsequently by Daniel Watermeier, Natalie Crohn Schmitt, and William F. Condee—ultimately made much else possible, including increased support for all awards programs and the creation of the ASTR Research Fellowships. It is worth noting that, at a time when theatre research as ASTR often had represented it was being challenged, a strong financial investment in the society's future had come from across the spectrum of the membership.

Changes in Governance: Democratizing ASTR

Important changes in election practices and governance were made between 1993 and 2005. As early as the early 1970s, a group of younger members, dissatisfied with the influence on society policy of a select few, had challenged the procedures that allowed only those in attendance at the annual meeting to elect members of the Executive Committee. The “rebels” sought representation of the full general membership by mail ballot, and at least one of them was subjected to a stinging rebuke from a senior member. But in November 1973 the Executive Committee amended the bylaws to require mail balloting of the general membership for the election of members of the Executive Committee.⁵⁵

The practice of the Executive Committee choosing the society's president remained in place, however, for another twenty years. Governance committees considered but did not change this in the 1970s and 1980s, but in 1992–3 there was a successful push for bylaw amendments that resulted in the current practice, in which the chief officers are elected by the general membership by mail ballot (Article V of the bylaws).⁵⁶ By then, the need to fully enfranchise the membership, which included more women, was becoming self-evident. The first presidential election by the general membership brought Thomas Postlewait and Gredna Doty to the presidency and vice-presidency, respectively, for the 1994–7 term. In 1997, Margaret Knapp was elected the first woman president of ASTR, and Virginia Scott (University of Massachusetts) was elected vice-president. Knapp had gained recognition for her work in Shakespeare and Scott for hers on Molière. From the late 1980s to the early 1990s, voices of a new generation began to be heard on the Executive Committee, representing a wider range of perspectives. Another change in the bylaws in 1992 specified that the chief officers could not be eligible for election for two consecutive terms. Term limits had been in place for members of the Executive Committee since at least 1985, restricting them to two consecutive terms.⁵⁷

In 2005, under Charlotte Canning's leadership, the Executive Committee proposed, and the membership approved, changes in the bylaws (Articles VII and VIII) that mandate that the Executive Committee include a voting representative of graduate student members. Nominees for this position are to be selected by a newly established Graduate Student Caucus and voted on by the general membership.⁵⁸ This change flowed logically from many efforts in the late 1990s to provide graduate students opportunities for more involvement in the work of the

society. Canning herself made many appointments of younger members to committee positions.

Also in 2005, the general membership approved (by e-mail balloting) the Public Issues Bylaw (Article XII) sent to it by the Executive Committee. This formally gave to the Executive Committee the power to issue public statements on behalf of the members on issues affecting their work as scholars and teachers, including discriminatory practices, matters of academic freedom, and freedom of speech. The committee then issued to the public its statement objecting to proposed laws banning gay marriage.⁵⁹ The Executive Committee had already approved a resolution in 2003 expressing its concern for the effects of the War in Iraq on human life, cultural properties, and archaeological sites, and for the Bush administration's curtailment of civil liberties in the United States.⁶⁰ ASTR had expressed itself on matters of public policy long before. In 1974, members at the annual business meeting had passed a resolution by Kalman Burnim expressing disapproval of UNESCO's banning of help to Israeli cultural activities. In 1984, the Executive Committee alone passed a resolution by George Winchester Stone urging against the withdrawal of the U.S. from UNESCO, advocated by President Ronald Reagan, as a matter affecting international research and the flow of knowledge.⁶¹ The recent statements and the passage in 2005 of the Public Issues Bylaw indicate members' interest in a more proactive participation by the society in an even wider civic arena. In the past meetings cited above and in recent annual business meetings, a few members have objected to this kind of role for a scholarly organization, arguing that such expressions constitute political statements. The customary replies in recent years have been that scholarship itself is never entirely value-neutral and that scholarly organizations have civic responsibilities.

Professionalizing the Management of ASTR

ASTR'S four presidents between 1991 and 2003 took much-needed initiatives to improve the management of ASTR's existing and new services. Under Don Wilmeth (1991–4), an Americanist who came to the presidency with long experience on the Executive Committee, a database of the individual and institutional memberships was created from fragmentary records. This allowed, among other things, for greatly improved dues collections. These efforts, in which Judy Wilmeth was a generous volunteer for two years, helped stabilize the society's rolls and its income, and it made possible more reliable mailings of the journal and newsletter. In Thomas Postlewait's subsequent term as president (1994–7), Judy Wilmeth was officially contracted, with compensation, as the society's record-keeper. In all, she served in that capacity for nine years.

President Postlewait took initiatives to organize the society's committees better, regularizing appointments and the procedures of the awards committees.⁶² He sought job descriptions from officers and appointees, and from the treasurer and editors, trying to ensure continuity in policies and practices as personnel changed. This required the continuing attention of subsequent presidents because of the continuing expansion of ASTR's services. By 2006, ASTR's services involved the work of the executive officers, some fourteen standing committees,

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nine delegates, the editors of *Theatre Survey* and *ASTR News*, the keeper of the ASTR Web site and email list, and the professional administrator.

The need to professionalize ASTR's budgetary processes further began to be recognized and addressed in the terms of presidents Margaret Knapp (1997–2000) and Bruce A. McConachie (2000–3), with the help of an ad hoc committee. McConachie, who came to the presidency known for his work in nineteenth-century American theatre and in historiography, worked with the Executive Committee to hire, for the first time, a professional management firm, which the society's improved financial health and other recent administrative initiatives made possible. Nancy J. Erickson of Erickson and Associates, administrator for the Association of Theatre in Higher Education, was contracted in 2003 and has served since as staff executor for ASTR's financial and membership business. She provides logistical services related to the annual conferences and Executive Committee meetings, assists with conference budget preparation, and helps coordinate electronic communications and services—including *ASTR News* and the online membership directory.⁶³ Such services are now regarded as essential to ASTR's operational stability and as allowing officers more time for strategic planning and the development of new initiatives to serve the professional needs of members. Under McConachie, tax-reporting procedures were improved. Under Treasurer William F. Condee (2002–5) and Erickson, the society's budget process was restructured, one result of which was that the Executive Committee could base its decisions on a clearer picture of the society's annual financial status. Natalie Crohn Schmitt developed guidelines for the conservative use of income from the investment portfolio. McConachie also took the initiative to place ASTR's archives permanently with the Special Collections Library of the University of Maryland's Michelle Smith Performing Arts Library.

The "Directory of Doctoral Programs" and the National Research Council Initiative

Between 1992 and 1999, ASTR published three editions of the *Directory of Doctoral Programs in Theatre Studies, Performance Studies and Dance: U.S.A. and Canada*, edited in the first edition by Simon Williams and Thomas Postlewait, and in the second and third editions by Peter A. Davis and Postlewait. The aims were to provide detailed descriptions of doctoral programs in a format allowing readers to make comparisons. Data contributed by graduate advisors (on forty-four programs in the third edition) included admission requirements, faculty specialties, dissertations of recent years, data on graduates, job placement data, library holdings, and financial aid. The *Directory* aimed to be informational, not evaluative. Over the years, ASTR has scrupulously avoided taking any evaluative or accrediting role in the profession, maintaining its identity as a scholarly organization.⁶⁴ Future editions of the *Directory* might be offered online, but decisions have yet to be made about its continuation.

Postlewait, known especially for his publications on historiographical issues and his editorship of the University of Iowa Press's series *Studies in Theatre History and Culture*, undertook a significant initiative in 1996.

He established an ad hoc committee, chairing it in collaboration with Jill Dolan, then President-Elect of ATHE, to respond to the 1995 report of the National Research Council, a comprehensive evaluation that ranks U.S. doctoral programs.⁶⁵ The NRC had examined forty-one programs, including art history and music history, but it had omitted theatre studies (for questionable reasons). Postlewait pointed out that because NRC assessments often influence funding decisions by university administrators and legislators, programs in theatre, performance, and dance studies could be endangered by their omission from the NRC reports. The collaborative committee prepared the case that the NRC should include doctoral programs in the field in its next round of assessments, with the final report and a presentation to the NRC being made in 2003.⁶⁶ In December of that year, the NRC reported that theatre, performance studies, and dance would be included in its next evaluations, and in 2006–7, the NRC began gathering data on the field in the same way that the NRC does for other fields in the arts and humanities. A report is expected in 2008. The now permanently constituted ASTR-ATHE Joint National Committee on the NRC Assessment, currently chaired by J. Ellen Gainor, is providing updates to the ASTR membership.⁶⁷

THEATRE SURVEY, 1990–2006

Judith Milhous took the editorship of *Theatre Survey* from May 1990 to May 1993. Known for her scholarship on the Restoration and eighteenth-century London stage, Milhous was the first woman to be editor of the journal.⁶⁸ The journal's publication schedule was stabilized, renewing the confidence of prospective contributors, and it was computerized, allowing cost-effective desktop preparation of camera-ready copy. Milhous regularized the Book Reviews section, appointing the first editor dedicated to it, Patti P. Gillespie. Many of the articles in these three years took up familiar interests and approaches. Clifford Ashby wrote on the critical issue of the placement of the altar in the ancient Greek theatre (May 1991), Nancy J. Doran Hazelton on scene designs of the Grieve family (May 1991), and John Orell on Convent Garden theatre in 1732 (May 1992). But articles representing new approaches and issues also emerged. Michael L. Quinn (University of Washington) surveyed the variety of historical approaches in the *Theaterwissenschaft* group, identifying ideological implications and lines of influence with an eye to the current historiographical debates (November 1991). Several articles and book reviews on blacks and representations of blacks appeared in the November 1992 issue, including articles by Joseph R. Roach on "Slave Spectacles and Tragic Octoroons: A Cultural Genealogy of Antebellum Performance," Ian Stadman on practices of representation in South African politics, and Glen Gadberry on the black Medeas of Weimar and Nazi Berlin. In the May 1993 issue, phallic iconography in Greek comedy was explored by Kim Marra and Barbara Clayton, and Gary Jay Williams drew attention to the scenic language of empire in nineteenth-century productions of *A Midsummer Night's Dream*.

Michael L. Quinn was appointed editor in 1993, bringing, among other things, a gift for languages and a command of contemporary European theory and historiographical issues that held promise for the journal's future. His death from

lymphoma within two years, at the age of 36, was a loss deeply felt across the profession. His three issues of the journal contained some boundary-crossing articles. Marvin Carlson wrote on the “Haunted Stage: Recycling and Reception in the Theatre” and Christopher Balme on cultural anthropology and theatre historiography (May 1994). A special section of the May 1995 issue carried five pieces on Prague school semiotics, including essays by Jan Mukařovský, Jíří Veltruský, and Quinn. Other articles in Quinn’s issues included Jarmila Veltruvsky on the semiotics of the *dramatis personae* (May 1994), Erika Fischer-Lichte on “The Aesthetics of Disruption: German Theatre in the Age of Media” (November 1993), Robert A. Schanke on androgyny in images of Eva Le Gallienne (November 1993), Catherine Schuler on Silver Age actress Lidia Lavorskaja (November 1993), and Attilio Favorini on representation and reality in documentary theatre (November 1994). Quinn’s May 1994 issue included a section overseen by Tracy C. Davis of five articles by feminists theorizing the past; the authors were Jeffrey S. Ravel, Susan McCully, Kim Marra, and Katherine E. Kelly. Barry B. Witham and Tonia Steed assisted the ailing Quinn with his second and last issue and then, together with Book Reviews editor J. Ellen Gainor, sustained the journal through a difficult transition year.

Gary Jay Williams came to the editorship in 1995 with the conviction that *Theatre Survey* should regularly represent the growing spectrum of new methodologies and diverse cultural perspectives. During Williams’s six years as editor (1995–2001), there were articles taking up performance in relation to race, gender, national identity, colonialism, class, ethnicity, mimesis and authenticity, political pageantry as performance, and related historiographical issues. Some contributions also worked inside conventional paradigms and familiar evidentiary problems, such as those involved in the tracing of the genealogy of the Hallams, in determining the structure of the Elizabethan stage, or the machinery of the *kabuki* stage. Some of the new work flowed from the planning of thematic issues but most from the tides of interests in the profession. Williams and W. B. Worthen, both known for their work on Shakespeare in performance, coedited an issue on postmodern Shakespeare (May 1998); Worthen, Susan Bennett, and Richard Paul Knowles were among the contributors. The “crisis of representation” of the classics emerged in those articles and again in Erika Fischer-Lichte’s identification of modes of performance of the Greek tragedies in Germany in the nineteenth and twentieth centuries in the May 1999 issue. Michal Kobiálka guest-edited an issue on medieval theatre (May 1997), whose seven articles asked the material-culture questions: by whom was the representation defined, how, and why? Among the contributors were Claire Sponsler and Jody Enders. An issue on race in America (November 2000) included essays on casting, post-World War I blackface minstrelsy, and the representation of blacks in *Show Boat*. Thomas Postlewait’s review essay, “Writing History Today,” was also featured in this issue. An issue on audiences guest-edited by Tracy C. Davis and Bruce A. McConachie (November 1998), featured a wide range of methodologies in audience research by, among others, Jim Davis and Victor Emeljanow, Stacy Wolf, and Lynn Dierks. Harley Erdman’s article on Sholem Asch’s *The God of Vengeance*, which won the Gerald Kahan Scholar’s Prize for

1999, took up the stage representation of Jewish immigrants, homoeroticism, censorship, and the historiographical problems these complexities posed for the author (May 1999). The editors of the Book Reviews section in these years each built on the work of her or his predecessor. Under J. Ellen Gainor, Kim Marra, and Mark Fearnow, the section grew in size, and the books reviewed increasingly reflected the growing diversity in the field.

Williams created a new section for the journal, *Re: Sources*, featuring short essays on theatre-related exhibits and theatre collections, with an emphasis on visual resources. The essays represented materials in thirteen different collections, including those in the National Gallery of Art, the Harry Ransom Center at the University of Texas, the Federal Theatre Collection at George Mason University, the Folger Shakespeare Library, San Antonio's McNay Museum of the Arts, and the Getty Museum. TLA contributors included Susan Brady, Lorraine A. Brown, Linda Hardberger, and Georgianna Ziegler. The editor's emphasis on representing the theatre's visual dimension led to the journal's first color reproductions in the November 1998 issue.

With the initiative of President Margaret Knapp and Janelle G. Reinelt, Chair of the Publications Committee, ASTR sought to bring the business management of *Theatre Survey* under a professional publishing house, giving attention to a long-standing need. Since the journal's beginnings in 1960, ASTR had depended on the editor not only to ensure the scholarly quality of the journal and help develop the discipline, but to oversee the publication of the journal, its promotion, and, with the help of the society secretary or record-keeper, even its mail distribution. The society had also been dependent on such subsidies for the journal as editors could win from their universities. All of these conditions limited the field of editorial candidates and put an unrealistic burden on editors. By the late 1990s, the health of the journal and the financial stability of the organization made it possible to explore options, although not without some anxiety inasmuch as the society depended on the income from the journal. The Publications Committee conducted the competitive bidding process, and in 1999, the Executive Committee selected Cambridge University Press as the publisher for *Theatre Survey*. Cambridge University Press has published, distributed, and promoted the journal on behalf of ASTR since May 2001, and ASTR has remained solvent. Also in 1999, Reinelt's committee recommended a new, augmented editorial structure in which the editor would have the assistance of an associate editor for two years, who would then become editor for two years. The committee and Williams oversaw the transition to this structure and to Cambridge University Press in 2000–1.

Rosemarie K. Bank, known for her scholarship on early nineteenth-century American theatre, served as associate editor and editor of *Theatre Survey* from 2001 to 2003. In her first editorial (November 2001), she expressed special interest in “scholarship which erases the divide that has produced untheorized history and ahistorical theory,” and work that “significantly contacts the cultures that produced the theatre practices it examines.” In the articles in her first issue, close archival research resulted in new cultural insights and illuminated historiographical problems. For example, Yael Zarhy-Levo's essay on Joan Littlewood

drew on many London archives to show the ways in which productions of Littlewood and her Theatre Workshop were variously constructed by different determiners of reputation, including scholars. G. D. White also probed the way scholarly narratives have been produced in accounts of English countercultural theatre. Other contributors were Joan FitzPatrick Dean on stage censorship in Dublin in the 1950s and Nancy Taylor on John Weaver and the origins of English pantomime. In the May 2003 issue, Bank pointed appreciatively again to articles illustrating scholars' archival research and their insights into the forces shaping archival records and their uses. Jason Shaffer wrote on the different meanings of Addison's *Cato* to different audiences, and Odai Johnson drew on fresh sources on theatre on the Leeward Islands of the Caribbean in the 1770s. Also in this issue, Laurence Senelick documented the positive effects of resistance to anti-Semitic theatre in tsarist Russia.

An issue coedited by Bank's associate editor, James M. Harding, together with Mike Sell, was devoted to theatre and performance in the 1960s, in recognition of the period's impact on the theatre research and pedagogy of scholars shaped in the era (May 2002). Jorge Huerta writing on Chicano theatre, Janelle G. Reinelt on the San Francisco Mime Troupe, and Michal Kobialka on Tadeusz Kantor's happenings all used the occasion to reflect on the problems and possibilities of historiographical processes. Jean Graham-Jones's article on Buenos Aires Theatre in the 1960s examined the local value of the experience of theatre workers and audiences with transculturation.

Laurence Senelick guest-edited an issue (November 2002) with a wide range of close iconographic studies, including contributions by David Mayer on photography's construction of Victorian performers, Judith Wechsler on the iconography of Ophelia's madness, and Judith Milhous on "Playing Hob on the Eighteenth-Century English Stage." Other contributors to the well-illustrated issue were Jim Davis and John H. Astington.

Bank selected Angela Weaver as editor of the *Re: Sources* sections in these years. Don B. Wilmeth provided guidance to the holdings of the Sidney P. Albert-George Bernard Shaw Collection at Brown University (November 2001). Two Broadway musical theatre collections in the Hurley Music Library at Centenary College of Louisiana (in Shreveport) were described by the library's director, Ronald N. Bukoff (May 2002). The Dublin Gate Theatre Archives were described by Anne M. Pulju (November 2002), and Kenneth Schlesinger provided a detailed report and reflections on an exhibit at Soho's Exit Gallery representing the work of six cutting-edge directors, including Anne Bogart and Robert Wilson (May 2003). Sustaining the quality and now substantial length of the Book Reviews section in these years were editors Mark Fearnow and Jeffrey D. Mason.

During her tenure, Bank was able to build a backlog of articles, further stabilizing the journal's operations. In her November 2003 issue Dennis C. Beck considered the political efficacy of Czech theatre during 1975–89, Stephen Berwind pointed to the problems of reconstructing the Royal Court Theatre, Judith Thissen took up Yiddish theatre in New York, and Michela Calore wrote on the coded language of Elizabethan "plots." James M. Harding's May 2004 issue increased the number of articles. That issue included an analysis by Marvin

Carlson—whose dedication to first-hand knowledge of contemporary New York theatre performances has become legendary—of the response of New York theatre to the September 11 attacks. Also included were articles on the socio-political dimensions of the lives of Anne Bracegirdle (by James Peck), Eleanora Duse (by Christine C. Mather), and African American actress Fredi Washington (by Cheryl Black). In addition, Scott Magelssen examined the way living history museums construct history, and Paula R. Backscheider put together some pieces of the puzzle around the quick emergence of London companies after the Restoration in 1660.

Associate editor Jody Enders, believing in the need for an open dialogue on the field, created an issue (November 2004) comprising fifteen position-piece essays by historians responding to her question about the discipline: “What is the single most important thing we can do to bring theatre history into the new millennium?” The contributors were Herbert Blau, Charlotte Canning, Marvin Carlson, William F. Condee, Tracy C. Davis, Harry J. Elam Jr., Annette Fern, Shannon Jackson, Toril Moi, Thomas Postlewait, Joseph Roach, David Savran, Richard Schechner, Virginia Scott, and W. B. Worthen. It must suffice here to say that almost all points of the historiographical compass were touched, including arguments for a more global history, for combining history and historiography, for more archival work, for working against conventional historical narratives, for more interdisciplinary work, for a feminist historiography, for a reexamination of the purpose of undergraduate theatre programs, for more incorporation of performance studies, and for scholarship as an encounter between history and the present. Enders extended this in effect into a new feature for the journal, the Editor’s Forum, giving members opportunities for an ongoing dialogue about what was now a heterogeneous field—one that members now referred to as “theatre studies” as often as “theatre history.”

With Harding’s final issue (May 2005), came an article by Reuven Snir, an Arabic literature scholar at the University of Haifa, on the emergence of Palestinian professional theatre after 1967. Harding hoped the essay would inspire further contributions from this vexed region.

A mix of cultural studies of performance—on twentieth century, contemporary, and historical subjects (relatively fewer)—marked Harding’s final issue as well as Jody Enders’s issues of November 2005 and May 2006. Articles across the three issues, in addition to Snir’s, included Eileen Morgan-Zayachek’s study of emerging nationalism in the post-World War II drama of the Radio Éireann Players; Jean Graham-Jones’s essay on the rock operas *Evita* and *Eva*; Odai Johnson’s reflections on issues of evidence and narrativity in writing the history of colonial American theatre, and Noah D. Guynn’s essay on ethics in *La farce de Maître Pierre Pathelin*. Enders’s November 2005 issue also contained Kimberly Jannarone’s “The Theatre before Its Double: Artaud Directs in the Alfred Jarry Theatre,” winner of the 2005 Gerald Kahan Scholar’s Prize. In that same issue, Enders initiated another new section, overseen by Book Reviews section editor, Edward Ziter, entitled “What Are You Reading?,” in which invited scholars reflect on texts that have freed their thinking. Enders and Ziter hoped the section would bring attention especially to stimulating works outside the usual

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disciplinary parameters. In Enders's editorial in the May 2006 issue, she alerted readers to the need for more submissions on pre-twentieth-century performances as well as on underrepresented cultures.⁶⁹ In that editorial, she also pondered for a moment whether, in light of the many new approaches and subjects, the journal's name might more aptly be *New Theatre Histories*.

Annette Fern, retired Librarian of the Harvard Theatre Collection, became the editor for the *Re: Sources* section in 2004, bringing in contributors Beth Carroll-Horrocks writing on the Harvard Theatre Collection papers relating to Edward Gordon Craig and his journal, *The Mask* (May 2005) and Nancy E. Friedland on the collection on designer Joseph Urban at Columbia University (November 2005). Fern herself described the provenance and contents of archival collections pertaining to the Chicago's Goodman Theatre in four very different repositories (May 2006).

The "ASTR News" and Electronic Communications

Initiatives for improving communications among members and between officers and members that were taken by Presidents Postlewait and McConachie resulted in today's ASTR Web site and electronic newsletter.⁷⁰ Peter Davis created the ASTR electronic mailing list in the mid-1990s, and Brett Ashley Crawford designed and introduced the Web site, which, at this writing is under Kenneth Cerniglia and includes the directory of members, the bylaws, annual conference information, calls for papers, information on available ASTR grants and fellowships, listings of doctoral programs and of organizations affiliated with ASTR (such as IFTR and TLA), and a listing of the society's officers. A linked page provides historical documents from the society's first fifty years.

The biannual *ASTR News* expanded in size and coverage from the mid-1990s forward under editors Sarah Blackstone, Virginia Scott, Catherine Ann Schuler, and Dennis C. Beck. Under Beck, the newly designed newsletter is now issued online, linked to the Web site, with periodic updates. *ASTR News* has increasingly become the full, official record of the society, providing minutes of Executive Committee meetings, news from other committees, announcements of annual award winners, presidents' messages, news from the committees, news of members, and death notices. The Web site and newsletter have been part of an evolving effort to ensure the transparency of ASTR's operations. Recently, the Electronic Access Committee, chaired by Ken Cerniglia, was charged with creating a new logo for ASTR—a challenging task given the diversity of theatre and performance interests of ASTR members today.

Annual Conference Programming, 1990–2006

The annual conferences, most of which have been organized around a general theme, have reflected the growing diversity of the field, and new formats have been introduced. (See Appendix C.)

To take the new formats first, until 1991 the annual meetings were largely devoted to plenary sessions featuring individual papers selected from among submissions by the annual Program Committee or by TLA for the plenary

sessions. In 1991, seminars on selected topics, modeled in part after the seminars in the Shakespeare Association of America's annual meetings, were introduced under program chair Simon Williams, who had done a study of programming problems and possibilities. With open calls for papers and the coordination of seminar chairs, the format allowed for cooperative exchange among members in areas of specialization, opportunities for experimental development of ideas, and collegial responses to works in progress. The seminars made possible the funded attendance of more participants in the annual conferences. Topics and procedures have become more refined over the years. Seminar topics have included national and ethnic identity, religious interdictions and women performers, theatrical biography, micro- and macrohistories, theatricality, festivals, theatre archaeology, performance art, opera, theatre and spatiality, neocognitive research and performance theory, the performing body, contemporary African American theatre, ecocriticism, and the teaching of undergraduate theatre history—including musical theatre history. Pedagogy seminars have been a regular part of the annual conferences for more than a decade. Selected Research Groups were added to the programs in 2003 for a trial period, with the intention of allowing a continuum of work on certain topics over several years. These groups, which developed out of the seminars and were modeled on similar IFTR working groups, were devoted to feminist historiography, theatre and national identity, queer research, theatre and performance of the Americas, and theatre historiography and pedagogy. There are concerns that these need oversight, lest they remap conceptual divisions and make it difficult for members of one group to participate in the work of another. Reading Groups were experimented with in the 2006 conference.

A successful conference innovation in recent years, introduced by Heather Nathans, is the brown-bag-lunch mentoring sessions. Each year in an informal setting, experienced members provide guidance and answer questions on such professional matters as the tenure process, opportunities outside the academy, job interviews, surviving the dissertation, publishing, finding grants and fellowships, and tips for teaching. Well over a hundred members attended these mentoring sessions at the Toronto conference in 2005. The arrangement extends a long tradition at the annual meetings of friendly mentoring by experienced faculty, journal editors, and publishers' representatives.

The plenary papers selected by the annual program committees represent the diversity of approaches and interests that we have seen in the seminars and in *Theatre Survey* articles—performance studies, ethnographic research, iconographic analysis, postcolonial studies, feminist studies, queer studies, economic studies. Papers have represented studies in intercultural theatre, tourism, theatre and diasporas, theatre and the construction of memory, and performance and textuality. (The dialectical tension between “Writing and Performance” was the theme of the 2005 conference.) Plenary paper and seminar proposals on twentieth-century and contemporary subjects regularly outnumber those on pre-1900 subjects, judging from my experience on program committees between 1995 and 2006. (See the discussion above of *Theatre Survey* submissions.) Western subjects and perspectives still dominate, but plenary audiences and seminar participants in recent years have been able to hear papers on Mayan performance,

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the Concert Party in Ghana, theatre in South Africa, traditional and contemporary Japanese theatre, Indonesian theatre, political pageantry in North Korea, and theatre in Moscow, in the South Balkans, and in the nations of Central and South America. In 2006, a seminar convened on performance in the new Arab world.

The Theatre Library Association has continued to arrange plenary sessions on performance collections, from popular entertainment archives such as that at the University of Nevada at Las Vegas (Las Vegas conference on "Accounting for Taste," 2004) to theatre archives in Toronto (1990), St. Louis (1995), Los Angeles (1996), and in cyberspace (1997). Recent papers in these sessions and in the seminars have investigated the ideological formation of archives.

ASTR 2006: Recent Initiatives and a Snapshot

By the time President Charlotte Canning took office in 2003, all the initiatives in management, governance, communications, and endowment building made it possible for her to lead the Executive Committee in some strategic planning to improve the society's future responsiveness to members' needs. Canning, who came to the presidency known for her work in feminism and American theatre, conducted the committee's first strategic planning session in April 2004, and the committee identified areas needing consideration: leadership and mentoring, annual conference planning, and scholarly identity. The president formed a New Paradigms Committee, chaired by Jill Lane, whose first recommendations (in 2005) were for changes in the annual conference planning process to ensure transparency, more involvement by members of the Executive Committee, and more continuity and diversity in conference themes and structures. Of special concern to the New Paradigms Committee was the need for conference plenary panels to engage the theory underlying diverse, new approaches, an engagement that occurs more often in the seminars. Out of the committee's recommendations came a new bylaw (Article XIII) establishing a permanent Committee on Conferences, distinct from, but supporting and providing oversight of, the annual program committees.⁷¹ Among other things, the committee is to seek input from the general membership through a conference-related e-mail list and an open gathering at the annual meetings for discussions of possible themes.⁷²

As of 2006, the American Society for Theatre Search had 608 members, a record 397 of whom registered for the 2006 conference.⁷³ As noted above, women now constitute more than half of the membership. Since 1991, the winners of the Distinguished Scholar Award, the society's highest honor, have included Vera Mowry Roberts, Virginia Scott, Judith Milhous, and Tracy C. Davis. (See Appendix B.) The society is also somewhat more racially and ethnically diverse than it was in the early 1990s, but much remains to be done in this regard, both in the society and in the field at large. The Errol Hill Award, given annually since 1997, has honored and encouraged research in African American theatre, and Harry J. Elam Jr., two-time winner of that award, was recently vice-president of ASTR and was the recipient of ASTR's 2006 Distinguished Scholar Award.

ASTR's affiliation with IFTR remains strong. Janelle G. Reinelt currently serves as IFTR's president, the third American ASTR member to hold the office, and many ASTR members are active in IFTR's annual conferences, holding memberships in both organizations. Frank Hildy hosted IFTR's six-day conference in 2005 on the theme of the "Citizen Artist" at the University of Maryland campus's new Clarice Smith Performing Arts Center. ASTR and TLA continue to partner the annual fall meetings. President Canning has represented the society at ACLS meetings and, with dance historian Susan Manning, recently was able to arrange for a new ACLS grants category for theatre, performance, and dance. Canning and ATHE's current president, Karen Berman, established a new ASTR-ATHE Collaboration Committee in 2005, and a collaborative project of ASTR, TLA, and ATHE called "In media res" is under way, headed by Tobin Nellhaus, to provide a peer-reviewed online database of performance-related media.

ASTR's many services and the work of the many members who make those services possible, are evidence of a robust society. The services manifest a commitment by theatre scholars who, diverse as their interests may be, have common bonds and an increasing sense of partnership in the processes of an always already-evolving society. The roster of the winners of the annual Distinguished Scholar Award and the Barnard Hewitt, Gerald Kahan, and Errol Hill awards, together with the issues of *Theatre Survey*, are indicative of the society's high standards. Members receiving the Distinguished Scholar Award at ASTR's annual conferences invariably describe ASTR as their intellectual home throughout their careers. One personal testament to how much the career-long association is valued recently came in the form of a bequest of \$65,000 to ASTR from the late dance historian Selma Jeanne Cohen, a member for most of ASTR's fifty years.

To be sure, ASTR is still negotiating its way in an expanded field. ASTR's members are concerned about the declining representation of historical eras in our work; about fuller representation of the Americas, Asia, and Africa; about the need for more historians with foreign languages; about cultivating our sense of social responsibility; about the place of aesthetic discrimination; about the relation between our research and our institutional responsibilities; and about ways in which ASTR might nurture the intellectual growth of its members, from within and without. But ASTR has increasingly become a site where we can require ourselves to negotiate such serious issues productively. We take ASTR seriously. It is our pleasure, then, to be "serious" scholars—our serious joy.

ENDNOTES

1. A sketch of the early years entitled "The First Quarter Century of ASTR," by Thomas F. Marshall (Kent State University), former ASTR president, appears in *Theatre Survey* 22.2 (1981): 117–24. My three appendixes list the ASTR officers and editors, recipients of selected awards, and annual conference sites and programs for the entire fifty years of ASTR. Lists of these and other awards, together with reproductions of historical documents, compiled by Heather Nathans, Richard Tharp, and Michelle Granshaw from the archives, are available on the ASTR anniversary Web page at

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[www.astr.org/ASTR50th.html]. Personal memories of members will also be found on that Web page at the links for “Unofficial History of ASTR Pt. 1” and “Pt. 2 (Green).”

2. This brief history of the society cannot be an intellectual history of the discipline, of course. Recent discussions of the field will be found in the following: Thomas Postlewait, *An Introduction to Theatre Historiography* (forthcoming), Shannon Jackson, *Professing Performance: Theatre in the Academy from Philology to Performativity* (2004), and Jacky Bratton, *New Readings in Theatre History* (2004), all from Cambridge University Press; the sixteen essays in the November 2004 issue (45.2) of *Theatre Survey*, titled “Theatre History in the New Millennium: A Forum”; Marvin Carlson, “Theatre and Performance at a Time of Shifting Disciplines,” *Theatre Research International* 26.2 (2001): 137–44; Thomas Postlewait, “Writing History Today,” *Theatre Survey* 41.2 (2000): 83–106; Robert D. Hume, *Reconstructing Contexts: The Aims and Principles of Archeo-Historicism* (Oxford: Clarendon Press, 1999); and Ronald W. Vince’s historiographical handbooks *Ancient and Medieval Theatre* (1984), *Neoclassical Theatre* (1988), and *Renaissance Theatre* (1984), all published by Greenwood Press.

3. Web site of IFTR at [www.firt-iftr.org/firt/site/history.jsp] June 2006; Marshall’s account of IFTR’s development (in “First Quarter Century”) is incomplete.

4. Marshall, 117. Marshall observed that in the United States in 1956 the use of the term “theatre historian,” familiar to European academics since the turn of the century, was relatively recent.

5. Quinn, “*Theaterwissenschaft* in the History of Theatre Study,” *Theatre Survey* 32.2 (1991): 123–36, at 126.

6. *The Swiss Civil Code*, English version by Ivy Williams (Oxford University Press, 1925; rpt. Zurich: ReMak Verlag, 1976), reproduced at [www.servas.org/siexco/images/0/07/The_Swiss_Civil_Code_in_English.pdf], vol. 1, pt. 1, chap. 2, art. 60–79 on societies.

7. Quinn, 126–7. Quinn’s article sought to correct oversimplifications about the German developments, explaining the various major lines of inquiry in the *Theaterwissenschaft* group and their ideological implications.

8. Program for the ASTR meeting, 24 November 1956, box 1, and “In Memoriam: Harry Pedicord (1912–1994),” *ASTR Newsletter*, Fall 1994, Williams box, both in the ASTR Archives, Michelle Smith Performing Arts Library, University of Maryland-College Park [hereafter, ASTR Archives]. Marshall (see n. 1) gives the working committee names and the approximate figure of fifty attending the first meeting (118). I have not found a document dating from 1956–57 that lists those at this first meeting. (See also n. 9.) A partial list of fourteen attendees was compiled in 1978 by Margaret Ranald for her letter replying to an inquiry from one Joseph C. Kiger, 1 March 1978, box 18, folder 9, ASTR Archives, available within the downloadable file [www.astr.org/50thAnniversary/ConstitutionandFounders.pdf]. Ranald’s sources are not given; to her list may be added the three members who delivered papers at the meeting, whose names appear in the program (see Figure 1). In this overview of ASTR’s first twenty-five years, I have provided institutional affiliations of members for historical purposes. In the coverage of the second twenty-five years I do so only for those whom I believe to be deceased. Most of the other named members’ affiliations can be found in the online directory of members.

9. The 1957 membership figure comes from an ASTR newsletter dated December 1957 and the 1967 figure from the 1967 membership list, box 1, ASTR Archives. The selected names I give of “members in these early years” are derived chiefly from five sources: the Ranald letter cited in n. 8; the programs from the first and second meetings in 1956 (see Figure 1) and 1957 (program available at [www.astr.org/50thAnniversary/ProgramPapers_1957.pdf]); a handwritten list entitled “Charter Members”; and another handwritten list entitled “Founding Members,” the second line of which is “First Meeting Nov. 24, 1956.” The latter might have been compiled by Paul Myers (New York Public Library), whose name appears at the top and in whose hand the list may be (box 18, folder 9, ASTR Archives). This list, whether derived from some vanished documents or from the memories of Myers and others, had to have been compiled no earlier than 1976; it indicates Nagler as retired, and he retired in 1975. The lists and the Ranald letter are available in the several pages of the downloadable file [www.astr.org/50thAnniversary/ConstitutionandFounders.pdf]. Copies of incorporation papers, Williams box, ASTR Archives.

10. This distinction still obtains, expressed early and late in the mission statements of *Theatre Survey*. In the version used from 1995 to 2006, the last line is: “Dramatic literature studies not substantively related to actual performances are outside the journal’s purview.”

11. For papers given at ASTR/TLA conferences and *Theatre Survey* tables of contents over these twenty-five years, see the aforementioned ASTR Web site [www.astr.org/ASTR50th.html].

12. See n. 8 on the attendance at the first meeting. In a letter to Phyllis Dircks, I recalled, having been chair for local arrangements for the 1975 meeting in Washington, D.C., that between sixty and seventy members attended that meeting. Letter to Phyllis Dircks, 27 February 1984, box 10, folder 2, ASTR Archives.

13. The following early mission statement, together with a characterization of the membership, was given in a 1960 newsletter: “To encourage theatre scholarship and to provide a direct link with other national theatre research groups represented in the International Federation of Societies for Theatre Research. In the membership of ASTR are educators, writers, librarians, curators, actors’ agents, booksellers, theatre technicians, and suppliers of theatre equipment in the United States of America.” *ASTR News*, 1960, box 1, ASTR Archives. Nagler, citing Max Herrmann as his model, took a very practical view in his *Sourcebook in Theatrical History* of the value of interaction between historians and artists, saying that directors are “doomed” without a knowledge of theatre history (New York: Dover, 1962), xxii–xxiii.

14. Harry W. Pedicord (President, 1961–70), taped interview with Phyllis Dircks, 21 October 1978, box 6, ASTR Archives.

15. Membership list 1958, in the program for the annual meeting, box 1, ASTR Archives. My figures on women members in this essay must be described as approximate; ASTR did not and does not collect demographic data. In counting the number of women members from the membership lists for various years, I have relied on female first names or personal knowledge. Women scholars then and now often use an initial rather than a first name to avoid gender discrimination; so the number of women members in 1958 may have been slightly higher.

16. Membership directory in the program of the Annual Meeting, 1959, box 1, ASTR Archives.

17. Heinlein is listed in the “Founding Members list cited in n. 9; Marguerite McAneny is listed in the “Charter Members” list cited in n. 9. The ASTR newsletter came to the title *ASTR News* around 1996. From 1973 until 1993, the banner title was “ASTR” and in 1994 the subhead, “The American Society for Theatre Research Newsletter,” was added. For simplicity I have used *ASTR News* or ASTR newsletter throughout this article.

18. Annual Business Meeting Minutes, 26 November 1966, and Executive Committee rosters file, box 1, ASTR Archives.

19. Executive Committee minutes, 1964, reporting on the fall 1963 annual meeting, box 1, ASTR Archives.

20. I have not been able to document when, if ever, this policy was formalized. The practice was recalled as a long tradition by William Green, a member since 1957, in my telephone interview with him in July 2006 (no transcript kept).

21. Donald Keene (Columbia University) presented a paper on Japanese *kyōgen* plays (1959), Lucyle Hook (American College for Girls, Istanbul) on Turkish puppet drama (1961), Henry Wells (Columbia University) on poetry and spectacle in Asian theatre (1969), and Walter Meserve on *Uncle Tom’s Cabin* in China. Programs for the annual meetings in these years, box 1, ASTR Archives. Conference program papers for most years are reproduced on the aforementioned Web page [www.astr.org/ASTR50th.html].

22. Jody Enders, “From the Editor,” *Theatre Survey* 47.1 (2006): 1–2, at 2. See also Marvin Carlson, “Become Less Provincial,” *Theatre Survey* 45.2 (2004): 177–80.

23. An undated copy of the constitution and bylaws in the ASTR Archives, probably typed in 1956 or 1957, box 11, folder 6, ASTR archives; this is available in the downloadable file cited in n. 8. The voting procedures can be deduced from early minutes and amendments, several of which are noted later in this account. The title “President” replaced “Chairman” in 1972.

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24. Program for the 1969 conference, box 1, ASTR Archives; Louis A. Rachow, "Review of Activities of the Sixth Congress," in Francis Hodge, ed., *Innovations in Stage and Theatre Design* (Austin, TX: American Society for Theatre Research, 1972), [vii–x]. For a full listing of conference sites, themes, and program chairs, see Appendix C.

25. Hodge, ed., *Innovations*; Myron Matlaw, ed., *Conference on the History of American Popular Entertainment* (Westport, CT: Greenwood Press, 1979); Glenn Loney, ed., *Conference on Musical Theatre in America* (Greenwood Press, 1984).

26. See Appendix A for a full listing of *Theatre Survey* editors and Book Review editors.

27. Taped interview with Harry W. Pedicord by Phyllis Dircks, 21 October 1978, box 6, ASTR Archives.

28. Executive Committee minutes, 24 November 1967, box 1, ASTR Archives.

29. For *Theatre Survey* tables of contents, see n. 11.

30. See Appendix A for a list of all *Theatre Survey* and *ASTR News* editors.

31. Published as special issues of *Theatre Survey* were Walther R. Volbach's *Memoirs of Max Reinhardt's Theatres 1920–1922*, TS 13.1a (Fall 1972), and Samuel N. Bogorad and Robert Gale Noyes, eds., *Samuel Foote's Primitive Puppet-Shew Featuring "Piety in Pattens": A Critical Edition*, TS 14.1 (Fall 1973).

32. Executive Committee minutes, 25 November 1967, box 1, ASTR Archives. The minutes include a tribute to Freedley by Robert Hamilton Ball.

33. Letter from ACLS president R. M. Lumiansky, 28 January 1975, box 18, folder 15, ASTR Archives.

34. Letter to members 11 June 1969 on bylaw amendments passed by the Executive Committee, Executive Committee minutes 1964–76, box 1, ASTR Archives.

35. Beckerman's report from the president, *ASTR News*, Spring 1973, box 1, ASTR Archives.

36. Sarah Kahan, his widow, continued to fund the award for a decade after his death, according to family friend Thomas Postlewait. Telephone interview with Postlewait July 2006; notes in Williams box, "ASTR History–Notes" folder, ASTR Archives.

37. My survey of annual conferences here and elsewhere in this article draws on the programs located throughout the ASTR Archives, most of which are reproduced on the aforementioned Web page [www.astr.org/ASTR50th.html].

38. NHA correspondence with Margaret Randal, ASTR secretary, box 17, folder 25, and box 13, folder 13, ASTR Archives.

39. Correspondence between IREX representatives and ASTR president Joseph Donohue, November 1985, and IREX materials, box 24, folder 14; correspondence of Kalman Burnim and various documents, including an agenda for the Moscow meeting, box 11, folders 3 and 4; Donohue report to the Executive Committee, 24 April 1991, box 25, folder 59; "General Correspondence 1986–91, box 25, folder 56;" and Executive Committee reports, spring 1988, box 25, folder 1, ASTR Archives.

40. *ASTR News*, April 1968, box 2, folder 8, ASTR Archives. My account of the *IBT* project is based in part on these materials in the ASTR Archives: box 1, Executive Committee minutes, May 1990; box 11, folder 16, *IBT* material, and folder 19, Publications Committee Report 1976; box 15, folder 18, *IBT* 1988–9, and folder 19, Executive Committee material 1988–90; box 16, folder 1, Executive Committee material 1985–6, and folder 49, NEH grant; box 18, folder 2, Research Committee material, *IBT* 1977–82; and box 23, folder 3, Executive Committee reports, 1988–91; box 25, folders 11, 18, 25, and 58, the latter of which contains Ron Engle's report from the *IBT* Advisory Committee. I also have drawn on a helpful, brief history provided to me by Rosabel Wang in August 2006, and an EBSCO brochure, ca. 2005, Williams box, folder labeled "ASTR History–Notes," ASTR Archives.

41. Benito Ortolani and Irving Brown, report to SIBMAS Council 17th International Congress, Mannheim, West Germany, 18 August 1988; available online at [www.sibmas.org/congresses/sibmas88/mannheim1988_32.html].

42. Executive Committee minutes and materials, including treasurer's reports, various folders, 1988–90, box 25, ASTR Archives; letter from Kalman Burnim to Thomas Postlewait and Ron Engle, 9 May 1990, box 25, folder 25, ASTR Archives.

43. My summary of the review derives from the long excerpt cited from it in Benito Ortolani's Report to the Executive Committee, Spring 1990, box 1, folder labeled "Executive Committee Meeting 5–6 May 1990," ASTR Archives.

44. Presidential address 1985, box 16, folder 52, ASTR Archives.

45. Letter from Herzel to the Editorial Board, 16 January 1986, and related correspondence, especially Bernard Dukore's letter proposing this change in the journal's mission, 20 December 1985, box 25, folder 30, and box 26, *Theatre Survey* folder, ASTR Archives. Dukore was also dismayed with *TDR* and *Theatre Journal* for what he saw as their neglect of dramatic literature. After querying the board, Herzel determined there was a strong consensus for maintaining the original policy.

46. Membership list 1980, box 1, ASTR Archives. See also n. 15.

47. Program Proposal from Gay Gibson Cima to the Executive Committee, 17 September 1987, Executive Committee minutes, November 1987, box 1, ASTR Archives. The Program Committee consisted of Cima, Alicia Kae Koger, Bruce A. McConachie (local arrangements), Thomas Postlewait, Joseph R. Roach, Gary Jay Williams, and Simon Williams.

48. Program from the Williamsburg conference, 1989, Williams box, ASTR Archives. This and other turning-point conferences at the time are discussed in the introduction to Sue-Ellen Case and Janelle Reinelt, eds., *The Performance of Power* (Iowa City: University Iowa Press, 1991). This anthology includes several papers from the Williamsburg conference and others representing new historiographical issues. See also n. 51.

49. Carlson, "The Theory of History," in Case and Reinelt, ed., *The Performance of Power*, 272–9, at 275. Carlson was drawing in part on Hayden White, "Method and Ideology in Intellectual History: The Case of Henry Adams," in *Modern European Intellectual History: Reappraisals and New Perspectives*, eds. Dominick La Capra and Steven Kaplan (Ithaca: Cornell University Press, 1982), 286.

50. See Appendix B for a full listing of the Younger Scholar's Prizes (now the Gerald Kahan Scholar's Prize).

51. To take just a few examples: IFTR'S 1989 World Congress in Stockholm had been devoted to the theme of new directions in theatre research. An ATHE panel a few months before ASTR's meeting had taken up the untenable distinction between history and theory. *Interpreting the Theatrical Past* was published in this year (Iowa City: University of Iowa Press, 1989), an anthology of essays in historiography edited by Bruce A. McConachie and Thomas Postlewait. By 1992, the MLA had published its *Redrawing the Boundaries*, edited by Stephen Greenblatt and Giles Gunn, a summation of the transformations in literature and criticism that had largely taken place by the late 1980s.

52. Figures as of 29 November 2006, provided to me by Nancy Erickson, ASTR administrator. See also n. 15.

53. Executive Committee minutes, including the treasurer's reports, 1982–90, box 1, ASTR Archives. For the long-standing debt to a university press, see Lynn Conolly's report from the Publications Committee to the Executive Committee, Executive Committee minutes, November 1985, box 1, ASTR Archives.

54. This account draws from Executive Committee minutes, November 1991 to November 1995, box 1, ASTR Archives, and reports in newsletters between November 1991 and November 1995, including the Annual Business Meeting minutes for 11 November 1995 in *ASTR News*, Fall 1995, Williams box, ASTR Archives. It also draws on the author's telephone interview with Kalman Burnim, 13 July 2006; rough notes from this interview are in Williams box, folder "ASTR History-Notes," ASTR Archives.

55. My account is based on emails from Attilio Favorini, July 2006; Annual Business Meetings minutes, 28 November 1970 and 25 November 1972, box 15, folder 14 (in with the Executive Committee minutes, 1966–84); Executive Committee minutes, 19 March 1971 and 23 November 1973 (the latter records the passing of amendments to the bylaw), box 15, folder 14; *ASTR News*, Spring 1973, which includes the previous bylaws; a notice from Chairman Marshall

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in *ASTR News*, Fall 1973, box 10; and a copy of the bylaws, "revised through 23 Nov. 1973," box 19, folder labeled ASTR Executive Committee, ASTR Archives.

56. Memo from Margaret Knapp (chair) to members of the bylaws subcommittee, 2 November 1992, with proposed revisions; Executive Committee minutes of 18 November 1992, in folder 31, labeled "Bylaws Revision Committee Correspondence 1991-93," box 11; Executive Committee minutes, May 1993, box 1, ASTR Archives; and telephone interview with Margaret Knapp, 20 August 2006, notes in Williams box, folder "ASTR History-Notes." In 1984, the Executive Committee defeated (by a vote of 6 to 5) a motion to adopt the Governance Committee's recommendation for a mail balloting of the general membership for the election of president. Executive Committee minutes, November 1984, box 15, folder 1. It approved a recommendation that presidents be limited to two terms, a rule allowing two consecutive terms, which the 1992 rule, still in effect, does not. See Article V, Section 2 a(i) of the current bylaws on the ASTR Web page [www.astr.org/ASTRByLaws.html].

57. For a copy of the bylaws ratified as of April 1985, see Williams box, folder "ASTR History-Notes," ASTR Archives. See also the current bylaws, Article 7, Section 2, at the URL cited in n. 56.

58. *ASTR News*, Summer-Fall 2005, 13, Williams box, ASTR Archives.

59. Minutes of the Executive Committee and the Annual Business Meetings in *ASTR News*, Summer-Fall 2004, and the Spring and Fall issues of 2005, Williams box, ASTR Archives.

60. Executive Committee minutes, April 2003, Williams box, ASTR Archives.

61. For the 1974 resolution, see Annual Business Meeting minutes, 30 November 1974, and the Executive Committee minutes, 29 November 1974, box 1, folder 4, "Executive Committee meeting minutes 1974-77," ASTR Archives. For the 1984 resolution, see the full resolution and related correspondence in box 16, folder 36, "Unesco Resolution," ASTR Archives. See also the Executive Committee minutes, 30 March 1984; President Donohue's report to the Executive Committee and the Executive Committee minutes, 15 November 1984, box 15, folder 1. I can find no ASTR resolution in the minutes of the Executive Committee or in the minutes of the annual membership business meetings in the 1960s and 1970s opposing the war in Vietnam, reported as a recollection of a member in *Theatre Survey* 44.1 (2003): 3.

62. Postlewait memo of 5 August 1996 to Margaret Knapp, Gay Gibson Cima, and Michal Kobialka, Williams box, folder "Executive Committee Minutes (partial), spring and fall 1996," which contains related documents, ASTR Archives.

63. Photocopy from Erickson of the ASTR contract with Erickson as of August 2006, Williams box, folder "ASTR History-Notes," ASTR Archives; telephone interview with McConachie July 2006, notes in Williams box, folder "ASTR History-Notes."

64. For example, in 1990, a special ASTR subcommittee critiqued the guidelines of National Association of Schools of Theatre for Ph.D. programs at NAST's request, but ASTR declined NAST's suggestion that ASTR offer alternative guidelines on the grounds that ASTR was a scholarly society, not an accrediting organization. Executive Committee minutes, Special Subcommittee Reports, November 1990 and Spring 1991, box 1, ASTR Archives. In 1976, the Executive Committee turned down a request from the National Endowment of the Humanities that ASTR evaluate research projects for NEH.

65. As of 2003, the committee members were Sally Baner, Charlotte Canning, Marvin Carlson, Peter Davis, Tracy C. Davis, Jill Dolan (cochair), J. Ellen Gainor, Barbara Grossman, Frank Hildy, Thomas Postlewait (cochair), Laurence Senelick, Simon Williams and W. B. Worthen.

66. The *Directory of Doctoral Programs* was part of the documentation of the field in the committee's final report, together with data on organizations, journals, and books serving the field. Postlewait made a presentation to an NRC subcommittee in September 2003.

67. "President's Message," *ASTR News*, Fall 1996; Postlewait, "Report of the *Ad Hoc* Committee on the National Research Council and the Assessment of Doctoral Programs," Executive Committee minutes, April 2003, and *ASTR News*, Summer-Fall 2005, Williams box, ASTR Archives. The April 2004 report of the Postlewait committee to the Executive Committee discusses the NRC methods and the resulting issues for theatre, performance studies, and dance; Williams box, folder "ASTR Executive Committee Minutes, April 2004," ASTR Archives.

68. As associate editors with Roger Herzel in the 1980s, Judith E. Barlow and Sandra K. Fisher seem to be the first women to have had substantial editorial responsibilities on the journal.

69. I expressed concern in a state-of-the-profession paper for the ASTR annual meeting in New York in 2000 about the relatively few submissions the journal had received since 1995 on pre-twentieth-century theatre, providing data almost identical to Enders's.

70. Presidents' Messages, *ASTR News*, Fall 1996; Summer–Fall 2002, and Winter–Spring 2003, Williams box, ASTR Archives.

71. For this and other bylaws, see the ASTR Web site cited in n. 56.

72. Accounts of the New Paradigms Committee's work are in the *ASTR News*, Summer–Fall 2005, 8–12, Williams box, ASTR Archives.

73. The figures on member and conference registrants comes from ASTR administrator Nancy Erickson. The number of conference registrants in 2005 was 377 (*ASTR News*, Summer–Fall 2005, 7.)

APPENDIX A: ASTR CHAIRS/PRESIDENTS, VICE-PRESIDENTS,
SECRETARIES, TREASURERS, ADMINISTRATORS, EDITORS, AND
ARCHIVISTS (1956–2006)

Chairs/Presidents and Vice-Presidents

The title of Chairman was changed to President in 1972, the three-year term for the office was established in 1970, and the vice-presidency was created in 1985. The sources for all appendices are materials in the ASTR Archives in the Michelle Smith Performing Arts Library, Univ. of Maryland-College Park. A list of past Executive Committee members and other documents are available at [www.astr.org/ASTR50th.html], compiled by Heather Nathans, Richard Tharp, and Michelle Granshaw.

1956	Alan S. Downer (Princeton Univ.) and Alois M. Nagler (Yale Univ.), acting chairs
1957–61	Alan S. Downer and Alois M. Nagler, alternating chairs
1961–70	Harry W. Pedicord (Thiel College)
1970–3	Thomas F. Marshall (Kent State Univ.)
1973–9	Bernard Beckerman (Columbia Univ.)
1979–85	Joseph Donohue (Univ. of Massachusetts)
1985–91	Kalman A. Burnim (Tufts Univ.); Margaret Loftus Randal (Queens College, City Univ. of New York), vice-president
1991–4	Don B. Wilmeth (Brown Univ.); Simon Williams (Univ. of California–Santa Barbara)
1994–7	Thomas Postlewait (Ohio State Univ.); Gresdna Doty (Louisiana State Univ.)
1997–2000	Margaret Knapp (Arizona State Univ.–Tempe); Virginia Scott (Univ. of Massachusetts)
2000–3	Bruce McConachie (Univ. of Pittsburgh); Harry Elam (Stanford Univ.)

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- 2003–6 Charlotte Canning (Univ. of Texas–Austin); David Savran (Graduate Center, City Univ. of New York)
2006–9 Tracy C. Davis (Northwestern Univ.); Ric Knowles (Univ. of Guelph)

Secretaries, Treasurers, Record-keepers, Administrators

- 1957–9 Paul Kozelka (Columbia Univ.), secretary-treasurer
1959–66 Henry W. Wells (Columbia Univ.), secretary-treasurer
1966–73 William Green (Queens College, City Univ. of New York), secretary-treasurer
1973–4 Robert Dierlam (Queens College, City Univ. of New York), secretary; Selma Jeanne Cohen (editor, *Dance Perspectives*), treasurer
1975–6 Robert Dierlam, secretary-treasurer
1976–82 Margaret Loftus Ranald (Queens College, City Univ. of New York), secretary
1977–85 David Keller (Columbia Univ.), treasurer
1982–92 Cary Mazer (Univ. of Pennsylvania), secretary
1985–2000 Albert Wertheim (Univ. of Indiana), treasurer
1992–5 Gordon Armstrong (Brown Univ.), secretary
1993–2002 Judy Wilmeth, record-keeper, assistant treasurer
1995–2002 Don B. Wilmeth (Brown Univ.), secretary
2000–1 Dan Watermeier (Univ. of Toledo), acting treasurer
2001–2 Natalie Crohn Schmitt (Univ. of Illinois–Chicago), treasurer
2002–5 Gay Gibson Cima (Georgetown Univ.), secretary; William Condee (Ohio Univ.), treasurer
2005–8 Kim Marra (Univ. of Iowa), secretary; Tobin Nellhaus (Yale Univ.), treasurer
2003– Nancy J. Erickson (Erickson and Associates), administrator

Editors of “Theatre Survey”

The journal went from an annual to a semiannual publication in 1964. Beginning in May 2001, a new structure was phased in according to which *Theatre Survey* editors served first for two years as associate editor and then two as editor.

- 1960–4 Alan S. Downer (Princeton Univ.), editor; Edwin B. Pettet (Brandeis Univ.), managing editor
1964–9 Alan S. Downer, editor; Ralph G. Allen (Univ. of Pittsburgh), managing editor.
1969 (Fall) Ralph G. Allen, editor; Attilio Favorini (Univ. of Pittsburgh) and George E. Bogush (Univ. of Pittsburgh), managing editors

1970–1	Attilio Favorini (Univ. of Pittsburgh) and George E. Bogush (Univ. of Pittsburgh), managing editors, under the supervision of a committee headed by Harry W. Pedicord
1972–3	Attilio Favorini (Univ. of Pittsburgh), executive editor; George E. Bogush, associate editor
1974–9	Attilio Favorini (Univ. of Pittsburgh), editor; Raymond J. Pentzell (Univ. of Toledo), associate editor
1980–2	Roger W. Herzel (State Univ. of New York–Albany), editor; Judith E. Barlow (State Univ. of New York), associate editor
1983–8	Roger W. Herzel (State Univ. of New York–Albany; Indiana Univ.), editor; Judith E. Barlow and Sandra K. Fisher, associate editors
1989	Roger W. Herzel (Indiana Univ.), editor
1990–3	Judith Milhous (Graduate Center, City Univ. of New York), editor; Guest editors, Marvin Carlson and Walter Meserve
1993–4	Michael L. Quinn (Univ. of Washington), editor
1994–5	Barry Witham (Univ. of Washington), editor
1995–2001	Gary Jay Williams (Catholic Univ. of America), editor; Guest co-editors: Michal Kobialka (May 1997), W. B. Worthen (May 1998), Tracy C. Davis, and Bruce McConachie (November 1998)
2001–2003	Rosemarie Bank (Kent State Univ.), associate editor, editor
2001–2005	James M. Harding (Univ. of Mary Washington), associate editor, editor
2003–7	Jody Enders (Univ. of California, Santa Barbara), associate editor, editor
2005–9	Martin Puchner (Columbia Univ.), associate editor, editor
2007–9	Catherine Cole (Univ. of California–Santa Barbara), associate editor

Book Review Editors, “Theatre Survey”

Theatre Survey began to include an occasional, short Book Reviews section in the May 1978 issue under associate editor Raymond J. Pentzell. The position of Book Review Editor was created in 1990 by *TS* editor Judith Milhous, at which time the section was regularized.

1990–3	Patti P. Gillespie (Univ. of Maryland–College Park)
1993–6	J. Ellen Gainor (Cornell Univ.)
1996–9	Kim Marra (Univ. of Iowa)
1999–2002	Mark Fearnow (Hanover College)
2002–5	Jeffrey D. Mason (Univ. of Oregon)
2005–8	Edward Ziter (New York Univ.)

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Editors, "ASTR News"

1957–61	Gerald Eades Bentley (Princeton Univ.), Marguerite McAneny (Theatre Collection, Princeton Univ. Library)
1961–9	Marguerite McAneny (Theatre Collection, Princeton Univ. Library)
1969–72	Mary Ann Jensen (Librarian, Theatre Collection, Princeton Univ.)
1972–3	Blossom Feinstein (Acting Editor) (C. W. Post College–Long Island Univ.)
1973–94	Phyllis Dircks (Queens College–City Univ. of New York)
1995 (spring)	Eric Samuelson
1995–7	Sarah Blackstone (Southern Illinois Univ.)
1997–2000	Catherine Ann Schuler (Univ. of Maryland–College Park)
2000–3	Virginia Scott (Univ. of Massachusetts)
2003–6	Dennis C. Beck (James Madison Univ.)

Archivists

1986–2001	Phyllis Dircks (Queens College, City Univ. of New York)
2001–4	Catherine Schuler (Univ. of Maryland–College Park)
2004–	Heather Nathans (Univ. of Maryland–College Park)

APPENDIX B: ASTR AWARDS (SELECTED)

Lists of winners of the following awards that are not given here for reasons of space can be found at [www.astr.org/ASTR50th.html] (click on "List of Award Winners"): Research Fellowships, given for members' research expenses for projects significant to the field of theatre/performance studies; the Thomas F. Marshall Travel Grant, given to help graduate students meet expenses of attending the annual meetings; the David Keller Travel Grant, given to encourage untenured scholars with terminal degrees to become active members of ASTR by helping them meet expenses of attending the annual meetings; the Dissertation Research Fellowship, given to help Ph.D. candidates with expenses of travel to national or international collections for dissertation research; and occasional special service awards.

Distinguished Scholar Award

Given annually to honor excellence in theatre scholarship and long service to the profession, the award is the society's highest honor, customarily awarded to a senior member.

1981	The award was given to the following founding or early members of ASTR: Robert Hamilton Ball, Gerald Eades
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- Bentley, Malcolm Goldstein, Barnard Hewitt, George Kernodle,
Paul Kozelka, Edward Langhans, Thomas Marshall, Richard
Moody, Alois M. Nagler, Harry Pedicord, and Edwin Pettet.
- 1982 Charles Shattuck (Univ. of Illinois–Urbana)
1983 George Winchester Stone (New York Univ.)
1984 Thomas Marshall (Kent State Univ.)
1985 Helen Krich Chinoy (Smith College)
1986 Arthur Colby Sprague (Univ. of South Carolina)
1987 [no award given; ASTR combined its meeting with that of
IFTR]
1988 Richard Moody (Indiana Univ.)
1989 Errol Hill (Dartmouth College)
1990 Harry Pedicord (Thiel College, retired)
1991 Vera Mowry Roberts (Hunter College, City Univ. of
New York)
1992 Eugene Waith (Yale Univ.)
1993 Gerald Kahan (Univ. of Georgia)
1994 Kalman A. Burnim (Tufts Univ.)
1995 Oscar G. Brockett (Univ. of Texas)
1996 Michael R. Booth (Univ. of Victoria)
1997 Brooks McNamara (New York Univ.)
1998 Joseph Donohue (Univ. of Massachusetts)
1999 Virginia Scott (Univ. of Massachusetts)
2000 Marvin Carlson (City Univ. of New York)
2001 Don B. Wilmeth (Brown Univ.)
2002 Laurence Senelick (Tufts Univ.)
2003 Joseph Roach (Yale Univ.)
2004 Judith Milhous (City Univ. of New York)
2005 Tracy C. Davis (Northwestern Univ.)
2006 Harry J. Elam Jr. (Stanford Univ.)

Barnard Hewitt Award

Established in 1975 by the Univ. of Illinois–Urbana in honor of Professor Hewitt, the award began to be administered by ASTR in 1987, and the Univ. of Illinois continues to fund it. It is given annually for an important contribution to the field of theatre history and cognate theatre studies, published in the previous year, by a scholar or scholars residing in the Americas or by scholars residing outside of the Americas whose work deals substantially with an American topic. Notice of honorable mentions began in 1988.

- 1976 Stephen Orgel, *The Illusion of Power: Political Theatre in the English Renaissance* (Berkeley: Univ. of California Press, 1975).
1977 Joseph Donohue, *Theatre in the Age of Kean* (Oxford: Basil Blackwell; Totowa, NJ: Rowman & Littlefield, ca. 1975).

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- 1978 Gilbert B. Cross, *Next Week—East Lynne: Domestic Drama in Performance 1820–1874* (Lewisburg, PA: Bucknell Univ. Press [Cranbury, NJ: AUP], 1977).
- 1979 Gerald Bordman, *American Musical Theatre: A Chronicle* (New York: Oxford Univ. Press, 1978).
- 1980 George Winchester Stone and George M. Kahrl, *David Garrick: A Critical Biography* (Carbondale: Southern Illinois Univ. Press, 1979).
- 1981 Don B. Wilmeth, *George Frederick Cooke: Machiavel of the Stage* (Westport, CT: Greenwood Press, 1980).
- 1982 Jonas Barish, *The Anti-Theatrical Prejudice* (Berkeley: Univ. of California Press, 1981).
- 1983 Robert Károlyi Sarlós, *Jig Cook and the Provincetown Players: Theatre in Ferment* (Amherst: Univ. of Massachusetts Press, 1982).
- 1984 Martin Meisel, *Realizations: Narrative, Pictorial, and Theatrical Arts in Nineteenth Century England* (Princeton, NJ: Princeton Univ. Press, 1983).
- 1985 Errol Hill, *Shakespeare in Sable: A History of Black Shakespearean Actors* (Amherst: Univ. of Massachusetts Press, 1984).
- 1986 Joseph Roach, *The Player's Passion: Studies in the Science of Acting* (Newark: Univ. of Delaware Press [Cranbury, NJ, and London: AUP], ca. 1985).
- 1987 Jared Brown, *The Fabulous Lunts: A Biography of Alfred Lunt and Lynn Fontanne* (New York: Atheneum, 1986).
- 1988 Charles H. Shattuck, *Shakespeare on the American Stage*, vol. II: *From Booth and Barrett to Sothorn and Marlowe* (Washington, DC: Folger Books; Cranbury, NJ: AUP, 1987). HONORABLE MENTIONS: Arthur Miller, *Timebends* (London: Methuen, 1987); and Brenda Murphy, *American Realism and American Drama, 1880–1940* (Cambridge and New York: Cambridge Univ. Press, 1987).
- 1989 Martin Banham, gen. ed., *The Cambridge Guide to World Theatre* (Cambridge and New York: Cambridge Univ. Press, 1988). HONORABLE MENTIONS: Laurence Senelick, *The Age and Stage of George L. Fox, 1825–1877* (Medford, MA: Tufts Univ. [Lebanon, NH: UPNE], 1988); Ronald H. Wainscott, *Staging O'Neill: The Experimental Years 1920–1934* (New Haven: Yale Univ. Press, 1988); Richard Ellmann, *Oscar Wilde* (New York: Alfred Knopf, 1988); Joanne Bentley, *Hallie Flanagan: A Life in the American Theatre* (New York: Alfred Knopf, 1988); and Arnold Rampersad, *The Life of Langston Hughes*, vol. II: *1941–1967* (New York: Oxford Univ. Press, 1988).
- 1990 Arthur H. Saxon, *P. T. Barnum: The Legend and the Man* (New York: Columbia Univ. Press, 1989). HONORABLE

- MENTIONS: Marvin Carlson, *Places of Performance* (Ithaca and London: Cornell Univ. Press, 1989); Martin Duberman, *Paul Robeson* (New York: Alfred Knopf, 1989); Weldon B. Durham, *American Theatre Companies* (Westport: Greenwood Press, 1989); Orville Larson, *Scene Design in the American Theatre* (Fayetteville: Arkansas Univ. Press, 1989).
- 1991 Carla Waal, *Harriet Bosse: Strindberg's Muse and Interpreter* (Carbondale: Southern Illinois Univ. Press, 1990). HONORABLE MENTIONS: Simon Williams, *Shakespeare on the German Stage*, vol. 1 (Cambridge and New York: Cambridge Univ. Press, 1990); Virginia Scott, *The Commedia dell'Arte in Paris* (Charlottesville: Univ. of Virginia Press, 1990); Kerry Powell, *Oscar Wilde* (Cambridge and New York: Cambridge Univ. Press, 1990); and Barbara Wisch and Susan Munshower, *All the World's a Stage: Art and Pageantry in the Renaissance and Baroque*, 2 vols. (Univ. Park, PA: Department of Art History, Pennsylvania State Univ., 1990).
- 1992 Leeds Barroll, *Politics, Plague, and Shakespeare's Theatre: The Stuart Years* (Ithaca and London: Cornell Univ. Press, 1991). HONORABLE MENTIONS: Robert C. Allen, *Horrible Prettiness: Burlesque and American Culture* (Chapel Hill: Univ. of North Carolina Press, 1991); Tracy C. Davis, *Actresses as Working Women: Their Social Identity in Victorian Culture* (New York and London: Routledge, 1991); and Stephen Watt, *Joyce, O'Casey and the Irish Popular Theatre* (Syracuse: Syracuse Univ. Press, 1991).
- 1993 Bruce McConachie, *Melodramatic Formations: American Theatre and Society, 1820–1870* (Iowa City: Univ. of Iowa Press, 1992). HONORABLE MENTIONS: Stephen M. Archer, *Junius Brutus Booth: Theatrical Prometheus* (Carbondale: Southern Illinois Univ. Press, 1992); Robert A. Schanke, *Shattered Applause: The Lives of Eva Le Gallienne* (Carbondale: Southern Illinois Univ. Press, 1992); Sheila Stowell, *A Stage of Their Own: Feminist Playwrights of the Suffrage Era* (Ann Arbor: Univ. of Michigan Press, 1992); Kristina Staub, *Sexual Suspect: Eighteenth-Century Players and Sexual Ideology* (Princeton, NJ: Princeton Univ. Press, 1992); and Jo A. Tanner, *Dusky Maidens: The Odyssey of the Early Black Dramatic Actress* (Westport: Greenwood Press, 1992).
- 1994 James V. Hatch, *Sorrow Is the Only Faithful One: The Life of Owen Dodson* (Urbana: Univ. of Illinois Press, 1993). HONORABLE MENTIONS: Eric Lott, *Love and Theft: Blackface Minstrelsy and the American Working Class* (New York: Oxford Univ. Press, 1993); W. D. King, *Henry Irving's*

- Waterloo* (Berkeley: Univ. of California Press, 1993); Jeffrey D. Mason, *Melodrama and the Myth of America* (Bloomington: Indiana Univ. Press, 1993); Mathew Wikander, *Princes to Act* (Baltimore: Johns Hopkins Univ. Press, 1993); and Armond Fields and L. Marc Fields, *From the Bowery to Broadway: Lew Fields and the Roots of American Popular Theatre* (New York: Oxford Univ. Press, 1993). Special award of the Hewitt committee: Philip H. Highfill Jr., Kalman A. Burnim, and Edward A. Langhans, *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers, and Other Stage Personnel in London, 1660–1800*, 16 vols. (Carbondale: Southern Illinois Univ. Press, [1973] 1993).
- 1995 John Fuegi, *Brecht and Company: Sex, Politics, and the Making of the Modern Drama* (New York: Grove Press, 1994). HONORABLE MENTIONS: Jean E. Howard, *The Stage and Social Struggle in Early Modern England* (London and New York: Routledge, 1994); Joel H. Kaplan and Sheila Stowell, *Theatre and Fashion: Oscar Wilde to the Suffragettes* (Cambridge and New York: Cambridge Univ. Press, 1994).
- 1996 Joseph Donohue, *Oscar Wilde's "The Importance of Being Earnest": A Reconstructive Critical Edition of the Text of the First Production, St. James Theatre, London, 1895* (Gerrard's Cross: Colin Smythe, 1995). HONORABLE MENTIONS: Una Chaudhuri, *Staging Place: The Geography of Modern Drama* (Ann Arbor: Univ. of Michigan Press, 1995); Scott Cutler Shershow, *Puppets and "Popular" Culture* (Ithaca and London: Cornell Univ. Press, 1995).
- 1997 Catherine Schuler, *Women in Russian Theatre: The Actress in the Silver Age* (London and New York: Routledge, 1996). HONORABLE MENTIONS: John Emigh, *Masked Performances: The Play of Self and Other in Ritual and Theatre* (Philadelphia: Univ. of Pennsylvania Press, 1996); and Laurie Jo Sears, *Shadows of Empire: Colonial Discourse and Javanese Tales* (Duke Univ. Press, 1996).
- 1998 Laurence Senelick, *The Chekhov Theatre: A Century of the Plays in Production* (Cambridge and New York: Cambridge Univ. Press, 1997). HONORABLE MENTIONS: Gary Jay Williams, *Our Moonlight Revels: "A Midsummer Night's Dream" in the Theatre* (Iowa City: Univ. of Iowa Press, 1997); and Ronald H. Waincott, *The Emergence of the Modern American Theater, 1914–1929* (New Haven: Yale Univ. Press, 1997).
- 1999 Don B. Wilmeth and Christopher Bigsby, ed. *The Cambridge History of American Theatre*, vol. I: *Beginnings to 1870*

- (Cambridge and New York: Cambridge Univ. Press, 1998).
 HONORABLE MENTIONS: Patricia Eckert Boyer, *Artists and the Avant-Garde, Theatre in Paris, 1887–1900* (Washington, DC: National Gallery of Art, 1998); Jennifer Robertson, *Takarazuka: Sexual Politics and Popular Culture in Modern Japan* (Berkeley: Univ. of California Press, 1998); and Richard Schoch, *Shakespeare's Victorian Stage* (Cambridge and New York: Cambridge Univ. Press, 1998).
- 2000 Jeffrey S. Ravel, *The Contested Parterre: Public Theatre and French Political Culture, 1680–1791* (Ithaca and London: Cornell Univ. Press, 1999). HONORABLE MENTIONS: R. B. Graves, *Lighting the Shakespearean Stage, 1562–1642* (Carbondale: Southern Illinois Univ. Press, 1999); Brenda Murphy, *Congressional Theatre: Dramatizing McCarthyism on Stage, Film, and Television* (New York and Cambridge: Cambridge Univ. Press, 1999); and Vivian Patraka, *Spectacular Suffering: Theatre, Fascism, and the Holocaust* (Bloomington: Indiana Univ. Press, 1999).
- 2001 Jeffrey Veidlinger, *The Moscow State Yiddish Theatre: Jewish Culture on the Soviet Stage* (Bloomington: Univ. of Indiana Press, 2000). HONORABLE MENTIONS: Tracy C. Davis, *The Economics of the British Stage, 1800–1914* (Cambridge and New York: Cambridge Univ. Press, 2000); and Julie Peters, *The Theatre of the Book, 1480–1880: Print, Text, and Performance in Europe* (Oxford and New York: Oxford Univ. Press, 2000).
- 2002 Meredith Chilton, *Harlequin Unmasked: The Commedia dell'Arte and Porcelain Sculpture* (New Haven: Yale Univ. Press, 2001). HONORABLE MENTIONS: Ruby Cohn, *A Beckett Canon* (Ann Arbor: Univ. of Michigan Press, 2001); and Catherine Cole, *Ghana's Concert Party Theatre* (Bloomington: Indiana Univ. Press, 2001).
- 2003 Jody Enders, *Death by Drama and Other Medieval Urban Legends* (Chicago: Univ. of Chicago Press, 2002). HONORABLE MENTIONS: Matthew Wikander, *Fangs of Malice: Sincerity and Hypocrisy in Acting* (Iowa City: Univ. of Iowa Press, 2002); and Louise McReynolds, *Russians at Play* (Ithaca and London: Cornell Univ. Press, 2002).
- 2004 Errol G. Hill and James V. Hatch, *A History of African American Theatre*. (Cambridge and New York: Cambridge Univ. Press, 2003). HONORABLE MENTIONS: Sonja Kuftinec, *Staging America: Cornerstone and Community-Based Theatre* (Carbondale: Southern Illinois Univ. Press, 2003); Andrew Sofer, *The Stage Life of Props* (Ann Arbor: Univ. of Michigan Press, 2003).

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- 2005 Claire Sponsler, *Ritual Imports: Performing Medieval Drama in America* (Ithaca: Cornell Univ. Press, 2004). HONORABLE MENTION: Timothy Bottoms, *Playing Underground: A Critical History of the 1960s Off-Off-Broadway Movement* (Ann Arbor: Univ. of Michigan Press, 2004).
- 2006 Charlotte M. Canning, *The Most American Thing in America: Circuit Chautauqua as Performance* (Iowa City: Univ. of Iowa Press, 2005). HONORABLE MENTIONS: Jill Lane, *Blackface Cuba, 1840–1895* (Philadelphia: Univ. of Pennsylvania Press, 2005); HONORABLE MENTIONS: Daniel O’Quinn, *Staging Governance: Theatrical Imperialism in London, 1770–1800* (Baltimore: Johns Hopkins Univ. Press, 2005).

Gerald Kahan Scholar’s Prize

Awarded annually since 1984, first as the “Younger Scholar’s Prize,” and named in 1994 in honor of the late Gerald Kahan, Emeritus Professor of Drama, Univ. of Georgia. The award is given for the best essay on any subject in theatre research, broadly construed, published in a refereed journal or anthology in the previous calendar year. The author must be untenured and no more than seven years beyond the completed doctorate, or be a student working toward the doctorate, at the time the essay is published. The journal editor’s contribution has been acknowledged since 1990.

- 1984 Gay Gibson Cima, “Discovering Signs: The Emergence of the Critical Actor in Ibsen,” in *Theatre Journal* 35.1 (March 1983): 5–22.
- 1985 John Rouse, “Brecht and the Contradictory Actor,” *Theatre Journal* 36.1 (March 1984): 25–41.
- 1986 [no award given]
- 1987 Steven Earl Forry, “The Hideous Progenies of Richard Brinsley Peake: *Frankenstein* on the Stage, 1825–26,” *Theatre Research International* 11.1 (Spring 1986): 13–31.
- 1988 Kathy Fletcher, “Planché, Vestris, and the Transvestite Role: Sexuality and Gender in Victorian Popular Theatre,” *Nineteenth Century Theatre* 15.1 (Summer 1987): 8–33.
- 1989 A tie resulted in two awards: Michal A. Kobialka, “The *Quem Quaeritis*: Theatre History Displacement,” *Theatre History Studies* 8 (Spring 1988): 35–51; and Peggy Phelan, “Feminist Theory, Poststructuralism, and Performance,” *The Drama Review* 32.1 (Spring 1988): 107–27.
- 1990 Adam Versényi, “Getting Under the Aztec Skin: Mendicant Evangelical Theater in the Conquest of the New World,” in *New Theatre Quarterly* 5.19 (August 1989): 217–26.
- 1991 David Kuhns, “Wedekind the Actor: Aesthetics, Morality, and Monstrosity,” *Theatre Survey* 31.2 (November 1990): 144–64 (Marvin Carlson and Judith Milhous, eds.).

- 1992 Sarah Bryant-Bertail, "Space/Time as Historical Sign: Essays on *La Celestine*, in Memory of Antoine Vitez," *Journal of Dramatic Theory and Criticism* 5.2 (Spring 1991): 101–20 (John Tedesco, ed.).
- 1993 Claire Sponsler, "The Culture of the Spectator: Conformity and Resistance to Medieval Performances," *Theatre Journal* 44.1 (March 1992): 15–29 (W. B. Worthen, ed.).
- 1994 Barbara Vennman, "Boundary Face-Off: New Orleans Civil Rights Law and Carnival Tradition," *The Drama Review* 37.3 (Autumn 1993): 76–109 (Richard Schechner, ed.).
- 1995 Jon McKenzie, "Virtual Reality: Performance, Immersion, and the Thaw," *The Drama Review* 38.4 (Winter 1994): 83–106 (Richard Schechner, ed.).
- 1996 Jane Winston, "Marguerite Duras: Marxism, Feminism, Writing," *Theatre Journal* 47.3 (October 1995): 345–65 (Janelle Reinelt, ed.).
- 1997 Shannon Jackson, "Civic Play-Housekeeping: Gender, Theatre, and American Reform," *Theatre Journal* 48.3 (October 1996): 337–61 (John Rouse, ed.).
- 1998 Gregory Castle, "Staging Ethnography: John M. Synge's *Playboy of the Western World* and the Problem of Cultural Translation," *Theatre Journal* 49.3 (October 1997): 265–86 (John Rouse, ed.).
- 1999 Charles B. Davis, "Reading the Ventriloquist's Lips: The Performance Genre behind the Metaphor," *The Drama Review* 42.160 (Winter 1998): 133–56 (Richard Schechner, ed.).
- 2000 Harley Erdman, "Jewish Anxiety in 'Days of Judgement': Community Conflict, Antisemitism and the *God of Vengeance* Obscenity Case," *Theatre Survey* 40.1 (May 1999): 51–74 (Gary Jay Williams, ed.). HONORABLE MENTION: Jane Moody, "Illusions of Authorship," in *Women and Playwriting in Nineteenth Century Britain* (Cambridge: Cambridge Univ. Press, 1999) (Tracy C. Davis and Ellen Donkin, eds.).
- 2001 Mark Hodin, "The Disavowal of Ethnicity: Legitimate Theatre and the Social Construction of Literary Value in Turn-of-the-Century America," *Theatre Journal* 52.2 (May 2000): 211–26 (Susan Bennett, ed.).
- 2002 Eszter Szalczler, "Nature's Dream Play: Modes of Vision and August Strindberg's Re-Definition of the Theatre," *Theatre Journal* 53.1 (March 2001): 33–52 (Susan Bennett and David Román, eds.).
- 2003 Katie N. Johnson, "Zaza: That 'Obtruding Harlot' of the Stage," *Theatre Journal* 54.2 (May 2002): 222–43 (David Román and Harry J. Elam Jr., eds.).

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- 2004 Tamsen Wolff, "Eugenic O'Neill and the Secrets of *Strange Interlude*," *Theatre Journal* 55.2 (May 2003): 215–34 (Harry J. Elam Jr., ed.).
- 2005 Scott Magelssen, "Performance Practices of [Living] Open-Air Museums (and a New Look at "Skansen" in American Living Museum Discourse)," *Theatre History Studies* 24 (2004): 125–49 (Rhona Justice-Malloy, ed.). HONORABLE MENTIONS: Ian Henderson, "Jacky-Kalingaloonga: Aboriginality, Audience Reception, and Charles Reade's *It Is Never too Late to Mend* (1865)," *Theatre Research International* 29.2 (2004): 95–110 (Chris Balme, ed.); and Cláudio Medeiros, "Queering Homoerotic Desire, Silence and Violence in Zeno Wilde's *Blue Jeans: A Performance-Sensitive Reading for the Twenty-first Century*," *Theatre Journal* 56.3 (2004): 373–394 (Harry J. Elam Jr., ed.) (The awards for these 2004 articles were actually presented in 2006.)
- 2006 Kimberly Jannarone, "The Theatre before Its Double: Artaud Directs in the Alfred Jarry Theatre," *Theatre Survey* 46.2 (2005): 247–73 (Jody Enders, ed.). HONORABLE MENTIONS: Brandi Wilkins Catanese, "'How Do I Rent a Negro?': Racialized Subjectivity and Digital Performance Art," *Theatre Journal* 57.4 (2005): 699–714 (Harry J. Elam Jr., ed.); Ayesha Ramachandran, "New World, No World: Seeking Utopia in Padmanabhan's *Harvest*," *Theatre Research International* 30.2 (2005): 161–74 (Chris Balme, ed.).

Errol Hill Award

Established by ASTR to honor Errol Hill, the John D. Willard Professor of Drama and Oratory, Emeritus, Dartmouth College, the award is given annually for the best publication (research study, historical study, collection of essays [i.e., anthology], or individual essay) representing outstanding scholarship in African American theatre, drama, and/or performance studies.

- 1997 Annemarie Bean, James V. Hatch, and Brooks McNamara, eds. *Inside the Minstrel Mask: Readings in Nineteenth-Century Blackface Minstrelsy* (Hanover, NH: Univ. Press of New England, 1996).
- 1998 David Krasner, *Resistance, Parody, and Double Consciousness in African American Theatre, 1895–1910* (New York: St. Martins Press [Palgrave MacMillan], 1997). HONORABLE MENTION: Diana Paulin, "Representing Forbidden Desire: Interracial Unions, Surrogacy, and Performance," *Theatre Journal* 49.4 (December 1997): 417–42.
- 1999 Jill Lane, "Blackface Nationalism: Cuba 1840–1868," *Theatre Journal* 50.1 (March 1998): 21–38.

- 2000 George A. Thompson Jr., *A Documentary History of the African Theatre* (Evanston: Northwestern Univ. Press, 1999). HONORABLE MENTION: Annemarie Bean, ed., *A Sourcebook on African American Performance: Plays, People, Movements* (London and New York: Routledge, 1999).
- 2001 Kimberly W. Benston, *Performing Blackness: Enactments of African-American Modernism* (London and New York: Routledge 2000).
- 2002 Harry J. Elam Jr. and David Krasner, eds. *African American Performance and Theatre History: A Critical Reader* (New York: Oxford Univ. Press, 2001).
- 2003 Thomas F. DeFrantz, ed., *Dancing Many Drums: Excavations in African American Dance* (Madison: Univ. of Wisconsin Press, 2002). SPECIAL RECOGNITION: Paul Carter Harrison, Victor Leo Walker II, and Gus Edwards, eds., *Black Theatre: Ritual Performance in the African Diaspora* (Philadelphia: Temple Univ. Press, 2002).
- 2004 James V. Hatch and Errol Hill, *A History of African American Theatre* (New York: Cambridge Univ. Press, 2003). HONORABLE MENTION: E. Patrick Johnson, *Appropriating Blackness: Performance and the Politics of Authenticity* (Durham, NC: Duke Univ. Press, 2003).
- 2005 Harry Elam, *The Past as Present in the Drama of August Wilson* (Ann Arbor: Univ. of Michigan Press, 2004).
- 2006 Jill Lane, *Blackface Cuba, 1840–1895* (Philadelphia: Univ. of Pennsylvania Press, 2005).

Kurt Weill Prize

Established in 1994–5, this award is cosponsored by ASTR, the Kurt Weill Foundation, the American Musicological Society, and the Modern Language Association. It is given every other year for an outstanding book, major scholarly article, chapter or essay, critical edition, or publication in other media that addresses issues in twentieth-century music theatre, including opera.

- 1995 (Tie): Stephen Banfield, *Sondheim's Broadway Musicals* (Ann Arbor: Univ. of Michigan Press, 1993); and Armand and L. Marc Fields, *From the Bowery to Broadway: Lew Fields and the Roots of American Popular Theatre* (New York: Oxford Univ. Press, 1993).
- 1997 Richard Taruskin, *Stravinski and the Russian Tradition*, 2 vols. (Berkeley: Univ. of California Press, 1996). SPECIAL AWARDS: for a multimedia publication—Bear Family Records for *Friedrich Hollaender: Wenn ich mir was wünschen dürfte*; for cross-cultural work—Linda and Michael Hutcheon, *Opera: Desire, Disease, Death* (Lincoln: Univ. of Nebraska Press, 1996).

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- 1999 BOOK: Jennifer Robertson, *Takarazuka: Sexual Politics and Popular Culture in Modern Japan* (Berkeley: Univ. of California Press, 1998). ARTICLE (new award category): Michael V. Pisani, "A Kapustnik in the American Opera House: Modernism and Prokofiev's *Love for Three Oranges*," *Musical Quarterly* 81.4 (Winter 1997): 487–515.
- 2001 BOOK: Lynn Garafola and Nancy Van Norman Baer, ed., *The Ballet Russe and Its World* (New Haven: Yale Univ. Press, 1999). ARTICLE (tie): Lisa Berg, "Black Voices/White Sounds: Race and Representation in Virgil Thomson's *Four Saints in Three Acts*," *American Music* 18.2 (Summer 2000): 123–61; and Robert Fink, "'Rigorousa (♩ = 126)': *The Rite of Spring* and the Forging of a Modernist Performing Style," *Journal of the American Musicological Society* 52.2 (1999): 299–362.
- 2003 BOOK: W. Anthony Sheppard, *Revealing Masks: Exotic Influences and Ritualized Performance in Modernist Music Theater* (Berkeley: Univ. of California Press, 2002). HONORABLE MENTION: Anthony Shay, *Choreographic Politics* (Middletown, CT: Wesleyan Univ. Press, 2002). ARTICLE: Alan Laureau, "Jonny's Jazz: From *Kabarett* to *Krenek*," in *Jazz and the Germans: Essays on the Influence of "Hot" American Idioms on 20th-Century German Music*, ed. Michael J. Budds (Hillsdale, NY: Pendragon Press, 2002).
- 2005 BOOK: Andrea Most, *Making Americans: Jews and the Broadway Musical* (Cambridge, MA: Harvard Univ. Press, 2004). HONORABLE MENTION: Bill Egan, *Florence Mills: Harlem Jazz Queen* (Lanham, MD: Scarecrow Press, 2004). (No article award was given for this year.)

APPENDIX C: ANNUAL ASTR AND ASTR–TLA MEETINGS, 1956–2006

Listed here are the program chairs, themes, and sites for the annual ASTR and ASTR–TLA meetings, together with other selected joint conferences. From 1956 to 1974, ASTR held its annual fall meetings in New York City, often at Columbia Univ., and from the mid-1960s to the mid-1970s, at Lincoln Center. Its first annual meeting outside of New York City convened in 1975 in Washington, D.C., at the Folger Shakespeare Library. New York remained the site of meetings in alternate years until the late 1980s. ASTR and the Theatre Library Association were partners in sponsoring the Sixth World Congress of the International Federation for Theatre Research in 1969, and the two organizations have held joint annual conferences regularly since. Conference programs may be viewed at [www.astr.org/ASTR50th.html].

- 1956–74 Program chairs in these years were Alois M. Nagler, Harry W. Pedicord, Robert Hamilton Ball, Francis R. Hodge, Thomas F. Marshall, Oscar Brockett, Julian Mates, and

- David Keller. Meetings were held in New York and, until the early 1970s, consisted of one day of papers and business meetings. A notable conference in these years was the six-day 1969 World Congress of IFTR in New York City, cosponsored by ASTR, TLA, and IFTR. The program chairs were Alois M. Nagler and Harry W. Pedicord; the theme was innovation in theatre and stage design.
- 1975 Helen Krich Chinoy; no theme; Folger Shakespeare Library, Washington, D.C.
- 1976 Jeanne Newlin and Kalman A. Burnim; “American Theatre”; Twentieth Anniversary conference; Cambridge, Massachusetts.
- 1977 William Green; “Conference on the History of American Popular Entertainment”; Lincoln Center, New York City; held in conjunction with TLA, with related exhibits at the New York Public Library, The Players, the Graduate Center of the City Univ. of New York, the Songwriters’ Hall of Fame, the Museum of Broadcasting, and the New-York Historical Society.
- 1978 Dunbar Ogden and Robert Sarlos; “Theatre West: Image and Impact”; San Francisco, California; with TLA.
- 1979 David Keller; “New Frontiers in Theatre Research”; Lincoln Center, New York City; with TLA.
- 1980 John Brokaw; no theme; Univ. of Texas–Austin; with TLA.
- 1981 Julian Mates; “Musical Theatre in America” conference; special topic conference cosponsored by ASTR, TLA, and the Sonneck Society; C. W. Post Center, Long Island Univ., Greenvale, New York.
- 1981 Vera Mowry Roberts; “Broadway International: A Fifty-Year Retrospective”; Lincoln Center, New York City; with TLA.
- 1982 Leonard Conolly; “The Nineteenth Century Theatre”; Brown Univ., Providence, Rhode Island; with TLA.
- 1983 Daniel Watermeier; “Spectacle”; New York City; with TLA.
- 1984 Albert Wertheim; “Revivals, Revisions, and Redactions”; Indiana Univ.–Bloomington; with TLA.
- 1985 Myron Matlaw; “Cross-Cultural Currents”; New York City; with TLA.
- 1986 Carol J. Carlisle; “Historic Theatres”; College of Charleston and Dock Street Theatre, Charleston, South Carolina; with TLA.
- 1987 Margaret Loftus Ranald; “Popular Entertainment as a Reflection of National Identity”; meeting of the IFTR, cosponsored by ASTR, TLA, and the Society of Dance History Scholars at the City Univ. of New York.

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- 1988 Alan Woods; no theme; Ohio State Univ.–Columbus; with TLA.
- 1989 Gay Gibson Cima; “Theatre and Politics” and “Early American Theatre”; Williamsburg, Virginia; with TLA.
- 1990 Ronald W. Vince; no theme; Univ. of Toronto, Ontario; with TLA.
- 1991 Simon Williams; “Theatre and Historical Change”; Univ. of Washington, Seattle; with TLA.
- 1992 Virginia Scott; “Theatre and the Visual Arts”; Newport, Rhode Island; with TLA.
- 1993 Gredna Doty and John Rouse, cochairs; “Culture and Performance”; New Orleans, Louisiana; with TLA.
- 1994 Dennis Kennedy; “Theatre in Crisis/Theatre of Crisis”; New York City; with TLA.
- 1995 Felicia Londré; “After the Fact: In Pursuit of the Theatrical Past”; St. Louis, Missouri; with TLA.
- 1996 Margaret Knapp; “Border Crossings”; Pasadena and Huntington Library, San Marino, California; with TLA.
- 1997 Marvin Carlson; no theme; San Antonio, Texas; with TLA.
- 1998 Attilio Favorini; “Playing by the Rules: Theatrical Regimes, Regimens, and Regulations”; Washington, D.C.; with TLA.
- 1999 Joseph Roach and Charlotte Canning, cochairs; “Geographies of Performance”; Minneapolis, Minnesota; with TLA.
- 2000 Laurence Senelick; “Method and Discipline: Current Practices in Theatre Studies”; Graduate Center of the City Univ. of New York; with TLA.
- 2001 Harry J. Elam Jr.; “Rethinking the Real”; San Diego, California; with TLA.
- 2002 David Savran; “Theatre and Material Culture”; Philadelphia, Pennsylvania; with TLA.
- 2003 Catherine Schuler; “Documenting the Performance/Performing the Document”; Durham, North Carolina; with TLA.
- 2004 Tracy C. Davis; “Accounting for Taste”; Las Vegas, Nevada; with TLA.
- 2005 W. B. Worthen; “Writing and Performance”; Toronto, Ontario; with TLA.
- 2006 Shannon Jackson; “American: Society: Theatre: Research”; Chicago, Illinois; Fiftieth Anniversary conference; with TLA.