SIBMAS CONGRESS
From September 6 to September 10 I attended the Congress of the International Society of Libraries and Museums of the Performing Arts (SIBMAS) in Vienna. I was one of four delegates from the United States, but the only one representing a major theatre collection in America. During the conference, I was actually wearing two hats, since I served as a delegate both from the Museum of the City of New York and from the Theatre Library Association, for which I serve as editor of Performing Arts Resources, the publication of TLA.

More than seventy delegates from thirteen countries attended the conference and there was a program of papers every day, more than it was possible to absorb. Since the papers were translated into French and English, the sessions were frequently long and little time was planned for interacting and for questions. The executive committee has promised that the format will be changed for the next congress to be held in Barcelona in two years.

There were several recurring themes throughout the meetings. The first was lack of money. Once said, it bears no further elaboration. Since the papers were translated into French and English, the sessions were frequently long and little time was planned for interacting and for questions. The executive committee has promised that the format will be changed for the next congress to be held in Barcelona in two years.

KENNEDY CENTER LIBRARY OF THE PERFORMING ARTS
The John F. Kennedy Center for the Performing Arts and the Library of Congress recently announced plans to open a library of the performing arts at the center. Daniel J. Boorstin, Librarian of Congress, and Roger L. Stevens, Chairman of the Center announced that the library will be open to the public and will include 5,000 volumes from the Library of Congress collection on the performing arts. Mr. Stevens said it was expected to be in operation by mid-summer.

METROPOLITAN TORONTO CENTRAL LIBRARY
The Metropolitan Toronto Central Library will be moving this summer from College and St. George Streets to its new building on Yonge Street, one block north of Bloor Street. All departments, including the Theatre Department, will be closed for approximately six weeks during the move. The new building will be officially opened on September 15th. Anyone planning to visit Toronto to use the Library during July or August should write closer to this period for exact dates of closing and opening. The new address is Metropolitan Toronto Central Library, 789 Yonge Street, Toronto, Ontario M6G 1W1, Canada.

THE GEORGE FREEDLEY MEMORIAL AWARD
and
THE THEATRE LIBRARY ASSOCIATION AWARD

Authors, publishers, and members of the Theatre Library Association are invited to submit nominations for the 1976 George Freedley Award and The Theatre Library Association Award to be presented by the Association this spring.

The George Freedley Award, established in 1968, in memory of the late theatre historian, critic, author, and first curator of the New York Public Library Theatre Collection, honors a work in the field of theatre published in the United States. Only books with subjects related to live performance (including vaudeville, puppetry, pantomime, the circus) will be considered for the George Freedley Award. They may be biography, history, criticism, and related fields.

The Theatre Library Association Award, established in 1973, honors a book published in the United States in the field of recorded performance, including motion pictures and television.

Works ineligible for both awards include textbooks; bibliographies, dictionaries and encyclopedias; anthologies; collections of articles and essays previously published in other sources; reprints of publications; works on dance, ballet and opera; plays and similar dramatic works.

Entries will be judged on the basis of scholarship, readability, and general contribution to the broadening of knowledge.

Nominations are to be submitted in writing to the President of The Theatre Library Association, Brooks McNamara, Graduate Drama Department, 300 South Building, New York University, New York, N.Y. 10003.
In addition to the meetings, we were treated to several tours. Since it was the bicentennial year of the Burgtheatre, there were three different exhibitions on its history not only in Vienna but in the Castle Grafenegg in the outskirts of the city, which we visited. Part One of the major exhibition was in the Austrian Theatre Museum and Part Two was in the Burgtheatre itself. Costumes, designs, two-dimensional matter of all types were included in the exhibitions. They were interesting substantively, but the exhibition technique seemed rather dated.

We were led behind the scenes of the Austrian Theatre Collection in the Hofburg complex by Dr. Joseph Mayer-Hofer, the Director. I was impressed by the spacious quarters occupied by the collection and by their methods of preservation. Everything was well-maintained, catalogued and efficiently stored, and the staff appeared to be very professional.

The Austrian Theatre Collection has a program of publication which has been very generous and active. Catalogs of all their exhibitions are provided in their budgets and they were surprised that the Americans are too poor to support a publication program. I was approached by several delegations to embark on an informal exchange program of catalogs, posters and any other printed material published by the Museum and TLA.

General elections were held the last day and I was surprised to find that I was awarded a vote, although I, as an individual member, was not entitled to one. (Only corresponding and committee members receive a vote and my suggestion is that both the Theatre Collection and TLA join SIBMAS as institutional members so that they may receive the benefits of all the communications of the organization and the constituent members.)

The conference ended on a high note with the next one scheduled to be held in Barcelona in 1978 and the one following it tentatively, in Belgrade, Yugoslavia. It occurred to me that sooner or later New York should play host.

— Mary C. Henderson

Editor's note: Membership particulars in SIBMAS may be found in the Summer 1976 issue of Broadsie.
NEW TLA OFFICERS AND EXECUTIVE BOARD

The Theatre Library Association's officers for 1977-78 are as follows:

President: Dr. Brooks McNamara, Graduate Drama Department, Room 300, School of the Arts, New York University, 61 West 4th Street, New York, N.Y. 10012; Vice-President: Louis A. Rachow, Curator-Librarian, The Walter Hampden-Edwin Booth Theatre Collection and Library at The Players, 16 Gramercy Park, New York, N.Y. 10003; Secretary-Treasurer: Richard M. Buck, Assistant to the Chief, Performing Arts Research Center, The New York Public Library at Lincoln Center, 111 Amsterdam Avenue, New York, N.Y. 10023; Recording Secretary: Paul R. Palmer, 560 Riverside Drive, Apt. 21B, New York, N.Y. 10027.


WORKS IN PROGRESS

BOOTH (Edwin as Theatre Manager) Thesis. Donald E. La Casse, Jr., Assistant Professor, Illinois State University, Normal, Ill. 61761.

THE SILENT PERFORMER WORKSHOP

The Silent Performer Workshop, a program of the new Hudson Street Studio, is addressing itself to the current resurgence of interest in mime, magic and the circus arts by introducing a unique ten-week course to provide first rate training in these disciplines. Under the directorship of Jim Moore the courses in mime, magic and clowning will stress the history, philosophy and techniques of each art as well as emphasize performing and creativity.

Jim Moore's workshop in corporal mime will balance physical disciplines with an exploration of the expressive potentials of mime. Mr. Moore re-established the Ecole de Mime de Etienne Decroux with Sterling Jensen and has spent two years with Paul Curtis's American Mime Theatre. He has performed at the Kennedy Center, at Lincoln Center and on the streets of New York, Paris and Amsterdam.

Jeff Sheridan's workshop will combine an historical perspective with introduction in a variety of sleight-of-hand and related skills. Mr. Sheridan, well known New York City Street Magician, is co-author of Street Magic, a Doubleday book to be published in May. He has received a Street Enhancer's Citation from the Municipal Arts Society and has performed on the Meet the Artists Series at Lincoln Center.

Mark Stolzenberg's workshop will emphasize circus skills including juggling, unicycle, stilts, make-up, costume and prop building techniques. Mr. Stolzenberg graduated from the Ringling Brothers Clown College. He has performed with the Ringling Brothers Circus and the Bertolino Brothers European Circus and has taught at Brooklyn College and the New School.

Courses are held once a week from March 1 to May 15, 1977 at the Hudson Street Studio at One Hudson Street. Full particulars may be had by calling (212) 349-7344. Student information may be obtained by calling (212) 724-7400.

HEGGEROW THEATRE COLLECTION

Work is currently under way to research, organize and preserve the original papers of the Hedgerow Theatre Collection and to provide arrangements for permanent housing of the collection. The project is under the directorship of Gail Cohen with the aid of a grant from the National Endowment for the Humanities. In addition to the cataloging of the cache of letters, photographs, company notes, programs, reviews and related materials plans are in the offing for the compilation of a comprehensive bibliography of the Hedgerow Theatre Company, America's longest-lived true repertory theater. The NEH grant also makes provisions for a series of interviews with past company members and individuals associated with the Hedgerow Players and its distinguished founder, Jasper Deeter.

The Moylan-Rose Valley near Philadelphia was home base for the Hedgerow Theatre Company from its beginnings in 1923 to its demise in 1956. Endorsed by George Bernard Shaw and Sean O'Casey, the Hedgerow Players kept in rehearsal a collection of American and foreign plays which were produced in rotation. The crowning point of their year's labors was the annual Shaw Festival held each July. The lineup of talented actors included Richard Basehart, John Beal, Morris Carnovsky, Helen Craig, Ann Harding, Henry Jones and Eva LeGallienne. Bella and Sam Spewack had their first play produced at Hedgerow.

For further information on the documentation and organization of the Hedgerow Theatre Collection for library housing write Gail Cohen, Project Director, Hedgerow Theatre, Rose Valley Road, Moylan, Pennsylvania 19065.

CAUFIELD, Susan ("Opera Singer" or "Popular Singer) - Mother to Gen. John Burgoyne's Children. c1780) Biography. Paul R. Cox, 45 Pineapple St., Brooklyn. N.Y. 11201.


PUBLISHED PLAYS


Medoff on _The Wager:_ "I sometimes hope that some graduate student someday doing a doctoral dissertation in some arcane combination of disciplines like geography, criminology, and lit will be foolish enough to undertake a study in dementia based on the eight-year odyssey of _The Wager_ from the Las Cruces Community Theater, where a man in goggles played Leeds on two-days’ notice, to the Eastside Playhouse, where on opening night, Tony Perkins, in an effort to ease both our nerves, wore throughout the second act of _The Wager_ to my immense enjoyment a pair of plastic vampire teeth."

On _Doing a Good One for the Red Man:_ "Farce seemed to me to offer the most viscerally satisfying potential for the flashiest blaze when I decided I wanted to shoot a few arrows in the air at the White-Man-and-Injun business."

On _The War on Tatem:_ "When I was in elementary school, there were two gratuitous gangs on Tatem Waterway Drive and there were foxholes for a day or two. The rest is fiction-with-qualification. The qualification is that if circumstances had been as I described them, my brother Bud would have done no less than Boysy Dunbar to avenge his brother’s humiliation. He was that kind of kid. It is the tenderness I feel toward him and the impulse to deal with other transgressions committed against him across the years of our childhood that inspired this play and perhaps makes it ‘nice’— or close enough."


Leading off _Volume V_ is _The Milk Train Doesn’t Stop Here Anymore_ (1964), a play that explores the tenacity of the human body and spirit when confronted with the certainty of death. The more light-hearted _Kingdom of Earth (The Seven Descents of Myrtle)_ was first produced on Broadway in 1968. The text offered here incorporates changes the playwright made for its 1973 revival.

PUBLICATION OF NOTE


Professor Edward Downes’s _The New York Philharmonic Guide to the Symphony_ is a veritable treasure-trove for musicologists and a rich source of hours of delightful reading to all who love great music and drama— from the Greek plays scored by Gluck through Shakespeare eloquently orchestrated by Beethoven, Mendelssohn, Berlioz and Tchaikovsky— to the tone poems of Strauss and the operas of Richard Wagner in which the scores tell the stories more eloquently than actors or singers on the stage ever could. Edward Downes’s own vivid style enhances each offering. TLA should be proud indeed of this distinguished member.

_Claire McGlinchee_