



The Jane Austen Society of North America  
Southwest

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JASNA SOUTHWEST GALA SUPER~REGIONAL SPRING MEETING

**Joan Ray on *Sense and Sensibility*:** Our first Super Regional conference began on May 14, 2011 as a cloudy, humid day, but we were rewarded with the pleasure of being at the Huntington Library, whose famous gardens were as beautiful as ever. As it happened, the first day of the conference was held at the same time as a couple of other Regency events, one on flower-arranging and another on Regency food. There was also a beautiful exhibit in the Library, Revisiting the Regency, 1811 - 1820 so altogether it was a flowery and elegant day, with like-minded people wandering around in Marianne Dashwood-like raptures. After a collation of the



Huntington's special little scones with cream and jam, we were treated to a lecture designed to wake us up: Professor Joan Ray, author and former President of JASNA, one of the most gifted and diverting speakers in all Janedom, gave one of her signature spirited, scholarly, and humorous talks. The subject was the celebration of the 200th year of the publication of *Sense and Sensibility*, and Joan took her starting point from the final image in *Sense and Sensibility*: the happy ending of Elinor and Marianne:--

**"though sisters, and living almost within sight of each other, they could live without disagreement between themselves, or producing coolness between their husbands."**

Joan felt this conclusion left a bitter after taste, and pointed out that although Jane Austen is brilliant in all the details she gives us, she also leaves out much. For instance, the Dashwood siblings' ages; the length of time until Mr. Dashwood marries again; and why Mrs. Ferrars has control of the family assets. There's not a single positive sibling relationship in this novel, except that of Elinor and Marianne, and even that is fraught. The juvenile Middleton siblings are horrors; the Steele sisters are together only by necessity; and Robert is careless about Edward's downfall. John has no emotional connection with his half sisters, Col. Brandon suffers from his brother's abuses, and we never see sisters Lady Middleton and Mrs. Palmer together interacting pleasantly. The book is negative about sibling groups - and all children.

Joan focused particularly on Col. Brandon, bringing out his excellence, and on Edward, about whom she quipped dryly, "There's more to Edward than dullness - and it's not very good." Brandon, though he is presented as almost "elderly," is in fact a good and forceful man, a true hero who in an active and energetic life has been a dueler and an eloper, and is romantic and generous. She does not see Marianne as his reward, but him as her reward - for Marianne is Austen's "Dark Lady," who falls, but is not a fallen woman. And she is literally dark, described in the text as tall and dark, not blonde and short as she is portrayed in the movies. To Joan, these two leading men represent a loss of authorial control in this novel. Brandon's real self is concealed, seen as old, enfeebled, "silent and grave," but he is grave because he's worrying about his ward Eliza, who has disappeared. Joan aptly quotes D.H. Lawrence in his *Studies in Classical American Literature* as saying, "Never trust the teller, trust the tale".

About Edward, it seems that few people have much good to say, and Joan least of all. She illustrates how Emma Thompson in filming her version of *Sense and Sensibility*, cast "the Hugh Grant persona" as Edward, in a necessary attempt to make him appealing, and she invented scenes such as one in a stable where he "almost" confesses to Elinor about his engagement to Lucy but is interrupted. For in truth, Edward is an alarmingly adept liar. He visits Barton Cottage immediately after being with Lucy, and he tells a pointblank lie when asked about the hair in the ring he is wearing. Means might have been found to end his engagement with Lucy, but Edward makes no attempt to behave honestly; if he is sensitive to Lucy's feelings, he is not to Elinor's. I will never look at him in the same way again; not that I was much disposed to look at him again anyway. - Diana Birchall

## Peter Graham on *Siblings in Sense and Sensibility*

Most people who read *Sense and Sensibility* for the first time focus on the two Dashwood sisters, Elinor and Marianne and how they represent sense and sensibility, Elinor the sensible sister, Marianne the sensitive, over-emotional one. Leave it to Peter Graham to expand our view of the book to include the other siblings of which there are several grouping: the Steele sisters, the Ferrars siblings, the Jennings' and all the Dashwood siblings including Margaret and John, the half brother. Peter Graham began by directing our attention to the last paragraph in the book, "*Between Barton and Delaford, there was that constant communication which strong family affection would naturally dictate;--and among the merits and happiness of Elinor and Marianne, let it not be ranked as the least considerable, that though sisters, and living almost within sight of each other, they could live without disagreement between themselves or producing coolness between their husbands.*" Surely Elinor and Marianne are the model siblings, who we imagine to be the most like Jane and her sister Cassandra. During the book Marianne's excessive emotion and Elinor's secrecy about Lucy Steele and Edward keep them temporarily apart but by the end of the book they are reunited. Margaret Dashwood, although impetuous like Marianne, is not as close to the other two sisters but her youth may be the hindrance. John Dashwood is completely alienated from his half sisters by his own and his wife's selfishness. With respect to the other siblings in the book, compare for example the Jennings sisters, Lady Middleton and Charlotte Palmer. Lady Middleton makes a mockery of sense with her superficial devotion to her children and the dictates of society while Charlotte's sensibility may give her a more pleasing demeanor but it is only to disguise the coldness of her husband. Between the sisters there is no warmth. The Ferrar siblings fare no better with Fanny holding up the family name and position while Robert secretly derides his brother Edward and makes off with his fiancée and his inheritance. The Brandon brothers are also a study in that Colonel Brandon seeks to remedy the faults of his brother who has ruined a girl. The Steele sisters appear close but that closeness is circumstantial rather than sisterly affection. Nancy considers it a token of esteem when Lucy forgets their quarrel and makes her hat. These pairs of siblings shine an even greater light on Elinor and Marianne who at the end of the book blend sense and sensibility. – Jana Bickel



## Revisiting Regency England

Mary Robertson, curator of "Revisiting the Regency England, 1811-1829" at the Huntington Library led off our Saturday afternoon with the program "The Curator's Dilemma" or "How to Put Together a Brilliant Show When You Have More Artifacts Than You Can Fit Into a Tiny Space". How clever of the Huntington to plan a show about the Regency on the two hundredth

anniversary of *Sense and Sensibility* that coincided with our first Super Regional Conference. The timing could not have been more perfect. To take us down a peg, Ms. Robertson reminded us that the Regency is bigger than Jane Austen and that the Regency show includes many more artifacts than two first editions of Jane Austen's *Emma* which were luckily on display. The Regency was also about things like landscape gardens, prints, letters, ball tickets, music programs, and images of the Regent himself. Ms. Robertson's preview of the conference adjourned so that we could see the exhibit for ourselves. Upon first entry there were two period newspapers blown up for those of us who hate to read too fine a print. I was struck how invitations to musical programs were side by side with accounts of recent murders. The Regent, the future George IV, was prominently displayed first with a miniature portrait of George in his youth and then a larger than life print by George Cruikshank entitled the "Prince of Whales" which shows the prince in later years as big as a whale. Entertainment was presented by a ticket to Almacks which entitled the bearer to an evening at a ball and a painting of Vauxhall the pleasure gardens we so read about in Fanny Burney and other period writers. It was at the exhibition that I first learned that Tom and Jerry were not a cartoon or an ice cream but characters in a play by Pierce Egan called "Tom and Jerry or Life in London". My only criticism was that the exhibit seemed too small to capture such a larger than life period. – Jana Bickel

## ***From Hollywood to Bollywood***

The first program on Sunday was chaired by the dynamic duo of Alice Villasenor and Ruth Blandon who took turns narrating our transcontinental journey “From Hollywood to Bollywood”. Within the last few years Bollywood has been fertile ground for no less than three Jane Austen translations to film. Many of us had seen the first movie *Bride and Prejudice* which was shown at the Annual General Meeting in Los Angeles a few years ago. What most of us didn’t know was that although we enjoyed it and it did well in the West, it bombed in India. How, one might ask, could any version of *Pride and Prejudice* fail to excite enthusiasm especially one with such exotic costumes and infectious musical numbers? Alice and Ruth had the answer. The director, anxious to find a Western audience, made it too Western. To us, producing the film in English and casting a Western Darcy against an Eastern Elizabeth Bennett seemed clever, modern reflecting our increasing multi-culturalism. But, what we saw as a clever modern touch was seen as patronizing to the East. A second translation of Austen to Bollywood, while not familiar to most of us, fared better in the East. *Aisha*, a version of *Emma*, acted in Hindi instead of English had the sort of ethnic identify and class references found in the American film version of *Emma*, *Clueless*. The third Jane Austen adaptation, *Kandukondain, Kandukondain*, in English titled *I Have Found It*, a Bollywood retelling of *Sense and Sensibility* was more successful. Like the other two adaptations *I Have Found It* was enhanced by Busby Berkley style musical numbers set in Egypt and Scotland. The musical numbers in with a score by Reyman went further than the other two movies in using fantasy sequences, not unlike the dream sequence in *Oklahoma*, to unveil “Elinor’s” deepest feelings about Edward. The story, loosely based on *Sense and Sensibility*, is about three daughters dispossessed of their fortune with the “Elinor” character plagued by bad luck because her last fiancée died. Edward in this film is much more active in convincing Elinor he can change her luck. The Marianne story moves to a castle in Scotland where symbols of the Jacobite rebellion abound. The Colonel Brandon character is a warrior, with a wooden leg, trying to get someone to pay attention to war. Unlike the other two Bollywood films, *I Have Found It* was not marketed as a Jane Austen adaptation. An interesting presentation that will no doubt send some of us to Amazon, Netflix or the nearest video store to rent all three Bollywood films.

## ***Fashions from 1715 to 1915***

The next program on Sunday started off our fashion sequence with Clarissa Esguerra, curator at the L.A. County Museum of Art (LACMA), who lectured on the museum’s recent exhibit showcasing European clothing from 1715 to 1915. The exhibit included not just clothing but textiles, undergarments, finishings, and trim. Since the exhibit is now closed, we had to content ourselves with the slides which were pretty impressive. Of most interest to our conference was the first period of fashion covering the Enlightenment, French Revolution and Napoleonic wars, roughly the period encompassing Jane Austen’s lifetime. Ms. Esguerra showed us slides of 1790’s women’s clothing that puffed out the chest, the so called “powdered pigeon” look (a cheap alternative to silicon) and dresses made of new, lighter materials, cotton and muslin. Twenty years later dresses had metamorphosed into the high-waisted empire style dresses that were so characteristic of the Regency Era, resurfaced in the 1960’s and are still around today. To round out the section on women’s clothing, she showed us a variety of turbans, fans, cashmere shawls and reticules. Turning to menswear, Ms. Esguerra titillated us with tight fitting breeches, embroidered vests, beaver hats and trousers which, during the French Revolution, became more popular especially among men who wanted to demonstrate a more democratic leaning (and possibly keep their heads from rolling). Like womenswear, menswear also had padding for “silhouette” purposes”, (I think she meant a silhouette of the chest). To finish up the lecture Ms. Esguerra highlighted a few technological changes, like the development of the tape measures and patterns, which occurred after the inch standardized tailoring and dressmaking. Before this time fitting clothes was highly individualized and haphazard event. Unfortunately there is not enough time in this article to cover the remaining years. I wish I could tell you to go and see the show but, alas the show is over and these fashionable duds are not likely to be seen again for at least ten years. But I understand the catalogue is still available. – Jana Bickel



## Dressing Mr. Darcy

Rounding out the fashion sequence was our last program, "Dressing Mr. Darcy", a fashion free-for-all masterminded by Mela Hoyt-Heydon who rightly picked up that we ladies had seen enough ladies wear. Ms. Heydon bought her husband and two male students from Fullerton College (two Davids and a James) to demonstrate the sort of clothes Mr. Darcy would have worn as a Regency buck. The two college students seemed a little shy about their new role as models but the admiration of the crowd loosened them up as the presentation went on. We watched the men, who started off in white stockings and breeches, add to their outfits, single vests or double vests. We saw ruffles and cuffs, cravats being made and put on. We saw men strutting in their waist coats, tailcoats and great coats made of silk and wool. For the costumers and Regency dancers in the room Ms. Heydon showed off the materials, seams, and lapels and demonstrated techniques for making collars and cuffs all in a very lively and entertaining style. I felt inspired to start a new hobby. (If only I had a sewing machine!) – Jana Bickel

## UPCOMING JASNA SOUTHWEST EVENTS

### WINTER MEETING: "DO NOT PHYSIC THEM: MEDICINE IN JANE AUSTEN'S TIME."



When leaving his sons in their aunt Emma's care, Mr. John Knightley's advice, more concise than his wife's, he acknowledges, "and probably not in the same spirit" was "do not spoil them, and *do not physic them.*"

You will discover why this was even better advice than he supposed at our December meeting! Prepare to be shocked and enlightened by Dr. Cheryl Kinney's presentation on the medical treatment of women, "A Dangerous Indulgence: Women's Health in Jane Austen's Time;" intrigued and possibly outraged by Arnie Perlstein's theories regarding "Concealed Pregnancies in Jane Austen's Novels;" and amused by historian Walter Nelson's exposé of "Quakery, Snake Oil and Flim Flam Medicine."

Our winter meeting will be held in the cheerful comfort of the Los Angeles Athletic Club on Saturday, December 3<sup>rd</sup> from 9:00 am – 3:30 p.m. and will include mulled wine or cider and a tasty luncheon suggested by culinary historian Jan Fahey and prepared especially for us by Chef Boris Chernyak. Fliers will be mailed in late October.

NEXT SPRING -



AT THE SEASIDE WITH  
JANE AUSTEN

Mark your calendar now for next spring's meeting on May 19, 2012 at the Annenberg Beach House in Santa Monica, the site of actress Marion Davies' impressive guest house and swimming pool, designed by Julia Morgan. JASNA President Iris Lutz will speak to us about "Houses of Jane Austen in Fact and Fiction," Diana Birchall will discuss Jane Austen's connections to the sea, and Jan Fahey, who entranced us with the history of foods at our last December meeting, will now examine with equal candor and wit sewage and plumbing issues in Regency times! Luncheon on the patio overlooking Santa Monica beach will be followed by a brief lecture on Julia Morgan and docent led tours of the beach house, in which the likes of Charlie Chaplin, Greta Garbo, Clark Gable and Carol Lombard once frolicked beneath the sun!

## President's Message: JASNA Southwest to host 2017 Jane Austen Society of North America Annual General Meeting?

On September 10<sup>th</sup>, after weeks of soul-searching and discussion, our Board of Directors unanimously agreed to petition JASNA to allow us to host the 2017 JASNA AGM, in the bicentennial year of Jane Austen's passing. Our conference theme, tentatively "After Jane," will explore the lasting impressions which this remarkable woman left on her contemporaries and those who immediately followed.

Some of you may remember the 1992 AGM at the Miramar Sheraton in Santa Monica, "Jane Austen's Letters, with Emphasis on Travel and the Sea," ably coordinated by Lucy Magruder and Harriet Williams. This conference was originally scheduled to be held aboard the Queen Mary, which caused havoc by getting itself sold and scheduled for major renovations just months before the conference. (My teal green and pink tee shirt proclaiming "Jane Austen Conference – Queen Mary, Long Beach" is a true collector's item!) Highlights included Plenary Speaker Dierdre Le Faye, break-outs by the likes of Ruth apRoberts, Gloria Gross, Ed Copeland, and Simon Varey, and an address, "Jane Austen's Houses in Fact and Fiction" by Nigel Nicolson, whose comments about the possible purchase of Great Chawton House by a group that planned to turn it into a golfing resort first piqued the interest of Sandy Lerner, who would later buy it to establish the Chawton House Library there! Another coup was the purchase from the BBC of a collection of Regency gowns from 1970's versions of *Pride and Prejudice* and *War and Peace*, which were modeled during the Sunday brunch and later sold at silent auction.

By 2004 the escalating scope and ambitions of JASNA AGMs presented a mighty challenge for our intrepid Steering Committee and army of local volunteers, headed by Susan Ridgeway, JASNA Southwest President, and Conference Co-ordinators Claire Bellanti and myself. Our theme, "Anne Elliot in the City: Interior and Exterior Worlds" celebrated the pleasures of the urban environment and allowed us to showcase the myriad delights that Los Angeles has to offer. Those of you lucky enough to join us at the elegant Biltmore Hotel downtown know that we exceeded expectations and mounted what remains a JASNA benchmark of success! Highlights are almost too numerous to mention, from the Huntington Library Pre-conference organized by Suzanne Tatian and the "Jane 'n Jammies" Thursday night event, to Karen Joy Fowler's lunchtime talk about her latest work, *The Jane Austen Book Club*, and Ken Turan's insightful remarks on the 1995 film of *Persuasion* ("Austen's wit coupled with the psychological reality of Ingmar Bergman") followed by a panel discussion with writers, directors and producers of Austen film adaptations. Then there was the exciting sneak preview of Gurinder Chadha's *Bride and Prejudice* at Raleigh Studios, the splendid banquet in the Crystal Ballroom, followed by a brilliant Regency Ball, and a performance of Italian arias by Robert Winter's accomplished vocal students at the Sunday Brunch.

In fact, the greatest challenge we will face is how to top all that! But that's where you come in....In the coming year, you will be hearing a great deal more about all this, and you will be invited to volunteer your time, talents, and ingenuity to help make this the very best AGM ever. We can't do it without you! As always, your comments and suggestions are tremendously appreciated. Email me at [ohemma@sbcglobal.net](mailto:ohemma@sbcglobal.net) to volunteer and to share your ideas. – Nancy Gallagher

**Welcome, Recent New Members:** Melanie Abed, Deborah Rykoff Bennett, Amanda Black, Anna Cantos, Ann Chandler, Aimee Chaouch, Karen Chieng, Yvonne Daizadeh, Caroline & Pamela Doss, Kelly Duir, Phyllis Dunn, Marie Eckstrom, Sharon Goldstein, Jacquelyn Hedlund, Donna Rose Houchen, Maureen Hutchcraft, Maryann Inoue, Joan Jordan, Mary McLean, Marguerite Multani, Cynthia Naden, Roselle Newcomb, Marisela Macias, Marguerite Martins, Elizabeth Olshefski, Patricia Paterson, Jayne Pilley, Wendy Rashidi, Tammi Reed, Sharon Richardson, Margot Rosevelt, Nancy Rourke, Marisa Rudder, Cathy Salaman, Dana and David Scarborough, Carla Sedlacek, Diane Stafford, Alison Standley, Jeanne Talbot, Emily Tiefenbrunn, Irene Ujda, Linda Viser, Antoinette Louise Winders, and Judy Wisenbaker. . We hope to see you soon at one of our upcoming meetings or reading groups!



## BOOK REVIEW : *Jane Bites Back* by Michael Thomas Ford, Ballantine Books, 2009, Reviewed by Sheila F.T. Sandapen.

Jane Austen has been brought back in many incarnations in recent years and her popularity shows no sign of waning. It is fitting then that in Michael Thomas Ford's novel *Jane Bites Back*, it turns out Miss Austen never left us and is in fact still kicking around -- as a vampire. This Jane living under the pseudonym of Jane Fairfax was "made" around her 40th birthday and shortly after faked her death. Forced to move every twenty years because she shows no signs of aging, which in the pre-Botox era was highly suspect, Jane now lives in upstate New York where she owns a bookstore.

Jane the vampire is not a creature of the night that inspires terror. She can and often does eat food (although has no true appetite for it), goes out in daylight and contemplates getting a boyfriend. When she does feed on human blood she doesn't drink to kill and her victims are only mildly inconvenienced. Jane the bookstore owner is more of a force to be reckoned with as she is perpetually a) annoyed by the fact she can no longer collect royalties on her books which continue to be bestsellers b) frustrated she can't get a publisher interested in her manuscript *Constance* – and slightly worried that she no longer has what it takes as a writer and c) irritated by how her books are often misconstrued. This oft times crabby Jane denies responsibility for creating the most romantic hero of all time in the person of Mr. Darcy. Jane flatly states she wasn't trying to create the ideal man, but simply writing a novel about women having choices. She is slightly contemptuous of the publishing machine that rakes in cash by producing puppets, cookbooks, workout books and romances in her name.

While I confess I am not a fan of most of the Jane Austen related sequels, prequels and re-imaginings, Michael Thomas Ford strikes the right chord. He is not trying to emulate Austen's style or rewrite her novels. His portrayal of Austen as a woman who has lived for centuries and has learned to constantly reinvent herself and is consequently bemused by the hoopla that surrounds her work and historic self, is a tongue-in-cheek commentary on the times we live in. If he does manipulate a few facts in Miss Austen's life, it can be forgiven under the general suspension of disbelief the story requires. The latter part of the novel becomes extremely plot centric. Jane's "sire" reappears in her life and attempts to rekindle a long dead romance. It would spoil the element of surprise to give away his identity but Ford's choice is a plausible and inspired one. Jane finally finds a publisher and becomes an overnight success and discovers a long ago rival is still alive – because she too has been made into a vampire -- which prompts Jane to wonder if her "sire" had slept his way through English literature, a comment anyone who has taught an introduction to literature class will appreciate on multiple levels. The rival is vanquished (albeit only temporarily) and Jane starts to make peace with her vampire existence and potential. This book is intended to be the first in a new series and I look forward to seeing how the vampire Jane and her world develops. While it may not be great literature, it is a great read and a pleasant way to spend an afternoon or two. Miss Austen would approve.

*Note: Sheila Sandapen holds a doctorate in English literature and teaches literature and composition in Philadelphia.*

### Around the Reading Groups

LONG BEACH READING GROUP - Contact Gerda Kilgore at (562) 496-4452 • [gskmuc@verizon.net](mailto:gskmuc@verizon.net)

ORANGE COUNTY READING GROUP - Contact Maryann Pelensky at (949) 363-1165 • [mairge@cox.net](mailto:mairge@cox.net)

PASADENA READING GROUP - Contact Susan Ridgeway at (626) 357-1397 • [janeite@altrionet.com](mailto:janeite@altrionet.com)

RIVERSIDE READING GROUP with Friends of Temecula Library – contact Rebecca Weersing at (909) 699-7814 •

[temausten@hotmail.com](mailto:temausten@hotmail.com) or Lois McMillan at (951) 301-8827 • [ronlomcmil@aol.com](mailto:ronlomcmil@aol.com)

SAN FERNANDO READING GROUP – contact Gina Gualtieri at (818) 788-4383 • [gmgualtieri@yahoo.com](mailto:gmgualtieri@yahoo.com)

SANTA MONICA READING GROUP – contact Diana Birchall at (310) 394-2196 • [birchalls@aol.com](mailto:birchalls@aol.com)

VENTURA READING GROUP – contact Gracia Fay Ellwood at (805) 640-8003 • [graciafay@gmail.com](mailto:graciafay@gmail.com)

WEST LOS ANGELES READING GROUP – contact Clara Browda at (310) 278-8759

SAN DIEGO REGION – contact Leila Dooley at (760) 726-7815 • [ldooley1@cox.net](mailto:ldooley1@cox.net)



## **JASNA Southwest Booth at the Festival of Books a Big Hit** by Terry Ryan

JASNA-SW's booth at the 2011 Festival of Books at USC was a big success. In our maiden venture over 700 Festival attendees visited our booth where they learned about JASNA and bought books which we were able to sell by arrangement with Vroman's Bookstore of Pasadena, who donated 20% of the profits to JASNA-SW. We did a brisk business, selling about 65% of the stock and selling out of numerous titles, four of those before the end of the first day. Sales were particularly strong for the books of our own member authors, Syrie James and Laurie Viera Rigler, each of whom spent two hours in the booth signing their books. The volunteers reported great enthusiasm from our visitors, demonstrating once again how many people share our love of Jane Austen. For example, in the last half hour before closing on Sunday, one woman ran to us when she saw our banner. She said she was afraid we would close before she got there. I kept hearing "I didn't know this organization existed." I can't count the number of times I heard "Jane Austen! I LOVE Jane Austen!" It was such a joy to see people's faces light up when they saw our booth.

*Editor's Note: Many thanks to Terry Ryan who did a Herculean job of organizing our first booth and Carla Washburn, whose experience at the UCLA Book Fair was most helpful. And to the many of you that helped set up and/or man the booth our thanks: Jameson Yu, Claire Bellanti, Nancy Gallagher, Carol Krause, Paula Dacker, Laurie Viera Rigler, Ardis Voecks, Gerda Kilgore, Margot Scheibe, Cheryl Cole, Natasha Zwick, Bobbie Zwick, Jan Fahey, Syrie James, and Christine Llata.*

### **CALL FOR VOLUNTEERS: The Los Angeles Times/USC Festival of Books April 21 – 22, 2012**

**Want to share in the fun? JASNA SW will once again host a booth at the Festival. If you can commit a few hours to help set up and/or share your enthusiasm for Jane Austen with visitors, please contact Terry Ryan at [tryan1141@earthlink.net](mailto:tryan1141@earthlink.net) or 818 360-0676 to volunteer.**

## **JASNA SOUTHWEST ESTABLISHES ARCHIVES**

*January 10, 1980 - As a sequel to the inaugural meeting of JASNA in New York in October, 1979, and as a result of the wish expressed there that regional groups, affiliated with JASNA, be formed, Cathy Fried..., and Donald Greene, of the University of Southern California (charters members of JASNA and attendants at the New York meeting) invited anyone interested in Jane Austen and living in southern California, Arizona, Nevada, and points adjacent to meet on December 14, 1979 to celebrate the anniversary of her birth and to consider the formation of a southwest regional group of JASNA. Some sixty persons accepted the invitation and convened at Heritage Hall, USC. Wine, biscuits, and other refreshments were served... and JASNA Southwest was born! Now in our 32<sup>nd</sup> year, we have become aware of the need to maintain an institutional memory, to preserve our heritage and the vision of our founders. In order to establish this physical record of our past experience, the JASNA SW Board has gathered meeting notices, programs, newsletters, photos and other related materials (such as the People Magazine issue which profiled our December, 1984 meeting) to establish a permanent Archives. We were assisted in this endeavor by the family of late Vivian Hall, who very kindly bequeathed her Jane Austen files to us.*

But we're still missing a few items.... If you have any of the following, we would sincerely appreciate your donating them to our collection. **Missing Newsletters:** No. 19 Spring 1993; No. 21 Spring 1994; Numbers 25-32 Summer 95-Spring 1997; Number 47 Spring 2003; Numbers 63-64 2009. **Missing Programs:** Any that may have occurred in 1980 & 1981; May 19, 1991 at the International Museum of Graphic Communication in Buena Park; Dec. 1992 Birthday Celebration at the Cal Tech Athenaeum; Nov. 1993 at the Huntington Library; May 1995 at the Clark Memorial Library (Lynn Battan spoke); Dec. 1996 at the Athenaeum; Dec. 1998 at the Athenaeum; Winter meeting 1999; 2004 at the Clark Library (Jillian Heydt-Stevenson spoke); May 2004 Spring Meeting at the Glendale Public Library; May 2005 at Descanso Gardens; 2005 at Clark Library (Isobel Armstrong spoke); Winter meeting in 2005; Dec. 2007 at the LA Athletic Club.

At the December meeting we will be asking you to approve our recommendation to add the position of Archivist to our Board roster. If you are interested in an appointment to this position, please contact one of our current board members.



JASNA Southwest is an official region of The Jane Austen Society of North America and includes Los Angeles, Orange, Riverside and Ventura Counties. Membership is from January 1 to December 31. Dues are \$15, and may be sent to **Carla Washburn, Membership Chairperson; P.O. Box 612; Tujunga, CA 91043**. Please join us and share the joy of Jane Austen's legacy with fellow Janeites throughout Southern California.

### **JASNA SW Board Members 2011-2012**

President & Regional Coordinator: Nancy Gallagher	Treasurer: Claire Bellanti
Vice-President for Programs/Membership Chair: Carla Washburn	
Webmaster: Terry Ryan	Publicity Chair: Jaye Scholl Bohlen
Newsletter Editor: Jana Bickel	Email Coordinator: Carol Krause
Recording Secretary: Cheryl Cole	Past President: Mimi Dudley
Board Advisor: Diana Birchall	Members-at-Large: Jan Fahey, Jody Gunn, Kathleen Peck

### **JASNA Southwest Newsletter in the 21<sup>st</sup> Century!**

JASNA Southwest is going electronic. This will be the last hard copy newsletter that will be snail-mailed to all our members. Board members Jana Bickel and Terry Ryan are working to streamline and update our monthly Email Blast and website capabilities so that we may bring you Jane Austen-related articles and news of our Region in a more timely and cost-effective way. Prefer a hard copy? You will have the opportunity to select that option when renewing your membership for 2012. Not receiving Reading Group information or other timely news via our monthly *Email Blasts*? Perhaps your email information in our database is insufficient or outdated. If you would like to update, or if you know of an upcoming event of interest to JASNA SW members, please contact Email Coordinator Carol Krause at [infinitey@aol.com](mailto:infinitey@aol.com).

**The Jane Austen Society of North America  
Southwest Region  
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