



# **XIV<sup>e</sup> Congrès International des Bibliothèques et des Musées des Arts du Spectacle**

**XIV<sup>th</sup> International Congress  
of Libraries and Museums  
of the Performing Arts**

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S I B M A S  
Société Internationale  
des Bibliothèques et des Musées des Arts du Spectacle

International Association  
of Libraries and Museums of the Performing Arts

**Actes  
du XIV<sup>e</sup> Congrès International  
des Bibliothèques et des Musées  
des Arts du Spectacle**

**Beograd  
15–20 septembre 1980**

**Beograd  
Muzej pozorišne umetnosti SR Srbije  
1982.**

Izdavač  
Muzej pozorišne umetnosti  
SR Srbije  
Beograd 11000  
Gospodar Jevremova 19  
Yugoslavia

Glavni i odgovorni  
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Tiraž: 300 primeraka  
Za Zavod: Novak Božić

Štampa:  
Jugoslovenski zavod  
za produktivnost rada  
i informacione sisteme,  
Beograd

Le XIV<sup>e</sup> Congrès International  
des Bibliothèques et des Musées des Arts du Spectacle  
*a été organisé avec le concours de*  
**Republička zajednica kulture SR Srbije**  
*et*  
**Gradska SIZ kulture Beograda**  
*par*  
**le Musée de l'Art Théâtral de Belgrade**

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of the  
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## **Opening of the Congress**

EVA STEINAA

Présidente de la Sibmas

Monsieur le Vice-président de la ville de Belgrade

Monsieur le Directeur du Musée de Théâtre de Belgrade

Membres du Comité organisateur de ce congrès  
Chers collègues et amis,

Au nom de la SIBMAS j'ai le grand honneur et le plaisir d'ouvrir ce XIV<sup>o</sup> congrès de notre organisation à Belgrade, capitale de la Yougoslavie, pays qui a tellement souffert pendant la dernière guerre mondiale et qui maintenant, à ce que nous voyons, s'épanouit d'une façon éblouissante.

Le plaisir que nous éprouvons d'être invités à cette réunion par nos amis yougoslaves est d'autant plus grand que c'était dans votre pays, à Zagreb, il y a 26 ans, qu'a eu lieu le premier congrès de notre organisation. M. Veinstein, président de la SIBMAS depuis le début jusqu'à ce que je lui ai succédé il y a 4 ans, nous parlera un peu plus tard, je l'espère, de ses souvenirs de la naissance de notre société.

Sans oublier le passé je me tourne vers le présent et je donne la parole au Vice-président de la ville de Belgrade, M. Radivojević.

BRANKO RADIVOJEVIĆ

Potpredsednik Skupštine grada Beograda

Veoma se zahvaljujem na pozivu da pozdravim učesnike XIV Kongresa SIBMAS-a koji se održava u našem gradu.

Gospodje i gospodo, drugovi i drugarice, gospodjo predsednik,

Imamo veliko zadovoljstvo što ste se u našem gradu skupili, vi koji radite na problemima koji možda nisu toliko poznati široj javnosti, ali koje je kulturna javnost našeg grada i naše zemlje imala mogućnost da upozna, da sazna ono što čini osnovni sadržaj vašega rada, ono na čemu se vi angažujete. Moje zadovoljstvo je utoliko veće što se Kongres održava ovde, u našem glavnom gradu, što se posle toliko godina ponovo vraćate u Jugoslaviju.

Ovde je bio i prapočetak organizovanja vašeg zajedničkog dogovaranja o vrlo značajnim poslovima koji se odnose na brigu i čuvanje svega vrednoga što nastaje, što ostaje i što daje mogućnost da se novo otkriva, da se sazna šta su prethodne generacije činile i da se utiče na buduću orientaciju, da se staro sačuva od zaborava a nove vrednosti na novi način ostvaruju.

Mi u Beogradu ovim problemima posvećujemo značajnu pažnju u skladu sa našim mogućnostima i u skladu sa položajem naših institucija koje se bave ovom problematikom. Ne kažem da je u Beogradu to i najsjajnije, ali kao što je gospodja predsednik rekla, Beograd je imao isuviše mnogo problema koji su nastali kao rezultat istorijskog nasledja. Ovo je najduži period slobode ovoga grada u njegovoј istoriji od 7000 godina. On je 40 puta bio potpuno sravnjen sa zemljom i kao feniks ponovo se dizao, gradio, nastajao.

Želim vam zaista iskrenu dobrodošlicu, želim da u razmeni iskustava kažete koliko ste vi učinili za ovaj period od prošlog kongresa, da upoznate naš grad pored poslova koji vam predstoje i da se u našem gradu osećate kao prijatelji.

Dobro nam došli!

Želim vam puno uspeha u poslu koji vam predstoji.

EVA STEINAA

Monsieur le Vice-président,

Je vous remercie des paroles si chaleureuses que vous nous avez adressées et je vous exprime la grati-

tude que nous éprouvons pour la ville qui nous a permis d'organiser ce congrès dans un lieu aussi beau et aussi agréable qu'est ce centre de Sava. Merci.

Et maintenant je prie le Directeur du Musée de Théâtre à Belgrade, M. Dragovan Jovanović, de prendre la parole.

DRAGOVAN JOVANOVIĆ

Direktor Muzeja pozorišne umetnosti SR Srbije

Uvažena gospodjo predsednik,  
dragi učesnici i gosti ovoga SIBMAS-a,

Pripala mi je osobita čast da u ime Muzeja pozorišne umetnosti SR Srbije pozdravim ovaj značajan internacionalni skup zaljubljenika očuvanja tradicije pozorišne umetnosti u savremenom svetu, u vremenu ekspanzije ratnih stresova i ideooloških sudara. U tom sklopu svetskih histerija kada svet počinje da se bori samo "od danas do sutra", kada se zaboravljuju niti tradicije bez koje ni sadašnjost ni budućnost ne može da traje i da bude prava; u tom čitavom sklopu grubih zabluda savremenog čovečanstva veliku ulogu imaju, izmedju ostalih, kulturne i prosvetne institucije i njihovi pregaoci koji se bore za prirodni tok tradicije koja mora dostojanstveno i bez patosa da se uliva u sadašnjost i budućnost.

Pozorišna umetnost je, kako se to kaže, efemernog karaktera. Pozorišna predstava traje u sadašnjosti i sve se više pretvara u prošlost koja polako bledi. Ostaju kritike, recenzije, fotografije i priče. A pokazuje se da je sve to malo.

Kako pomoći teatru da duže živi? Kako pomoći budućim stvaraocima u njihovoј inspiraciji? Kako pomoći budućem gledaocu da vidi teatar koji je nekada prošao kao bljesak munja?

U toj borbi da se nešto sačuva u pozorišnoj kulturi imaju svetu ulogu pozorišni muzeji i pozorišne biblioteke. Uz pomoć razvoja tehnike i video sistema teatri će sve više preboljevati efemernosti u jednom vremenu i sve će više biti prisutni u savremenom i

budućem pozorišnom stvaralaštvu. Na tom putu don-  
kihotovske bitke da se nešto sačuva i da se nešto  
utka u budućnost ostaje svima nama sveti zadatak. A  
na ostvarenju tog zadatka moramo da se ujedinimo i  
da svi zajednički radimo.

Naš Muzej pozorišne umetnosti u Beogradu ostaje  
otvoren čitavom svetu, svim zemljama i narodima i  
spreman je na saradnju sa svima koji to žele i ima-  
ju stvaralačku nameru. Saradnja sa čitavim svetom  
na ravnopravnoj osnovi je credo naše nesvrstane i  
samoupravne Jugoslavije. Muzej pozorišne umetnosti  
sledi tu politiku i poziva pozorišne muzeje i bib-  
lioteke svih zemalja na dugoročnu saradnju i sves-  
tranu uzajamnu pomoć. Izmedju nas mora da struji taj  
fluid saradnje jer bez tog prožimanja u saradnji ne-  
ma ni koraka napred u budućnost.

Neka ovaj Kongres da pravi doprinos u ostvare-  
nju što bogatije i stvaralačke saradnje pozoriš-  
nih muzeja i biblioteka čitavog sveta i razvoju svet-  
skog stvaralačkog pozorišnog procesa.

U ime kolektiva Muzeja pozorišne umetnosti u  
Beogradu i u svoje ime, želim vam ugodan boravak u  
našem gradu i plodan rad.

EVA STEINAA

Cher Directeur, je vous remercie de ce que vous  
avez eu la bonté de nous dire et je profite de  
l'occasion pour exprimer le plaisir que nous avons  
eu, tous et toutes, d'être accueillis dans votre mu-  
sée, un cadre si charmant et une maison de documen-  
tation très importante pour la vie théâtrale en You-  
goslavie.

Last but not least: pour finir je donne la pa-  
role au secrétaire général de ce congrès, M.Siniša  
Janić. Je sais qu'il a depuis deux ans consacré tout  
son temps et tous ses efforts aux travaux de prépa-  
ration de cette réunion et je suis sûre que sous son  
égide tout se passera bien.

Si nous ne sommes pas aussi nombreux que nous  
le souhaitions c'est la faute des circonstances ac-

tuelles dans le monde entier auquel nous souhaiterions un peu plus de sagesse et de compréhension.

Je remercie spécialement M.Janić pour plusieurs visages tout à fait nouveaux qui vont rafraîchir notre société. Je suis particulièrement contente de voir que la Yougoslavie est représentée par un assez grand nombre de spécialistes ce qui nous permettra de prendre une connaissance plus approfondie de ce qui se passe dans le domaine des arts du spectacle de ce pays. Le programme que M.Janić nous a fait, nous promet hors du travail qu'il faut faire, une série de manifestations assez attrayantes dont, je crois, il va nous donner maintenant les détails.

SINIŠA JANIĆ

RAPPORT GÉNÉRAL DU SECRÉTAIRE GÉNÉRAL  
DU XIV<sup>e</sup> CONGRÈS DE LA SIBMAS

Mesdames, Messieurs, chers collègues

Le Musée de l'Art du théâtre de Belgrade a eu l'honneur, lors du dernier congrès de la SIBMAS à Barcelone, de se voir confier l'organisation du XIV<sup>e</sup> congrès. Depuis, nous avons cherché à résoudre aussi efficacement que possible les différents problèmes qui se posent aux organisateurs d'un congrès international, en comptant il est vrai sur l'appui de la Présidence de la SIBMAS et en mettant à profit l'expérience des organisateurs des congrès précédents. A ce propos nous sommes heureux de pouvoir exprimer notre immense reconnaissance

à Madame Eva Steinaa, présidente de la SIBMAS,

à Mademoiselle Moor, secrétaire générale de la SIBMAS

à Monsieur André Veinstein, vice-président de la SIBMAS

et à Monsieur Paul Delsenne, vice-président de la SIBMAS, qui nous ont prêté leur aide, précieuses à bien des égards.

C'est en mai de l'année précédente que le représentant de notre Musée a eu à Copenhague la première rencontre avec le Comité exécutif de la SIBMAS, présidé par Madame Steinaa et c'est alors que nous avons précisé le thème général du présent Congrès. Ce faisant, nous avons désiré éveiller l'attention non seulement des experts et de nos collègues travaillant sur le classement et la conservation des documents relatifs au théâtre, mais aussi l'attention de tous ceux qui s'en servent à des fins scientifiques ou artistiques.

Nous avons désiré, également, stimuler dans le cadre du présent congrès l'activités des commissions qui déplient depuis quelques années de gros efforts pour résoudre d'importants problèmes concernant les documents relatifs à l'art du théâtre.

Pour ce qui est des workshops (ateliers) le choix des thèmes a été confié à notre Musée et nous en avons proposé quelques uns qui ont trait aux problèmes d'actualité et qui, à notre avis, présentent de l'intérêt non seulement pour nous, mais aussi pour d'autres pays.

Une autre chose, très importante, dont les organisateurs de ce congrès ont dû tenir compte, c'était d'intéresser le public et à cet effet nous avons adressé à deux reprises - à la fin de l'année dernière et au mois d'avril - des circulaires à de nombreuses institutions travaillant aussi dans le domaine du théâtre: bibliothèques, institutions, musées de l'art du théâtre, organisations de théâtre à l'échelle mondiale - en puisant les informations nécessaires dans le précieux Livre Bleu et en les complétant par celles provenant d'autres sources. Nous avons pu constater avec satisfaction que le nombre de ces organismes avait augmenté et qu'il s'élevait actuellement à un millier environ. Cependant, conscient du fait que la participation à ce genre de congrès signifie de très grandes dépenses aux institutions et aux personnes qui y prennent part à leurs propres frais, nous avons compté avec un nombre de participants bien inférieur. Nous avons donc été d'autant plus heureux en constatant que notre Congrès a attiré non seulement nos collègues de la ma-

jorité de pays européens, mais aussi des représentants de tous les continents à l'exception de l'Asie. Je dois souligner tout particulièrement que nous avons le plaisir de voir parmi nous les experts de grand renom qui, depuis des années, déploient des efforts en vue de faire garder à notre organisation son niveau élevé et son excellente réputation.

D'autre part le Secrétariat du Congrès a reçu de toutes les parties du monde de nombreuses lettres lui souhaitant du succès, exprimant le regret de ceux qui n'ont pas pu y prendre part et témoignant de leur intérêt pour les résultats du Congrès. Ceux-ci seront portés à la connaissance du public mondial dans les Actes du XIV<sup>e</sup> Congrès.

Je voudrais signaler en outre que ce Congrès a attiré un grand nombre de nos collègues yougoslaves provenant des centres culturels les plus importants de nos républiques et provinces et je crois que nous avons réalisé ainsi un de principaux objectifs de notre organisation, celui de chercher à réunir à chacun des congrès de la SIBMAS non seulement les experts de renom provenant d'un nombre de pays aussi élevé que possible, mais aussi et surtout ceux du pays qui en est l'organisateur.

Le programme de notre Congrès envisage, entre autres, pour vous distraire un peu, la possibilité de vous faire assister à certaines manifestations qui vous permettront de vous faire une idée de la vie culturelle et artistique de Belgrade, relativement riche et variée. Cette partie du programme comprend des concerts, des représentations théâtrales faisant partie du BITEF, c'est à dire du Festival International de Théâtre de Belgrade, qui a lieu tous les ans, ainsi que des visites de divers monuments et institutions culturelles, musées, monastères, Faculté des arts dramatiques etc.

## **Lectures**

ANDRÉ VEINSTEIN

MÉTHODOLOGIE DES DOCUMENTS DE THÉÂTRE

Les documents et objets utiles à l'étude et à la pratique du théâtre sont de nature et d'origine particulièrement variées. Leur classement peut être effectué précisément en fonction soit de leur nature, soit de leur origine, soit des motifs auxquels répond leur utilisation.

Nous préoccupant de l'exploitation des documents et objets d'intérêt documentaire, nous adopterons comme critère de classement, celui des motifs d'utilisation tout en tenant compte, à l'occasion de leur examen, des particularités qui tiennent à leur nature et à leur origine.

Dans la perspective ainsi définie, nous distinguerons:

- I - Les documents et objets utiles à une connaissance de la pratique théâtrale.  
Il s'agira:
  - 1) Des documents issus de la pratique théâtrale;
  - 2) Des documents reflétant la pratique théâtrale.
- II - Les documents et objets utiles à la pratique théâtrale.
- III - Les documents et objets utiles à la connaissance de certains aspects du théâtre.

I

DOCUMENTS ET OBJETS UTILES À LA CONNAISSANCE DE LA PRATIQUE THÉÂTRALE

- A - DOCUMENTS<sup>(1)</sup> ISSUS DE LA PRATIQUE DU THÉÂTRE

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(1) Dans un souci de simplification nous renonçons à ajouter: et objets documentaires, mais cette seconde éventualité doit subsister tout au long de l'exposé qui suit.

Il s'agit de documents et objets originaux concernant:

- La pièce: texte, imprimé, manuscrits, versions diverses, etc.
- La mise en scène: "mise en scène écrite", notes, conduites.
- La scénographie: plans, maquettes, conduites.
- Le décor: maquettes (planes ou construites), esquisses, plans, plans de construction, de décors, etc...
- Les costumes: esquisses, maquettes, patrons, échantillons de tissus.
- Les mobiliers, accessoires: relevés, maquettes, croquis divers.
- La musique: partitions, enregistrements.
- La chorégraphie: notations.

B - DOCUMENTS REFLETANT LA PRATIQUE

Il s'agit de document d'enregistrement, de reproduction, de reconstitution, d'information.

Ces documents sont des plus variés: gravures, estampes, toiles, photos, diapos, enregistrements sonores, films documentaires, bandes vidéo, programmes, affiches, imprimés divers, presse, interviews, témoignages enregistrés, comptes-rendus, correspondance etc...

## II

### DOCUMENTS UTILES À LA PRATIQUE THÉÂTRALE

#### 1) EN GÉNÉRAL il s'agira:

- a) Des documents utiles à une connaissance des moyens d'expression scénique, du lieu théâtral, de ses équipements, du public.
- b) Des documents utiles à la connaissance des œuvres et de leurs auteurs.
- c) Des documents utiles à la connaissance d'un milieu, d'un pays, d'une ville, de coutumes, etc...

## 2) AUX DIFFÉRENTS HOMMES DE THÉÂTRE

Liés au choix des œuvres, aux sujets, aux genres (théâtres historiques, politique), aux conceptions artistiques, à l'esprit d'expérimentation, de réforme et de recherche, ces documents, très variés, peuvent faire l'objet d'une classification selon qu'ils peuvent être utiles,

A l'auteur: il s'agira, par exemple, de textes et d'iconographie sur une époque, un pays, un milieu social, une personnalité, une société ou une groupe, un événement donné.

Aux metteurs en scène: il s'agira de documents sur un auteur, une œuvre, des coutumes, une ville, un quartier, des œuvres artistiques, des costumes de ville, de théâtre, des mises en scène, des photos pour une réalisation donnée, de documents sur le matériel, les appareils, les équipements.

Aux décorateurs et aux scénographes: il s'agira de la plupart des documents qui viennent d'être passés en revue à propos du metteur en scène.

Aux costumiers: il s'agira, plus particulièrement, de costumes de ville, de costumes de scène pour une même œuvre ou pour des œuvres appartenant au même genre de pièce: des maquettes, des esquisses, des échantillons de tissus, etc...

## III

### DOCUMENTS ET OBJETS UTILES À UNE CONNAISSANCE DE CERTAINS ASPECTS DU THÉÂTRE

Il s'agit des aspects: pédagogiques, éducatifs, psychologiques, psychothérapeutiques, sociologiques, économiques, administratifs et compta-

bles,  
politiques,  
professionnels, etc...

Les documents consisteront en écrits, comptes-rendus, enregistrements (sonores et visuels), photographies, etc...

## IV

### QUESTIONS DE MÉTHODOLOGIE GÉNÉRALE. IDENTIFICATION ET ANALYSE DES DOCUMENTS - SCHEMA GÉNÉRAL

#### A - IDENTIFICATION DU DOCUMENT

I. Présentation matérielle du document

II. Datation du document. Rappel des conditions de réalisation des documents de même nature, à la même époque.

- Conditions historiques et techniques (document ancien).
- Conditions techniques (document relevant de techniques actuelles).

III. Motifs de réalisation et d'utilisation du document à l'origine.

IV. Sujet(s) concerné(s) par le document.

#### B - DESCRIPTION ET ANALYSE DES ÉLÉMENTS PRÉSENTÉS PAR LE DOCUMENT

#### C - RÉFÉRENCES COMPLÉMENTAIRES

- Auteur de l'œuvre dont le document est issu.
- Auteur de l'original.
- Auteur du modèle.
- Auteur de la reproduction, s'il y a lieu.
- Auteur du document.

Sujet(s) concerné(s) par le document:

- Titre de l'œuvre.
- . Décorateur
- . Scénographe

- Compositeur
- Metteur en scène
- Chef d'orchestre
- Chorégraphe
- Acteur
- Chanteur
- Danseur
- Costumier
- Éclairagiste
- Marionnettiste
- Musicien
- Architecte
- Ingénieur
- Autres.
- Date de l'œuvre (écrite, présentée).
- Nom du pays, de l'établissement, de la troupe, du lieu.

#### D - RE COURS À DES DOCUMENTS COMPLÉMENTAIRES

- Pour mémoire: Documents complémentaires utilisables en vue de l'identification, de la description et de l'analyse du document principal.
- Documents complémentaires utilisés.

Description et analyse concourrant à confirmer et à compléter les résultats de la description et de l'analyse du document principal.

La plupart des opérations qui viennent d'être définies sont effectuées concurremment. Par exemple, la datation du document principal peut être précisée à la lumière des informations apportées par un document complémentaire.

L'examen particulier du document peut être utilement précédé du rappel des deux schémas-guides des opérations à prévoir.

Le premier est le schéma général dont les éléments viennent d'être précisés pour toutes les catégories de documents.

Le second est le schema proposé pour une catégorie donnée de documents. A titre d'exemple, nous traiterons ici:

- des maquettes,
- des photographies,
- des films et bandes vidéo.

## M A Q U E T T E S

### A - IDENTIFICATION DU DOCUMENT<sup>(1)</sup>

#### I. Présentation matérielle du document.

- . Maquette plane (à deux dimensions).
- . Maquette en volume (à trois dimensions).

#### Dimensions

Échelle

#### Matériaux utilisés.

#### Coloris.

#### Éléments mobiles ou non.

#### Équipement d'éclairage ou non.

#### II. Datation du document

Rappel des conditions de réalisation des documents de même nature et de même époque.

Distinction entre:

1. Maquette ayant servie en tout, en partie à la réalisation.
2. Maquette de reconstitution.
3. Maquette de travail (état intermédiaire).

#### III. Motifs de réalisation et d'utilisation du document

- . De construction d'un édifice, d'un lieu, d'un espace de jeu, d'un dispositif, d'un décor, d'un costume, d'accessoire, de mobilier, d'une

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(1) Il s'agira, selon les cas, soit de "document", soit d'objet documentaire. Voir la note de p. 1.

machinerie, d'un équipement.

- Étude.
- Enseignement.
- Reprise d'un même spectacle.
- Diffusion culturelle (expositions).

IV. Sujet(s) concerné(s) par le document

- Architecture.
- Dispositif scénique.
- Décor.
- Machinerie.
- Equipements (lumière - son).
- Costumes.
- Masques.
- Accessoires.
- Mobiliers.

B - DESCRIPTION ET ANALYSE DES ÉLÉMENTS PRÉSENTÉS PAR LE DOCUMENT

C - RÉFÉRENCES COMPLÉMENTAIRES

- Auteur de l'oeuvre dont le document est issu.
- Auteur de l'original.
- Auteur du modèle.
- Auteur de la reproduction.
- Auteur du document.

Sujet(s) concerné(s) par le document:

- Titre de l'oeuvre.
- Décorateur.
- Scénographe.
- Compositeur.
- Metteur en scène.
- Chef d'orchestre.
- Chorégraphe.
- Acteur.
- Chanteur.
- Danseur.
- Costumier.
- Éclairagiste.
- Marionnettiste.
- Musicien.

- Architecte.
  - Ingénieur.
  - Autres.
  - Date de l'oeuvre (écrite, présentée).
  - Nom du pays, de l'établissement, de la troupe, du lieu.
- D - RECOURS À DES DOCUMENTS COMPLÉMENTAIRES
- Esquisses préparatoires.
  - Plantations.
  - Plan de construction.
  - Conduites.
  - Plan de la salle et du lieu de représentation.
  - Photos de scènes.
  - Photos de décors.
  - Plan du dispositif d'éclairage; de son.
  - Films documentaires.
  - Bandes vidéo.

## P H O T O G R A P H I E S

A - IDENTIFICATION DU DOCUMENT

I. Présentation matérielle du document

- Format.
- Noir et blanc.
- Couleur.
- Qualités techniques du document.

II. Datation du document.

- Rappel des conditions de réalisation des documents de même nature, à la même époque.
- Avant 1914.
- Entre 1920 et 1939.
- Entre 1945 et 1955.
- Après 1955.
- En studio.
- En salle.
- Pendant les répétitions.
- Utilisation ou non du magnésium ou de flashes.
- Pendant le jeu.

- Utilisation d'un télé-objectif.
- En dehors des répétition ou du jeu.

III. Motifs de réalisation et d'utilisation du document

- Presse.
- Publicité.
- Diffusion culturelle.
- Archives du théâtre ou de la troupe.
- Études.
- Enseignement.
- Photos de travail.
- Photos de jeu.
- Considérations particulières concernant la photo examinée.

IV. Sujet(s) concerné(s) par le document.

- Scène: mise en scène, jeu.
- Décor, dispositif.
- Architecture.
- Machinerie.
- Equipements.
- Costumes, maquettes.
- Mobiliers.
- Accessoires.

V. Photos de documents concernant d'autres sujets.

Les photographies dont il est question ci-dessus constituent des documents de première main. D'autres séries de photographies peuvent avoir été réalisées à partir de documents originaux et d'objets concernant les sujets qui viennent d'être énumérés.

Enfin d'autres photos peuvent concerter des catégories de sujets autres que les deux premières catégories: par exemple des portraits d'homme de théâtre ou des "reproductions de reproductions".

Passer en revue ces différentes sortes de photos et en étudier les modalités d'exploitation qui gagneraient à être envisagées.

Les autres examens dépendent de l'objet de la recherche et relèvent de préoccupations techniques, esthétiques, historiques, sociologiques, etc...

B - DESCRIPTION ET ANALYSE DES ÉLÉMENTS PRÉSENTÉS PAR LE DOCUMENT

C - RÉFÉRENCES COMPLÉMENTAIRES

- Auteur de l'œuvre dont le document est issu.
- Auteur de l'original.
- Auteur du modèle.
- Auteur de la reproduction.
- Auteur du document.

Sujet(s) concerné(s) par le document.

- Titre de l'œuvre.
- Décorateur.
- Scénographe.
- Compositeur.
- Metteur en scène.
- Chef d'orchestre.
- Chorégraphe.
- Acteur.
- Chanteur.
- Danseur.
- Costumier.
- Éclairagiste.
- Marionnettiste.
- Musicien.
- Architecte.
- Ingénieur.
- Autres.
- Date de l'œuvre (écrite, présentée).
- Nom du pays, de l'établissement, de la troupe, du lieu.

D - RECOURS À DES DOCUMENTS COMPLÉMENTAIRES

- Séries de photos d'autres origines.
- Maquettes.
- Esquisses de décors, de dispositifs, de costumes, de mobiliers, d'accessoires.

- Plans de la salle.
- Mises en scène écrites.
- Conduites.
- Costumes, masques.
- Films.
- Bandes vidéo.
- Témoignages: interviews.
- Comptes-rendus.
- Critiques.
- Articles, etc.

F I L M S - D O C U M E N T A I R E S  
B A N D E S - V I D É O

A - IDENTIFICATION DU DOCUMENT

I. Présentation matérielle du document

- Film.
- Bandes vidéo.
- Format.
- Noir et blanc.
- Couleur.
- Durée.

II. Datation du document. Rappel des conditions de réalisation des documents de même nature, à la même époque.

1. Adaptation cinématographique d'une oeuvre.
2. Enregistrement d'une oeuvre "dans la mise en scène théâtrale de ..."
3. Enregistrement en salle au cours de répétition ou au cour d'une séance spéciale.
4. Enregistrement en salle au cours d'une représentation.
5. Principe adopté de tournage à partir d'un point fixe.
6. Tournage avec utilisation de mouvement de caméra.

III. Motifs de réalisation et d'utilisation du document à l'origine.

1. Document exploité dans le spectacle.
2. Enregistrement effectué en vue de l'étude ou de la recherche théorique.
3. Élément d'information pour la recherche.
4. Enregistrement effectué pour la diffusion culturelle.
5. Enregistrement effectué pour la diffusion commerciale.

IV. Sujet(s) concerné(s) par document

B - DESCRIPTION ET ANALYSE DES ÉLÉMÉNTS PRÉSENTÉS PAR LE DOCUMENT

C - RÉFÉRENCES COMPLÉMENTAIRES

- Auteur de l'œuvre dont le document est issu.
- Auteur de l'original.
- Auteur du modèle.
- Auteur de la reproduction.
- Auteur du document.

Sujet(s) concerné(s) par le document:

- Titre de l'œuvre.
- . Décorateur.
- . Scénographe.
- . Compositeur.
- . Metteur en scène.
- . Chef d'orchestre.
- . Chorégraphe.
- . Acteur.
- . Chanteur.
- . Danseur.
- . Costumier.
- . Éclairagiste.
- . Marionnettiste.
- . Musicien.
- . Architecte.
- . Ingénieur.
- . Autres.
- Date de l'œuvre (écrite, présentée)
- Nom du pays, de l'établissement, de la troupe, du lieu.

#### D - RECOURS À DES DOCUMENTS COMPLÉMENTAIRES

- Autres enregistrements (films, bandes vidéo du même spectacle).
- Enregistrement sonore du spectacle.
- Selon les sujets:
  - . Texte de la pièce.
  - . Mise en scène écrite.
  - . Chorégraphie notée.
  - . Conduite de jeu.
  - . Conduites d'éclairage et de son.
  - . Photos, diapos de scène.
  - . Programme, tracts.
  - . Interviews, témoignages, études, comptes-rendus, critiques.

ALFRED S. GOLDING

## THE ACTING HISTORIAN AS TECHNOLOGIST

Today within the brief time allotted to me I wish to suggest an innovative methodology for the study of acting history. The methodology is innovative because it demands special training on the part of the researcher, to which hitherto he has not been generally exposed. Unlike the dance historian, who is educated in the practical craftsmanship of that art, the acting historian usually has not been grounded in what I am here terming the technology of enacting a role in a play--that is, in the minute, manifold details of technique which are the bases, both physical and mental, on which the actor builds his art.

One reason for the failure by the acting historian to utilize a technological approach in his reconstruction derives from the fact that stage behavior tends to conform to behavior offstage--that is acting is essentially a more realistic and less abstract art form than is dance. Because of its minimally stylized, relatively informal nature, acting has not produced a clearly definable technical system, as has dance. And for lack of such definition, acting has been only occasionally subject to the historian's precise technological observation.

A second reason for this failure stems from the inadequacy of the observer, as well as the seeming informal nature of his subject. Originally historians came to theatre study from the field of dramatic literature; with few exceptions their earlier training did not include training as professional architects, engineers, designers, or, for that matter, actors. As result they were ill-equipped to analyze the subtleties of theory and practice in these areas of professional competence. Of all the theatrical arts that of acting unquestionably is the most intangible and the evidence of its method least present. In consequence, the study of acting has lagged behind that of theatre architecture and decoration, where at least data survives in objective and recognizable form.

Because he usually lacked specialized knowledge of performance skills, the historian has in the main relied upon the resources available to him--impressionistic description, pictorial representation, memorabilia, theoretical handbook--to furnish an idea of what the actor looked like when he appeared before an audience. While such a portrait is helpful, it needs to be supplemented by a more thoroughgoing technical analysis in order to constitute a properly objective reconstruction. In effect, while probing his sources, the historian must ask: what techniques did the actor employ in his vocal delivery, in his stance and walk, gesture and mimic expression, and in his mode of characterization?

What I am urging, therefore, as an innovation, is a more objective acting historiography, such as that envisaged by Max Herrmann<sup>1</sup> in the early years of this century. The goal of this type of research is to reconstruct acting behavior from technique intrinsic to the performance, rather than from external, subjective impression. The method presumes that the historian of acting must first be trained to recognize the presence of specific performance techniques in an historic record that is frequently vague in its statement and fragmented in form.

Before providing two examples of how the technologically-sensitive historian might proceed, I wish to advance two generally held assumptions which correlate with this mode of performance reconstruction. The first is that in past centuries acting was a relatively stable and traditional art whose procedures were more standard than idiosyncratic. Because of this relative homogeneity, the historian can assemble a great variety of pertinent sources of information from a considerable time range and geographic locale, for the purpose of his reconstruction. Because

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<sup>1</sup>For example, his Forschungen zur deutschen Theatergeschichte des Mittelalters und der renaissance (Berlin, 1914), particularly Chapter "III, and his posthumously published Die Entstehung der berufsmässigen Schauspielkunst im Altertum und in der Neuzeit (Berlin 1962) which unfortunately he was able to complete to the Italian Renaissance.

of this persistence of traditional stage behavior, the historian can also describe with great precision the prevailing style of a general period, as well as the peculiar divergence of an actor from it. The second assumption is that in any cultural period a common aesthetic governed the style of expression of both the dramatic actor and the painter or sculptor-allowing for the fact that social nature of the theatre invariably caused it to follow after stylistic changes in the other fine arts. Hence the historian can also gain technical information on decorous behavior and emotional expression by studying the painting handbooks and paintings themselves of that period. A similar analysis of ancillary materials of a non-theatrical nature can be particularly helpful in pre-eighteenth century research when acting had not yet emerged as a separate art. In this regard rhetorical handbooks can be most instructive, for in this time acting was taught under a rhetorical label. So too the knowing historian can examine the books on formal etiquette, for these distinguish with great technical exactness the behavior of one social class from another, and thus the style of deportment of the tragic, comic and farce actor. The presence of a common aesthetic for all the arts also allows the historian to search works on prosody and elocution, confident that the methods suggested for poetic scansion and delivery were equally valid for poetic stage speech. Similarly emblem books and works on gesture language provide significant clues to symbolic gesticulation and characterization procedures followed by the stage actor.

The value of the sources, however, directly depend on the ability of the scholar to detect acting technique, which may or may not be obvious to his inspection. Here, for example, is Dr. Bulwer's illustration from his Chironomia (1644), originally written as a manual language for the deaf and dumb. These he derived from an already existing tradition of rhetorical hand gestures practiced by orators and actors, as may be verified by consulting earlier works of rhetoric, such as that of Louis Cresol's Vacationes autumnales (1622) with its fulsome tech-

nical treatment of classically derived symbolic platform behavior. A further comparison of selected gestures found in pictures of performing actors reveals the continued utilization of many of these gestures, as well as the periods when they were modified or no longer used. Thus the noli me tangere gesture originally was made to accompany words of threat or warning, by waving both first and little fingers while the two middle fingers were held together and folded into the palm. In time this became our still-practiced one-fingered gesture of warning. But as stage iconography reveals, the study also became a sign of upper class distinction, and in the eighteenth and nineteenth centuries (when a more psychological and emotional gesture displaced that of a symbolic character) became part of the tenue or properly graceful finger position of the formal ballet.

Analysis of the actor's vocal delivery, however, requires greater expertise in order to detect the presence of technique within often vague description. For example, Father Lang in his Disser-tatio de actione scenica (1727), Chapter X; and Goethe in Nos. 6 and 7 of his Rules for Actors warn against lisping or "swallowing" sounds at the end of a sentence. Since in the rhetoric of their day punctuation still continued to be conceived as signs of pause duration and vocal inflection, the historian who has been trained as a phonologist can recognize in such a statement the presence of two acting techniques: 1) the continuation of adequate breath support to the end of a thought, where a new breath must be taken; and 2) vocal inflection carried through to the end of an idea was instrumental in separating that idea from the one following it. Other pieces of literature like Arend Fokke Simonszoon's discourse on declamatory acting of the late eighteenth century, and Gilbert Austin's Chironomia of 1806 provide technical description of the cadence and inflectional pattern which stage actors used at that time. Although evidence of the actor's delivery is spare compared to that for gesture and attitude, the historian can make good use of surviving phonograph recordings of late nineteenth century per-

formers who had been trained in an older fashion of stage speech. These recordings can be analyzed for their conventional patterns of pronunciation and vocal quality by a trained ear and by audiospectrographic examination.

What are some implications of this emphasis on the technological reconstruction of historic acting styles? For the historian, it suggests the need to become sensitive to the practical procedures--the craft of performance. (May I interject at this point to note that two of my students are currently engaged in this style of technological activity--the one, a former choreographer, in defining the technical movement of the fifth century B.C. Greek chorus, the other in delineating with great precision the pattern chorus, the other in delineating with great precision the pattern of early nineteenth century English declamatory and gesticulatory patterns.) For the theatre archivist there is need to systematize the usually casually organized iconography of acting, to collect old recordings and even film materials which document a nineteenth century performance manner. Finally, there is the need for both the historian and the librarian to collaborate in the publication of check lists and bibliographies of ancillary materials which provide technical information about conventions of expression of use to the acting historian.

MARIE FRANÇOISE CHRISTOUT

## LES DOCUMENTS CONCERNANT LE COSTUME DE THÉÂTRE: PROBLÈMES D'EXPLOITATION

Il arrive de plus en plus fréquemment que les Bibliothèques-musées des arts du spectacle reçoivent des demandes de visiteurs s'intéressant au costume de théâtre. Ces demandes répondent à des besoins très divers selon la personnalité, la profession et les motivations de ceux qui les formulent.

Commengons donc, tout d'abord, si vous le voulez bien, par définir quelques types de chercheurs. Evidemment, il va souvent s'agir de professionnels du spectacle: les décorateurs et les costumiers exécutant les costumes sont souvent en quête d'idées nouvelles, mais aussi de détails techniques anciens. Ils souhaittent consulter des documents contemporains de la création d'une pièce, d'un ballet ou bien, selon le cas, de l'époque où se situe l'action, qu'elle soit dramatique, lyrique ou chorégraphique. Parallèlement, les metteurs en scène, les réalisateurs de télévision souhaitent s'imprégner du climat propre à telle oeuvre à tel auteur, mais parfois aussi s'informer sur le parti adopté précédemment dans des mises en scène antérieures à partir desquelles ils définissent souvent, par réaction, leurs propres conceptions. De leur côté, les interprètes-comédiens, danseurs-peuvent tente de mieux connaître la manière dont est vêtu, maquillé, coiffé, chaussé à une époque donnée, tel type social correspondant au personnage qu'ils vont incarner. Ils s'intéressent parfois également à la façon dont sont apparus en scène tel ou tel le leurs prédecesseurs au cours des ages.

Les uns comme les autres vont donc réclamer, d'une part des sources documentaires très diversifiées et complexes, dont certaines relèvent en fait de l'histoire générale du costume et de ses accessoires - maquillage, perruques, chaussures, sous-vêtements compris - à travers les âges et les continents, tandis que d'autres proviennent de l'histoire même du spectacle dans le monde. Notons l'influence

actuelle de l'Extrême-Orient sur le costume de théâtre occidental. Les artistes créateurs recherchent plutôt un climat, des suggestions capables de sensibiliser leur imagination. Ainsi, dans sa mise en scène de Phèdre de Racine, présentée à la Comédie Française le 12 novembre 1942, Jean-Louis Barrault a-t-il demandé à Jean Hugo des costumes d'inspiration crétoise assez proches de la Magicienne aux serpents de Cnossos, tout en observant que celui de Phèdre même ne se prêtait pas au mouvement "désordonné". Dans la mise en scène de Phèdre par Jean Meyer, toujours à la Comédie le 22 décembre 1959, Cassandre a vêtu Annie Ducaux-Phèdre d'une robe de velours rouge ouverte sur une sous-jupe de damas brun avec manchettes et col de dentelle dans le style même de la fin du XVIIe siècle français. Dans Casta Diva, Maurice Béjart a emprunté ses costumes au Bu-yo, au Bunraku, au Kabuki et aux arts martiaux japonais. Pour leur part, les techniciens ont besoin d'obtenir des détails précis de coupe, de matière, éventuellement de tissage.

Avec d'autres types de visiteurs: les chercheurs - étudiants, professeurs, écrivains ou journalistes - les points de vue vont différer selon que celui-ci s'intéresse au costume en lui-même, l'aspect théâtral n'étant qu'annexe à ses yeux, ou que celui-là s'efforce de reconstituer aussi fidèlement que possible le détail de telle ou telle mise en scène, les divers aspects revêtus par tel ou tel interprète au cours de sa carrière. Parfois le chercheur peut s'attacher à l'œuvre de tel décorateur et tenter de définir l'évolution de sa personnalité à travers ses successives réalisations. Parfois il s'intéresse plus particulièrement à telle pièce, tel ballet ou tel opéra et veut confronter ses diverses versions scéniques. Par exemple, celui-ci voudra savoir comment a été habillé par Christian Bérard (1945), Le Marquet (196<sup>e</sup>) puis Hubert Monloup (1980) La Folle de Chaillot de Giraudoux. Il en va de même pour Ubu-roi de Jarry, La mouette de Tchékhov ou Hamlet de Shakespeare, Parsifal de Wagner, Faust, Giselle ou La Princesse Aurore de La Belle au bois dormant. Cet autre s'intéressera à l'œuvre

de Christian Bérard, à celle de Lucien Coutaud ou de Léon Bakst, ce dernier aux vêtements portés à la scène par Talma, Rachel, Sarah Bernhardt ou Anne Pavlova. Tel journaliste veut raviver sa mémoire en revoyant le costume porté par Louis Jouvet dans le 1er acte d'Ondine de Giraudoux, par Gérard Philipe au dernier acte du Prince de Hombour de Kleist, ou par Suzanne Farrell dans Nijinsky, clown de Dieu de Maurice Béjart. L'auteur d'une thèse sur un dramaturge, un metteur en scène voudra s'assurer que les indications portées dans le texte, ou dans les notes de mise en scène, ont été respectées par le costumier. Celui qui prépare une étude sur le ballet classique s'intéressera plus particulièrement à l'évolution du chausson souple puis renforcé, si essentielle pour l'évolution esthétique de la danse académique. L'auteur d'une monographie sur Chaliapine, Maria Callas ou Marlène Dietrich analysera leurs différents maquillages. Celui d'un livre sur Chaplin constatera l'élaboration progressive du costume de Charlot.

Après ce rapide survol, nous allons passer en revue les différentes sortes de documents qu'il est possible de mettre à la disposition du visiteur pour répondre à ses questions. Selon les cas, les modes de consultation seront différents, parfois il sera fort difficile de communiquer certains éléments. Il importe donc de savoir très rapidement qui est le visiteur, dans quel but précis il travaille afin de définir ce qui peut lui être utile et, éventuellement, de substituer un fac-similé, une diapositive, un contretype à un document précis, en mauvais état ou de nature encombrante, incompatible avec les locaux d'accueil.

En matière de costume, les sources documentaires sont, en effet, très diversifiées. Il peut s'agir de livres, par exemple histoire du costume à travers les âges, histoire du costume de théâtre en France, de ballet dans le monde, de recueils de reproductions concernant par exemple Les Ballets russes du Serge de Diaghilev ou l'œuvre du décorateur Erté, mais aussi d'ouvrages anciens ou ré-

cents dans lesquels on trouve des références au costume. Les gravures de mode, les estampes concernant la vie quotidienne, les fêtes, les arts et les artistes du spectacle, les maquettes originales et croquis préparatoires sont évidemment une des références les plus précieuses. Il importe toutefois, d'une part de les préserver en évitant, grâce aux collections de diapositives, de communiquer les originaux, sauf quand cela semble indispensable. Enfin, même ces gravures et maquettes ne constituent pas toujours des références sûres.

Il peut ne pas s'agir d'état définitif. Certaines n'ont jamais été réalisées ou bien la réalisation a apporté des modifications, plus ou moins importantes, en fonction des tissus, des couleurs, à la requête des interprètes, à celle du directeur, voire du chorégraphe. Il faut donc compléter l'information en consultant également les notes de régie, quand on en possède. Les indications portées sur le texte, ou en tête de certains relevés de mise en scène, celles de Jacques Copeau et de Gaston Baty apparaissent à cet égard particulièrement intéressantes. Les registres et inventaires sont évidemment fort utiles mais manquent souvent de précisions dans les descriptions. De plus, pendant longtemps au théâtre les costumes ont servi successivement à divers ouvrages. Ils ont été réutilisés pour raison d'économie à l'aide de quelques transformations plus ou moins mutilantes. Quand on a la chance de posséder dans des collections comme les collections Charles Dullin, André Barsacq ou celle du T.N.P. (direction Vilar ou Wilson) des costumes de scène avec leurs accessoires (chaussures, coiffures, masques), on peut vérifier comment la maquette et les indications ont été respectées, mais aussi la taille, la morphologie de l'interprète, le degré d'usure étant lui aussi significatif du succès d'une oeuvre, ou d'un jeu dramatique très mouvementé. Malheureusement, d'une part de telles collections, particulièrement précieuses, sont rares; elles nécessitent, de plus, un vaste espace de rangement. De l'autre il est difficile d'en communiquer les éléments.

Enfin, il arrive, quand des costumes historiques sont conservés par un théâtre prestigieux comme

la Comédie Française, que les costumes soient adaptés à un autre interprète et partiellement altérés, comme la robe de la Reine de Ruy Blas de Victor Hugo portée jadis par Sarah Bernhardt. La photographie de scène est donc, à cet égard, un gage d'authenticité fort important. Mais il ne faut jamais négliger l'éventualité de modifications au cours des représentations ultérieures, le photographe de presse opérant le plus souvent lors de la répétition générale. Ainsi Peter Van Dyk fut-il appelé à modifier son costume, conçu pour Cassandre pour Chemin de lumière, ballet de Lifar, parce qu'il entravait le mouvement et l'empêchait d'exécuter les sauts et pirouettes réglés par le chorégraphe.

D'autre part, les recueils de coupures de presse comportent souvent des renseignements utiles et parfois, du moins à certaines époques comme durant la première moitié XXe siècle, des croquis de mode très précis.

Etant donné la diversité de ces sources complémentaires d'information, des problèmes d'exploitation se posent aussi bien au chercheur qu'au conservateur. La principale difficulté réside, d'une part dans la dispersion des documents en fonction de leur nature, d'autre part dans la nécessité de confronter les renseignements recueillis parfois dans des sources très variées.

Il importe donc de jeter les bases d'une méthodologie répondant à ces diverses données. En attendant qu'aient pu être analysés tous les documents puis établis les renvois aux bordereaux et fichiers divers regroupant les informations, il est primordial de savoir guider l'utilisateur, de l'orienter en fonction de ses besoins propres vers les collections publiques ou privées susceptibles de répondre à ses demandes. La première démarche est de connaître non seulement les principaux éléments conservés dans sa propre Bibliothèque-musée, mais aussi de pouvoir compléter cette information en orientant le visiteur vers d'autres fonds spécialisés, qu'ils concernent ou non les arts du spectacle. En matière de costume, une intelligente collaboration doit donc s'établir entre les Théâtres (avec dépôt éventuel

de maquettes, costumes etc.), les Organismes de spectacle, cinéma, télévision, les Bibliothèques-musées des arts du spectacle et les Centres de documentation dédiés exclusivement ou partiellement à l'histoire et aux techniques du costume. C'est, en effet, grâce à cette collaboration que l'on parviendra à répondre de façon plus complète à une demande qui croît sans cesse.

THOMAS SIEDHOFF

FORSCHUNGSIINSTITUT FÜR MUSIKTHEATER U BAYREUTH  
DAS URHEBERRECHT ALS HINDERNIS IN DER DOKUMEN-  
TATION DES MUSIKTHEATERS

Der von König Ludwig XVI eingeführte Druckzwang für alle Bühnenwerke, die durch die Académie Royale de Musique aufgeführt wurden sowie die Eingliederung dieser Partituren in die Bibliothèque Royale bzw. Nationale aufgrund der gesetzlichen Bestimmungen des Depot legal, überliefern uns heutzutage ein nahezu einmaliges Spektrum des französischen Opernschaffens bis zum Jahre 1796. (1)

Komponisten wie Lully, Rameau, Grétry und Campra, um hier nur einige zu nennen, sind nahezu mit ihrem gesamten Oeuvre in dieser Form ausgewogen dokumentiert. In Italien, Deutschland und England sind zur gleichen Zeit nur besonders erfolgreiche Bühnenwerke verlegt und als Partitur veröffentlicht worden; die Überlieferung der meisten Werke beschränkt sich jedoch auf handschriftliche Dokumente: Günstigenfalls handelt es sich um das, oft schwer lesbare, Autograph, überwiegend jedoch um Kopien in den Theaterarchiven, also wenig authentisches, meistens auf die lokalen Bedürfnisse zugeschnittenes Aufführungsmaterial.

Mitte des 19. Jahrhunderts setzt jedoch erhebliches Engagement der Musikverleger und Musikalienhändler ein. So entstehen zu den meisten Aufführungen an großen Opernbühnen spezielle Textbücher, die von den Theatern in eigener Regie vertrieben werden. Die Ausgaben von Klavierauszügen, einzelnen Gesangsnummern und Instrumentalbearbeitungen, überwiegend für den Gebrauch in der Hausmusik bestimmt, vermittelten die Novitäten des Spielplans auf rasche und für jedermann nutzbare Weise an ein breites Publikum. Man kann davon ausgehen, daß die Opernliteratur von 1830 bis 1914 in einem Maße zum Allgemeingut des Bildungsbürgertums geworden ist, wie es

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(1) Vorwort zur kritischen Ausgabe der Oper "Tara-re" von Antonio Salieri, München: Henle 1978.  
(Die Oper 1,1.).

seitdem nicht mehr der Fall war, und wohl auch in Zukunft kaum mehr so sein wird. Wiewohl diese zahlreichen Ausgaben und Bearbeitungen keinen vergleichbaren wissenschaftlichen Quellenwert im Vergleich zu Partitur und Autograph besitzen, sind doch immerhin Text und die musikalische Struktur überliefert, daneben mit den Merkmalen der individuellen Rezeption einzelner Werke. Die Veröffentlichungen von Notendrucken spiegeln bis 1914 grundsätzlich, von Ausnahmen abgesehen, die musikalische Szene. Der Zugang zu den meisten Werken der Musikliteratur wurde damals durch die Arbeit der Musikverleger gewährleistet. Da es noch keine elektronischen Medien gab (die Schallplatte war damals noch kein Medium für eine echte Verbreitung), gab es als reproduzierende Künstler lediglich die Mitwirkenden in Theater und Konzert.

Die Veröffentlichung von Musikliteratur auf diesen Wegen geschah jedoch mit geringem urheberrechtlichen Schutz der Autoren. Um die Wende zum 20. Jhd. konsolidierte sich daher eine Interessenvertretung, die die Verwendung musikalischer Werke stärker kontrollieren konnte, und Komponisten und Textdichtern ein auch über längere Zeit andauerndes Einkommen aus einem - und demselben Werk zusicherte. Diese Einschränkungen führten zunächst dazu, dass es keine Ausgaben für den hausmusikalischen Gebrauch mehr gab, da diese in ihrer Herstellung durch Tantiemen an die Komponisten zusätzlich mit Kosten beladen wurden. Die Bühnenwerke wurden in ihrer Rezeption nunmehr ausschließlich auf das Theaterpublikum eingeschränkt. Gerade Richard Strauss als bereits führender Komponist war es, der den urheberrechtlichen Schutz von Bühnenwerken wohlorganisiert vorantrieb. In seiner eigenen arrivierten Position, und damit für seine Kollegen gleichen Status sprechend, brachte diese energische Initiative zweifellos unschätzbare Vorteile, näherten sich die Inhaber geistigen Eigentums den sozialen und finanziellen Sicherungen, wie sie abhängige Arbeitnehmer zu gleicher Zeit bereits errungen hatten. Den Verlagen kam nun eine weitere Funktion zu: die Überwachung der weiteren Verwendung der durch sie vertretenen Werke.

Zwangsläufig konnte es nicht länger dauern, daß, besonders durch die jetzt beginnenden Möglichkeiten einer technischen Reproduzierbarkeit künstlerischer Leistungen, diese Künstler auf den Plan traten, um, wenn nicht gleiche, so doch ähnliche Ansprüche im Sinne des Leistungsschutzes einzuklagen. Bald überwachten und lenkten internationale Verwertungsgesellschaften die Verwendung geistigen Eigentums im Sinne von Schöpfung und (kongenialer) Reproduktion.

Die Werke des Musiktheaters waren durch diese Tendenzen besonders betroffen, die Verbreitung der Werke verlangsamte sich erheblich, da mit jeder neuen Verwertung eines Werkes vielseitige Interessen tangiert wurden, zumal damit auch die individuellen Produktionskosten erheblich anstiegen. Die Interessenvertretung im Sinne des Urheberrechts - und Leistungsschutzes entwickelte sich durchaus ungleichmäßig und spiegelt die besseren Möglichkeiten eines Kollektivs im Wettstreit um günstigere Ausgangspositionen. Bildende Künstler als individuelle und nichtorganisierte "Autoren" genießen bei weitem nicht gleiche Konditionen des Urheberrechts wie etwa Orchestermusiker oder Komponisten. Der Bildende Künstler erhält keine Tantiemen bei Weiterverkauf oder Ausstellung seiner Bilder, nicht zu Lebzeiten, schon gar nicht bis zu 70 Jahren nach seinem Ableben. Komponisten und deren Erben genießen Schutz und Garantie bis über zwei nachfolgende Generationen hinweg. Das Oeuvre Richard Strauss' sichert seinen Nachkommen noch heute ein Leben ohne Sorgen, die Nachfahren bildender Künstlern leben in den seltensten Fällen vom Erbe ihrer Vorfahren.

Reproduzierende Künstler genießen immerhin gleichen Schutz bis zu 25 Jahren nach der Aufführung bzw. Erstaufführung, wobei in den Augen der manchmal übermächtigen Kollektive der Musikausübenden diese Spannen bei weitem nicht als ausreichend angesehen werden.

So begrüßenswert die soziale Sicherung des geistigen und künstlerischen Besitzstandes ist, so einengender ist sie in der Wirkungsbreite neuerer Musik auf ein zeitgenössisches Publikum. Der Weg eines Wer-

kes vom Autor zum Publikum ist ein schmaler Pfad im Dickicht verschiedenster Ansprüche. Nur scheinbar sind die elektronischen Medien ein ideales Sprachrohr zur Vermittlung dieser Kompositionen, da auch hier die Verbreitung lediglich in einer einmaligen, selten wiederholten Ausstrahlung einer Musikkonserve vorgenommen wird. Der Zugang zum Werk wird nicht in dem Maße ermöglicht, daß sich eine interessierte Öffentlichkeit mit dem Material auseinandersetzen kann und nicht annähernd den Möglichkeiten entspricht, die einem Publikum im 19. Jhd. zur Verfügung gestanden haben. Bühnenwerke, die heute zur Uraufführung an einem Theater angenommen werden, haben bereits ein Raster im Prozeß einer Risikoverminde-  
rung seitens Autor, Verlag und Theater bzw. Rechtsträger hinter sich, das finanzielles Engagement allseits auf ein Mindestmaß begrenzt. Daß ein so delikates Gleichgewicht nur von arrivierten Komponisten und Verlegern gehalten werden kann, ist offensichtlich. Die Entstehungs - und Aufführungsgeschichte der Oper "Das Lächeln am Fuße der Leiter" nimmt sich angesichts dieser Bedingungen fast wie ein anachronistisches Märchen aus. (1)

Die Musikverlage sehen in zunehmendem Maße ihre Aufgabe nicht mehr in der Verbreitung sondern vielmehr in der Verwaltung der von ihnen vertretenen Werke, und verlieren individuelle und sorgfältige Öffentlichkeitsarbeit immer mehr aus dem Auge. Klavierauszüge werden überhaupt erst gedruckt, wenn ein neues Werk zur Uraufführung angenommen wird; in den seltensten Fällen ist dieser dann auch für ein "normales" Publikum zu kaufen, meistens dient er lediglich als Ansichtsmaterial für andere Bühnen oder für die elektronischen Medien. Das Aufführungsmaterial wird von Kopisten erstellt und verbleibt in den Veragsarchiven, nicht einmal bei den Theatern. Libretti, am konstengünstigsten zu produzieren, werden erwiegend auch erst veröffentlicht, wenn das Werk f dem Sediment der Musikgeschichte angekommen ist.

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<sup>1)</sup> Irmgard Scharberth. Musiktheater mit Rolf Liebermann. Hamburg. Christians 1975, S.66 ff.

Dem Interessenten, der sich die Textur eines modernen Bühnenwerks vor Augen führen will, bleibt jeder konventionelle Weg versperrt, da ihm Verlage Einsicht nur in Ausnahmefällen gewähren. Ist das Werk einmal über Radio bzw. Fernsehen verbreitet worden, hat er die Chance, für seinen ausschließlichen privaten Zweck einen Mitschnitt auf Tonband oder, günstigenfalls, auf Videocassette zu erstellen.

Institutionen, die sich zur Aufgabe gemacht haben, bzw. deren Aufgabe es sein sollte, das zeitgenössische Musikschaffen mittels Forschung, Dokumentation und Lehre zu verbreiten, bleibt heute angesichts dieser restriktiven Bestimmungen nur der Weg in die Illegalität. Das Phänomen eines historisch überlastigen Speilplans überträgt sich somit zwangsläufig auf diese Institutionen, denen in der Verfassung nominell so großer Spiel- und Freiraum in Forschung und Lehre garantiert wird. Die urheberrechtlich unsinnig engen Auslegungen verhindern einen zeitgenössisch orientierten Schulunterricht und Vorlesungsbetrieb, da der Begriff der Öffentlichkeit im Sinne des Urheberrechts bereits in einem Klassenzimmer oder einem Hörsaal die Vorführung eines Werks mit Bild- oder Tonträgern zu einem kostspieligen Unternehmen machen würde. Umgeht man diese Hürde, ist ein langwieriges Genehmigungsverfahren beim Rechtshaber notwendig, um ausnahmsweise ein solches Werk zu Gehör zu bringen, eine Prozedur, vor der die meisten Dozenten resignieren.

Die Rundfunkanstalten, in der Bundesrepublik Deutschland immerhin Institutionen des öffentlichen Rechts, sehen sich nicht in der Lage, ebenso öffentlichen Institutionen wie Schulen und Universitäten Beispiele ihrer Produktionen zu Vorführungen zu überlassen. Theatermuseen und -bibliotheken sind ebenfalls gezwungen, mit vielen Bereichen in urheberrechtlich unverfängliche Sammelgebiete auszuweichen, sei es, daß das Hauptinteresse z.B. auf die Sammlung szenographischer Dokumente gerichtet wird, das aus den eingangs genannten Gründen weniger konfliktgeladen ist, oder der historische Rückgriff in die Bereiche getan wird, deren Mindestalter die kanonischen 70 Jahre hinter sich gelassen haben.

Nicht ohne Grund gleichen Ausstellungen, die eigentlich zeitgeschichtlichen Themen des Theaters bzw. dessen Gegenwart gewidmet sind, eher Kunstabgallerien, die nur wenig Rückschlüsse auf eine theatrale Wirklichkeit zulassen, da ein Bühnenbildentwurf ja lediglich ein einziger Parameter eines weit größeren Pakets von Informationen ist.

Diesen Institutionen, so gewinnt man den Eindruck, ist dieser Tatbestand in zunehmendem Maße ins Unterbewusstsein entglitten; aus dem totalen Ereignis des Theaterers müssen bei dessen Dokumentation wesentliche Bestandteile aus wenig plausiblen Gründen aufgegeben werden, wobei die Werke des Musiktheaters von diesen Ausfällen wesentlich stärker betroffen sind, als Werke des Sprechtheaters. Die technisch ausgereiften Methoden einer umfassenden Dokumentation, wie Schall- und Bildaufzeichnung, können nicht angewandt werden, da sie im Sinne der gesetzgeberischen Bestimmungen nicht oder nur unter allergrößten Schwierigkeiten angewandt werden dürfen.

Die Position der Lehr- und Forschungsinstitute scheint gegenüber den mächtigen, durch einflussreiche Lobbies vertretenen Kollektive der Künstler, Autoren und Verlag wie Vertrieb so schwach, daß eine durchgreifende Änderung ihrer Arbeitsbedingungen kaum zu erwarten ist. Der Blick nach Holland zeigt jedoch einen Zustand, der, wenngleich wenig bekannt, einem Ideal gleicht. Offensichtlich ist das Ansehen der Einrichtungen, die den Auftrag zeitgenössischer Werk- und Theaterdokumentation so professionell erfüllen, in der breiten Öffentlichkeit und gegenüber dem Gesetzgeber so hervorragend, daß nagen des Mißtrauen gegenüber angeblichen Mißbräuchen des Urheberrechts in deren Arbeitsbereich den Spielraum dieser Institute nicht einengt. Symptomatisch erscheint die Tatsache, daß in diesem Klima Uraufführungen musikalischer Bühnenwerke von einer weit größeren Öffentlichkeit rezipiert werden, als es etwa in bundesdeutschen Experimentierbühnen der Fall ist. So ist Peter Schats' Zirkusoper "Houdini" ein populärer Erfolg geworden, im besten Sinne dieses Worts, was kaum eine zeitgenössische Oper in anderen Ländern für sich beanspruchen kann.

Eine Revision unserer Bedingungen, die für die meisten gleichermaßen zutreffen, lässt sich nur in einer deutlichen Veränderung des Bewußtseins zugunsten der neuen Werke und ihrer Realisation im Bereich des Sammeln und Dokumentierens erzielen, der deutlichen Artikulation dieses Anspruchs gegenüber Künstlern, ihren Interessenvertretern und der breiten Öffentlichkeit, der aus der zu verändernden Situation heraus ein Angebot zur intensiveren Auseinandersetzung mit Werken der Gegenwart gemacht werden müste.

Es wird, wenn sich die Schere zwischen Musealem und Bühnenwirklichkeit nicht immer weiter öffnen und im Unendlichen verlieren soll, einer engagierten, auch politischen Initiative bedürfen, um das Bewußtsein dorthin zu lenken. Kein anderer Kreis scheint dafür prädestinierter und betroffener, als das hier versammelte Forum.

NADEŽDA MOSUSOVA

## THE STAGING OF FILM AND TELEVISION OPERA

The theatre man, the musician, even the amateur and lover of the musical theatre, have probably all noticed that regarding the presentation of opera on the screen - either the motion picture or video screen - the two media tend to be confounded and reduces to a common denominator, although, in spite of all similarities, they are characterized by some fundamental technical and terminological distinctions.

The screening of an opera performance and the telecasting (from the stage or from the studio) are two, or rather three aspects of an essentially identical undertaking. The operatic telecast is the true counterpart (*toute proportion gardée* in view of the specific differences between the motion picture and video screen) of the filmed opera or an opera performance adapted for the film. In common parlance they are referred to as film and television opera.

The motion picture and television operas in the true sense of the word, are musical-dramatic works created specifically for these two media and thus cannot be treated on the same level because the "film opera" - as a genre - does not exist. The composer creates his work either for the operatic stage or, as is becoming increasingly common, for the television screen. But no one writes "movie operas". Such an opera, written in the motion-picture idiom (opera-film or film-opera), would belong to another field, where each individual work could be placed in a category of its own, sometimes close to the filmed opera might also exist.(1) The esthetic value of its individual genres might range from respectable stereotypes to great artistic achievements with the visual component on a par with the musical content, in which case the credit would go to the film director rather than to the composer. The same is

largely true of the motion pictures based on great novels and plays.

It is from this angle that ingenious productions of filmed opera and opera written for television are considered in this paper. In either case, it is the best possible visual presentation, coupled with musical perfection, that ensures the artistic vitality of the work presented on the screen. This provides sufficient justification for putting an opera on the motion picture screen (here it should not be forgotten that screen versions of operas are loathed by some musicians and opera lovers just as much as the screen versions of literary works are rejected by literary men). In the case of opera produced for TV medium, the attractive visual quality helps the viewer-listener to grasp new, modern musical-dramatical works.

It appears that the majority of musicians are not aware of the importance of the visual component in operatic productions for the stage. Numerous examples could be quoted of adverse effect of inadequate staging on the musical side of an opera. (2)

Whatever the reasons for the failure of an operatic performance, the stage director, for all his arrogance, should be pardoned for at least so-

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(1) Rolf Liebermann (in his book *Opernjahre*, 1977, p.290) makes a distinction between, what he calls, the music film - *Musikfilm* (such as the well-known adaptation of "Tales of Hoffmann" and Bergman's "Magic flute") and the filmed opera - - *gefilmte Oper* - which unlike "music film" keeps strictly to the original story and the score.

(2) This is resolutely confirmed by Rolf Liebermann (*Musiktheater oder Stagione, Contemporary Music Theatre*, Hamburg, 1964, pp. 29,30), the experienced manager of European prominent opera houses, who argues that his opera productions never failed on account of musicians (singers or conductors) but exclusively of stage directors.

me of the mistakes (in violating "Werktreue"), due to restricted acting abilities of opera singers. On motion picture and television screen, however, there is little excuse for the director in case of failure; that points to his inability to handle the potentially boundless opportunities for his artistic expression. It is true that an ever increasing number of successful film adaptatation of opera owes a great deal to their stage presentation past and present. The film versions of Wagner's "Siegfried", Berg's "Lulu" or Strauss, "Salomé", had as predecessors the superb productions of these works for the opera houses in Europe and America.

From this point of view, too, we find an exceptional example in Losey's brilliant film production of "Don Giovanni", with Mozart's music excellently matched by the visual element. Joseph Losey could not make use of any specific model, because, as Günther Rennert, directing this most sublime opera of Mozart's, claimed - there were always remembered great interpretations of the Don Giovanni role, but no spectacular performance of this opera as a whole.(1) Talking of his personal experience, Rennert achieves that no stage director should feel ashamed if he fails to furnish an adequate framework for the musical "cosmos" of Mozart.(2) Losey's artistic merit is all the more remarkable considering that in the staging or motion picture opera, the film technique can both be an advantage and a trap.

The director of a television opera can easily avoid such traps since he is dealing with a contemporary work and can turn to the composer for help. The author's suggestions will often prove invaluable. It is usual for the composer of a TV opera to view the possibility of a stage performance of his work, as well. The present day chamber and TV operas are so closely interrelated that their mutual

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(1) G.Rennert, Opernarbeit, Inszenierungen 1963 -  
- 1973. München, 1974, p. 239.

(2) Ibid, p. 247.

influences deserve to be considered. (1) In the Soviet Union, for example, numerous chamber operas have been produced (Ščedrin, Holminov, Bucko), which could, without much alteration, be presented on television screen. In Yugoslavia, on the other hand, some inventive TV operas (Lhotka-Kalinski, Rajičić) could successfully be transferred to the operatic stage. The same is true of TV films and plays.

A characteristic liking prevails in contemporary chamber and TV opera for the monodrama (coinciding with similar tendencies in modern theatre). A preference for the same or similar topics is quite often evident. That Gogol's "Diary of a Madman" has in the last twenty years attracted the attention of an English, a Russian and a Yugoslav composer (Searle, Bucko and Rajičić), (2) may after all not be purely accidental. TV screen, especially the close-ups, offer ample opportunity for an expressive and effective display in the musical monodrama of the inner world of the actor-singer, while the talent of the TV stage director and scenographer can be instrumental in establishing a closer rapport between the work and the public. Television, obviously, raises high hopes for the future of opera.

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(1) (L.G.Danjko, Notes to the Poetic of Opera, Tendencies of Style in Soviet Music 1960-1970, Leningrad, 1979, pp. 15, 16.)

(2) Humphrey Searle and Jurij Bucko have composed Chamber operas and Stanojlo Rajičić TV opera based on Gogol's story.

MIRKA PAVLOVIC

CONTRIBUTIONS FROM PRESS RECORD TO THE  
HISTORY OF THE SERBIAN "MUSICAL THEATRE"

This paper reports a search of press records in the study of music in the Serbian theatre. For decades, plays in which music was part of the performance were among the most popular with Serbian theatre-goers. However, as music was considered an element relevant to a play's actual performance, it very often received no special mention in official records. This study, therefore, sought to contribute especially on the following points: the repertory of such plays and, in as many cases as possible, the identity of the composer of theatre music; how music was used; whether there were definite forms or schemes which composers followed; the kind of music composed; the lyrics used; the kind of music composed; the lyrics used; whether music was anticipated by the playwright; the way music was "inserted" into a play; the treatment of vocal and instrumental parts; the acceptance enjoyed by translated or adapted foreign plays; the treatment of music in such plays; the possibilities and the problems of performing music in different types of plays; the taste of the public; and finally, the search for missing musical material from these plays. The period covered is some 70 years, from the end of the 1830s to the turn of the century. This means the years from the earliest precise information available about music as part of a theatrical performance until the emergence of works usually considered the first real example of Serbian opera.

Before going into the actual course of our investigation<sup>(1)</sup> and the results obtained, a few words

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(1) The project was initiated by the Institute of Musicology of the Serbian Academy of Sciences and Arts.

are necessary to establish a background against which the development of the Serbian "musical theatre", the problems it faced and its late date will be easier to understand.

First of all, when talking of Serbian theatre in general we refer to the theatre in Serbia proper, i.e. in the eastern part of present-day Yugoslavia, and the Serbian theatre in Vojvodina (Vojvodina) and a part of Slavonia, which means in the north-eastern part of the country. National theatres as institutions were founded, first in Vojvodina in 1861 - The Serbian National Theatre based in Novi Sad - and in Serbia in 1868 - The National Theatre in Belgrade. Before the establishment of these institutions, for decades the theatre had been an activity of amateurs or non-trained professionals. People of the most diverse professions were led by their love for the theatre to stage plays or band together in professional touring groups. Such groups, from Vojvodina most notably, provided the nuclei from which emerged the national theatres in Belgrade and in Novi Sad. One such touring group was also behind the first performance in the national language in Zagreb, in Croatia, in 1840.

From the time the national theatres in Belgrade and in Novi Sad were established, records of their work, problems, repertory, etc., have been kept more or less systematically and mostly, satisfactorily. But from the point of view of music, such records are wholly inadequate. A systematic search of the daily and weekly press - which always reflects the general conditions and current of a time and place as well as reactions to different aspects of cultural and social trends - seemed the most suitable starting point in trying to fill the gaps in our knowledge. It should be noted that the data we were able to collect are surprisingly rich in scope, number and detail.

Two factors had a decisive role in the development of the Serbian theatre in the 19th century: historical developments in these regions and the

existing, immense popularity, we may say even love, of the theatre. First, a few words of historical background. Serbia in the 1830's, in the years from which we have the earliest concrete information about music as part of theatrical performance, had achieved a limited internal independence after nearly 500 years under Turkish rule. The capital was not yet in Belgrade, but in Kragujevac (Kraquevatz). In most of the larger towns, Turkish garrisons were still maintained. The leader of the second, decisive uprising (1815) against the Turks was Miloš Obrenović (Milkoš Obrenovich). Virtually illiterate, he was nonetheless a very shrewd politician in establishing an internal administration and handling relations with Constantinople (Istanbul). Of the many steps taken during those early years towards administrative and cultural development, one is of direct interest to us here: the organization of "court" theatricals. We recall them as "court" theatricals because they were organized for Milkoš and his closest associates. The "court" was one of the larger houses in the small town of Kragujevac and the "Theatre" - a spacious room with a stage and a few chairs and benches for Milkoš and his special guests. The rest of the audience stood. The "actors" were young civil servants and secondary school students; the costumes were clothes borrowed from the local citizenry, the stage decor was made by a local painter. The "actors" provided any voices necessary for singing, the military band the musical accompaniment, and the bandmaster was musical director and composer. This was all in 1835, - let us mention for comparison's sake, - when Beethoven had already died and, in opera, Rossini had ceased composing and Donizetti had just finished his "Lucia di Lammermoor". Of decisive importance, however, was Milkoš's great fondness for music and his insistence that music be part of every play. This same fondness for music of the finest "patron" of the Serbian theatre had already made the military band one of the earliest institutions of the still only partially liberated Serbian state.

We can only guess what these first theatrical performances incorporating music were like. Aside of sparse notes by contemporaries, the press is our best source of information. Because of their music, these performances were described as being "in the form of Italian opera" or simply called "opera". Certainly, at this time, the "patron" of the first Serbian theatre had never heard of opera. But, some of those working to produce the plays in his theatre, mostly people from Vojvodina, were already at the beginning of the century admirers of opera in Italy. The music, however, in this first Serbian theatre was definitely Serbian, sometimes with some Turkish elements and strictly within the limits of the very modest possibilities.

Because of his autocratic rule, Miloš was forced to leave the country by the end of that decade. Soon afterwards a new dynasty was installed. However, his theatre survived and continued working. The same people carried on, joined by a few newcomers -- teachers from the local secondary school. The main innovation was that now the theatre was no longer only for a select audience but for anybody willing to pay the entrance fee established for the benefit of the school fund. This was obviously a step forward, a step towards a real national theatre. It should be stressed, that a number of the plays written for that theatre, were from the very beginning conceived with music.

While Serbia was fighting for its final liberation from Turkish rule, Vojvodina remained firmly a part of the Austro-hungarian Empire. Although an outlying province of the Empire - and perhaps because of this under mounting pressure of Hungarianization - its contacts were with big European centres, especially with Vienna and Budapest. As a result, the cultural level in Vojvodina was much higher than in Serbia. But the aim of Serbs, both in Serbia and in Vojvodina, was the same: liberation from foreign domination. They shared also a growing determination to assert their national identity.

In Vojvodina, the 1820s marked an intensifying interest in the theatre, and plays with at least some music gained in popularity.

A great unbounded enthusiasm and love for the theatre was the second decisive factor in the 19th century development of the Serbian theatre. Dynasties fell, political currents shifted, politicians came and went, wars were fought, social and political unrest heightened or ebbed, the struggle for national rights moved ahead with better or worse results. But the love of theatre remained unchanged and a constant.

The general history of the Serbian theatre will not be reviewed here. Many and very valuable works have been written on the subject. Yet, we must note, that there is nothing surprising about the acceptance and popularity enjoyed by the theatre among 19th century Serbs. Theatre did not require a higher education or much of a financial outlay, at least not initially. But, at the same time, theatre above all lent support to the preservation and cultivation of a national consciousness and the national language, allowed the most diverse possibilities of expression (including music), and enabled participation by the broadest sectors of the population - either as performers or as spectators. Working for the theatre were people from different social strata. They did not seek personal gain but were motivated by their conviction alone of the national mission of their task.

In Serbia, notwithstanding the unstable political situation and reversals in dynastic fortunes, the prince-rulers and the members of their families always supported the theatre in word and deed. Other prominent figures in national and political life also gave of their work and influence and often contributed generously financially. The ordinary people expressed their support in humble gifts and important donations. One need cite only the sums collected in the 1850s, with the country still only partially liberated, for the construction of the

National Theatre in Belgrade. Unfortunately, these funds proved badly invested. The location chosen for the theatre had underground water and the builders brought in from abroad lacked the honesty to report this fact. In consequence, the National Theatre in Belgrade was founded and the building finally constructed only 20 years later. All this tedious road is recorded in the press of those times.

In Vojvodina, where the press was even more eager to make note of all news concerning the theatre, conditions were a great deal different. To begin with, in Serbia, although every effort focussed on the liberation goals and despite the very unstable political situation, the state supported the theatre by a modest but constant subsidy. In addition, the military band and later, the military orchestra, was almost always associated with the theatre. In Vojvodina, the Serbian National Theatre received no state assistance. In their determination to safeguard their nationality, the Serbs rejected the condition set by Budapest for state assistance and refused to change their theatre's name from "The Serbian National Theatre" to "The Serbian Theatre of Novi Sad", foregoing for ever every chance of getting a state subsidy. The Serbian National Theatre in Novi Sad was in the true sense a national theatre. It performed for the people and was supported entirely by the people. For decades it survived on the contributions, gifts, legacies and the interest and love of its public. Its base was Novi Sad, but it was in fact a touring company which sometimes for more than two years did not return to Novi Sad. One can only imagine the role of the press in those days in keeping the public informed about the Theatre's activity. Reports in the press of that period provide an extremely vivid picture of theatrical life. One can find all sorts of imformation and details especially valuable to us from the point of view of incidental music. These are sources not only for imformation about specific productions and the performance of specific actors-singers or vocal and instrumental groups, but provide a record as well of critical assessments and failures, analyses

of problems and statements about the character and adequacy of music. They are especially precious documents for establishing the repertory of plays which incorporated a musical element, an area otherwise very deficient in source material.

One further background note is due here. Namely, as the Serbian National Theatre in Vojvodina was under constant financial strain, it was impossible to think of training professional singers or having even a modest permanent instrumental ensemble. Often even a musical director was out of the question. The theatre could only count on the special additional talents of its actors or actresses: a beautiful voice or proficiency on the piano or harmonium for accompaniments. It could however turn for help to amateurs or the members of local choral groups or their directors. In Vojvodina, at that time, even the smallest towns had well-organized choral societies, which, it should be noted, had not only an important cultural role but a patriotic role as well. These groups were frequently led by well-trained professionals, foreigners, most often Czechs. The members of such local groups were eager to lend their help and participate when the Serbian National Theatre visited their towns. And their enthusiasm for the theatre often meant they were active members also of a local theatrical group. Certainly, the acting of professional actors was on a higher level, but music vocal and instrumental, because local groups usually included excellent voices and because they were directed by professionals, was often better performed by amateurs.

In those days, reporters were not professional newsmen, but townsmen who from time to time wrote about local events. They regularly reported any performance of the Serbian National Theatre and, with no less eagerness, the theatrical endeavors of local amateurs. In this kind of reports, we sometimes come across wonderful bits of information. From these articles, for instance, we learned that amateur theatrical groups tried their hand at opera (Schubert, Massé) long before the National Theatre did,

They were first to write and stage national operettas, and, in the 1880s, productions of locally written national heroic opera are reported. In a number of cases, these involved musically quite complicated undertakings, which explains the pioneer role of provincial choral societies and their professional, well-trained directors. Most probably, little of the musical material of these efforts has survived, but a serious search still remains to be made.

The information in press reports such as those cited above is rounded out by occasional notes about local singers who after having studied abroad became prominent members of various European opera houses. From the press, we learn also that often, during vacations, these established professionals, returned home and generously put their art and craft at the disposal of their fellow citizens. Their participation is recorded in concerts of local singing groups and even, in local productions of a number of operas. The importance of such participation in the cultural development of these small towns needs no emphasis. At the same time, the fact that these small communities were receptive to such endeavors and successful in their realization is certainly worthy of admiration.

The attitude in small towns towards the theatre and towards the "musical theatre" in particular is reflected not so much in official theatre documents, many of which were destroyed during the wars, as in short notes, comments, reviews, etc. in the press. In existing official documents, the struggle for survival of the Serbian National Theatre is constantly present, but one can understand how the battle was won only from the press. It registered often fascinating details, touching in their simplicity, great in their value as part of the whole picture. The examples are countless and most diverse. In illustration we shall mention a few. For instance, a short note that a farmer has sold his crop and from the florins received, made a contribution

to the theatre; or, that a road cobbler has died and of his 200-florins life savings, left 100 for his burial and 100 to the Serbian National Theatre; or, that a local lady has paid for all the costumes for a production of Shakespeare's Richard III; or that the director of the town's singing ensemble has given up his private classes in order to prepare, free-of-charge, the musical numbers and singers for a local theatre production; or, that the director of the Serbian National Theatre has made a gift of his year's salary to the Theatre, or that one of the greatest Yugoslav playwrights, Jovan Sterija Popović (Yovan Steria Popovich) - who was born in Vojvodina but for a number of years worked in Serbia - has in 1842 ceded all rights for the performance of his plays to the Serbian theatres. Etc., etc. Daily papers, furthermore, carried a regular column - Contributions to the National Theatre - reporting even the smallest contributions and all gifts in clothes, furniture, arms, or anything else of possible use to the theatre. In the official reports periodically published by the Theatre about its work, problems, finances, etc, we read about impressive contributions in money, legacies, and gifts - of buildings, land, forests, etc. These donations enabled the Serbian National Theatre in Vojvodina to survive and the National Theatre in Serbia to put up its own building.

However, despite the fundamental differences between the conditions prevailing for the National Theatre in Serbia - where national freedom was won during these decades - and the Serbian National Theatre in Vojvodina - where it was not - Serbia and Vojvodina throughout this period shared many of the people dedicated to working for or in the theatre and much of their repertory.

The question of repertory, as seen through the press, is particularly interesting. Its direction was imparted by the prevailing view of the theatre. The theatre was looked upon as a great school whose principle responsibilities were educational and national. Its value as entertainment followed third.

Therefore, the works of, let us say, Shakespeare, Moliere, Goldoni, Schiller, Lessing, Hugo, Laube, Gogol, or of Scribe, Sardou, Labiche, Legouvé, De-nnery, Szigligeti, Szigeti, Benedix, Raimund, etc., for a very long time were paralleled if not surpassed in popularity by plays inspired by Serbian national history, legends, epics and folklore. This was especially so in Vojvodina where national aspirations remained unfulfilled. Many of these plays included music. In the absence of plays in sufficient number by Yugoslav playwrights, foreign plays were often translated and adapted by transposing the place of action to Serbian localities, replacing foreign names with Serbian names and adding nationally coloured music. In addition, Serbian poets would sometimes write special verses which were then put to music and inserted into the translations. So, for example, the first two Serbian operettas (by D.Jenko and R.Tollinger), both composed in 1882 - in Belgrade and in Kikinda in Vojvodina - base their libretti on foreign plays. The second of these is especially interesting. It was based on a play by Emil Pohl, but specially composed verses by one of the leading Serbian poets of the time (Laza Kostich) were added. This detail, a commentary about the high musical level of that work, as well as when and where it was performed is new information we came upon in our recent investigation of press records. The significance of these new finds is enhanced by the paucity, otherwise, of information on music in the 19th century Serbian theatre. Despite the immense popularity of "musical plays" with Serbian theatre goers and the large number of such plays making up the repertory of that period, this field has remained scarcely touched until now.

As most trained musicians were foreigners, music in the Serbian theatre from the standpoint of the authenticity of national musical expression was often discussed in the press. These discussions shed light on the views, tastes and musical judgement of the times. Understandably, not all the musicians could have had the necessary sensitivity and be gifted composers. But when the music was successfully

composed,, the songs and fragments off the music were independently published,, mostly as piano transcriptions accompanied by the lyrics off the songs.. There were cases when the music outlived the plays it was composed for..

It is difficult to establish the full list of plays which included music as part of their performance.. To illustrate the clues we have had to follow down, let us mention the case off an advertisement found in the press for a collection off the lyrics off songs from different plays.. We traced the book.. It contains the impressive number off 800 songs from more than 80 plays staged in the National Theatre in Belgrade until 1884.. Many off these lyrics have no poetic value whatsoever.. But the book remains an invaluable find because most off these plays were also performed by the Serbian National Theatre in Vojvodina and all of them are listed in the official theatre repertory in Belgrade,, but in many cases without any mention of music having been part off their performance.. All together,, we have been able to establish the titles of some 250 plays which included a musical dimension.. This means that from the time off the foundation of the national theatres in Serbia and Vojvodina in the 1860s until the turn off the century,, half off the plays by Yugoslav authors and a third off the total repertory were presented with music.. In many cases,, we could not identify the composers.. At the same time,, we have learned that the music for a play was not always the same and that different composers would write music for the same play..

The next question posed is the use made off music in the Serbian theatre off the 19th century..

Many off these plays with music were real,, local,, examples off the "singspiel" ((songplay)) with all the characteristics off that form.. Even the local name for this kind off plays - "komad s pevanjem" - has the same meaning as "singspiel".. Sometimes,, however,, plays had only one or a few inserted songs,, solo or ensemble,, with a relatively simple accompaniment on the piano,, harmonium,, a few wind instruments

ments or even folk instruments, played on the stage. A simple accompaniment was particularly characteristic of Vojvodina. The theatre there, as we have noted, lacked the financial resources to maintain a permanent instrumental ensemble. For this same reason, the music used generally stressed the vocal parts and was usually especially composed for the particular play in question. There were, however cases of inserting well-known popular songs into plays, sometimes ignoring any connection with the plot. This was done partly because of the great popularity of plays with music and partly to heighten the aspect of national affirmation. We have come across press comments reporting that the songs in a play were remarkably well sung (which is not surprising since the vocalists were member of a local singing group) but criticizing their insertion in the play without any heed for the plot.

In examining the uses made of music in 19th century Serbian theatre, we did not dwell on music not actually a part of the performance of a play. Grand musical finales were sometimes performed to end an evening of theater and music was also offered between the acts of a play. There are indications however, that towards the end of the centruy, the tendency was to use music to prepare the atmosphere or reflect the setting of a play. In the case of a play translated, for instance from Russian, music by Russian composers was played, or, if the play's author was French, French music would be chosen. We have however, given close attention to especially composed overtures, thematically related to a play.

In the repertory of translated plays, there were many for which music was composed after they were translated. Because of their music, some of these remained popular for decades with the Serbian public. Some translated plays had their own original music, to which new inserts by local composers would occasionally be added. There are also reports of well-known operas (Mozart, Rossini) being performed, adapted to the possibilities of local singers. When on occasion a few singers would become

available locally, short operas would be staged (Weber, Massé, Mascagni, Blodek).

It must be stressed that most of the documentation for these assertions has been found in press records.

A curious fact deserves comment. Despite the great popularity with the Serbian public of "musical plays", despite several successful examples of Yugoslav operettas - the operetta as a musical form never won a place in the Serbian theatre. This is true even today. Press records give us decades of polemics over the operetta. Most often, the prevailing opinion considers the theatre a primarily educational institution and to introduce operettas would mean encouraging public taste in the wrong direction, towards a longer road to true musical values. Attractive music and a special soloist would, from time to time, result in an operetta being staged but it usually received stormy reactions in the press. Serbs seem not to have had the psychological affinity or the historical and political climate for such productions, and, in truth, this was no great loss to their general musical development. On the other hand, the "singspiel" remained popular with some sectors of the Serbian public long after opera had become an established form and attained, between the two world wars, a high European standard.

Along with the systematic survey of the press, a search was begun of various archives for musical material from the plays of this period. The stormy historical period in question leaves no doubt that much of the material was destroyed, lost or misplaced very early. The whole endeavor is further complicated by the preponderance of theatrical initiatives in small towns and the facts that the Serbian National Theatre of Novi Sad was really a touring company and that often military orchestras were in one way or another attached to national theatres in Serbia. The press records are often very helpful in telling us where to look and what to look for, but a hard, long and rather complicated task lies ahead

and will demand perseverance. However, as our first steps have turned out to be unexpectedly fruitful, we hope there is no cause for pessimism. A number of noteworthy documents concerning the military band which played in the first Serbian theatre in 1835 and 1836, came to light. Our initial conclusions have been supported by the even more recent find of a rich collection of very early musical material connected with the Serbian theatre, which, by a happy accident, had reached the archives of the Serbian Academy of Sciences and Art at the end of the last century. It is music written by the bandmaster of the first military band and first conductor of the Serbian theatre. The material consists of a great deal of his work over a period of 40 years, and among these compositions are the incidental music he wrote between 1835 and 1869. Except for the first play, which was a translation, the rest of the plays he wrote music for were by Serbian authors and inspired by national history and legend. It is of importance that most of these plays were from the very beginning conceived with music. Though the material is not complete, it is more than enough to give a clear picture of the evolution of the composer and the musicians. It is interesting that some of the material is annotated as "opera". Considering, furthermore, that libretti for Serbian operas were being written already in the 1830s and that an immense enthusiasm for "musical plays" was evident among Serbs, the question arises of why it took so long for the first real Serbian opera to materialize. Directly or indirectly, the answer to this question can also be found in the press. But, this is a different subject which will perhaps be discussed on another occasion.

In conclusion, the information found in press records about Serbian musical theatre in the 19th century may be assessed as invaluable. First, it has filled many blanks in our knowledge; second, it has altered the dates in many of our previous conclusions; third, it has greatly enlarged our knowledge of the repertory of plays which had music as

part of their performance. In addition, it helps us to recreate the picture, climate and pulse of theatrical life in that period. Finally, the information garnered will contribute to a better grasp and evaluation of the aspirations and achievement, the ideals and capabilities, the longings and attainments, the needs and possibilities, eagerness and abilities, the struggles, doubts, defeats and victories of several generations of theatre devotees. Overall, our survey of press records seems to project a long-ago film, against which the music - already recovered or still to be recovered - from the plays of the 19th century Serbian theatre will be judged with more scope, evaluated with more understanding, criticized with more sympathy.

THE PRESENTATION OF TANDEM  
BY THE NATIONAL SIBMAS CENTRE  
OF THE FEDERAL REPUBLIC OF GERMANY

I

HARALD ZIELSKA

SOME INTRODUCTORY REMARKS

Ladies and Gentlemen, dear Colleagues!

As the chairman of the National SIBMAS Centre of the Federal Republic of Germany and on behalf of its members, I would like to make just one or two introductory statements before I hand over to my colleagues Dr.Huesmann and Dr.Meder, who will do the main work in this presentation of TANDEM.

The computer-based theatre documentation system TANDEM, as it is presented here, has been developed throughout the past six or seven years by the joint effort of the West-German SIBMAS members. It is true, some of our members really played the active part in this development work whereas others only contributed critical advice in this matter. Nevertheless, TANDEM should be regarded as the common achievement of the whole of the National SIBMAS Centre of West-Germany.

To many of you TANDEM is nothing completely new. During the past years, it has been on various occasions that we could inform you about the fact that TANDEM is being developed: TANDEM, for instance, has been several times on the agenda of meetings of the SANDAS Commission; and last November, during a national SIBMAS meeting in Munich at which guests from foreign countries took part, as from Austria, Switzerland and Sweden, we had a full demonstration of TANDEM in almost the same way as it is now prepared, on a much larger scale, of course, for this congress.

That we now, for the first time, present TANDEM to the forum of an international congress means that the purely experimental phase of the TANDEM development has come to an end, that we now consider TANDEM to be fully operational. However, this international presentation of TANDEM does not mean that no further developments have to be expected. On the contrary, the development of TANDEM will and must go on, and will be a permanent task to all of us. For, whatever the future results of this development will be in detail, it is quite sure that TANDEM means a complete change - a revolutionary change, I might say - of all the methods we have used in our documentary work up to today. And this complete overthrow of traditional working methods in theatre documentation, as I dare to predict it here, cannot be just a national matter, it cannot be developed to be used in only one of the SIBMAS member-countries. TANDEM is a system and technical device to be operated on an international level, it can easily cross borders and pass over long distances. Our present demonstration of TANDEM, therefore, aims at especially proving the international applicability of the whole system.

And at this point, I have to hesitate for a moment. For, as to the international applicability of TANDEM, to its capability to cross borders and operate over long distances, the prepared presentation of the system still is an experiment. Last November during the national SIBMAS meeting I have just mentioned, we successfully tested TANDEM under the conditions of a relatively short communication link between Munich and Frankfurt, and within the facilities of just one national telephone-network. Today, it is for the first time that we try to get theatre documentary material on our terminal screen at .. a place that is hundreds of miles away from our data centre in Frankfurt, at a place located in a foreign country that is not even a direct neighbour to West-Germany. So, this is some kind of a "world-premiere" of TANDEM, and as such it still is and must be experimental. I sincerely hope - and even pray a

little bit - that this experiment will not turn out to be a failure, but a complete and convincing success.

Now, before the curtain rises to this "world-premiere" of TANDEM, let me just draw your attention to some purely practical points, which are, however, of some importance regarding the forthcoming presentation.

First: The whole TANDEM system is, of course, not designed to be publicly demonstrated to a large auditorium. It has been designed to serve the needs of the individual scholar or practitioner, or the collective work of a small research team. Therefore, this presentation can show you only in very rough outlines what TANDEM really is, how it works, what it is able to do. Especially, what is happening on the terminal screen, what can be read there, will hardly be seen by anyone of you in this hall, who you are all, more or less, sitting too far away from the screen. To compensate this handicap, we have provided for a certain number of special performances of TANDEM during the following days, and I would like to invite all of you who are interested in TANDEM in detail to take part in these special performances. However, in order to reach a maximum degree of information to all participants of these performances, the number of participants at each single performance should be limited to, let us say, not more than ten. I think, we have arranged enough of such special performances so that all of you interested in taking part really can take part. Anyway, I would like to ask you to put your name into special lists that have been prepared by us and that are at your disposal at the Congress Office. This will help us to see how many of you will take part in these demonstrations and how many of such special performances are really necessary.

The second point I still have to mention is: These special demonstrations of TANDEM will have to be performed during the afternoon hours. This is, because it is much less difficult to establish the

necessary telephone communication between Belgrade and Frankfurt after midday, when telephone lines are not as busy as they generally are in the morning. So we preferred to choose this "afternoon-timetable" in order to ensure the whole TANDEM presentation to become really successfull.

Now, to prepare for this success, it is now the turn of my colleague Dr.Huesmann, who will make you familiar with a number of important facts about TANDEM, i.e. he is going to tell you why TANDEM has been introduced and developed at all, how it works, what has been achieved up to now, and what are the aims of its further development in the near future.

## II

HEINRICH HUESMANN

### THE TANDEM THEATRE INFORMATION SYSTEM

The problem imposed by the theatre upon the discipline of theatre studies, that of gaining information on a subject which does not exist in its original form, has met with an extraordinarily slow response on the part of historical theatre studies. We are referring here to theatre studies within the German-speaking area. The stereotyped conclusion propounded now for several decades, to pursue studies in a trite, unimaginative fashion with no tangible facts of a material or intellectual nature, has, along with the intricacy of the transitory art theatre and the coincidence in terms of both time and content between developmental and speculative strands, proportionally led to a neglect of the central theme of theatre studies, production, and opened up the way to an emphasis on more easily surveyed fringe topics such as the motifs of works,

abstracted stylistic trends, stage design, actors, singers, criticism and essayistic conversation pieces. This set of problems is peculiar to the theatre and, with the exception of music, does not affect the other arts to the same degree because of the simpler structure of their subject matter. The documentation of so complex an artistic organism as the theatre could not -- in retrospect -- be achieved by conventional means.

The amorphous heaps of unmastered, unrelated items of information in the archives made the resignation of archivists both regular and inevitable. Material was collected more or less eclectically, depending what happened to be available at the time. Any initially existing information networks capable of relating theatrical material to productions broke down after only a few years due to the lack of satisfactory systems for expanding them. Conventional card-index catalogues were found to be inflexible and unresponsive, and to set them up required an economic expenditure which was quite unreasonable.

On taking stock of the instruments of information and documentation in the theatrical sphere, then, the critic will start out from the justified conclusion that, until the advent of third generation computers with their dialogue capacity, it was virtually impossible to deal with more than three aspects of a question simultaneously using conventional means. The fact that, in addition to and irrespectively of this, those organs of information which could be mastered by conventional means were offering a remarkably wide-meshed supply of information of equally remarkably constant unreliability, can be put down to the mania for individuation cherished by earlier generations of researchers and to the desolate organisational structure of the discipline as a whole which this involved. All this is applicable from our point of view to the German-speaking theatre world, and the consequence was that any feedback of the results of theatre studies into

theatrical practice has taken place on an infinitesimal scale.

It is thus not without good reason that German theatres have begun, in the last few decades, to bypass traditional theatre studies and to create and publish their own organs of documentation. The discipline has thereby started to withdraw from the productive process of the theatre and to degenerate at best to a training centre for stage practitioners with only theoretical knowledge.

The situation regarding fundamental information in the theatrical sphere -- and this applies equally to theatrical practice and to theatre studies -- is characterised by desiderata.

There is no continuous record of productions. Individual records which do exist are casual documents limited in time and place. The essential basis for serious research is therefore lacking; there is no insight into the history, development and continuity of the theatre, and no way of defining current positions and justifying them in recognisable detachment from the historical facts.

There is no basis on which to allocate the material in the archives. This situation on the one hand gives rise to a highly uneconomical effort, bordering on resignation, in researching basic facts every time a new research attempt is made, if the result is to be at all serious; individual research as the foundation of a further-reaching research project has served its purpose and is lost as soon as the final result is published. The same effort will be undertaken again for the next research attempt in the same field, with equally transient success. On the other hand, the deficit of facts tempts students into belletristic interpretation of hypothetically placed theatre. The method gained encourages a plethora of literature which has not only become a tradition, but is inflated by the extent to which these products of speculation are compiled.

No object file exists. The working bases avail-

lable in German language archives for both those active in the theatre and those engaged in theatre studies remain for the most part inaccessible. It is almost impossible to match them with historic productions unless an unwarrantably great research effort is made. The German-language theatre collections thus possess an impenetrable arsenal of what the technical jargon has resigned itself to terming "archive corpses" -- material which is completely unfit for use. The necrophilia of the keepers of theatre archives, inevitable in view of the present situation, means that the perception of important details and their context in the historical sphere of German theatre is hindered, history is distorted under the spell of disproportionate information, and the inspirational and at the same time controlling momentum for the creative theatre of the present day is lost.

There is no index of names or artists. The attempt by Wilhelm Kosch to compile a theatrical encyclopaedia with no regional or chronological boundaries, which was in any case of a more literary nature, fell into a coma at the letter S some ten years ago, and has not yet regained consciousness. Even in the existing torso, the network of information leaves too many gaps. Not even the beginnings of a standard work such as the Italian Enciclopedia dello Spettacolo are to be found on the German cultural scene.

There is no index of works. The popular drama and opera lexicons for theatregoers can be disregarded. Gregors Schauspielführer, with about 2,000 titles (compared to about 155,000 in the index of the Enciclopedia), does not venture beyond the very nucleus of classical and modern literature. Allgäyers Dramenlexikon, which has a limited selection of works, has serious gaps and false information which restrict its usefulness still further.

Press records are uneconomic, chaotic and short-lived. Presentday collecting systems being what they are, the material, and thus the information, lasts scarcely half a century. There is no retrieval sy-

stem for the purposeful selective output of press information.

No specialised bibliography exists. Only in Vienna, Munich and Frankfurt are there serviceable conventional catalogues of stocks owned by those cities which are of supraregional importance.

Only the German Bühnenjahrbuch (Year Book of the Stage), published by the Genossenschaft Deutscher Bühnenangehörigen, provides a regularly issued list of theatre engagements, associations and institutions, selected personal news, and information on premieres and first public performances.

There are no alternative solutions.

This was the reason why, on the fringes of the XIIth International Congress of SIBMAS in Vienna in 1976, the members of the National Centre of the Federal Republic of Germany resolved to take a first step towards reorganising the entire discipline by making the introduction of the TANDEM theatre information system uniform and obligatory for the institutes in the Federal Republic of Germany. This system, developed under the auspices of the Deutsches Theatermuseum with the participation of the major theatrical collections and of the practical theatre in Germany, then taken on and expanded with extraordinary dedication by Thomas Siedhoff, first in Frankfurt and later in Bayreuth, consisted in 1976 of only two file groups: productions and objects. His expansion was based on the idea of systematically registering the data of productions within the German-speaking area as the economical counterpart to the production-related objects; and where the objects were concerned, to record merely the specific object data such as the type of object, originator/artist, measurements and signatures, and to link these to the production data in any desired combination using a system of identification numbers. The production card itself was to contain all data and facts pertaining to the productive or creative, but not the mechanical, process of a thea-

trical production, determining its identical physiognomy. The main feature of the system -- hence the name TANDEM -- was its capacity for unrestricted, fully flexible operation in dialogue mode, using any category of information from either of the two files to obtain the desired depth of information from both files. Thus it provided the possibility of obtaining an initial answer to a question by the use of free catchwords -- not of mandatory descriptors -- and then of obtaining, as required, all the information available on an individual production, or specific, selected results. So great is the flexibility of the system that fragments of titles, names or designations can be supplemented by the truncating process to give their full wording, thereby instituting a search.

One of the main problems in setting up a central, comprehensive theatre information system was posed by the event-like character of productions. Hitherto existing models such as the documentation of objects, persons or literature could be taken over in certain areas of the overall system, but not in the area of production or mise en scène. This circumstance necessitated, and will continue for some time to necessitate, software development work on a large scale, requiring a considerable financial investment, and so high a standard of technical expertise that even the staff of the computer/manufacturers approached were unable to provide it. It was therefore a particular stroke of luck when, in the 1978/79 season, the Federal Government- and Länder-owned Gesellschaft für Information und Dokumentation in Frankfurt am Main, Section of Technology, discovered the field of event documentation, so problematic for the theatre, as a new field of technical research for itself, and an obviously fruitful cooperation for both parties, technology and the theatre, sprang up. The presentation of the TANDEM theatre information system which is being attempted here today is largely due to the technical achievements and hard work of the GID staff members present here in Belgrade, Frau Brühl, Herr

Dr. Meder and Herr Hartmann.

The nature and structure of the items of information, recorded in the data bank will be seen from the provided. Altogether, eight separate files are planned. They are:

1. A production file (containing all facts, data and names which determine the identity of a production). The data structure can be seen from the A4-sized form with red print.

2. An object file (containing all collecting objects related to a production, such as stage design sketches, costume designs, prompt books, ground plans of the stage, photographs, gramophone records, tapes, films etc., and objects bearing no immediate reference to a production such as portraits, autographs etc.). The data structure can be seen from the A5-sized form with red print.

3. An artist file (theatre people, critics, theorists, authors, composers). The data structure can be seen from the A4-sized form with green print.

4. A work title file (with basic information on the title, structure of the work, publication rights, editions etc.). The data structure can be seen from the A4-sized form with brown print.

5. A work title catalog (containing title, author, abbreviated name of institute, location number, etc.). The data structure can be seen from the A5-sized form with brown print. This form is being developed at present and could not be financed in time for Belgrade.

6. A press file (reviews, news items, programme announcements). No concrete development has yet been undertaken.

7. A literature file (secondary literature, periodicals, programmes). The first steps towards development have been taken.

8. A season file (theatrical engagements). No concrete development has been undertaken in this

sphere. On the other hand, as already mentioned, there exists a record of engagements since the early 19th century, published continuously in annual volumes, in the form of the Deutsches Bühnen-jahrbuch and its predecessors. Even though the research can only be put to its fullest use, including mass selection and cross-connections, when the complex of information from the Deutsches Bühnenjahrbuch is linked to the other files, the mechanical registration of the season file is not envisaged for the time being.

As early as the XIth International Congress of SIBMAS in Copenhagen in 1974, during the initial development phase of TANDEM, attention was drawn to the integration problems and furtherreaching effects which would be created -- economically and technically necessary and meaningful in terms of inter-disciplinal cooperation though it might be to do so -- by tying the system into the whole complex of specialised information systems on the documentation scene in the Federal Republic of Germany.

In view of the rapidly swelling flood of information, problems are today arising even for those fields which, unlike the theatre for several decades now, do not suffer from an organisational structure littered with desiderata. If we quantify the amount of scientific and technical information existing in 1955 on the basis of 100, we find an increase to approximately 1,200 at present, and we may expect a quota of about 1,750 in 1985. To quote from "Info-rum" no. 1, April 1979, this "continuously rising flood of scientific and technical literature of different origins and languages, and the discovery, procurement and analysis of the relevant literature, are increasingly becoming a problem for the seeker of information. The growing effort necessary in order to be selective makes it proportionately more difficult to use scientific findings in solving political, economic and social problems. On the other hand, though, the need for specialised information in the various spheres of society is becoming bro-

der and more differentiated all the time". The same may be said of primary sources.

To create an efficient information network with a wide range of information on literature, data, projects etc., the Federal Government decided to adopt the programme for the promotion of information and documentation (I and D Programme 1974), the aims of which are as follows:

- to increase the efficiency of research, development and training, and to accelerate innovation;
- to strengthen the productivity of commerce and technology;
- to support public bodies in their work of planning and decision-making;
- to improve the information facilities for the media, citizens, and social groups;
- to promote the international exchange of information.

The 16 specialised information systems envisaged are classified as follows:

1. Public health, medicine, biology, sports
2. Nutrition, agriculture and forestry
3. Chemistry
4. Energy, physics, mathematics
5. Metallurgy, materials and metalworking
6. Extraction of raw materials, geological sciences
7. Communications
8. Area planning, civil engineering, town planning
9. Consumer goods
10. Economics
11. Law
12. Education
13. Social sciences
14. Arts
15. Science of states, intergovernmental and international relations

## 16. Electrical engineering, precision engineering, mechanical engineering

In addition to this there are four information services, each assigned to a definite purpose: an Information Centre for Patents, an Information Centre for Control Technology, an Information Centre for the Environment, and an Information Centre for Research Projects.

The field of theatre comes under specialised information system no. 14. The planning report commissioned by the Federal Ministry of Research and Technology structures this into six subject groups containing the following subjects:

Subject groups	Subjects (fields of specialised information)
Subject group 1	<ul style="list-style-type: none"><li>- Philosophy</li><li>- Theory of science</li><li>- Religious science</li><li>- Theology</li><li>et.</li></ul>
Subject group 2	<ul style="list-style-type: none"><li>- General linguistics</li><li>- General and comparative literature</li><li>- Indo-European linguistics</li><li>- Albanology and Balkan linguistics</li><li>- Classical philology</li><li>- Papyrology</li><li>- German language and literature</li><li>- English language and literature</li><li>- American studies</li><li>- Celtic studies</li><li>- Sanskrit philology</li><li>- Tocharian studies</li><li>- Romance languages and literatures</li><li>- Slavonic languages and literatures</li></ul>

- Semito-Hamitic languages
  - Turcology
  - etc.
- Subject group 3
- Japanology
  - Sinology
  - South-East Asiatic languages
  - Indology
  - Iranian studies
  - Islamic studies
  - African studies
  - Ethnology
  - etc.
- Subject group 4
- Near Eastern archaeology
  - Egyptian archaeology (Egyptology)
  - Prehistory and primitive history
  - Classical archaeology (including Etruscan and Mycenian studies, early history and cultures of the Mediterranean area)
  - Provincial Roman archaeology
  - Medieval archaeology
  - History of art
  - Folklore
  - etc.
- Subject group 5
- Ancient history
  - Medieval history
  - Modern history
  - Contemporary history
  - History of individual countries
  - East European, Chinese, Japanese, American history etc. (history of all world regions)
  - Social and economic history
  - Legal, constitutional and administrative history
  - History of international relations, military history
  - Complementary subjects to the

study of history (palaeography, diplomatics, numismatics, heraldry, archive studies) etc.

- Subject group 6
- Musicology
  - Theatre studies
  - etc.

In West Germany, Austria and Switzerland there are now about 32,000 persons with professional and higher education working in the sphere of the theatre alone -- not counting the media of film, radio and television, or orchestral musicians. Their inarticulate need for information, inarticulate because of the lack of information services, ends in lethargy. Even articulate requests for information from active theatrical circles can, with the scientific instruments currently available, be satisfied to an increasing degree only incompletely, partially or not at all. The socio-political relevance of the information deficit intensifies in proportion to the supply or lack of information in the heads of the propagators of film, radio and television, of publishing staff and of agents of the journalistic medium. That the discipline of theatre studies is anxious to expand its information services both qualitatively and quantitatively as regards the subjects bordering on the various literatures, such as German, English, Romance and Slavonic studies, aesthetics, psychology, psychophysiology, electrical engineering, theatre law, musicology etc., is due not only to its scientific conception of itself and to its task of imparting knowledge, but bears upon the question of survival in an atmosphere of anything but harmless competition. The fact that, added to this, even so-called ordinary citizens have a right to information services, is something with which -- -- even if the process was slow and not entirely painless - we have meanwhile come to terms.

The main aim of TANDEM, and the basis on which it operates, is that of being absolutely up to date

te. To defer the storage, and with it the provision, of information would be to block important areas of practical use. Casting problems in the artistic management office, recastings types of roles (Rollen profile) played by unknown performers, particularly outstanding interpretations, details of work titles, publishing rights and conditions of purchase, investigations of titles, repertoire analyses, particulars of the formal structures of works -- all these are ineffective, and it is of little use to select them, if they fail to include the latest state of affairs. Incidentally, this is true not only in theatrical practice but likewise applies to the users in the fields of press, radio and television.

The second postulate is that of complexity, a fundamental requirement for both the practice and the study of the theatre. Selection as a deliberate process of scientific valuation can only be a step in a scientific procedure; it can never be the premise for inquiry procedures, which, if this fundamental requirement is neglected, will be no more than products of speculation.

A broad scope of operations, the unobstructed linkage, in any desired combination, of all relevant single facts in the data bank, both linking the individual files themselves and moving unrestrictedly through the files, any desired cross-references, any desired chronological, alphabetical or alphanumerical classifications of sub-groupings -- these are the results of the dialogue capacity developed in the computers of the 3rd generation. TANDEM has fully absorbed these capabilities.

Particularly in the sphere of the arts, the profitability of information and documentation services has traditionally been a very difficult question. Without a doubt, the TANDEM system is unlikely to bring a saving in budgetary funds in the foreseeable future. According to the presently available data, additional funds amounting to between 600,000 and 700,000 DM per year will be required for the fields of theatre alone. However, the fact that ad-

jacent areas of music and literature will at the same time be covered relativises the expenditure for the one subject and underlines the indispensability of inter-disciplinary cooperation.

About 90% of the necessary annual budget will be used in improving the efficiency of the I and D (information and documentation) subject "theatre". It is hardly likely that more than the remaining 10% need be quoted for the adoption of conventionally arranged services.

When considering the profitability aspect, however, the argument cannot be focussed solely on the question of rationalisation and the saving of personnel and resources which this entails, as long as the discipline of theatre is unable to fulfill its obligation to supply information while possessing only conventional means. The useful effect for the national economy as a whole will best be reflected in the figures achieved as a backlog of capital for services rendered if adequate investments were made in the development phase. The rationalisation effect certainly promotes greater standardisation of work on which international cooperation can be based.

International cooperation in this sense may involve:

- buying, selling or exchanging entire packages of information;
- joint data acquisition and charging of the data bank according to definite agreed criteria (as will be the case from September 1980 onwards when Germany and Austria begin working together);
- memory leasing in the case of national data acquisition;
- aid with system generation for creating a national information bank;
- system management.

Those engaged in both the study and practise of

theatre in Germany hope that, in the age of long-distance data transmission, they will be able to recall relevant data on international theatre, via Euronet, in Rome, Paris, London or Amsterdam too, and are themselves prepared to make their own data pool available for international access.

In order to be of truly international calibre, and to preserve names of persons, roles, and titles of works as precise and unmistakable pieces of information, the TANDEM system endeavours, despite major technical obstacles, to keep the original language in its authentic version with its specific characters and diacritical marks. Keyboards, data display terminals and high-speed printers are at a stage of development which lags far behind the requirements of the theatre, if not others, in this respect. Nevertheless, even now there are auxiliary constructions which enable texts and names in over 30 cultural languages of Europe and the rest of the world to be recorded in their original version with the aid of the international transliteration system. The experimental data bank which we have at our disposal today does not yet meet the criteria of the system. Neither capital and small lettering, nor ordinary umlauts, nor diacritical marks are as yet available. Questions which to some extent require a political answer, such as that of the computer systems, are still undecided. The work of developing TANDEM is being conducted on an IBM computer using the STAIRS system. It cannot yet be foreseen whether some other system, such as perhaps GRIPS/DIRS, which has proved so useful in the fields of medicine and mathematics, will be adopted in the future and TANDEM thereby be restructured. TANDEM is not a monolithic unit, but a process of development which will continue for an as yet unforeseeable number of years. One hopes that the flexibility inherent in the system will prove adequate for coping with modifications arising from the information requirements of a later era.

Regular data acquisition, without the specific character of an experiment, started at the beginning of 1980. One person in Munich is occupied exclusi-

vely with the acquisition of work titles data, while in Bayreuth the primary task is to acquire the titles of musical theatre works and all successive productions of the German musical theatre, and also musical theatre premieres. From early 1981, the capacity for collecting work titles in Munich will be expanded, and the job of gradually covering the whole of the spoken theatre will be embarked upon. This will be supplemented by the cooperation with Austria already mentioned, and the Austrian national share of productions in the areas of musical and spoken theatre.

Altogether, either in storage or prepared for storage, there now exist about 8,000 production documents. These comprise the current opera programmes of the last three years, the total repertoire of the Residenztheater in Munich 1977/78, the total repertoire of the Nationaltheater Mannheim's three-section theatre, and historic productions of musical and spoken theatre.

- About 5,000 object documents
- About 800 titles of works
- "Playing data" for the artist file

According to an unanimous agreement reached by the institutes represented in the German section of SIBMAS, the object file is to be created from the individual files of the institutes themselves. This means that it is the job of the institutes themselves to compose the individual file. The central coordination takes place in Munich; technical harmonisation, such as the allocation of identification numbers also relevant to the object file, is secured by contact with the Munich centre.

No special structuring of the production file is necessary. The demand for up-to-dateness calls for a structure shaped by current productions and by the appropriate incoming material. The file will therefore have a linear construction, i.e. in order of performances. In documenting backwards in time, that is in the historical field, the first to be registered are the major theatrical centres of Ber-

lin, Vienna, Munich, Hamburg and Frankfurt back to 1890. Expansion then takes place gradually, according to the importance of the theatre concerned.

In the first phase of creating the artist file, the data . of theatre workers alive today (about 32,000) will be collected and recorded. In the second phase, existing torsi (Deutsches Theatermuseum with about 30,000 names including titles of occupations, anniversaries, dates of birth and death; the dpa archives; the Gruner und Jahr archives; Zeutschel biographies, and many more) are to be compiled and completed. The said private archives have already agreed to cooperate.

The work title file is to be continued linearly in the same tenor as the work already begun. The 20th century authors and their works are being registered at present, proceeding in alphabetical order according to the names of the authors.

If two staff members are employed, the production file can be expected to grow at an annual rate of about 7,000 individual documents.

According to the existing work schedule, two keepers of documents and one part-time worker will edit the artistic and biographical data supplied by the artists themselves on the basis of a given pattern, over a period of a good two years. It is in the second phase that the said compilation, completion and expansion of existing torsi will begin.

With one person working on it, the work title file will grow by about 3,500 individual documents per year. During the composition phase, there are three staff members storing data with a time lag of one year. A capacity of about 21,000 objects per year is aimed for in this case.

It need hardly be said that the German section of SIBMAS is extremely interested in international cooperation. The theatre knows no national frontiers. The international exchange of theatre literature, actors, producers, stage and costume designers, composers, conductors, musicians etc. has been

standard practice in the European theatre world for centuries. This tradition has expanded and increased in our decades. This automatically creates a need for information which will transcend national borders and national information storage systems. The aim of a new information and documentation system can therefore only be to be useful and compatible in an international context. The use of a supraregional specialised system might enable the babel of system languages, which is already causing chaos in other technical fields, to be reduced to a unified basis of communication. The German section of SIBMAS was pleased to note that Austria, cooperating closely with the centre in Munich, has already started working with TANDEM. A Swiss option for the adoption of TANDEM has been on hand since September of last year. It was noted that the Scandinavian countries displayed an equally remarkable interest.

As a contribution towards promoting the international exchange of information, the German section of SIBMAS offers to make TANDEM available to any countries which may be interested without having to share in the costs of development incurred up to now. TANDEM is a process of development, and this process of development is open to all countries and all colleagues who may wish to participate.

### III

WERNER MEDER

#### DEMONSTRATION OF THE THEATRE INFORMATION SYSTEM TANDEM

As mentioned earlier in this session, the computer terminal in front of the audience is connected via a conventional telephone line with the computer centre of the Gesellschaft für Information und Dokumentation (GID) in Frankfurt am Main. For interactive searching in the TANDEM files the input

to the computer is done at a keyboard similar to that of a typewriter. The reply of the computer in this dialog will be written on the screen of the terminal and additionally may be printed by the on-line-printer next to the terminal. To perform searches in the stored data and to edit the results of the retrieval process on the screen, standard computer programs are used. We apply for this purpose the IBM software STAIRS which originally had been developed for retrieval in bibliographic files. TANDEM data were adapted in accordance with the needs of the (potential) users as well as with the conventions of the information retrieval system STAIRS. TANDEM files have been stored on magnetic discs to achieve a comfortable dialog with short response time to the search queries.

The first part of the demonstration mainly deals with the "production file" of TANDEM. Fig. 1 shows a typical unit of documentation.

NRL	Stamm-Nr.: I03212.
TITEL	*** FIDELIO. *** Prod.-Titel: FIDELIO. Gattung: OPER IN ZWEI AKTEN. Orig.-Titel: FIDELIO.
AUTOR	Texte von: SONNLEITHNER, JOSEPH; TREITSCHKE, FRIEDRICH. Nach der Textvorlage von: BOUILLY, JEAN- -NICOLAS.
THEAT	Bearb. von: WETZ, ULRICH. Musik von: BEETHOVEN, LUDWIG VAN. NATIONALTHEATER; MANNHEIM. Premiere: 28.SEP. 1975.
REGIE	Regie: LEININGER, CLAUS. Regie-Assist.: GRISEBACH, PETER.
MUSIK	Dramaturgie: MONTLEART, ALEXANDER DE. Musikal. Leitung: WALLAT, HANS. Musikal. Assist.: SEVERIN, JULIUS; LAUSS, KARL; SEIFRIED, REINHARD. Orchester: NATIONALTHEATER MANNHEIM.
AUSST	Chor: NATIONALTHEATER MANNHEIM; geleitet von: SCHULZ, JUERGEN. Buehnenbild: ZIMMER, ERWIN W.. Theaterwaler: BUETTNER, WOLFGANG.

TECHN            Kostueme: ZIMMER, ERWIN W..  
              Masken: MUELLER, HANS RUDOLF.  
BESETZ            Techn. Leitung: LORENZ, WERNER.  
              Licht: SCHOTT, HEINZ. Ton: HILDEBRANDT, FRED.  
              SCHIRMER, ASTRID \*\*\* LEONORE.  
              COX, JEAN \*\*\* FLORESTAN.  
              ROESSLING, HANS \*\*\* DON FERNANDO.  
              MAZURA, FRANZ \*\*\* DON PIZARRO.  
              KNODT, ERICH \*\*\* ROCCO.  
              LEISENHEIMER, REINHARD \*\*\* JAQUINO.  
              DENZLER, DORIS \*\*\* MARZELLINE.  
              REES, JAKOB \*\*\* 1. GEFANGENER.  
              SYRI, ERICH \*\*\* 2. GEFANGENER.  
              HOENER, PETER \*\*\* HAUPTMANN DER WACHE.  
NR2            Stamm-Nr.: I03212; Z; GR.

For searching productions of a certain work the knowledge of the original title is needed as a key for a successful access to the file and for complete results. This prerequisite may be fulfilled e.g. by searching with SOMMERNACHTSTRAUM and receiving A MIDSUMMER NIGHT'S DREAM as the original title of this work.

Retrieval with this title results in six productions from different theatres. The search result can be restricted in various ways, e.g. by combining it with AUGUST WILHELM VON SCHLEGEL as the translation author. In four of the six productions Schlegel's translation was used.

The production file can be applied for both retrieving the actor who played a certain role in a given work, e.g. the THESEUS in SOMMERNACHTSTRAUM (result: 9 names of actors), and getting a 'role profile' of a certain actor, e.g. of TONI BERGER (result: 16 roles in 10 different works). In both cases the output is a list from subsets of the casts of each production involved. Context information like title, author, theatre, director, date of first night, etc. are also available and may be added to the output due to the users' special needs.

Another approach in searching the production file is to find out for a given theatre in which

works a given actor played a role, e.g. LOLA MUETHEL and RESIDENZTHEATER MUENCHEN (result: 6 productions), or in which production of a given work a given artist was the director, e.g. HAMLET and MAX REINHARDT (result: 1 production).

In a similar way, as mentioned above, search results may be restricted to a given time interval in which the first night took place, e.g. searching for FIDELIO with the premiere in 1975 or 1976 selects one of the six stored productions of this opera.

The second part of the demonstration refers to the "object file". Fig. 2. shows a typical item stored.

NR1	Stamm-Nr.: 455.
OBJEKT	KOSTUEH-ENTWURF (3 FIGURINEN).
TITEL	*** HAMLET ***
AUTOR	Texte von: SHAKESPEARE, WILLIAM.
OURH	Objekturheber: ERLER, FRITZ.
OBESCHR	Objektbeschreibung: HAMLET; HORATIO; MARCELLUS (?); ROSENKRANZ GUELDENSTERN (?).
OTECH	Technik: FEDER (TINTE), WEISS GEHOEHT (BLATT).
ODAT	Abmessungen: 655 X 510 H. Sigel: ITWK SLG.N.NR. G 256.
NR2	Stamm-Nr.: 455.

Production-related objects are correlated with its production by a production number included in both the production and the object files. By searching e.g. with PRODUCTION NUMBER 455 of a certain Hamlet production (Deutsches Theater Berlin, 1909) all stored objects (33 items) like stage design sketches or photographs are retrieved. Each unit of documentation includes all information needed in addition to the description of the object for e.g. ordering copies from the institution which holds the material in its archive.

In the third part some searches in the "work title file" will be demonstrated. Fig. 3 shows a typical item from this file.

NR1            Werktitel-Nr.: W198.  
 TITEL        Orig.-Titel: MUTTER COURAGE UND IHRE KINDER.  
 AUTOR        Texte von: BRECHT, BERTOLT.  
 ERSCH        Verleger: SUHRKAMP, FRANKFURT AM MAIN.  
 BESCHR      Ersch.-Jahr: 1967. Entst.-Jahr: 1939.  
 Schauplaetze: DALARNE, LANDSTRASSE IN STADT-  
               NAEHE, POLEN, ZELT DES FELDHAUPTMANNS. FELD-  
               LAGER, VOR EINEM OFFIZIERSZELT, EIN ZERSCHO-  
               SSENES DORF, INGOLSTADT, IM INNEREN EINES  
               MARKETENDERZELTES, FICHTELGEBIRGE, VOR EI-  
               NEM HALBZERFALLENEM PFARRHAUS, HALLE, NEBEN  
               EINEM BAUERNHAUS.  
 ROLLEN      MUTTER COURAGE.  
               KATTRIN.  
               EILIF.  
               SCHWEIZERKAS.  
               DER WERBER.  
               DER FELDWEBEL.  
               DER KOCH.  
               DER FELDHAUPTMANN.  
               DER FELDPREDIGER.  
               DER ZEUGMEISTER.  
               YVETTE POTTIER.  
               DER MIT DER BINDE.  
               EIN ANDERER FELDWEBEL.  
               DER ALTE OBRIST.  
               EIN SCHREIBER.  
               EIN JUNGER SOLDAT.  
               EIN AELTERER SOLDAT.  
               EIN BAUER.  
               DIE BAUERSFRAU.  
               DER JUNGE MANN.  
               DIE ALTE FRAU.  
               EIN ANDERER BAUER.  
               DIE BAEUERIN.  
               EIN JUNGER BAUER.  
               DER FAEHNRICH.  
               EINE STIMME.  
 KOMPAR      SOLDATEN.  
 NR2         Werktitel-Nr.: W198.

By searching e.g. for BERTOLT BRECHT as an author 38 titles are retrieved. A search for BRECHT

in a different function than author shows that he is the author of HERR PUNTLA UND SEIN KNECHT MATTI as well as a co-author of the text source used for this work.

Searching for an author's name and a given title of his work delivers all stored editions of this title, e.g. searching for HAMLET retrieves 17 items, the oldest edition from 1603 as well as the latest one from 1978, a translation into German.

At any time of searching changing from one file to another is possible, e.g. after retrieving information on HAMLET in the work title file a search for HAMLET in the production file will inform which of the stored work titles were used and perhaps which roles included in the work title were omitted in the productions.

Due to the fact that all data elements are searchable any approach and any combination of search terms is possible. In addition to this for searching of words with uncertain or unknown spelling a truncation facility is available, e.g. by knowing the word NATO and the fragment INFAN... the title LUDUS DE NATO INFANTE MIRIFICUS by Carl Orff may be found.

The main difference between a conventional printed index or card file and the computer-assisted searching in the TANDEM databanks is the following: In case of the conventional tools the search strategy has to be predefined while in case of a databank the strategy is upset "in situ", i.e. in the moment when the problem arises, and the process of retrieving can be modified at any time due to the user's needs and the search results received up to now.

PATRIS PAVIS

REFLEXIONS SUR LA NOTATION DE LA REPRESENTATION  
THEATRALE

Parmi les lamentations des théâtrologues à propos de leur objet d'étude, la question de l'impossible notation et conservation du spectacle figure toujours en très bonne place. Quel que soit le mode de notation utilisé, il est facile de constater l'appauvrissement du spectacle dans le relevé qui en est fait, de conclure sur l'entreprise désespérée et vouée d'avance à l'échec qui consiste à parler du théâtre en faisant parler le théâtre. Il est certain que tout spectacle perd beaucoup - jusqu'à son existence et sa spécificité mêmes -, à être réduit à un système de notation, fût-il extrêmement perfectionné et complet. Mais cette réduction n'est pas, comme on le suppose souvent, de nature purement technique: ce n'est pas parce que nous n'avons pas les moyens technologiques suffisants pour noter la mise en scène que la notation est insuffisante; c'est parce que la description modifie radicalement l'objet décrit: noter, c'est toujours interpréter et donc faire un choix plus ou moins conscient dans la masse des signes de la représentation jugés notables.

Au cours de ce survol des méthodes de la notation théâtrale et de ses problèmes théoriques, on examinera comment s'effectuent les transcriptions et quels systèmes assurent la médiation entre l'objet spectaculaire et le spectateur-lecteur. Comme on le verra, la question fondamentale n'est pas: comment effectuer la notation, mais: dans quel but. De la finalité de ce travail dépendent en effet le choix de la méthode et le niveau d'approche et de formalisation de la mise en scène: veut-on décrire le théâtre pour en conserver la trace, pour se donner les moyens de le reproduire, pour en relever la spécificité ou pour en donner une description qui soit en même temps déjà une interprétation? De toute manière, la notation pose un double problème sé-

miologique puisqu'il s'agit de savoir quelles opérations sont nécessaires à la description de l'objet théâtral: si d'une part on admet, comme nécessaire et indispensable, la médiation d'une langue naturelle pour "dénoter" la mise en scène, on se place au niveau d'une sémiologie: "La sémiologie postule, de manière plus ou moins explicite, la médiation des langues naturelles dans le processus de lecture des signifiés appartenant aux sémiotiques non linguistiques (image, peinture, architecture, etc) alors que la sémiotique les récuse" (GREIMAS, 1979; 338). Cette opposition ouvre la voie à deux méthodes de description: l'une, sémiologique, prendra en compte le discours comme métalangage de l'objet décrit; l'autre, sémiotique, construira un langage dont la syntaxe et les règles suffisent à restituer l'objet décrit. La plupart des systèmes de notation existants utilisent à un certain moment de leur description le discours, ne serait-ce que par désir de ne pas constituer une notation symbolique si complexe que seul l'utilisateur en aurait la clé. Parfois, au contraire, (en particulier dans la notation des déplacements scéniques), la notation fait appel à un système graphique conventionnel non linguistique. Le second problème sémiologique est celui du lien entre l'objet à décrire et sa description. C'est un débat que les philosophes de la connaissance connaissent bien et qui consiste à distinguer l'objet réel et l'objet de connaissance, et à se demander si l'objet réel possède déjà un sens et une organisation avant l'intervention du sujet percevant, et, dans le cas de l'objet esthétique, s'il convient de distinguer un sens du producteur et un sens du récepteur. Un esthéticien comme M. NADIN pose clairement l'existence d'un sens esthétique immmanent et d'un sens dégagé par le métalangage descriptif: "Il se pose donc la question de principe de la relation entre les signes qui instituent le sens esthétique (et non seulement esthétique) de l'œuvre théâtrale et les signes qui participent, au niveau du métalangage, au dégagement de ce sens et, de la sorte, du jugement de valeur intégrant aussi bien le critère esthétique (l'acte théâtral certifié en tant que valeur spécifique), que tous les autres critères concernant la réalisation socio-historique du théâtre" (1978 : 19). Or, on peut contester cette sépa-

ration du sens esthétique en soi, et du sens dégagé par le métalangage si l'objet théâtral existe effectivement avant même l'intervention critique, seul le métalangage - qu'il soit notation effective ou notation mentale de quelques aspects de l'œuvre - constitue réellement le théâtre en objet de connaissance et parvient alors à le faire signifier (de diverses manières, là n'est pas la question). De sorte que non seulement la notation est un "mal nécessaire", mais encore elle donne son sens à la représentation théâtrale: il n'est de description et d'interprétation que sous la forme d'une notation préalable. C'est dire l'extraordinaire enjeu de cette notation pour la constitution d'une sémiologie théâtrale; cet essai n'a pas d'autre ambition que d'en esquisser les difficultés théoriques, de relever et d'évaluer quelques techniques de notation couramment employées et de faire quelques propositions pour une sémiologie de la notation théâtrale qu'il faudra bien un jour s'efforcer de construire.

## I - PROBLÈMES THÉORIQUES DE LA NOTATION

Ces réflexions concernent la notation du spectacle, c'est-à-dire de la réalisation scénique du texte dramatique.

La notation iconique donne une représentation figurative d'objets scéniques: décor, costumes, dispositif de jeu. Elle n'hésite pas à exagérer certains traits pertinents de l'objet montré, proche en cela du gros plan ou de la caricature. Son immédiateté et son évidence ont pour corollaire une certaine imprécision dans le rendu mimétique et dans l'interprétation subjective du dessinateur ou du photographe. Cette communication directe, par "ostension" rend parfois difficile une reproduction du spectacle, car si l'impression générale est souvent bien restituée, le sens du détail ou des proportions fait souvent défaut à un tel mode de représentation.

La notation symbolique, au contraire, n'est pas immédiatement compréhensible, car le lecteur doit posséder la clé des signes conventionnels utilisés

dans ce type de communication digitale. L'exemple le plus fameux d'un tel codage symbolique est la notation symbolique par POLTI du geste du Discobole au Musée du Louvre: 115 signes, composés de lettres, de chiffres, de signes créés sont nécessaires pour en décrire, sur 9 lignes, la pose de cette statue. Par contre, la notation symbolique se prête bien au relevé des déplacements d'acteurs, du lien entre texte, musique et geste notés sur une même partition.

Mais avant même de se décider pour un de ces modes fondamentaux de la notation, il s'agit de déterminer la fonction de cette description et d'y adapter la transcription. On note en effet le spectacle à des fins très diverses: conservation de la mise en scène pour le travail des acteurs au cours des répétitions; conservation pour les générations futures à la suite du dépôt légal d'une mise en scène à la bibliothèque des régisseurs de théâtre; notation en vue d'une interprétation dans le cas de l'analyse sémiologique et de l'élaboration du texte spectaculaire. La ligne de partage apparente de ces cas de notation passe par la distinction entre une notation-conservation et une notation-interprétation. Pourtant, dans la pratique, il est quasiment impossible de ne faire que conserver (sans interpréter), ou qu'interpréter (sans conserver au moins quelques éléments du spectacle). Souvent, les tentatives de notations voudraient éviter la subjectivité de l'interprète en ne recueillant que des faits observables et objectifs: or, il n'est de notation qu'après une interprétation, même inconsciente ou refusée de la mise en scène. Inversement, toute tentative d'explication du spectacle passe par le choix de quelques signes notables par un moyen ou un autre.

Cette nécessaire confusion entre conservation et interprétation nous suggère de ménager toujours une certaine souplesse entre l'objet décrit et la méthode de description. Il est en particulier capital d'adapter à chaque type de représentation un mode spécifique de description à effectuer un va et vient constant entre méthode et objet, de sorte que la méthode permette de découvrir des aspects cachés de l'œuvre et que l'œuvre ait un effet rétroactif sur la constitution de la théorie.

Le statut du langage décrivant la représentation est très problématique; on peut le définir comme un métalangage, mais ce métalangage passe tantôt par le discours ou s'articule au contraire sur des unités indépendantes. Là encore, seule une sémiotique (au sens greimassien) serait en mesure de représenter visuellement l'objet théâtral décrit, d'en donner une notation symbolique, laquelle "emploie sous forme d'un graphisme conventionnel (figures géométriques, lettres, abréviations, initiales, etc.) un ensemble de symboles" et "sert à la représentation visuelle d'unités constitutives d'un métalangage" (GREIMAS, 1979 : 257). Il n'existe, jusqu'à présent, pour le théâtre aucun métalangage de ce genre, ce qui s'explique par la diversité de systèmes signifiants de la représentation et l'impossibilité de les homogénéiser en une notation unique. Nous sommes donc contraints d'en revenir à une sémiologie qui s'efforce au mieux d'allier notation iconique à notation symbolique, d'assumer les présupposés de son discours critique et d'ajuster sa théorie à l'œuvre considérée.

## II - QUELQUES TECHNIQUES DE NOTATIONS

Le cahier de mise en scène est un des plus précieux instruments pour se faire une idée de la mise en valeur du texte, d'autant plus qu'il provient de l'entourage même du metteur en scène et qu'il est censé concentrer toutes les indications pour la direction des acteurs et des techniciens. Il tend, dans les meilleurs cas, à devenir un second texte, scénique celui-là, qui se superpose au texte dramatique et devient la propriété du metteur en scène. De fait, les mises en scène doivent théoriquement être déposées à la bibliothèque des régisseurs de théâtre, comme on dépose un brevet d'invention. Dans ce dernier cas, la technique du relevé de mise en scène est essentiellement quantitative: elle accumule systématiquement toutes les données et détails sur tous les aspects de la représentation, depuis la distribution jusqu'au nom des fournisseurs (cf, VIERGE, 1956 et APPENDICE (1). La présentation du cahier varie bien entendu selon chaque réalisateur; l'habitude est de placer les no-

tes au regard du texte, en les situant par un système de reports. Les indications portent très souvent sur l'attitude et la psychologie du personnage lorsqu'il prononce telle ou telle parole. Toute liberté est laissée au commentaire pour préciser les motivations du personnage, le sens profond de son jeu, les pauses et le rythme du texte. Ainsi le cahier de mise en scène devient la matérialisation écrite, la partition complète du travail scénique. Il nous révèle la vision intime de l'interprète, ce qui est à la fois très précieux et quelque peu décevant: on a en effet l'impression que la notation est trop autoritaire et qu'elle oriente trop précisément la lecture du spectacle. Il est évident qu'un observateur extérieur aurait perçu d'autres aspects et on est gêné par les commentaires tantôt descriptifs, tantôt philosophiques ou moralisants: ainsi, dans sa Mise en scène de Phédre, J.L. BARRAULT parsème ses notes de remarques métaphysiques, musicales, psychologiques qui en disent plus sur sa conception du théâtre et de Racine que sur sa réalisation concrète. Le relevé de mise en scène n'en demeure pas moins un document de première importance, une matérialisation de la vision optique et acoustique du metteur en scène. Max REINHARDT a ainsi laissé des témoignages précieux de ses mises en scène, la transcription devenant le moment ultime et définitif de la recherche scénique: "On voit chaque geste, chaque pas, chaque meuble, la lumière, on entend chaque inflexion de voix, chaque montée, la musicalité des expressions, les pauses, les différents tempi. On sent chaque émotion intérieure, on sait quand il faut la cacher et quand il faut la découvrir, on entend chaque inspiration, chaque reprise de respiration. L'écoute du partenaire, chaque bruit sur scène et hors-scène. L'influence de la lumière. Puis on note tout cela, les visions optiques et acoustiques parfaites, comme une partition. On a peine à suivre, tant cela se presse, mystérieusement, sans réflexion ni travail. On ne sait pas pourquoi on entend et on voit les choses comme ça et pas autrement. Difficile à noter" (Cité in: PASSOW, 1971 : IV). Max REINHARDT résume ici une tentative de saisir le spectacle et d'en réécrire la partition

totale. Sa partition du Faust de GOETHE est d'une précision et intelligibilité presque insurpassable grâce notamment aux descriptions des mouvements, aux esquisses des décors et aux indications psychologiques et phisyonomiques pour les acteurs (cf PASSOW, 1971 et APPENDICE (2).

Des cahiers de mises en scène donnent une image parfois photographique du spectacle, mais ils n'en restent pas moins un succédané. C'est sans doute pour remédier à cet inconvénient que certains metteurs en scène travaillent pendant les répétitions avec une partition, mais en démultipliant la partition confiée à chaque acteur. Pour SCHECHNER, par exemple, la partition devient un outil, un "fil conducteur établi pour chaque rôle" qui répond au "besoin de localiser les actions physiques exactes, les tonalités musicales et les rythmes qui concrétisent les thèmes et les ambiances de la mise en scène" (...) "La partition de l'acteur lui donne des points d'ancre - des moments de contact, un rythme sous-jacent, des détails sur des lieux où il peut aller et venir" (SCHECHNER, 1976 : 150). Peu importe la manière dont chacun transcrit son parcours dans le spectacle; il est du reste probable que la notation n'aura rien de systématique, qu'elle sera un aide-mémoire plus qu'une notation symbolique. Une telle partition individuelle ouvre une perspective sur la scène vue "de l'intérieur"; elle n'a bien sûr de sens que replacée dans le contexte des partitions de tous les acteurs, lequel est réalisé par le regard comparatif du spectateur ou du metteur en scène. Au terme de cette comparaison et coopération, on aboutit au texte global spectaculaire. La partition devient ici le passage du texte individuel des directives de chaque acteur en un texte spectaculaire notant les relations pertinentes entre les systèmes scéniques. La notation n'est pas un simple mécanisme de transcription, mais le canevas du spectacle et le laboratoire de la construction de son sens.

A côté de ces relevés de notes de mise en scène à l'usage des comédiens et accessoirement des

chercheurs, on s'intéresse à ce qui ne semble pas avoir été conçu pour conserver la trace de la mise en scène, mais qui est parfois très révélateur des intentions manifestes ou cachées les programmes mis à la disposition du public, les dossiers de presse, les notes de mises en scène, les documents cités et les textes que le spectateur est invité à lire en relation avec la pièce. De tels textes forment le cadre de la réception, orientent la lecture dramaturgique et scénique, rappellent le "discours artistique" des réalisateurs. Ce type de documentation est cependant difficile à évaluer: il ne renvoie pas directement à un aspect nécessairement perceptible dans la représentation, mais il sensibilise à des allusions ou des citations à d'autres textes ou pratiques artistiques (PAVIS, 1980, article cadre). Le travail sur les documents bruts n'est d'ailleurs guère plus facile. Ce qu'on appelle en anglais "documenting the production" ne doit pas consister à accumuler des documents et à les restituer sans explication. Trop souvent, les archivistes du théâtre se contentent de livrer des faits (photographies, enregistrements audio-visuels, dessins des costumes et des décors) sans indiquer quelle utilisation (à quel moment, où, dans quel but, etc.) la mise en scène a pu en faire. Tout élément isolé de la scène n'acquiert de sens que si on comprend son rôle dans l'énonciation scénique. Or c'est bien là ce qui est le plus difficile à reconstituer; l'arrangement des objets et des acteurs à un moment donné du spectacle, le lien des matériaux scéniques et le rythme de leur utilisation.

Les indications prosodiques constituent une source d'information de première importance pour la mise en scène et c'est par eux que les auteurs ont commencé lorsqu'ils ont voulu indiquer la manière correcte de dire le texte. Ce domaine bénéficie de plus, aujourd'hui, des recherches de la linguistique sur les phénomènes paralinguistiques de la communication et des méthodes de transcription de dialogues enregistrés. Il s'agit de rendre par un système de conventions les bruits de la conversation, les échanges kinésiques et proxémiques, la qualité et l'expres-

sivité de la voix (cf HESS-LÜTTICH, 1979). Il n'existe pourtant pas de signes prosodiques universellement employés et le système de Gérard de VIRE, auteur dramatique du XVI<sup>e</sup> siècle apparaît comme une sorte de système de base pouvant donner une idée générale de la diction. G. de VIRE emploie dans ses pièces sept symboles définis comme suit (cf RYNGAERT, 1972 : 194).

- U : pause  
ou(L)(L) deux pauses  
+ trois pauses  
ou(l) un pourmènement (promenement) par tout le théâtre  
ou(cé) parler bas  
)) parler plus vite que le reste  
— parler plus lentement que le reste

Ce système n'a pas été repris, bien qu'il fournisse une "ponctuation prosodique" fondamentale. S'il nous semble aujourd'hui très général et peu opératoire, c'est en partie parce que nous ne sommes plus habitués à un type de récitation rhétorique et codifiée obéissant à des constantes fort répétitives et éloignées du réalisme expressif. Les notations musicales restent trop liées à l'écriture du chant ou de la musique pour fournir une base de transcription du rythme et de la tonalité des voix. Une exception notable est celle de E.F. BURIAN lequel propose d'utiliser le système musical pour relever l'ordre rythmique et le "jeu des pauses" (cf APPENDICE (3)). Les variantes rythmiques d'une même phrase ("c'était une belle nuit") sont notées en tenant compte de la structure rythmique de l'œuvre entière: "Chaque jeu conçu dans un ordre rythmique est appelé jeu de pauses. Si la valeur de la note dans une mesure correspond à la même valeur d'une pause, il est alors nécessaire de compter avec cette valeur tant dans la mesure des paroles que dans la structure de la phrase. Les pauses dans le texte scénique ne sont pas simplement une division rythmique. Elles ne sont pas non plus une simple césure dans le tempo du jeu. Les pauses n'y agissent pas seulement physiquement, mais aussi psychiquement.

Ou "encore, c'est parce qu'elles ont une action physique, qu'elles ont une résonance psychologique. Seulement celui qui maîtrise la structure rythmique de la pièce est capable de maîtriser le jeu des pauses. Les metteurs en scène routiniers imaginent que la pause est une interruption caractérisante de la situation et du texte. Il n'est pas exact que la pause dépend seulement de l'état mental du personnage dramatique. La pause dépend tout autant de la structure rythmique globale de l'œuvre dramatique. On ne peut pas déranger arbitrairement le monologue ou le dialogue par une pause. Encore moins si cette pause ne correspond pas à une valeur rythmique ou à un ensemble de valeurs du rythme, du texte ou de toute la pièce" (1939 : 24). Pour la première fois, semble-t-il, la pause n'est plus saisie comme phénomène isolé, mais comme élément d'une structure rythmique d'ensemble qui dépend également des systèmes visuels et du discours global de la mise en scène. Cette observation suggère un mode de codification qui n'isole pas les faits prosodiques, mais les fait apparaître dans l'ensemble des autres signes de la représentation. Un tel système de notation de la prosodie reste cependant à inventer.

Pour la notation des mouvements, au contraire, ce ne sont pas les systèmes qui manquent. Nous laissons ici de côté le relevé des gestes de l'acteur (PAVIS, 1980) pour nous concentrer sur celui des mouvements scéniques de tous les comédiens en relation avec la récitation du texte. Ici encore, la notation emprunte fréquemment au système musical. Ainsi, N. IVANOV propose une "sémiographie théâtrale" et transcrit les places des acteurs en quadrillant la scène en cinq lignes horizontales parallèles à la rampe (correspondant aux lignes de la portée musicale) et en lignes verticales (correspondant à un écartement d'environ 50 cm sur scène). Pour restituer la qualité du mouvement, en particulier son intensité et sa durée, IVANOV utilise les notes musicales (blanches, noires, croches, demi-croches). Pour indiquer la direction du mouvement (de la salle vers le fond ou du fond vers la salle), il ajoute à la note une dièse ou un bémol. Chaque acteur fait ainsi

l'objet d'une partition, et comme pour la partition d'orchestre, les partitions sont écrites l'une sous l'autre. En inventant d'autres signes pour rendre compte des pauses, des "legato", des tempi et de l'intensité et en ajoutant le "texte" des éclairages, on en arriverait à une partition scénique complète. (Cf APPENDICE (4)).

La précision et l'utilité de ce mode de transcription sont évidentes et si ce système ou un système équivalent n'a pas fait école, c'est sans doute à cause de sa mauvaise diffusion et de la motivation insuffisante des metteurs en scène pour systématiser leur discours. La méthode d'IVANOV n'est pourtant pas, on s'en doute, universelle et définitive. Elle est propre à noter les figures scéniques, et ce de manière essentiellement quantitative : il faudrait pouvoir y adjoindre des données sur les interactions kinésiques des acteurs, en particulier le système des regards, des mimiques et des gestes modalisant le discours. Ce système de notation reste tributaire d'une certaine conception de la mise en scène qui voit dans les déplacements scéniques liés à la diction du texte l'essentiel de son rôle. Or, si c'est bien la partie émergée de l'iceberg, le reste du travail de l'acteur et du metteur en scène mériteraient une plus grande attention.

À côté des relevés nettement techniques de la représentation (et qui sont effectués par des techniciens du théâtre : archivistes, théoriciens du geste et de la voix, critiques, universitaires), on trouve aujourd'hui une série d'approches moins spécialisées qui émanent habituellement des créateurs ou des théâtres désireux de préserver et d'expliquer une mise en scène en vue de travaux futurs. Ces tentatives se caractérisent par un souci non d'exhaustivité ou de scientificité, mais de globalité et d'analyse à la fois scénique et dramaturgique. Le meilleur exemple est le Modellbuch brechtien, livre qui contient une mine de renseignements et de documents sur les spectacles montés par BRECHT au Berliner Ensemble (BRECHT, 1961). Chaque "livre de régie" se compose de remarques sur les répétitions et

l'étude du texte et d'un ensemble complet de photographies. 1500 photos sont prises pour chaque spectacle, en deux fois, à partir du même endroit: depuis le premier balcon, presque au milieu et en hauteur, de façon à saisir l'Arrangement scénique des comédiens. Deux types de scènes retiennent l'attention du photographe: les entrées et sorties et les changements de positions et le travail sur un choix de mouvements et de gestes caractéristiques. La sélection finale des clichés s'effectue en fonction de leur aptitude à "visualiser" la fable, à en montrer les tournants. L'assistant à la mise en scène a noté au préalable dans le texte les passages à photographier. Ce travail se fait en liaison constante avec la préparation dramaturgique de la pièce, en particulier pour la recherche des points forts de la pièce, des moments tragiques, comiques ou poétiques. Les photos amènent parfois à préciser, corriger ou éliminer une pose ou un groupement d'acteurs. Après cette phase préparatoire, des photographies plus "esthétiques", mais toujours aussi informatives, sont prises aux moments essentiels, pour révéler les enchaînements significatifs et les contradictions visibles des protagonistes. Enfin, une documentation très précise est établie à partir de photographies prises en dehors de la représentation des costumes, décors, masques, accessoires, etc.

Le sérieux et l'intelligence de cette méthode sont évidemment au-dessus de tout soupçon. Son lien avec la pratique et la théorie est particulièrement étroit: le Modellbuch donne une image du "Gestus fondamental que la pièce raconte; de l'interaction des personnages et des groupes dans leurs mouvements; de la répartition des épisodes généraux en épisodes particuliers; des considérations sur la caractérisation des personnages et sur la signification sociale des événements" (1961 : 296). Ce qui peut paraître surprenant et inattendu, c'est la fonction que BRECHT assigne au Modellbuch: "Il est évident que ce travail n'est valable que lorsqu'une représentation est digne d'être imitée ou du moins imitée dans certains détails. Sa valeur réside de plus dans le

fait que l'on peut en conserver quelque chose pour les temps futurs, que ce soit le style de jeu, le décor ou le goût de notre temps. Toute représentation est riche d'enseignement et on apprend aussi beaucoup des mauvaises" (1961 : 296). S'il n'y a rien à objecter à propos de la méthode de notation, on peut en revanche s'inquiéter des présupposés esthétiques et idéologiques de ce Modellbuch. En effet, même si BRECHT précise qu'il ne saurait être question, dans les mises en scène ultérieures, d'imiter servilement le "modèle", les créateurs sont néanmoins invités à "rendre le sens, le Gestus, le contenu" (1961 : 315), et donc, en somme, à respecter le cœur idéologique de la pièce. Ceci semblerait acceptable pour tout autre auteur que BRECHT, lequel pronait précisément, dans ses propres adaptations, une liberté totale dans l'emploi du texte considéré comme simple "matériau de construction". Mais il ne faut peut-être voir dans cette contradiction, la contradiction de toute notation qui prétend travailler à l'intention d'autres mises en scène et allier un relevé descriptif à une interprétation dramaturgique très serrée (APPENDICE (5) ).

D'autres exemples de ce type de description globale et de notation mixte (commentaire et photos) se trouvent dans les volumes des Voies de la création théâtrale, lesquels sont consacrés à des mises en scène relativement récentes d'oeuvres contemporaines et classiques. Sans parti-pris méthodologique unifié, les Voies observent néanmoins un certain nombre de "règles d'or" qui répondent à des exigences identiques à celles du Modellbuch et qui ont le souci de se partager entre une description scénique très précise, une analyse dramaturgique du texte et un compte-rendu du discours de la mise en scène. Le présupposé sémiologique implicite de ces études réside dans l'affirmation du lieu scénique de toute signification théâtrale. Quant à l'"éthique" de sa notation, elle se résume à une volonté de recueillir le plus d'observations possible en intégrant les descriptions des photos à une interprétation globale de la mise en scène et des choix des dramaturgiques.

On pourrait penser que de nouvelles pratiques théâtrales (improvisation, théâtre-récit, création collective amènent nécessairement une réflexion sur leur notation, voire une méthode nouvelle. La réalité est malheureusement quelque peu différante: la retranscription utilise les mêmes vieux procédés graphiques (photos commentées et texte des dialogues). On reste ainsi déçu par la notation très plate de 1789 dans la collection du théâtre ouvert chez Stock (Théâtre du soleil, 1971), malgré le sous-titre alléchant, Photographie d'un spectacle (p. 3), les indications de mises en scène sont regroupées en un texte théorique (presque rituel!) sur la création collective et les improvisations (p. 81-96). Le texte dramatique est retranscrit sans aucun volume; quant aux photos, elles ne sont pas rattachées à un moment précis du texte, mais semblent vouloir restituer une atmosphère de mouvement et de fête: la fonction de la notation photographique n'est ici qu'"apéritive".

On a mis beaucoup d'espoir dans les moyens d'enregistrement audio-visuel; sans doute trop, car les résultats ne sont pas nécessairement meilleurs que ceux du commentaire, de la partition ou des photos prises en séquence. En effet, il ne suffit pas d'améliorer la qualité de l'enregistrement, de rendre le son moins distordu, l'image plus fidèle: encore faut-il, ensuite, trouver les unités et les traits pertinents de la représentation; ou alors, il faut sans cesse renvoyer l'utilisateur potentiel du spectacle à l'enregistrement lui-même, en retrouvant le passage en question et en le "passant" autant de fois qu'il est nécessaire. Or noter, c'est aussi théoriser, simplifier et choisir quelques signes-cadre. Une communication purement mimétique et "reproductible" du spectacle ne saurait dispenser ce dernier de déconstruire et d'interpréter l'objet théâtral. Si ce travail de médiation et de description paraît presque plus difficile qu'à partir de la représentation même, c'est parce que le théâtre s'est trouvé subrepticement transformé en un médium différent (la bande-son, le magnétoscope ou le film) et qu'il faut désormais prendre en compte sa spécificité nouvelle pour retrouver son caractère premier de fait théâtral. Tout se passe, paradoxalement, comme s'il fal-

lait d'abord commencer par transformer le théâtre (le filmer par exemple) pour pouvoir en rendre compte: décrire, c'est toujours détruire.

L'enregistrement du son (sur disque ou bande magnétique) ne révèle pas seulement les voix et l'intonation des acteurs; il fait sentir le rythme de la représentation (d'autant mieux que l'on est privé de l'image, laquelle "cimente" les différents moments du jeu et masque souvent le phrasé et la rhétorique prosodique du texte déclamé, sans oublier les procédés et les tics des comédiens!). L'enregistrement facilite le minutage et le repérage de la représentation, constituant en cela un moyen d'archivage efficace.

L'enregistrement magnétoscopique (sur bande-vidéo) est l'équivalent moderne du livre de régie, avec en plus la précision et la mise en relation de tous les arts de la scène. On pourrait à juste titre tenir sur cette technique le discours que l'on tient habituellement sur l'adaptation filmique d'une oeuvre littéraire. Même si le tournage n'est suivi d'aucun montage et si les prises de vues sont effectuées à partir d'un point fixe sans changement de caméra ou effet de gros plan, le film vidéo impose par son cadre une vision limitée et partiale. Le caméra peut difficilement filmer depuis une même distance englobant toute la scène; il resserre presque toujours le champ sur l'espace scénique où évoluent les personnages d'une scène donnée. C'est sans doute dans la possibilité d'arrêt sur l'image et de répétition d'une même séquence que réside l'intérêt (mais aussi l'ambiguité) de la vidéo. Ainsi se réalise le vieux rêve du théâtrelogue de réfléchir à loisir sur des moments du spectacle en violant la loi de l'unicité de l'événement théâtral. Mais ce jeu de play/replay - jeu très peu fair-play pour les comédiens! - n'est pas encore une déconstruction de la mise en scène: il faudrait d'abord mettre en évidence les procédés artistiques utilisés, dégager les codes utilisés dans l'image et le texte. En somme, la vidéo encourage à élaborer une sémiologie de l'audio-visuel qui prenne en compte la médiation de la caméra et du film vidéo

dans la fixation du sens de la scène théâtrale. La précision et la durabilité de cette notation se paient très cher: par un nécessaire approfondissement théorique des interventions de l'objet enregistreur sur la constitution du sens de l'objet enregistré.

Ainsi, la notation audio-visuelle n'est souvent, dans le meilleur des cas, qu'une conservation fidèle de la mise en scène; elle prépare, plus qu'elle n'effectue le travail de notation symbolique: à l'inverse du film, l'étape finale est le découpage et le synopsis du spectacle, procédures qui interprètent la mise en scène autant qu'ils la notent. Le lien entre l'état d'une technologie et le système de notation dominant est du domaine de l'évidence; ce qui est moins évident, c'est qu'à chaque technique de notation correspond non tant une manière de voir et d'attacher de l'importance à certains éléments du spectacle qu'une manière de ne pas voir d'autres éléments. Il s'agit seulement d'être conscient de ce qu'on se donne les moyens de découvrir ou d'occulter.

Toutes les méthodes de notation envisagées jusqu'ici achoppent sur la question de la transcription de jeu de l'acteur, du rythme de la mise en scène, de l'interaction scène/salle et, globalement, de l'interdépendance des arts et des techniques scéniques. C'est précisément dans ces domaines que la sémiologie peut nous aider à formuler quelques remarques méthodologiques. Celles-ci ne suffiront certes pas à inventer une notation-miracle, mais elles prépareront peut-être le terrain à un relevé cohérent des signes fondamentaux de la représentation et à une écriture/lecture du texte spectaculaire.

### III - VERS UNE SÉMIOLOGIE DE LA NOTATION

Curieusement la préoccupation de la notation du théâtral n'est pas l'apanage de froids technocrates ou scientifiques; on retrouve cette "obsession" dans de nombreux "projets mythiques" des plus grands théoriciens et artistes. Mythiques, ces expériences le sont dans la mesure où elles n'envisagent pas concrètement d'appliquer leur intuition à une technolo-

gie quelconque, mais où elles imaginent leur relevé comme un mirage et une limite vers lesquels le théâtre tend et dans lesquels il court le risque de s'annihiler. C'est par ces projets mythiques qu'il convient tout naturellement d'amorcer notre rêverie sur l'écriture spectaculaire.

Dans le théâtre et son double, A. ARTAUD est à la recherche d'un nouveau langage de la scène qui soit en mesure de dépasser la vieille conception de la scène comme réfraction d'un texte antérieur. Mais ce nouveau langage ne saurait prendre corps sans une méthode capable d'en préserver la force et la spécificité: un système de notation qui transcrive tout ce qui dépasse la parole articulée:

"Pour le reste, il faut trouver des moyens nouveaux de noter ce langage, soit que ces moyens s'apparentent à ceux de la transcription musicale, soit qu'on fasse usage d'une manière de langage chiffré.

En ce qui concerne les objets ordinaires, ou même le corps humain, élevés à la dignité de signes, il est évident que l'on peut s'inspirer des caractères hiéroglyphes, non seulement pour noter ces signes d'une manière lisible et qui permette de les reproduire à volonté, mais pour composer sur la scène des symboles précis et lisibles directement.

D'autre part, ce langage chiffré et cette transcription musicale seront précieux comme moyen de transcrire les voix.

Puisqu'il est à la base de ce langage de procéder à une utilisation particulière des intonations, ces intonations doivent constituer une sorte d'équilibre harmonique, de déformation seconde de la parole, qu'il faudra pouvoir reproduire à volonté.

De même les dix mille et une expressions du visage prises à l'état de masques pourront être étiquetées et cataloguées, en vue de participer directement et symboliquement à ce langage concret de la scène; et ceci en dehors de leur utilisation psychologique particulière" (1964 : 143).

Même si c'est sur le mode du programme et de l'invocation, ARTAUD postule ici l'existence d'un mode de notation du corps, du visage et de la scène. Cette "transcription" se caractérise justement par son irréductibilité au langage articulé, elle "oscille" entre la transcription musicale - système écrit symbolique, fait de signes codés et répertables et le langage chiffré - plus proche du mythe ou du hiéroglyphe, c'est-à-dire de signes motivés, capables d'une synthèse entre l'arbitraire et le motivé, le symbolique et l'iconique. ARTAUD ne choisit jamais entre ces deux pôles de la notation, il les juxtapose comme les termes d'une contradiction qui est celle-même de son désir de faire un théâtre nouveau et de dire ce théâtre à venir: "Et il faudra trouver un moyen de noter comme sur des parties musicales, avec un langage chiffré d'un nouveau genre tout ce qui aura été composé" (1964, vol. V : 37). Il serait ridicule de reprocher à ARTAUD son hésitation, voire son incohérence théorique: il ne se pose jamais concrètement la question des moyens techniques de cette expression du nouveau langage scénique. Non pas simplement parce qu'il méprise ce souci terre à terre: pour lui, la notation n'est pas ultérieure à l'acte théâtral, elle coïncide avec lui, dans le sens où GRO-TOWSKI peut dire que l'acteur "écrit" en produisant avec son corps des hiéroglyphes qui sont à la fois le signe et la chose. ARTAUD est en quête d'un spectacle et d'une notation "ou les gestes, les attitudes, les signes s'inventeront au fur et à mesure qu'ils seront pensés et directement sur la scène" (1964, vol. V : 37).

Avec ARTAUD et sa réflexion sur la saisie matérielle et intellectuelle du spectacle s'amorce un retournement qui fait de la partition non plus un outil, mais un objet, non plus une retranscription, mais une écriture, non pas un métalangage, mais une oeuvre d'art à part entière. Ainsi, la musique contemporaine se meut fréquemment aux limites de l'univers sonore et visuel, donnant une dimension graphique à la matière sonore. La partition de A. LOGOTHE-TIS, Labyrinthos reconstitue, à partir de signes d'actions, de signes d'association et de symboles d'hauteur du son, un ensemble de labyrinthes pour les musiciens, sommés

de reconstituer "à vue" le parcours de leur instrument à l'intérieur de l'exécution globale. Entre la graphie descriptive et l'objet extérieur décrit, les frontières sont fluides: temps et espace, objet et notation sont cosubstantiels (APPENDICE (6) ). Le théâtre n'en arrive que rarement à une telle extrémité. Ou alors, c'est encore sous la forme d'exercice de lecture-écriture, comme dans le cas de Visual scripts élaboré par David COLE (1976 : 27-50). COLE expérimente sur des modèles visuels qui soient au-delà de l'opposition entre scale model (iconique) et functional model (arbitraire, symbolique), entre étude théorique et activité pratique du théâtre, entre faire et penser. Un tel script est "a pattern of imaginative order achieved in some medium other than performance, which offers itself as the basis for a performance event" (31). Les scripts constituent des séries d'exercices pour acteurs: ceux-ci sont invités à improviser en fonction de formes géométriques, de graphiques ou de diagrammes "reliant" plusieurs personnages. La création de modèle et la conception du théâtre comme activité modélante et comme approche mimétique des relations sociales rejoignent curieusement les concepts de Modell brechtien et à travers cet auteur, les systèmes modelant secondaires de LOTMAN et de la sémiotique. (APPENDICE (7) ).

Le retournement annoncé par ARTAUD, théorisé par des expériences sur les visual scripts comme celles de COLE, aboutit à des réalisations qui "écrivent" et montrent leur partition dans l'espace et le lieu mêmes du spectacle. Ainsi en va-t-il de la "sémiographie d'une partition" de Jacques POLIERI: "Projeter le son dans l'espace non pas uniquement sur le plan acoustique ou sonore, mais situer les instruments en tant que signes visuels, les cataloguer en ensembles et sous-ensembles reliés entre eux par des relations fondamentales du point de vue de la fonction et de la forme, telle est l'ambition du présent essai" (1971 : 183). La situation scénique des instruments, des solistes et des aires de jeu dessine une immense partition spatiale: le spectacle se note dans l'acte même de sa création. Chacune des 52 séquences de la

partition musicale s'inscrit en un "graphe bidimensionnel" notant l'intervention dans l'espace et la durée de tous les éléments de la représentation (voix, instruments, électro-acoustique, mouvements, etc). Ce type de notation "sémiographique" est "naturellement lié à la position fixe et mobile des spectateurs et pourrait être le modèle analytique de tout lieu de représentation, à condition d'en élargir les données et d'augmenter à l'infini les paramètres (position du spectateur, angle de vision, mouvement, réception, etc". 1971 : 188). De fait, la notation devient essentiellement un programme électronique qui contrôle essentiellement les jeux de lumière. De sorte que l'acte théâtral, sa production programmée et sa mise en espace ne sont plus qu'une seule et même chose; la notation n'intervient donc plus par après et en fonction de la perception d'un spectateur réel ou idéal: elle coïncide avec l'objet théâtral. (APPENDICE (8)).

Toutes ces tentatives mythiques pour découvrir un mode de notation du spectacle aboutissent à un même retournement du noté et de la notation, comme si la notation devenait une fin en soi, une manière de dépasser la réalité à décrire, d'en arriver à une sorte de livre absolu dans le sens où MALLARME pouvait écrire que "le monde est fait pour aboutir à un beau livre" (Cité in: SCHERER, 1977 : 151).

KLEE peint, dans sa Fugue en rouge (1921), le mouvement plastique et coloré de la musique. Ce tableau d'ailleurs pourrait servir d'emblème au courant d'idées qui recherche des correspondances visuelles - formes imbriquées, répétitives et disposées horizontalement comme sur les lignes d'une portée - pour une structure musicale non-figurative. (APPENDICE (9)).

Mais, dès que l'on se penche concrètement sur les moyens techniques de réaliser tous ces projets d'écriture-notation, on est de nouveau confronté au problème de leur finalité et du choix d'un aspect de la représentation. Il n'y a évidemment pas à espérer de la sémiologie - comme l'imaginent ses détracteurs pressés et malveillants - une nouvelle méthode "magique" de notation. Plus modestement, la sémiolo-

gie réfléchit sur la formalisation des systèmes et des codes, sur la mise en forme du texte spectaculaire, sur les présupposés du discours critique et sur la visée du public.

La formalisation de certains systèmes à l'oeuvre dans le spectacle apparaît comme une condition préalable à toute description-notation. C'est à ce prix que le "descripteur" est en mesure de travailler sur un objet de connaissance et non sur l'objet réel scénique. Comme système particulièrement formel et donc repérable et traductible en un ensemble de relations, on pense immédiatement aux codes; on suit en cela la définition de METZ pour les codes filmiques: "chacun des champs partiels dont on peut espérer une certaine formalisation, chacune des unités d'aspiration à la formalisation; ou encore chaque niveau de structure dans chaque classe de films" (METZ, 1973 : 138). Décrire les codes de la représentation oblige préalablement à déterminer le niveau et les unités de formalisation: par exemple, il faut clairement décider de se placer sur le plan du système narratif ou des oppositions gestuelles ou des couleurs et de la figuration des matériaux scéniques. Le code n'a d'intérêt sémiologique, et donc de valeur pour la notation, que si les oppositions qui le constituent sont pertinentes pour la signification de la mise en scène et s'il est également possible de saisir l'articulation réciproque du plus grand nombre possible de codes. Ainsi on s'achemine vers la notion de système des codes ou de texte spectaculaire. Pour qu'il y ait texte spectaculaire et interaction significante des codes, il faut que le signe relevé dans la représentation ne soit pas un pur signifiant (sans signifié précis) et que ce signe ressortisse à plusieurs systèmes.

Bien qu'il soit, par définition même, impossible de décrire toutes les combinatoires d'un tel texte spectaculaire, il est cependant utile de prévoir quelques figures de la formalisation scénique.

Le texte spectaculaire se caractérise par exemple par un constant recouplement d'isotopies de toutes sortes: narratives, thématiques, figuratives,

musicales, etc. Les points nodaux - lieux où plusieurs codes coexistent, se complètent ou s'opposent - sont facilement repérables et devront être absolument relevés. De même, toutes indications formelles sur la disposition des signes seront bienvenues: sur les moments de ruptures, sur les redondances informationnelles, sur l'accumulation de signes débouchant sur une qualité nouvelle, etc.

Le but d'une telle recherche du texte spectaculaire est de prendre en compte son organisation syntagmatique en systématisant les signes perçus, c'est-à-dire en intégrant des remarques sur les principaux paradigmes du spectacle. Il s'agit d'inventer un espace où tous ces paradigmes et leur forme syntagmatique dans le cours de la représentation pourraient s'inscrire sur une partition qui, sans pour autant chercher à doubler l'espace de la représentation, fournirait le simulacre intellectuel de l'événement multimédial de la scène. Cet espace-plan n'aurait rien d'une photographie réaliste du spectacle: il ressemblerait plutôt à un "relevé d'appentis", à un diagramme au sens de PEIRCE, c'est-à-dire un signe qui est rattaché à son objet par une relation binaire et analogue. Les relations entre les éléments du diagramme reproduisent fidèlement (mimétiquement) celle de l'objet décrit. Ainsi on conserverait l'aspect linéaire du spectacle et on pourrait approfondir les noeuds ou les moments particulièrement denses en termes de systèmes signifiants superposés. Ces moments pourraient faire l'objet d'un commentaire linguistique qui explique leur rôle dans la fabrication du sens. L'espace-plan s'efforcerait de marquer la hiérarchie des codes ou du moins - si cette opération est trop délicate - de regrouper les codes selon leur fonction à divers moments ou de binariser les codes en systèmes dominants / dominés. Comme pour les visual scripts de D. COLE, les pistes de sens autoriseraient - selon le type de spectacle - plusieurs trajets d'interprétation, notamment des retours en arrière, de façon à intégrer au mieux les signes nouveaux du déroulement dramatique. Le critère essentiel de la notation ne serait pas l'exhaustivité, mais la fidélité dans les proportions et la liberté de manœuvre du "lecteur de partition".

"Si quelqu'un voulait expliquer mon travail par un système de signes / fermé par-dessus le marché / il ne ferait qu'expliquer lui-même", déclare KREJCA (1970 : 15), prenant cet argument pour dire sa méfiance envers le théoricien qui veut trop expliquer. Mais la description, comme tout acte herméneutique, explique aussi son interprète et l'espace-plan devrait tenir compte des hypothèses de travail de la partition.

Dès lors, le "dessin" du texte spectaculaire devrait être nécessairement accompagné d'une réflexion aussi lucide que possible sur les présupposés idéologiques et esthétiques du discours critique. C'est à ce niveau que la réflexion sur la finalité de la notation devrait intervenir. Cette intervention - même si elle n'est jamais innocente et en reste au stade idéologique, sans parvenir au stade scientifique (cf ALTHUSSER, 1976 : 67-125) - aurait du moins le mérite de ne pas leurrer le lecteur sur le lieu nécessairement marqué de tout discours.

Enfin, le texte spectaculaire ne serait pas complet sans une indication sur ce que l'on pourrait nommer le cadrage de la représentation. Comprendre et "retenir" l'événement scénique, c'est toujours découper dans le continuum des ensembles pertinents, établir des cadres à l'intérieur desquels - en vertu du principe de sémiotisation qui transforme tout acte théâtral en signe - un certain nombre de principes, de lois restent uniformément valables. Un tel cadre indique par exemple que les signes de différents codes se lisent dans leur propre combinatoire avant que leur résultante, le cadre ainsi formé, ne s'associe lui aussi à d'autres cadres, de sorte que la signification apparaît comme l'interaction de tels cadres. La mise en scène devient alors un complexe de cadres (de significations) relativement autonomes composés de sousensembles hiérarchisés. Nous sommes ici très proches de la notion de geste sémantique de MUKAROVSKY. Le geste sémantique est le principe d'organisation et de l'intentionnalité ; cette notion cherche à remplacer l'intentionnalité de l'auteur par une structure dynamique qui relie les

composantes de l'oeuvre à la construction progressive du sens et donc de l'objet esthétique (cf CERVENKA, 1976). L'espace-plan devra donc indiquer non seulement quels signes sont présents, mais surtout comment ils imposent un certain dessin/dessein: forme et intention.

Paradoxalement, la notation du texte spectaculaire ne sera pleinement satisfaisante que si elle se relativise et se nie elle-même. En effet, au lieu de tendre vers une notation neutre et universelle, il semble plus utile de donner plusieurs notations en fonction du but recherché, mais aussi du public /lecteur qui observe le spectacle. Du même coup, ce relativisme détruit tout espoir de notation "scientifique", du moins au sens légèrement positiviste et scientiste. Pour rendre compte de la représentation, il faudrait renseigner le descripteur sur la position - physique et intellectuelle - du public en face de l'événement théâtral. Comment, par exemple, "noter" le 1789 du Théâtre du soleil sans connaître le dispositif scénographique de la Cartoucherie les moments d'actions simultanées, l'orientation du public entre les cinq aires de jeu surélevées. (Les courtes indications dans la brochure sont, la encore, tout à fait insuffisantes). L'espace plan idéal porterait la mention des grands changements de la vision par le public: non seulement le lieu concret, la perspective d'où la pièce est entendue et vue, mais aussi la distance (ou la proximité) du jeu, la manière dont les comédiens nous apparaissent comme proches (crédibles) ou lointains (distanciés). On rêve d'une façon de mesurer et d'inscrire dans l'espace-plan ces facteurs de perception, un peu comme on indique en musique si le jeu est legato, staccato, allegro ou sostenuto.

#### CONCLUSION GENERALE

Au terme de ce parcours dans le territoire tantôt réel, tantôt mythique et tantôt programmatique de la notation théâtrale, on ne peut que marquer une pause quelque peu sceptique et désillusionnée. Si aucun système descriptif ne s'est imposé pour l'étude

de de théâtre, c'est peut-être pour la bonne raison que le théâtre s'invente à chaque époque et même à chaque représentation et qu'il existe toujours ailleurs, ne se laissant formaliser que dans la "clôture de la représentation" dont parle DERRIDA (1967), c'est-à-dire dans la répétition du théâtre laquelle signifie sa mort même.

Voilà pourquoi l'on a toujours mauvaise conscience à noter le théâtre, comme si l'on accomplissait un acte interdit qui fait disparaître l'objet qu'il était censé re-présenter.

Pourtant, si on conçoit ce processus descriptif comme l'acte de naissance du sens même, ne devient-il pas alors manifeste que toute notation est aussi déjà un acte théâtral?

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SOPHIA D. LOKKO

THE GHANAIAN EXPERIMENTATION IN THE REACTIVATION  
OF HER HERITAGE IN THE ARTS WITH SPECIAL REFERENCE  
TO THE PERFORMING ARTS

One of the distinctive aspects of traditional African identity, we suggest, is usually expressed in the arts which include: verbal arts, like language; visual arts; like sculpture, carving and pottery; the performing arts like music, dance and drama. All these forms have a style and message of their own; but they all communicate and mirror the African way of life in an intimate manner. These arts which are closely integrated with the life of a community were practised from long ago as forms of shared experience - for amusement or entertainment, or at organised public traditional functions. The arts were therefore evident on different occasions giving the performances of rites, ceremonies or festivities their recreational and social dimensions.

In the recreational and social context there were occasions in days gone by when the traditional African would dress in the skin of an early catch or other costume of his choice. He chanted, sang and danced and performed certain rites for special favours and rewards like rain, good harvest, or health from the Supreme Being or the lesser gods or the dead ancestors. He sometimes danced until he projected himself outside of himself and acted as if possessed. In the process an artist emerged depicting himself as an animal or another being. Through the medium of verbal arts - poetry, music, dance and sculpture - he communicated his message to the audience. Such activities showed an awareness, albeit informal, of the arts in traditional African society.

Thus it could be said that by the time the Europeans arrived in the early fifteenth century the practice of the arts was quite solid and pronounced in the daily activities of Africans. In fact, the practice of the arts was part and parcel of the people's cultural heritage. This was clearly borne out

by the cult of iron and gold usually performed with pomp and pageantry. Mothers and daughters took prominent roles in the cult which also embodied and projected the performing arts - music, dance and drama as important ingredients in our culture. Societies were organised through the cult of iron and gold, making the performing arts a fundamental part of the social life. We could also refer to the popular and frequent moonlit night-interactions where oral traditions in the form of folk tales and other narratives presented in the choicest rhetoric adorned with proverbs formed part of the activities. (It is no wonder then that even today indigenous African language that is considered good adopts the use of proverbs and metaphors). As a matter of convenience such activities usually took place on moonlit nights. As soon as word went round male and female, young and old converged under the shade of trees or in their courtyard for the sessions. What added to the popularity of the activities was the knitted community relationship and the environment. Villages were not spread out and houses were so structured that people could easily and readily call on each other promptly when the need arose. There was a genuine concern for each other, probably because of ethnic links and ethics of the society. They also lived in an environment of lively action: there was some sort of action going on continually, for happenings like births, marriages, deaths, were considered to be public events usually attended with ceremony. Singing and dancing featured at such occasions. Some education or insight into the social norms and sanctions permeated the functions. We give as an example "Kpashimo" a form of song and dance with feet stamping body movements from side to side. It is observed as part of the annual festival celebration of the people of Labadi,(1) and marks the time when the deity "Lakpa" of Labadi

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(1) A town outside Accra the capital of Ghana. There is a Mantse as well as a deity in the town. The Labadi people in one of their internal wars - The Kotoku Twrebo War of 1777 fought as allies of the Danes.

is said to have wedded every woman, consequently every man has the liberty to embrace, hug and fondle (Shakamo) all women without an infringement of conjugal rights. The women as custom demands, should not show any resistance, or reluctance at the gesture. Should that happen they are forced into yielding. The "Shakamo" should not be confused with adultery or indecent assault.

The Kpashimo is a form of social sanction as found in the philosophical songs which are both negative, - a sort of tongue-lashing but may be also positive when mainly focussed on praise of individuals and even the community. It is also on opportunity for letting off steam. The songs are usually based on social and current events of the year. The initiators are people who are well versed in composition of philosophical words and creating songs for situations, and people spontaneously. This example and other activities like enstoolment and dedestoolment of chiefs were also and still continue to be occasions for artistic display.

The absence of formal education was not a handicap for the average traditionalist. In the social interactions he learnt some science, medicine, philosophy and logic. Now there are schools; Western type, where formal education is pursued. Formal education endeavours we may say are supplemented by the traditional informal training given in the home. The functional art objects like the stool had (and still continues to have) a distinctive role in the life style of the Ghanaian. For example at the time of marriage the bride is presented with a traditional stool signifying that she should stay on in marriage as long as the lifespan permits. "Woa ba tra fie" literally meaning "stay on if you are here". (No divorce) An institution like "Chieftaincy" goes with "Stool polity". In general, through the performing arts and the other art forms, ideas were communicated to people. The art of story-telling which in Ghanaian society used to help in the training for life is full of drama. It is usual to have history, oral literature, and oral traditions told with or in drama. These

interactions and informal instruction in dramatic language were considered to be challenging but refreshing and relaxing. Mention should be made here of the traditional religion which also employed music, dance and drama.

The colonial and missionary influences did not advance the traditional importance of the arts. In sum what transpired was an attempt to make the African look down on his traditional heritage. Indeed everything African bore the label primitive, anti-christian, heathen or pagan - clearly an attempt at subverting things African. Caine has observed that, "We are taught that African ancestor 'worship'<sup>1</sup> which calls for offering food and drink to the dead in return for blessing is a primitive, superstitious idea; but that the practice of putting flowers on the graves of dead relatives and friends by the Christians is religious. The result of this attitude has been to kill the African psychologically, and make him ashamed of his background."<sup>2</sup> Dancing which had featured prominently in practically all ceremonies was now supposed to lead to fornication, Khasa has summarized the effect of the attack on tradition in the following words; "Since African culture was like a well-balanced troupe of snake dancers, damage in one area was reflected in all the other areas. African culture was then left standing like a hollowed tree whose inner fibre had been eaten away by termites, waiting defencelessly for a small wind to topple it."<sup>3</sup>

The foreign cultural domination and influence consequent upon the condemnation of African culture almost crippled the indigenous forms of performing arts. It is no wonder then that at the time when the facilities for it existed very little documentation and cataloguing of traditional forms of drama were done. Moreover, the attempts that were made in this direction tended to be distortions mainly because in the absence of mutual trust between the foreigner-recorder and the traditionalist-informer, the relevant information was not easily forthcoming. This lack of reliable documentation makes more difficult

the efforts now being made at reactivation in Ghana in particular and Africa generally.

From the colonial times through independence and shortly thereafter Ghana depended on European orientated themes and materials in the performing arts. Patronage at play performances especially was not encouraging. We attribute this partly to the difficulty to grasp the humor and wit in the lines of the plays; and the fact that, unlike traditional performances, there was little, if any, audience participation. Another contributory factor to the poor attendance was the regulation about dress. The audience were required to be in evening wear and not in their "traditional outfit".<sup>4</sup> In a long discussion about clothes with Genoveva Marias, Nkrumah(1) pointed out that "many years ago Herbert Spencer recorded a remark someone had made - that the consciousness of being perfectly well dressed may bestow peace upon the person that even religion itself cannot give".<sup>5a</sup> "The remark is tantamount to the peace and pride enjoyed by most Ghanaians from their clothes".<sup>5b</sup>

In Ghana and even in contemporary Africa as a whole, art is now a National issue; it is on the air, on television and even in the dailies. In the young parliament of the 3rd Republic of Ghana discussions touching on art as it relates to development have already begun and continue to receive lively attention. In a recent Parliamentary Debate the following reference was made concerning the arts: "A retrospective analysis of the policies of / the Nkrumah / Government seems to indicate that it was guided by a concept which was drawn from culture, I mean the African Personality ... Ghanaian traditional forms of cultural expression have, admittedly, always been deeply interwoven with our social life. My Government will, therefore, ensure that our

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(1) First President of the Republic of Ghana. He steered Ghana then Gold Coast to independence in 1957.

culture is not adulterated or de-personalised by vulgar commercialism. The thrust of our policies will be to encourage the developmental and promotional aspects of the different forms of our traditional artistes be they drummers, dancers, sculptors, writers or musicians to develop their talents."<sup>6</sup>

We are not suggesting in this paper that the activities of the past no longer form a part of our life style. Indeed there seems to be a remarkable awareness of what the past has to offer to the present. There is a resurgence of interest in the arts generally and the performing arts in particular, as evidenced in the great number of cultural groups that have been formed in recent times. There are also drama groups like the Ghana Playhouse, Dawn Theatre, Kusum Agoromba, Adabraka Drama Troupe and many others. There is the "School of Performing Arts" based at the University of Ghana. It was initiated in 1962 by the Late Dr. Kwame Nkrumah together with the 'Ghana Dance Ensemble'.<sup>8</sup> We also have musical groups like, the Orpheus Choir, (now Manyina Choir) Damas Choir etc.

We suggest that the success of the various groups is based on the fact that they take their materials from traditional sources. The audience are therefore able to identify with the characters and to appreciate the solid message of the performances. In the small community like the University of Ghana we can clearly see the success of the reactivation process. Interest in the performing arts has been kindled. Performances are now so popular that even having to stand for more than an hour to watch a production does not pose problems.

Other new experiments in Ghana include the story-telling otherwise known as Anansegro. The play, "The Marriage of Anansewa" by Efua Sutherland - based on Ananse (Spider) folk tales, was successfully performed in Ghana and also presented at "Festac"<sup>9</sup> in Nigeria in 1978. There are original plays and adaptations using both English and the local languages, but the material is authentically Ghanaian. Thus bringing out patterns of customary behaviour, costuming

and other social norms. Other experiments in the reactivation process is the joint effort of The Arts Council of Ghana and "Faisal Helwani Productions"<sup>10</sup> at the combined use of two different sets of musical instruments (traditional and modern) in fusion. This has produced very satisfactory result - an evolution in African sounds. In this experiment as many as seventeen traditional dance tunes have been re-arranged. The band featured at the "National Highlife and Traditional Dance Competition."<sup>11</sup> Another feature is the First International Cultural Festival under the patronage of the Ministry of Education, Culture and Sports and The Ministry of Foreign Affairs which was organised in July this year. There were more than ten participating countries. It is intended to be an annual affair. In effect the Festival was presented as a sort of 'Cultural Fair' to afford an opportunity of projecting the rich cultural heritage of the participating countries. The serving girls added the typical Ghanaian personality in their rich colourful traditional clothes; with matching hair styles, also in the traditional fashion (The hair was parted and plaited or tied with black thread). The fair encouraged the appreciation and understanding of each other's culture for their mutual benefit.

For some ten years 'Kumasi'<sup>12</sup> has hosted the National Annual Festival of Arts and Culture usually organised by the Arts Council of Ghana. The decision now is to rotate the festival round the regions in Ghana. (There are nine recognised regions in Ghana:- Greater Accra, Eastern, Central, Western, Northern, Upper, Ashanti, Volta, Brong Ahafo. There is a move to have an additional region - upper West to make ten.). The idea being to make participants, regions and the general public aware of the sense of belonging and thereby inculcate in everyone, the spirit of development, encouragement and pride.

Ghana's attempts at reactivation are laudable. However, as of now sufficient attention has not been paid to ceremonial and ritual drama. This is unfortunate because quite apart from their artistic qualities, ceremonial like durbar - / phase of ceremonial

or ritual drama, for it has many phases /; has a lot to unfold. At such a durbar, history is unfolded; the structure of society revealed and elements of political organisation and socialism displayed. So that the reverential attitude towards the stools laid by as monuments of dead chiefs - the historical charters, the display of ceremonial stools, the drum language, the stool complex conjure definite overt behaviour patterns. They include attitudes of gestures of obeisance and reverence, deep and mixed feelings of awe, grief, and felicity - showing of overt behaviour forms."13

But the wind of change may be catching up with the ceremonials after all. Recently, the media, particularly television has been paying attention to festivals and the phases like durbars as a source of education about our heritage. It is our hope that the traditional arts will be kept alive through the continued experimentation in the reactivation process. Without a firm foundation in our own cultural heritage it will be difficult for us as a nation to accommodate materials from other cultures in such a way as to enrich our lives.

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1. The practice is more of reverence than worship.
2. Caine, A. quoted by Khasu Koma in, "The emergence of drama in the African Culture Reconstruction", Liberian Studies Journal. Vol.1 No. 1, December 1967, p.39.
3. Khasu Koma, ibid., p.39.
4. Cloth - and cover-shoulders or blouse. The entire outfit is in three sets; the lower bit of two yards which traditionally is intended to be wrapped round the waist down to the foot, and held in place with a cord. Some people prefer to sew it in a skirt style. The blouse is allowed two yards depending on the style. The other two yards serves as an extra cloth or stole usually added on by adults. "Mama and kaba - cloth and blouse

or cover shoulders (since it covers the shoulders). The men use eight to ten yards of cloth depending on the stature. The cloth is thrown round round the body from shoulders down to the feet like a toga.

- 5<sup>a</sup>. Genoveva Marias; Nkrumah as I know him. Chichester: Janay Publishing Company 1972 p.53, quoted by S. D. Lokko. The Ga of Ghana and Homowo, unpublished M.A. Thesis, California 1973. p.43.
- 5<sup>b</sup>. S. D. Lokko: The Ga of Ghana and Homowo. Unpublished M.A. Thesis California 1973 p.43.
6. Arthur, A. (M.P.) Parliamentary Debates, Ghana, 13th December, 1979, pp.286-287.
7. Runs both diploma and degree courses, duration for both is three years each.
8. Attached to the Institute of African Studies. It represents a significant achievement in creative effort at preservation and development of the traditional arts and culture.
9. All African Arts Festival.
10. Musical recording group based in Ghana.
11. 10 regions in Ghana participated from 1st February - 29th March, 1980. As many as over 100 couples took part in the competition. The finals was held in the capital, Accra. There were cash prizes.
12. In the Ashanti region of Ghana.
13. Quarcoo, A.K. "Art and Ghanaian Social Behaviour." Institute of African Studies, Ghana, 1970, p.6.

SREDOJE LALIĆ

ORGANISING DOCUMENTARY MATERIALS ACCORDING TO THE  
SYSTEMS OF SUBJECT OR FORM

(in regard to the experience of the Center for  
Theater Documentation of the Sterijino Pozorje,  
Novi Sad)

Instead of an introduction: a word  
or two about Sterijino Pozorje

Sterijino Pozorje was founded in Novi Sad in 1956 with the basic purpose of promoting the advancement of Yugoslav dramatic literature and stage productions based on Yugoslav texts. Sterijino Pozorje has been carrying out its purpose continuously by:

- organising and holding of the Yugoslav Theater Festival (Sterija Festival) in Novi Sad each year at the end of the theater season;
- organising and holding during the Yugoslav Theater Festival of such regular activities as the Sterija Festival Round Table of Critics, the Young People's Theater Festival, the Small Forum of Sterijino Pozorje and the Public Forum of Sterijino Pozorje;
- organising Yugoslav theater exhibitions as permanent events and international tri-annual exhibitions on: "The Theater in the Photographic Arts", "Theater Scenography and Costume Design" and "Theater Books and Publications";
- publishing works on the dramatic arts, studies, essays and scholarly research on the theater arts and other publications as part of the publishing program of Sterijino Pozorje;
- organising of documentation and information services for the collecting, classifying, storing and use of data and documentary materials on the

literary, dramatic and theater activities of the nations and nationalities of Yugoslavia and the work of Sterijino Pozorje on their advancement;

- organising international symposiums of theater critics and professionals.

The most important, and, naturally, the best known event which Sterijino Pozorje has been organising for the last twentyfive years is the Yugoslav Theater Festival. This is a festival of Yugoslav theater and drama at which the dramatic works of authors of various Yugoslav nations and nationalities are performed by professional theater companies from Yugoslavia and also those from abroad provided they offer the works of Yugoslav playwrights. At the Yugoslav Theater Festival awards are presented for the best literary-dramatic and stage-performing achievements and for other results in performance.

#### The institution of the Sterijino Pozorje Center for Theater Documentation and the basic aspects of its activity

The Center for Theater Documentation of Sterijino Pozorje began its activity in mid 1977, that is to say, more than twenty years after the founding of Sterijino Pozorje--the institution within whose framework the Center itself was instituted. Over the twenty years of existence of Sterijino Pozorje, that is to say, of the holding of the Yugoslav Theater Festival, the international symposiums of critics and theater professionals and Yugoslav and international exhibitions devoted to the theater and theater artists and of a series of other events a large and varied amount of documentary material came into being.

Starting out its activities with a twenty years delay in comparison to the beginning of accumulation of documentary material, the Center for Theater Documentation found itself confronted by various problems of a professional nature. These arose from the variety of documentary material, both in content and in form, due to which it was difficult to find a

simple and unique approach to its sorting, notation and processing.

The documentary material which came into being and is still continuing to accumulate at Sterijino Pozorje consists of:

a) original archival documents which have come into being from the activity of Sterijino Pozorje and its social and professional bodies and also from the work of the professional staff engaged in the organising and carrying out of the Sterijino Pozorje Program of Activities,

b) dramaturgical documentary material:

- manuscripts of dramatic works (performed or not performed at the Yugoslav Theater Festival),

- a collection of clippings (theater, literary and drama critiques in Yugoslavia, the repertoires and activities of theater festivals in Yugoslavia, biographies of theater artists, reviews of performances at the Yugoslav Theater Festival and the overall activity of Sterijino Pozorje),

- negatives, photographs and slides taken at theater performances, exhibitions and assemblies,

- tape recordings made of performances and various events,

- 16 and 35 mm film tapes of performances (and from 1980 video-cassettes also),

- theater posters of premiere performances,

- theater programs and other short printed materials,

- scenography and costume design sketches and final solutions,

- various other types, in smaller quantity, of written, drawing, recorded or duplicated materials, including three-dimensional objets (medallions, models and the like),

c) library collections (Yugoslav and foreign books and periodicals on the theater and of Yugoslav dramatic literature),

- d) bibliographies and bibliographical materials,
- e) unpublished documents (both primary and secondary) providing statistical and other factual data on the activities of Sterijino Pozorje and the theater life in Yugoslavia.

#### Dilemmas at the outset

Confronted by the fact of documentary material which had been collected and stored since 1956 but not sorted as well, following its institution the Center for Theater Documentation found itself in 1977 before its first and greatest dilemma of which methodology for sorting and processing this documentary material it should apply.

The problem of methodology posed itself as the alternatives of: 1) applying the method of the subject system of organising, sorting, processing and storing of documentation (or, to phrase it differently, of collecting units of documentary material according to the criterion of subject) or 2) applying the method of the form system of organising, sorting, processing and storing of documentary material (or, to phrase it differently, of collecting the same kind, in the material sense of the word, of units of documentary materials into larger formal series or wholes).

#### Arguments "for" and "against" organising documentary material according to the subject system

The subject system for organising, sorting, processing and storing documentary material offers very attractive possibilities for creating, in a relatively simple manner and short time, of thematic and subject entities of various kinds of documents, which, from the standpoint of information and document use, bring documentational materials closer to potential users. For instance, this system makes it possible to find within one subject

group (and as a physical collection) all the materials on, let us say, the performances of Goran Stefanovski's play Divo meso /Proud Flesh/ (the text of the play, literary reviews, documents on the author, directing, scenographic and costume design materials, photographs, theater posters, tape recordings of various performances, theater reviews of various performances and the like).

The documentary materials are, therefore, sorted independent of their material features and distributed into subject groups according to their content. Depending on the scope of subjects of the documentary materials, the documentarist establishes a number of subject groups so as to "cover" the entire material. For his own purposes and for those of the users it is sufficient, in such a case, to make an alphabetical index of these subject groups according to which the documentary material is sorted.

Provided the interest of the user corresponds, in regard to content, with one or more of the subject groups, this system can, undoubtedly, meet the demand for certain data and documents. Those demands of the user, however, which originate from specific or "cross-reference" positions and do not coincide with the subject groups, can be met only by going through a number of subject groups of documents.

The advantages of this system which appear in its relatively simple and quick practical application are subsequently lost due to the limitations and difficulties encountered later in the attempt to develop more ramified and "multifaceted" informing.

The shortcomings of organising documentary materials according to subject, which become apparent in developing a more advanced information system, can, to a great extent, be overcome by creating information means adapted to this system of documentation. The joint feature of these information means would be the fact that one means would present information only on primary documents of the same material (formal) features. For instance, a catalog of theater posters whose cards would be ordered acco-

rding to their authors or according to the authors of dramatic works or according to theater companies or the like which facilitates the process of gaining detailed information from this series of documents. The denotation of the subject group under which the poster is classified would, in such a case, function as its call number.

One should not exclude, even in this system, the possibility of applying more complex information procedures, of a conventional or non-conventional nature. In this regard there are, in fact, limitless possibilities for applying traditional (classical) and mechanical (modern) indexing. Efforts in this direction are conditioned by the adequate processing of particular documentary units of which there are, as a rule, tens and hundreds in each subject group of documents.

From this the conclusion impresses itself that with time, along with the introduction and advancement of more complex systems of information (capable of offering detailed data from various positions at one and the same time) the original organisation of documentary material according to subject becomes obsolete as the basis for complete and accurate informing. In the not so distant future, subject groups, that is to say, their titles as possible formulations of corresponding demands for information, will turn into an embryonic, quite small portion of an incomparably larger number of variously formulated demands for information which it will be possible to meet completely and accurately.

This consideration of the features of organising documentary material according to subject should also include, though in broad terms, several others of a different nature. These stem from the fact that not even the smallest documentary unit belongs, by its content and formal features, to one single subject group exclusively. Most often there are instances of a single documentary unit which, due to its various content and formal features, could be justifiably included in a larger number of subject groups of different titles. This is in fact

what is done, provided there are several copies of the same documentary unit--but to the detriment of storage space. If, however, it is a case of a unique item, it rests on the subjective opinion of the documentarist to determine which of its features will be the determining ones for assigning this documentary unit to a corresponding subject group.

The factors of economy in sorting and storing of documentary materials, and also the possibilities of standardising storage equipment, the application of physical and chemical protection and the possibilities for uniform documentational processing are also some of the weaker aspects of this system.

The system of organising documentary material according to subject offers, at first glance, very attractive possibilities: even large collections of documentary materials can, in a relatively short period of time, be organised according to the principles of subject pertinence and thus quickly made available for scholarly and professional use. The limited popularity this system enjoys stems, for the most part, from those document users whose interests coincide with the formulated subject groups.

Arguments "for" and "against"  
organising documentary material  
according to the form system

The form system of organising documentary materials, as is evident in the practice of archives, museums, libraries and documentation centers, is founded on the principle of grouping the basic documentary units of the same formal and material features into separate groups--collections. Within these groups an order of basic documentary units is established according to the criterion of formal features (numerical denotation, chronological, alphabetical according to name, alphabetical according to name of geographical features, alphabetical according to author, combined denotation and so on).

The establishing of groups of basic documentary units and the determination of their order accor-

ding to formal features can rarely, at the first stage of sorting and processing, offer a subject view of the material. The sorting of the basic documentary units and their individual noting (inventory) creates physical series of documents of the same kind, and these can "emanate" information only if the demands (requests) of the users stem from that feature which served as a criterion for establishing the order of documents. Thus, for instance, if a collection of posters is organised (ordered) according to theater-houses--publishers, it would be easy and quick to answer a request for information to the effect of: "how many and which posters did this theater house publish?" as opposed to a question to the effect of "how many and which posters in the collection were published in 1961?" which would require much more time for their examination and singling out.

From the instance cited the conclusion can be easily drawn that the system of organising documentary material according to form, following the realisation of the first stage of sorting and noting of the basic documentary units, offers very modest possibilities for information. This is particularly true of such requests for information which require a synthesis of data and documents on a broader subject notion. So, for instance, the information demand about the play "Proud Flesh" by Goran Stefano-vski on the Yugoslav stage would be left without a complete reply.

What is, therefore, the advantage of the system of organisation according to subject (that relatively complex information requests can be answered fairly quickly, though not requests for more detailed information also) is a characteristic weakness of the system of organisation according to form (which can fairly quickly answer requests for more detailed information but not those which require a synthesis of features or of various kinds of documents).

Still, the system of organising documentary material according to form calls for the creation

of an information system "for the long run" and for the application of more advanced information means and methods. The appropriate selection and evolving of information means, along with the application of traditional or contemporary techniques of document processing (and, of course, along with much knowledge and time devoted to the analysis of the content of the basic documentary units), can give rise to a complex information system which will be very flexible both in regard to the fields of interest of the users and in regard to the analytic and synthetic approach of users to subject notions, the formal features of documents or to the combined criteria for the dispersion of documents.

The perspectives which the present age offers in the field of applying modern information methods and means particularly in the area of machine indexing, create an assurance that at least some of the previously insurmountable problems in the information memorising and retrieval will be overcome by the application of modern technical means in the field of theater documentation as in others.

The system of organising documentary material according to form can also be characterised as an "open" information and documentation system, one in which new information sub-systems can be introduced, that is to say, as a very adaptable one in regard to user demands and compatible to larger branch or regional information systems.

Along with this, the system of organisation according to form afford an incomparably more economic and safe storage and protection of documents, standardisation of equipment and technical requirements, an easier application of uniform methods of professional processing, and also more efficient methods and more modern technical means for the retrieval of necessary documents.

The system of organising documentary  
material chosen for the Center for Theater  
Documentation of Sterijino Pozorje

An examination of the basic characteristics of the two systems for organising documentary materials presented in the previous two sections, though in a somewhat simplified manner yet sufficiently stressing the differences between them, was the procedure taken in solving the dilemma by which the Center for Theater Documentation of Sterijino Pozorje found itself confronted at the outset of its activity.

The basic decision was to adopt the system of organisation of documentary material according to form as the basic one, along with a partial application of the system of organisation according to subject only for particular areas and for particular categories of documentary materials.

After a period of three years of work, the following collections have been established at the Center for Theater Documentation of Sterijino Pozorje:

- a collection of manuscripts of dramatic works by Yugoslav writers (containing 758 inventory units and supplied with two catalogs: according to author and according to title),

- a collection of photographs (containing 10,058 inventory items and with catalogs of name and subject indexes supplied with 4,000 cards-entries which contain in turn over 35,000 denotations-call numbers of photographs),

- a collection of clippings (containing 10,350 inventory units; in process is the entering of their call numbers onto the cards of a specialised bibliographical catalog devoted to the field of post-War dramatic literature and theater in Yugoslavia which is being made on the basis of bibliographical periodicals and which contains over 21,700 bibliographical units arranged according to the UDC),

- a collection of theater posters (containing 559 inventory units and supplied with two catalogs made according to the authors of the posters and the authors of the dramatic works performed),
- a collection of tape recordings of various performances and other events (containing 253 inventory units and supplied with a subject catalog),
- the archives of Sterijino Pozorje (containing 86 boxes of archive documents sorted, though not fully, according to the principle of free providence).

Besides these collections, two groups have been established according to the principle of subject:

- a collection of short printed materials (repertory announcements, programs for individual performances, invitations and the like) which is organised according to the principle of dossiers for each theater-house in Yugoslavia,
- a collection of written documents of a biographical nature (autobiographical documents, memoir materials of an autobiographical content, articles biographical in content, bibliographical data on articles biographical in content, bibliographical data on the publications of particular individuals) which are organised into dossiers for each individual.

To this activity of the Center should be added that on the sorting and processing of books (1,216 Yugoslav publications supplied with three catalogs: an author, UDC and subject one) and Yugoslav theater periodicals (98 titles totalling 678 volumes).

The Center for Theater Documentation of Sterijino Pozorje has still not begun work on all the forms of processing the documentary materials it possesses and which it is continuing to collect along with collecting and sorting of "dry" data on the repertoires, performances of professional theater houses and theater festivals in Yugoslavia.

The presentations on the theoretical and practical problems of sorting, processing and use of

documentary material on the theater which we have had the occasion to hear at the 14th Congress of SIBMAS will be of great value to us in our future work. All the more so, since the Center for Theater Documentation of Sterijino Pozorje is virtually at the beginning of its growth. What we have said of ourselves and of some of our problems and dilemmas in the organising of our theater documentation and information activities will provide you with an image of a rather small documentation center still in the process of origination.

ALESSANDRO TINTERRI

THE COMPAGNIA DEL TEATRO D'ARTE DIRECTED BY  
LUIGI PIRANDELLO 1925-1928

At the Civico Museo Biblioteca dell'Attore del Teatro di Genova, a research is under way having as object the history of the compagnia del Teatro d'Arte in Rome, which Luigi Pirandello established in 1925 and directed until August 1928. This research started from materials, mostly unpublished, are comprised in the archives of three kept at the Museo dell'Attore and are in many ways complementary to each other:

- Guido Salvini collection (1893-1964): this director began his artistic career in Pirandello's Company, first as administrator, then as scenographer and stage manager;
- Virgilio Marchi collection (1895-1960): he was the architect who designed the Odescalchi Theatre, which was for only a few months the permanent site of the Compagnia del Teatro d'Arte. Then he remained as scenographer for the Company;
- Lamberto Picasso collection (1880-1962): he was the leading actor of the Company, except for the 1926-1927 season.

This research has as its goal a better understanding of Pirandello's works through his directing experience.

The materials collected, copious and diverse include: the plan of the theatre where the Company first opened on 2 April 1925 and continued until 3 June of the same year; the drawings of the scenography, photos of the performances, a few scripts; some relics such as, for example, the costume Picasso wore as the Father in Six Characters in Search of an Author; there are also letters and financial papers.

We have read and studied magazines and newspa-

pers of those years and we were able to rebuild the Company's daily repertory and its tours abroad. These very important proofs permit us to evaluate and understand the intentions and reasons which guided Pirandello through his experience as director. We also looked for the old play programs to follow the changes which occurred in the artistic listing.

During our research we have found evidence confirming the significance we had attributed to Pirandello's directing experience. We also found confirmations that such an experience influenced his playwriting activity.

An example of some of our findings can be found in the last edition of Six Characters in Search of an Author printed by Bemporad in 1925. In this edition, which is the one we all know, the Six Characters come from the back of the theatre accompanied by the Commissionaire, and they reach the stage by two small flights of steps. This expedient brings the actors into contact with the public as the author points out in the initial caption. But it was not like this in the first edition of 1921. As a matter of fact, if we read the first edition of the Six Characters in Search of an Author, we notice that not only did the Characters come from a small door at the back of the stage, but that there was no trace of any communication between the actors and the public. Dario Niccodemi followed this version during the first staging of the play in Rome at the Valle Theatre on 10 May 1921. Two years later, on 10 April 1923, George Pitoëf staged the Six Characters in Search of an Author in Paris at the Théâtre des Champs Elysées. Under his direction the Six Characters were brought on stage by means of a service lift. By this same lift they disappeared at the end and went back to their original place, conferring to Pirandello's "play in the making" a new circularity. Pirandello, at first, is against this change but when he sees the performance in Paris, he is convinced of its effectiveness. However, this innovation is limited to Paris: here all the action takes place only on stage.

Max Reinhardt's direction of the play in Berlin on 30 December 1924 brought nothing new in this sense: the Six Characters again come from the small door backstage.

Now our question was: where did Pirandello get the ideas for all of the captions appearing in the last edition? None of the hints were described in the edition presented in 1921. What happened in the meantime?

In Rome, towards the end of 1924, the Societa del Teatro d'Arte was established and Pirandello became its director. The playwright finally had a Company and a permanent theatre which allowed him to bring to life his plan for reforming the Italian theatre. He dedicated himself completely to this new achievement and participated in first person to the planning of the new theatre. It is in this project that we find for the first time the small flights of steps mentioned in the captions of Six Characters in Search of an Author.

Virgilio Marchi, teh architect, mentions in his notes, how Pirandello intervened when the stage was built. It had to be lowered, in comparison to the standard stage, until it was only 90 centimetres from the floor of the theatre itself. He also wanted to add to the prospect, the possibility of a communication between the stage and the public. For this purpose the architect added two small movable flights of steps to the stage. These steps made it possible each time to have either a closed front stage with a central flight of steps (the steps next to each other); or side tiers (a set of steps on each side of the stage), or again a mystic gulf which included the two small flights of steps to form the armonious curve for the orchestra beneath the stage (here the steps were not only next to each other but faced each other).

The Theatre was inaugurated on 2 April 1925, with Luigi Pirandello's single act play Sagra del Signore della Nave. This was followed by The Gods of the Mountain. A play by the Irish playwright Lord

Dunsany.

The play Sagra del Singore della Nave had first appeared in the magazine "Il Convegno" in the edition of Sept. 1924. For the first time, Pirandello, in this single act play, foresees a communication between the stage and the public by means of a small bridge. The text, which in fact ends with a procession climbing to the stage, was to have been performed at the Theatre del Convegno in Milan, directed by Enzo Ferrieri, in December of 1924, but at the last minute it was cancelled. One of the obstacles which prevented the performance was a police rule prohibiting any kind of contact between the public and the actors.

The following year, at opening night at Odescalchi Theatre, under the direction of Pirandello, the procession arrived from the foyer, crossed the theatre where the public was sitting, and reached the stage by the two small flights of steps on each side of the stage. This is clearly seen in a photograph of the performance. It is obvious that this time, the director's prestige and the fact that this new theatre was well protected, helped to overcome the police rule. This trespassing of the theatrical action within the public, was mainly due to scenography demands.

The playwright-director Pirandello was full of new ideas when he directed Six Characters in Search of an Author at Odescalchi Theatre on 18 May 1925. I believe that we can affirm that this kind of direction had not been premeditated in advance. There are two reasons demonstrating this statement:

- there is no trace of this new direction in previous editions of Six Characters in Search of an Author;

- also, Pirandello had not planned to include any of his writings in the repertory of the Teatro d'Arte except for Sagra del Signore della Nave. The programs were changed later on: during the London tour of the Summer of 1925, the British impresario C.B. Cochran imposed as a condition that only Piran-

dello's plays be performed.

It is likely that this new idea, that is, the connection between stage and public, came to his mind in front of those steps. As a matter of fact, it had been a programmatic directing intention to involve the public in the performance. This proved to be a valid and significant playwriting addition which will be reflected in the last edition.

In fact the final edition of Six Characters in Search of an Author represents the playwriting transcription of the performance directed by the author at Odescalchi Theatre. The two small flights of steps which the author introduces in the initial caption give origin to the appearance of the Six Characters from the back of the Theatre and to the coming and going of the Producer from stage to public. This gives a visual translation of his increasing curiosity.

The steps underline the actual and simultaneous presence of two worlds confirming the stage as a magic place catalyst of mysterious presences. Think of the irresistible appeal that the stage has on the Characters and of Madame Pace's evocation. Think again of the Son's inner struggle who can't go down those steps separating him from the public which would free him of his torments. He wanders along the length of the footlights without being able to cross that boundary and he remains prisoner of the part which he would like to refuse.

Let us also remember the stimulating ending which does not exist in the first edition of 1921. This ending only describes again what happened during the famous performance at Odescalchi Theatre where the disappearance of the Characters behind a backcloth and the flight of the Steapdaughter through the public gave to Pirandello's "play in the making" a circularity which was felt in Pitoëff's direction but was all together absent in the first edition.

It was not at all casual that Berlin's critics,

who had seen the previous year Six Characters in Search of an Author directed by Max Reinhardt, were very interested in the performance by the Compagnia del Teatro d'Arte. The Compagnia toured Germany in October of 1925.

The directing experience had therefore supplied precious suggestions to the playwright, which were not lost with the staging of the play but are here for us in the final pages of Pirandello's "play in the making".

#### S L I D E S

- 1) In front the stage of the Odescalchi Theatre still under construction, from left to right: Lamberto Picasso, Virgilio Marchi, Luigi Pirandello, Massimo Bontempelli, Guido Salvini.
- 2) Drawing by Virgilio Marchi: interior of the Odescalchi Theatre.
- 3) The stage seen from the front.
- 4) Plan of the stage.
- 5) View from the gallery.
- 6) Inauguration performance: Sagra del Signore della Nave (2 april 1925)
- 7) The interior of the theatre.
- 8) The royal box.
- 9) The foyer.
- 10) The foyer: a lamp.
- 11-12) The lounge and tea-room.
- 13) Six Characters in Search of an Author: Luigi Pirandello and the Compagnia del Teatro d'Arte at the Théâtre des Champs-Elysées in Paris.
- 14-15-16) Six Characters in Search of an Author at the New Oxford Theatre in London.

DR A. TURKSON

## THE CONCEPT AND DEVELOPMENT OF THE PERFORMING ARTS IN AFRICA

### 1. Concepts of the Arts

The performing arts in Africa to a large extent share a common heritage and demonstrate similarities and common techniques and conventions.

The performing arts of Africa are closely inter-related almost to the degree of being inseparable. And this is how they are conceived of in Africa. There is hardly any performance of dance without music. Similarly there is music to accompany the drama of rituals and festivals. Thus it would be wrong to isolate music from the rest of the performing arts in Africa.

Any analysis of features of African rhythm proceeds from a deep awareness of movement and the dance on which to a large degree, it is based. To appreciate African music fully it is desirable to develop a feeling for movement in order to relate inwardly to the repulsive effect of recurrent patterns. To be able to perform this music, it is necessary to develop a sense of periodicity, the ability to repeat phrases, rhythm patterns at the same point of entry within cycles of a given time span.

The African experience in the performing arts can best be observed within the framework of community life for they are conceived of not only as a mode of artistic expression but more importantly as social activity. They offer the individual certain aesthetic experiences as well as a sense of belonging to a community. During ceremonials as well as performances these experiences are shared with the entire community. They are regarded as social activity in Africa and so performances generally take place on social occasions where groups come together.

er for recreation, or the celebration of festivals, the performance of rites and ceremonies, or the worship of divinities. Traditional performances therefore take place on a variety of social settings. The performance itself generally takes into account not only the aims and purposes of the occasion, but also the emotional needs of the participants.

In the process music tends to be part of a complex of events in which the various artistic expressions are integrated. It is linked not only to the dance but also to the variety of forms of visual display conceived as elements in dramatic communication or as focusses of aesthetic appreciation.

## 2. A Programme of the Arts

Because there is a very rapid transformation currently taking place in Africa, posing great threat to their vitality and integrity, as well as their very survival as living expressions of Africa's cultural values the need to preserve and promote the performing arts in Africa has become very necessary. The preservation and promotion of the traditional arts are becoming increasingly necessary especially with the rather enormous changes in the socioeconomic structure of the traditional societies under the surge of science and technology and industrialization.

For this purpose a recommendation was made at a symposium on the UNESCO Ten Year Plan, held in Kinshasa, Zaire on 25th-29th September, 1978 for consideration by UNESCO to set up a pilot centre in Africa to preserve and promote the performing arts in Africa. The aim of the centre is to preserve the artistic heritage; expand and improve training programmes; encourage creativity; disseminate artistic and cultural material and finally provide a sta-institutional infrastructure to sustain its own activity.

Since the performing arts in Africa share a common heritage and show similarities and common techniques and conventions, it is necessary to maintain

a pan-African outlook and a common approach in the formulation of programmes. This would facilitate the provision of common advisory and consultancy services, usage of pooled resources, co-ordination of work and adoption of uniform measures. It will also help in greater co-operation, cultural contacts and exchange between African countries and encourage researches in common areas of the arts.

One such area is the survey and documentation work especially in music, dance and drama. There are problems identical to the arts in all African countries and these call for uniform approaches and measures. The problems will be found in the modern methods of training in the performing arts and preparation of scientific teaching and, production of cultural materials and their dissemination, preparation of texts and books on the arts and encouragement of inter-disciplinary researches and seminars.

The problems facing the performing arts in Africa will be seen in the need for promotion and preservation by means of research, creative experiments, education, the training of cultural officers, research personnel as well as performing artists and teachers of music, dance and drama. Hence the role of Universities and institutions of higher education becomes very evident in the development of the arts.

The role of Ministries of Education and Culture is to deal with cultural policy and finance. Arts councils should have efficient machinery to preserve and promote the arts. Like the Ministries, Arts Councils are not as equipped generally to handle the task of research, teaching and training of teachers, nor do they award certificates and diplomas in the performing arts. The two organizations may however work closely with Universities or such other institutions and centres attached to them for this purpose.

The need for training and research into the performing arts in Ghana was met by setting up in

the University of Ghana the Institute of African Studies with a focus on historical and cultural research and the School of Performing Arts with a focus on the training of performers and teachers of the arts.

Other institutions in Ghana soon showed interest in various areas of the arts. The University of Cape Coast for example, established a Music Department with a focus on the teaching and training of teachers of music up to the undergraduate level; the programme also has a bias in dance. Similarly the University of Science and Technology in Kumasi, established a Centre for Cultural Studies in the Faculty of Social Studies which provided the cultural needs of the University and its neighbourhood. A research programme has been mounted at the Centre to look into the scientific production of traditional music instruments. Vacation courses are organized yearly to cater for the needs of those interested in improving their knowledge of music, dance and drama. The National Academy of Music, Winneba, was established by the Ministry of Education and Culture for the training of music teachers for the first and second cycle schools.

The Arts Council has embarked on a scheme creating some opportunities for the study of the performing arts on part time basis at the Accra Music Centre. Other centres are soon to be established in other parts of the country. The centres are meant for those people aspiring to be professional musicians, dancers and actors as well as those who wish to acquire certain skills so that they can participate in performance events in their communities. Other beneficiaries are those who wish to improve their knowledge and appreciation of the arts to enable them to fully enjoy music, dance and drama.

The pursuit of the part time courses will ultimately improve the general level of performance of certain types of music, dance and drama in the country, increase understanding of the arts and stimulate greater participation in the performing arts.

### 3. Development

The development of the performing arts in Africa has given rise to the establishment of a few schools of performing arts within Universities in many African countries. The first of these is the School of Performing Arts of the University of Ghana. Perhaps a general look at this school, its role and the purpose for which it was established will throw some light on the development of the performing arts in Africa.

The School was established in October, 1962 in Legon, as the School of Music, Dance and Drama to link the University of Ghana to the National Theatre Movement. It was set up in the Institute of African Studies as an extension of its music and related arts programme so as to facilitate its development as the main focus for training and creative experiments in the performing arts of Ghana.

Since the University, at the time, had no courses in Music, Dance and Drama, it was thought that these courses based on the research work of the Fellows of the Institute of African Studies, could be developed alongside other arts courses and integrated into unit training programmes in the various areas.

The growth of the School became so rapid that in 1967, barely five years after its establishment, it was felt that plans could be made to separate its administration from that of the Institute of African Studies and develop it steadily into a Faculty of Performing Arts. This view has been embodied in the Busia Report on the School of Music, Dance and Drama submitted to the Vice-Chancellor at his own request by the late Professor K.A. Busia, then the Chairman of the Special Committee for the Delimitation of Functions of University Institutions in Ghana.

To pave the way for its establishment certain developments were initiated in the matter of staff development programme, the building up of financial

resources as well as expansion of facilities for the School. Consequently the School now has a strong team of Ghanaian and expatriate staff. Additionally, there are presently a number of students of Music, Dance and Drama on the University of Ghana graduate scholarship designed to meet the staff development.

The courses offered in the School include Certificate and Diploma as well as Degree courses in each of the three departments. The Music Department has courses leading to the higher degrees of Master Arts and Doctor of Philosophy. The School therefore has a vigorous and more varied teaching and research programme now than before. As a result of these, academic responsibility for these courses has increased enormously and points to the need for establishing a departmental framework for each discipline for the development, organization and supervision of courses in the School. The courses are fully subscribed not only by Ghanaians but also by students from other African countries (both Anglophone and Francophone) as well as students from Europe and America.

With the diversification of courses and growth in the number of students taking courses in the various departments of the performing arts, the scope of the School and its potential for growth has widened considerably, thus administrative responsibilities in the School increased considerably and required the oversight of a Director. The School has established two Departments each headed by a Professor or a Senior Lecturer.

- (a) Department of Music
- (b) Department of Theatre Studies
  - (i) Drama and Theatre Studies
  - (ii) Dance.

In addition to the Director each Department is represented on the Board of Faculty of Arts by its head. The activities of the School is funded separately by Government subvention, presently through the Ministry of Education, Culture and Sports.

The evolution of the School of Performing Arts into a separate Faculty is being kept, in view of the development of its programmes and future structural organization.

The separation of the School from the Institute of African Studies has enabled the Institute to focus attention on its own fields of activity in graduate teaching, research, ancillary programmes in African Studies and extension programmes in the area of cultural development. It also functions as an interdisciplinary institution with emphasis on historical and sociocultural research in Ghana and her neighbouring regions and Africa in general.

#### 4. Documentation of Theatres

A great deal of documentary research has been done in the Institute leading to the accumulation of a wide variety of materials on festivals, traditional ceremonies, dances and music. The library of recordings holds field materials from Ghana and different parts of Africa, including published recordings by various institutions and recording companies which it shares with the School of Performing Arts.

The School also has its own collection of field recordings of materials on festivals, rituals as well as ceremonials. A well equipped transcription centre has been acquired where field recordings are transcribed for analytical study. The centre is open to both lecturers and students of the School as well as Research Fellows of the institute and can seat from persons at a time.

A museum of the arts in the Institute has a good collection of exhibits to depict the culture of the land. Inspite of the fact that Ghana has rich theatre crafts, and in many forms of dance and theatre, colourful and gorgeous costumes, head-gears and jewelery are used, and there is a staggering variety of traditional musical instruments there are no museums of performing arts.

It is intended to establish a Museum of Performing Arts in the University. If necessary a special section of performing arts would be added to the existing museums of arts especially the National Museum in Accra. The establishment of such museums of performing arts has acquired urgency because of the fact that many forms of dance, theatre and music are gradually disappearing, as well as the traditional craftsmen manufacturing a variety of articles are now giving up these crafts to take up other vocations in the cities. The museums will greatly facilitate the preservation of the performing arts, as well as serve as material sources to directors and designers for experimental work using traditional materials and forms.

A very close collaboration exists between the School and its parent body, the Institute of African Studies in common areas of interest in teaching and research as well as the organization of programme which contribute to the development and growth of the University of Ghana as a centre for the creative arts.

##### 5. Goals of the School

One of the aims of establishing the School of Performing Arts in the University is to link the University to the cultural development in the country and enable it to play a leadership role in the vital areas of the arts. Since research into the performing arts was necessary for the preservation and promotion as well as for creative experiments, it was necessary to carry this out in an academic setting where materials could be fed directly into teaching and training programmes in the performing arts.

Traditional musicians and dance teachers have been employed on the staff as demonstrators and assistants. There are plans to recruit certain traditional musicians and dancers, on temporary basis, from other African countries to enhance the teaching programme of the School. There are programmes for tra-

ning amateur actors, dancers, playwrights and producers through participation in drama productions and workshops in the Schools.

The School's graduates include materials from various African countries, notably, the Ivory Coast, Togoland, Nigeria, Zaire, Uganda and Zambia. Students from Europe and America have also received training in the School. Majority of these students have successfully completed their training and have since returned to their various countries as teachers of the performing arts. The Ghanaian graduates are mostly found in the Teaching Service, the Arts Council as well the Mass Media.

With the growing interest in the performing arts in Africa all over the world, the time has surely come for Africans to give a lead in area and comparative studies of the arts. Certainly in the field of performing arts, there is much that we can contribute from our African experience. And it is my ardent hope, therefore, that Ghana will act as a spearhead in the development of the performing arts of Africa.

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## **Workshops**

## MUSEUMS OF THE PERFORMING ARTS AND THEATRES

Animator: M. Siniša Janić

M.Janić pointed out that there were two kinds of institution for documentation:

- 1) documents collected on a regional or a national basis; and
- 2) archive collections within a theatre.

Everyone recognised the importance of the research carried out in these specialised centres for exhibition or publicity purposes. Many difficulties confronted the museums, theatres and other centres of documentation in pursuing their work, but the chief difficulty was lack of funds.

Many of the older institutions have used their experience to establish satisfactory relations between centres of documentation and theatres. Should these two - the centre and the theatre - co-operate and if so, in which fields?

In Yugoslavia the issue of an annual publication had resulted in a specific kind of methodology concerning the documentation of each theatre. It has proved a very valuable link between the institution and the theatre. In another field we had all seen the results of Audio Visual documentation, recording and screening theatrical performances.

But how could centres separated by many miles arrange for the documentation of performances.

Centres would require to be set up to collect such material and in a future congress one topic worthy of discussion would be how to collect, organise, catalogue and file all such data.

It would also be useful to consider theatre exhibitions, how they were set up, what material had been included and would such material be needed by future historians of the theatre.

We should not be satisfied with what remains of

a performance, e.g. photographs (often taken primarily for photographic and not theatrical interest). We must anticipate what data will be needed in the future for the production of much larger works.

In conclusion M.Janić suggested that some recommendation might be put forward for discussion at a future congress.

In the discussion which followed it was generally agreed that M. Janić's suggestion might form the main theme of a future congress.

Meantime it would be useful to establish what happens now in each country and how Centres co-operate one with another within each country.

There was need for a critical assessment of work being carried out in different countries and this assessment should be guided by what is needed by those who seek information.

Some researchers require theoretical, historical and aesthetic documents and libraries can satisfy their needs, but it was a basic necessity that manuscripts, models, designs, etc., should not be dispersed but kept together.

The problem was complex but merited a detailed examination.

## DOCUMENTATION AND THEATRE CRITICISM

Animator: M. Slobodan A.Jovanović

M.Jovanović provoked a lively discussion by asking if criticism could be used as a historical document and how reliable it was. He put forward three points of view:

1) the relationship between the creative artist and the critic: to what degree does the former accept the judgment of the latter; has the critic said all that should be said about the performance and are his remarks comprehensive? The artist has studied the work for 2-3 weeks, perhaps months and sees it in a way the critic cannot approach;

2) the point of view of the theatrical critic himself. One critic will assess the same theatrical production quite differently from another;

3) the relationship between the critic, his writing and the historian of the theatre: can the latter rely on the critic and if so to what extent?

M.Delsenne referred to the second point and said that criticism did not always convey what the writer intended. In Belgium an experimental theatrical fiche for 1979/80 had been compiled and was to be continued; he gave some examples of items which do not appear in reports of theatrical critics: the name of the stage manager, the number of performances, revivals, scene designs, lighting effects, distribution costs and the complete cast.

M.Cluny thought that these remarks applied rather to the third point than the second as the fiche could only be completed after the performance. He pointed out that the artist was rarely satisfied with the critic's assessment for two reasons: 1) the artist was not necessarily the best judge of his own work; 2) a play is not a once-for-all performance. For example a classical play will receive

quite different performances in the 20th century from those of the 17th or 19th. The play is not seen in the same way: the text is appreciated differently and therefore takes on a time-value and a colouring unlike the original.

M.Szydowski recognised that many reproaches were levelled at critics but he could not accept that the theatrical historian could ignore the public criticism of the day. There seemed to be a complete lack of documentation on criticism and SIBMAS appeared to be the organisation which could work on such a project in conjunction with the International Theatre Yearbook. It was pointed out that TANDEM was planning to include theatrical criticism but such a project should be carried out in co-operation with others and TANDEM would be grateful for assistance in preparing the project.

In thanking M.Szydowski for attending the Congress, the President said she was sure that a group could be set up to pursue his very valuable suggestions. She also pointed out that often scene designers were dismissed by critics in a couple of lines, or worse still, not mentioned at all, although they might have prepared their designs after considerable research.

M.Jovanović drew attention to another group too often ignored, translators.

R.Gasparro, a member of the National Association of Italian Critics said that the problem for a critic today was to go beyond the literary text. In principle a critic's report was subjective and concerned the themes of the play. The problem was to link all aspects of criticism together and produce a documentation of the theatre.

M.Lavoie thought that the practitioners of theatrical criticism today seemed to be guided by commercial reasons: critics who are journalists are 1) not specifically trained for their work and 2) expect subsidies for it. The only interesting criticism was that written after a performance but not for publicity reasons and it should be composed with

the performers in the theatre.

M.Cluny added that there were two types of criticism: 1) daily reviews and 2) reviews written after a lapse of time. The first reflected the audience's failure to understand and rejection of the piece should not be ignored when making a later assessment of the work.

M.Lalić reported that already Novi Sad had taken the initiative in drawing up a bibliography of theatrical criticism from 1956-1980 which contained 12000 entries. This dealt with Yugoslav plays only.

The President asked for volunteers to follow up M.Szydowski's suggestion and collect the preliminary information. Mlle Christout, Miss Gasparro, MM. Delsemme and Blancquaert agreed to form such a group.

Dr. Zielske wished to discuss the suggestion with his colleagues and would report their reaction.

## LEXICOGRAPHY OF THE PERFORMING ARTS

Animator: Miss Irene Peypoch

Although Miss Peypoch who was to present a paper based on the work of the Museu del Teatre in Barcelona had not be able to attend, we are publishing the synopsis of her paper:

Bien souvent, au moment de rédiger une fiche ou un document relatif a un des arts du spectacle, nous avons des doutes sur l'utilisation de tel ou tel mot.

Comme dans tous les arts il y a des mots qui n'ont qu'un seul sens, unique, et ne posent pas de probleme, mais il y en a, et beaucoup, qui en ont plus d'un et c'est là que surgit la nécessité de l'élaboration d'un thesaurus des arts du spectacle.

Ce thesaurus pourra etre élaboré, au cas où nous serions d'accord sur la lexicographie à utiliser.

A l'Institut du Théâtre de Barcelone nous avions entamé des études sur la lexicographie en catalan et en castillan, langues d'usage courant chez nous.

Convaincus de la nécessité de porter ce thème à un niveau international, en utilisant les langues couramment en usage dans le monde du spectacle - théâtre, cinéma, danse, opéra, marionnettes etc., nous pensions qu'il serait intéressant que le présent atelier donne naissance à un groupe de travail qui puisse travailler conjointement sur la lexicographie et établir une base pouvant servir à l'élaboration d'un fond lexicographique que nous considérons indispensable à notre travail quotidien.

Les termes à employer une fois approuvés, il nous faudra ensuite faire le recensement de ceux qui sont plus significatifs du langage naturel et réali-

ser une liste des candidats descripteurs, à l'intérieur de ce cadre seront choisis les termes à retenir comme descripteurs.

La collecte des termes peut se faire en suivant la méthode analytique, ou la méthode synthétique, ou bien une combinaison des deux. Les trois possibilités sont à étudier.

Pour le choix des descripteurs les termes doivent être la transcription d'un seul concept; le thé-saurus ne peut contenir deux descripteurs synonymes ni quasi-synonymes.

Ces quelques lignes peuvent donner une idée du travail à entreprendre, qui sera long et difficile - on peut dire que les arts du spectacle n'en connaissent que de tels - mais absolument nécessaire.

## **Commissions**

## S A N D A S

M. André Veinstein, in the absence of Mille Giteau, gave a brief review of SANDAS since 1972 and drew particular attention to the GID demonstration. He reminded the Congress that SANDAS had three aims:

- 1) the exchange of information on the development of automation;
- 2) the treatment of documents in preparation for an international data bank;
- 3) regular meetings to exchange information and compare notes.

In discussion it was reported that

- 1) TANDEM: Bayreuth collected information on all international world premieres of the lyric theatre. There was no critical selection and the description was entirely free of any critical element. In 282 productions there were entries for 4000 roles, 80 work titles, 70 objects and 5 artists;
- 2) in Genoa there was a catalogue of microfilms and microfiches relating to the Italian theatre of the 19th and 20th centuries;
- 3) in London the computer was being used to catalogue about 9000 prints. Retrieval was instantaneous, but the input took time and with about one hour per print there was 4 years work in hand;
- 4) Austria was working out a TANDEM system for Vienna;
- 5) in the UGSKA. it took almost twenty years to computerise the Dance Collection in the Lincoln Center. The Dance Collection was the first project and chosen because it was the smallest collection. Now work had begun on the Theater Collection. OSU had collated microfilms and other documents; these had been adequately catalogued and recently a computer and a typewriter had been purchased for use within the Collection. The What is Where project was temporarily in abeyance: the problem was two-fold,

- 1) lack of government support, and 2) internal difficulties within the Department;
- 6) Canada: since 1966 Montreal has had a documentary collection within Quebec of all theatrical activities. There were 3000 entries in the first volume: prints, press cuttings, photographs, audio-visual material and texts, plus an analysis of each document;
- 7) in France the project was run by the Department of Performing Arts and CRNS and called CREDAS. The permanent store of theatrical productions listed some 600-800 given each year, catalogued according to TANDEM for eventual transfer to the computer.\*

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\*Ce texte, et tous les suivants, écrits en anglais, ont été redigés par Mlle Dorothy MOORE, secrétaire général de la SIBMAS.

## AUDIOVISUAL AIDS

MM. Lou Hoefnagels and Luk Blancquaert had two demonstrations, the first of slides of costumes set out for an exhibition of theatrical costumes and the second a film of a Czech mime troop performing in Amsterdam during the Fete des Fous (June 1980).

The selection of slides had been made by the designer who mounted the exhibition. The film showed how necessary it was to experiment. There were various ways of photographing a work and the only way to discover the best was to take one work, use different methods and then compare the results, and decide which was the best for recording the performance.

In the film of the Czech company first one camera was tried but the performance did not come across and two cameras were not satisfactory. A performance without an audience was tried but the stage director (who could not read a film script) said it was necessary to take this and that in close-up. In a filmed or TV production the theatre dropped away - nothing was left open for stage gesture. It would be possible to work on one act only and see what happened; after all it was not always necessary to film the whole play.

THEATRE - ENSEIGNEMENT - DOCUMENTATION

La Séance de travail de la Commission, dirigé par M. André Veinstein, comprenait des participants appartenant notamment aux pays suivants: Etats-Unis, France, Ghana, Italie, Hollande, Yougoslavie.

Pour les différents pays ainsi représentés, la situation des réalisations concernant l'élaboration, la conservation et la communication d'unités documentaires utiles à l'enseignement a été établie: séries de diapositives, enregistrements sonores, films, bandes video.

La coopération des Centres et Comités nationaux de la SIBMAS avec d'autres organismes nationaux a été évoquée en vue de l'élaboration et de la diffusion méthodique de telles unités documentaires de base.

L'élaboration d'un projet de recherche concernant les techniques d'enregistrement sur films et bandes video des spectacles de théâtre a été amorcée.

Les participants ont également présenté un bilan critique des publications de bibliographies ou d'ouvrages de référence récemment publiés, mais dont l'information d'origine internationale est notamment insuffisante.

La bibliographie de base concernant le théâtre, utile à la création de bibliothèques nouvelles, a été évoquée en prenant pour référence l'exemple de la Maison Jean Vilar à Avignon, dont l'organisation scientifique a été confiée au Département des Arts du Spectacle de la Bibliothèque Nationale (France).

## NATIONAL CENTRES AND NATIONAL COMMITTEES

M. Paul Delsenne outlined three points for consideration:

- 1) the present situation;
- 2) creation of new Centres;
- 3) how to attract new members.

There seemed to be some confusion between the two categorias and whether it was necessary to have both: this might be the subject of discussion at some future meeting.

### CENTRES

Netherlands Contacts continued between the universities and the amateur theatre.

Belgium A Centre was created in 1972 but had not expanded as much as had been hoped.

Germany (West) The member institutions of which there were 10 in 1978 were in close co-operation within the Centre. There were two categories: 1) theatre libraries concerned with the works of the same country: was this a Centre or an official association? Collaboration between them was easy; 2) Committees grouped by collections. The problem was not the relationship between the members but to discover the best legal status which would help in the furtherance of the work.

France The past year had been chiefly concerned with plans to prepare for automation all the basic elements on theatre production.

Great Britain There was nothing to report.

### COMMITTEES

Catalan There was nothing to report.

Austria The Committee specialised in all aspects of theatre: museum, cinema, marionettes, dance and circus. The first point to solve was how to incorporate large public libraries which have large theatre collections and secondly how to invite owners of large private collections of theatre material to co-operate. The development of TANDEM had brought other libraries closer together in information work, but the private collection, even with restricted access, would be a valuable asset.

Denmark It was hoped that there would be a Scandinavian Centre next year based in Oslo, Stockholm or Copenhagen.

Yugoslavia There was every possibility that the range of SIBMAS activities would soon be extended to include Zagreb, Skoplje and Ljubljana.

Hungary There was a National Committee.

Poland There were plans to create a Slavonic Centre by linking Warsaw, Krakow and Gdansk in the first instance.

## **Final Plenary Session**

## FINAL PLENARY SESSION

The Final Plenary Session was held on 19 September 1980 and some 40 members were present.

### Report on the work since the last Congress

The President began by reporting on the work she had done since the Congress in Barcelona:

Les activités de la SIBMAS depuis le congrès de Barcelone, il y a deux ans, n'ont malheureusement pas été si nombreuses que nous le souhaiterions - faute de temps, faute d'argent et peut-être aussi faute d'initiative. Pourtant le Conseil s'est réuni à Copenhague pendant trois jours au mois de mai l'anée dernière. On y a beaucoup discuté de la coopération avec les organisations internationales dans le domaine des arts du spectacle, ce qui est, il me semble, d'une très grande importance. Si nous nous isolons trop derrière nos documents, notre raison d'être disparaît.

C'est surtout avec la FIRT qu'il nous faut cooperator. La recherche et la documentation ne peuvent exister l'une sans l'autre. Comme vous le savez tous, nous publions notre Bulletin d'Information ensemble. A Copenhague nous avons établi le contact avec M.J. Reading de Londres, qui représente le secrétariat des membres de la FIRT et qui maintenant, comme vous le savez sans doute par des rappels que vous avez recus, s'occupe aussi des cotisations des membres de la SIBMAS. C'est aussi à Copenhague que le conseil a discuté et déterminé avec l'organisateur, M. JANIC, le thème et le programme de ce congrès à Belgrade.

L'Institut International du Théâtre a rétabli il y a trois ans le Comité de Liaison qui comprend neuf organisations internationales du domaine des arts du spectacle associées à l'IIT. Vous pouvez voir la liste de ces organisations dans le dernier bulletin. L'IIT de la République d'Allemagne a bien vou-

lu inviter chaque année au printemps les membres de ce comité à Schildow - petite ville près de Berlin -- pour qu'on puisse y discuter pendant trois jours tous nos problèmes individuels et communs, et nous faisons ensemble une liste des événements prévus par nos organisations, liste d'ailleurs également publiée dans notre bulletin. J'espère que dans l'avenir on peut coordonner encore mieux les choses. M. Alexander et moi-même avons représenté la SIBMAS à ces réunions très utiles à Schildow. Lors de la dernière, des représentants de l'AICT, de la FIRT et de la SIBMAS ont également discuté des publications communes. Parmi les sujets discutés il y avait un WHO IS WHO du Théâtre qui serait un annuaire des notabilités de la recherche et de la critique théâtrale. Un calendrier des événements du théâtre a également été discuté. C'est aussi à Schildow qu'on a préparé et beaucoup discuté les conférences européennes et mondiales sur les états généraux du théâtre organisé par l'IIT sous l'égide de l'Unesco à Paris.

Ces conférences ont eu lieu au mois de mars cette année et la SIBMAS a été représentée par M. Veinstein et moi-même, ainsi que par d'autres membres encore. Pour ceux qui s'y intéressent, je vais annoncer que le rapport de ces conférences figure au numéro 1-2, 1980 de l'International Theatre Information. Vous verrez que parmi les recommandations qu'a faites la commission D il y a une sur l'importance du travail de la SIBMAS. Malgré tout cela il faut dire que nous n'avons pas joué un grand rôle à la conférence. La documentation est toujours le dernier point de l'ordre du jour et on n'a pas le temps de présenter nos problèmes et nos souhaits, mais il faut continuer.

#### SIBMAS Secretariat

Jack Reading wrote "There is obviously a real need to increase the recruitment of new members. I am arranging for a small publicity drive, in association with IFTR/FIRT, to be shown at an exhibiti-

on being organised at French's Theatre Bookshop in London during September. It is believed, however, that in all specialised societies the most successful approach is the personal one. A strong recommendation is made to the Committee to consider this matter and propose action to be taken towards the end of this year and in 1981".

#### Financial report

The Treasurer reported that there were 65 members, composed as follows: National Centres 6; National Committees 2; Corresponding Members 39; Associate Members 18. SIBMAS was constituted in 1954 and between that date and 1978 many members did not pay their subscriptions. In 1977/8 the Treasurer sent out reminders of overdue subscriptions and requested payment by postcheque rather than through banks in order to avoid heavy bank charges. 2000 SIBMAS leaflets had been printed for publicity material and 300 were still available for distribution.

#### The Bulletin

The BULLETIN still required more information and was dependent on the members for this. Miss Christout added a plea for more news for l'Information du Spectacle.

#### F I R T

Professor Rolf Rohmer apologised for his absence but invited all SIBMAS members to the FIRT Congress which was to be held in Leipzig from 20-26 September 1981. The subject would be The art of acting. The President added that this would be an opportunity to meet and exchange views with FIRT colleagues. Applications should be sent direct to Professor Rohmer.

#### LIVRE BLEU: 3<sup>e</sup> édition

M. VEINSTEIN offered a summary of steps taken to

prepare and publish the third edition. He mentioned the help given him by SIBMAS, especially by its Centres and National Committees as well as by many of its members. He is indebted to them for information and, above all, for financial aid.

M. VEINSTEIN underlined the importance of this help.

The edition and translation of the notes, which will be remarkably more numerous than those published in the previous publication, represent a source of complex problems often difficult to solve.

Owing to Professor GOLDING's help it seems that OHIO STATE UNIVERSITY will take all the charge of the translation into English. This is certainly a contribution of exceptional interest. It is likely that OHIO STATE UNIVERSITY should also get engaged in the printing and distribution of the book.

The editors of OHIO STATE UNIVERSITY and C.N.R.S. will have talks in the meantime. If their joint contributions could provide the indispensable means, the third edition might be published within 1983.

#### Reports on commissions and workshops

These will all be published in the Proceedings of the Congress. Meanwhile the President urged all those present to continue with the work already in progress without waiting for the next congress.

#### SIBMAS headquarters

The address was now 1 rue de Sully, Paris 4<sup>e</sup>.

#### Other business

It was reported that there would be a conference on the History of the American Musical Theatre in New York from April 4-7, 1981.

Dr. Thomas Siedhoff invited the Congress to meet

in Bayreuth in 1986.

### Elections

Mme Steinaa left the meeting and M.Veinstein took the chair.

M.Veinstein proposed that Mme Steinaa be re-elected President for the ensuing 4 years. This was agreed, and Mme Steinaa was recalled. She thanked the Congress for their support in the past and looked forward to the future with confidence.

In order that the Council should be as fully representative as possible the President proposed that were a member found he was unable to attend he should have an alternate to stand in for him. This was agreed.

At present there were 3 vacancies on the Council, 2 of which were reserved for representatives from East European countries.

Alexander Schouvaloff replaced Dorothy Moore as representative of Great Britain and Oskar Pausch succeeded Dr. Mayerhöfer as representative for Austria. Harald Zielske replaced Diedrich Diederichsen for Federal Republic of Germany.

### Date and place of next Congress

On behalf of the Director of the Museum of New York City, Dr. Mary Henderson invited SIBMAS to meet in New York in 1982 and suggested a date between the end of August and early September. On behalf of SIBMAS the President accepted the invitation with pleasure.

Before declaring the Session closed the President pronounced the following.

### Paroles d'adieu

Chers membres du comité organisateur, cher Directeur du Musée, cher M.Janić

Le moment de séparation est venu - trop tôt me semble-t-il. A la fin des congrès de la SIBMAS on dit toujours que celui-ci, le dernier auquel on a assisté, est le meilleur - et c'est vrai chaque fois! Nous sommes ici dans un petit coin du Centre Sava aux cotés de la grande conférence sur le maïs - la nourriture spirituelle et la nourriture terrestre. Vous avez fourni toutes les deux, et le programme que vous avez fait pour nous a été admirablement bien varié. Vous avez même organisé un temps magnifique. L'excursion d'hier a été une réussite complète que nous n'oublierons jamais.

"Mechanisation takes command" - c'est le titre d'un livre anglais dans ma bibliothèque. J'ai souvent pensé à ce titre pendant notre congrès - surtout en regardant cette merveille de machine que nous ont apportée nos amis allemands. C'est la l'exploitation des documents la plus avancée de toutes. Mais je pense aussi à cette traduction simultanée dont nous avons joui.

Cependant il ne faut pas oublier que sans élément humain cette technologie ne serait rien.

Les traducteurs\* ont fait un travail extraordinaire. Je suis convaincue que nous sommes tous d'accord pour les applaudir.

Hvala à tous nos amis yougoslaves pour leur hospitalité et merci à tous les membres de la SIBMAS qui sont venus à Belgrade.

Au revoir à tous.

In his reply the Director M.Dragovan Jovanović said that he thought quite a lot had been accomplished during the week, and he was only sorry that some countries had not come in greater numbers while he particularly deplored the lack of representatives from Asia. The work on automation and audio-visual

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\* Interpretation into English, French and Serbocroatian was provided by members of the Association of Conference Interpreters of Serbia

cassettes was most important for the future of theatre research. In conclusion he invited members to a celebration on 28 November of the 25th anniversary of the founding of the Theatre Museum in Belgrade.

## **Meeting of the new Council**

## MEETING OF THE NEW COUNCIL

A meeting of the new Council of Sibmas was held at the Musej pozorišne umetnosti SR Srbije in Belgrade on Saturday, 20 September 1980.

PRESENT: Eva Steinaa (in the Chair)

Paul Delsemme	Dorothy Moore
Eszter György	Oskar Pausch
Siniša Janić	André Veinstein
Helen Johnson	Harald Zielske
Slobodan Jovanović	

APOLOGIES for absence were received from Alfred Golding, Lou Hoefnagels, Irene Peypoch and Alexander Schouvaloff.

### PRESIDENT'S REPORT

The new system of alternates was already in action: Helen Johnson and Dorothy Moore representing Alfred Golding and Alexander Schouvaloff respectively.

Harald Zielske had been invited to fill the vacant post of second Vice-President, with special responsibility for the recruitment of new members and extending knowledge of SIBMAS.

Alexander Schouvaloff had been invited to become Secretary-General in succession to Dorothy Moore.

The new Council, with the President, two Vice-Presidents, Treasurer and Secretary-General forming the Executive Committee, was as follows:

President	Eva Steinaa (Denmark)
Vice-Presidents	André Veinstein (France) Harald Zielske (Federal Republic of Germany)
Treasurer	Paul Delsemme (Belgium)
Secretary-General	Alexander Schouvaloff (Great Britain)

Anne Murch (Australia)  
Oskar Pausch (Austria) - Otto Schindler  
Heather McCallum (Canada) - Pierre Lavoie  
Eszter György (Hungary)  
Eric Alexander (Netherlands) - Lou Hoefnagels  
Liliiana Alexandrescu (Rumania)  
Alfred Golding (USA) - Mary Henderson  
Slobodan Jovanović (Yugoslavia) - Siniša Janić  
President of FIRT (ex-officio)

3 vacancies.

#### TREASURER'S REPORT

SIBMAS account was in credit, many members having paid subscriptions during the Congress. Upon receipt of an up-to-date membership list from the Treasurer, Jack Reading would send out reminder notices to all those whose subscriptions were overdue in December 1980.

M.Veinstein proposed that as the SIBMAS account was in credit some part of the President's expenses should be met from the account. This was agreed.

#### BULLETIN

Eric Alexander and Liliiana Alexandrescu wanted as much and varied news as possible. Mlle Christout would also be glad to receive copy for ITI.

Only members of FIRT/SIBMAS entitled to receive the Bulletin. It was important that a membership form should be completed by countries of the East, including the USSR, though it was recognised that payment of subscriptions was difficult.

It was also important that it should be clearly understood that SIBMAS was not concerned with the theatre only, but with the performing arts in the widest sense, marionettes, cinema, dance, circus, etc.

## CONGRESS in 1982

The suggested dates were Monday, August 30 - Saturday, September 4.

M.Janić had made a file of names both for persons and for institutions to whom he had addressed circulars for the Belgrade congress. The addressees had been taken from the Livre bleu and about 50 letters had been returned. He agreed to send to Dr. Mary Johnson a copy of his list.

## ACTS of the BELGRADE CONGRESS

The Proceedings of the 1978 Congress had not yet been received: Miss Peypoch was to bring them with her to Belgrade but had been unable to come. It was very late to receive proceedings after another Congress had taken place.

M.Janić reported that he had set aside a sum for publication and it might be possible to publish the proceedings of the present congress in Teatron as either a special number or a supplement. This he would discuss with the editors of the journal. There were tapes for all the main discussions but probably not for the commissions. Those who were responsible for the workshops and commissions would be asked to supply corrected texts by a certain date.

## OTHER BUSINESS

There being no other business the meeting ended after the President had once again expressed thanks to MM.Jovanović and Janić for all they had done to ensure a successful Congress.

## **Social events**

RECEPTION donnée par M.Munir Lasić, president du Comité Municipal d'Education et de Culture.

CONCERT

Solistes: Olivera Djurdjević, piano  
Aleksandra Ivanović, mezzo-soprano  
Jovan Kolundžija, violin

Galérie des fresques  
CONCERT DE L'ENSEMBLE "RENAISSANCE"

Université populaire de Kolarac  
CONCERT de danses et de chants populaires de Yougoslav  
Ensemble "KOLO"

VISITES ET PROMENADES

Visites de la Faculté des Arts Dramatiques  
et du Palais de la Princesse Ljubica  
Promenade guidée à travers le Kalémegdan

EXCURSION

Excursion au monastère Manasija (140 km)  
avec la visite de la Grotte de Résava  
Déjeuner devant la grotte  
Visite facultative du monastère Ravanica

EXPOSITIONS

Musée de l'art du théâtre  
DOBRICA MILUTINOVIC

Exposition commémorant le centenaire du grand  
tragédien serbe

Réalisateur: Veroslava Petrović

Le Centre "Sava"

TITO, LE THEATRE ET LES ACTEURS

Réaliseurs: Dragovan Jovanović, Zoran Filipović

## THEATRES

Théâtre national

Bitef - Inauguration du festival international de théâtre

W.Shakespeare

HAMLET

Théâtre National Croate de Split

Metteur en scène: Ljubiša Ristić

Scène de Filmski grad - le Bitef

St.Witkiewicz

POULE D'EAU

Théâtre de la Commune d'Aubervilliers - Paris

Mise en scène: Philippe Adrien

Théâtre national, Scène de Zemun - le Bitef

Gudmundur Steinsson

BRIEF RESPITE - STUDARFRIDUR

Théâtre National de Reykjavik, Islande

Mise en scène: Stefan Baldursson

Théâtre "Atelje 212" - le Bitef

Marsha Norman

FETTING OUT

Actors Théâtre of Louisville

Louisville, Ky, Etats Unis

Mise en scène: Jon Jory

Pionirski grad - le Bitef

Ciulli Schafer

ALCESTE d'après Euripide

Schauspielhaus, Düsseldorf, RF d'Allemagne

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**XIV<sup>th</sup> International Congress  
of Libraries and Museums  
of the Performing Arts**

