

# BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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Winter 1991/1992-Spring 1992

## THEATRE COLLECTIONS FACE REORGANIZATIONS, BUDGET CUTS, AND NEGLECT

### MCNY's Deteriorating Theatre Collection

On May 11, 1992, *The New York Times* featured an article on the deteriorating state of the Museum of the City of New York's Theatre Collection. Reporter William Grimes painted a picture of an institution in financial crisis, unable to care for its collections. The Theatre Collection has suffered particularly under the directorship of Robert R. Macdonald, appointed in 1985, upon the retirement of Joseph Veach Noble. Grimes states that "under Mr. Macdonald, 8 of the 10 members of the theater staff have been dismissed or laid off or have left voluntarily out of what they say was frustration at conditions at the museum." The Theater Collection is currently staffed with former volunteer, Marty Jacobs as acting curator and one assistant.

Within months of Macdonald's arrival, the new director had asked to the resignation of Mary C. Henderson who had been theatre curator since 1978. She refused to resign and was fired. During Henderson's tenure, she took "significant steps...to catalog the theatre collection for the first time, hire new staff and promote the

activities of the Friends of the Theatre Collection..." Since Henderson's departure in 1985, the collection has had six acting curators or curators and has lost the Yiddish collection curator and its theatrical costume curator.

The *Times* reported that the Theatre Collection's costume warehouse is infested with mice and that the Museum has, despite Macdonald's denials, allowed its fumigation contract with Bliss Exterminating to expire in August of 1990. The paintings collection is also reported to be at risk in its current basement storage area.

Former curatorial staff members and other theatre professionals have been distressed over the deterioration the Theatre Collection has suffered and also dismayed over the general lack of support that the administration of the Museum has shown the collection. As a way to sustain the operation of the Theatre Collection, the Museum has initiated research fees, \$25 in the main building and \$75 at the warehouse.

The Theatre Library Association encourages members to write letters of concern to the Board of the Museum of the City of New York. Letters should include positive suggestions for upgrading the current

state of the collection. You are urged to write to David Clapp, President, Museum of the City of New York, c/o Goldman Sachs, 85 Broad Street, New York, NY 10004 and to Robert Macdonald, Director, Museum of the City of New York, 103rd Street and Fifth Avenue, New York, NY 10029. Please send copies of your letter to Editor, *Broadside*, TLA 111 Amsterdam, New York, NY 10023. If you are unable to locate a copy of the New York Times article send a self addressed stamped envelope to Maryann Chach c/o Shubert Archive 149 W. 45th St., N.Y., N.Y. 10036.

### William Seymour Theatre Collection to Merge with Western Americana and Maps

Princeton University Library has announced a restructuring plan for the Rare Books and Special Collections Department which will effectively close the William Seymour Theatre Collection as a distinctive curatorial unit of the Department. The March 4, 1992 issue of the Princeton University Libraries Bulletin announced that

"the recent loss of two positions in the Department..., one in the Theatre Collection that was terminated because annual payments by Warner Brothers concluded after ten years, the other in Western Americana and Historic Maps that was terminated because of the Library's need to fulfill its obligation to meet its target as part of phase three of the University-wide program of budget reductions, has obliged the Department to reorganize the two affected units, as well as Graphic Arts, into a new unit called the Visual Materials Division."

In a telephone conversation with *Broadside* Mr. Joyce noted that the special collections unit had been following a "collectors model" over the years, providing luxury accommodations for a small number of users. The increasing value of the materials has increased the need for staffing and there is not a large enough staff to adequately supervise the collections use. The unit has been operating five separate reading rooms. Current budget cutbacks led Mr. Joyce to rethink the operation and he has determined to reorganize the unit according to material format.

What was formerly the Theatre Collection will become a Visual Materials reading room to service maps, prints and drawings, posters, broadsides, playbills, illustrated books, paintings, and museum objects. Manuscripts and rare books currently found in the Theatre and Western Americana Collections will be transferred to the Manuscript and Rare Book Divisions of the Department, respectively. Although the physical moves are likely to take several years the Visual Materials reading room is scheduled to open this July.

Several letters of concern have been sent to the Library administration and the Viscountess Eccles expressed her disapproval of the move at a meeting of the Council of the Friends of Princeton University Library on April 26.

Princeton will continue collecting theatre materials and according to

the Bulletin "the professional staff affected by this reorganization will continue to manage the collections for which they have traditionally been responsible." As turnovers occur, however, there is speculation as to whether subject area specialists would be sought for replacement.

### **UCLA/Theatre Arts Library Merges with Art and Architecture**

A fiscal crisis at UCLA has caused the Theatre Arts Library to merge with the Art Library and the Architecture and Urban Planning Library to form a new administrative entity called The Arts and Architecture and Urban Planning Library or AAUPL-Arts.

The current crisis has forced UCLA Library to cut one million dollars from its budget. To make up the shortfall, the Library which had consisted of 17 individual libraries has taken several measures including merging libraries and consolidating collections. There have been no staff reductions but changes have been effected by early retirements and shifting and reassigning positions when vacancies occur.

The Theatre Arts Library, formerly located in the University Research Library has been split and is now housed in two separate spaces. Books on theatre, film and television (both reference and circulating) and journals are now part of the Arts and Architecture and Urban Planning Library or AAUPL-Arts and housed in the library of the Dickson Art Center. Special Collections of Theatre, Film, TV and Art materials are part of AAUPL-Special Collections and are located in the old Theatre Arts Library in the University Research Library.

Former Theatre Arts head, Brigitte Kueppers is in charge of the new AAUPL-Special Collections as well as the Elmer Belt Library of Vinciana and photographic resources, such as the Princeton Index to Christian Art. Ms. Kueppers also serves as a reference

librarian in AAUPL-Arts and is responsible for collection development in the area of theatre. The head of AAUPL-Arts is Anne Hartmere, the former head of the Architecture and Urban Planning Library.

The Theatre Arts was not the only collection affected by the cuts. UCLA also closed down the Education and Psychology Libraries -- Education's collection was dispersed to the University Research Library, Psychology's to the Bio-Medical Library.

Theatre Arts and its new administrative umbrella - The Arts and Architecture and Urban Planning Library - are looking to the future and have hopes to move all the arts collections (reference, circulating, special) to one building in about three years. A long range goal for the arts collections is fund raising for the construction of an Arts Building. All of which points to the challenge that lies ahead for UCLA. Brigitte Kueppers has said that it is no longer enough for a curator to acquire and process collections. In addition, arts librarians must now concentrate on raising money to support those collections.

The new address is University of California, LA, AAUPL - Special Collections, 22478 URL Rec. University Research Library, Los Angeles, CA 90024-1575. Telephone: 310-825-7253.

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### **A Message From the President**

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Our field of theatre and performing arts librarianship, like virtually all fields these days, faces tough fiscal times and the ramifications that arise from them. The current issue of *Broadside* clearly illustrates this point.

During the past year and a half, I have tried to focus our Board discussions on the wide variety of interests and diverse needs of our members. But I am regularly led

back to our united common interests, to the fact that our core membership is made up of active professional librarians, curators and archivists who have had the responsibility year after year of collecting, preserving and making available for use those varied performing arts materials which represent an integral and important part of our culture. This is a responsibility which we take most seriously.

We are becoming more and more aware of the challenges our field faces, however. It seems that under current budget restraints the arts are always the first to be affected. Subject collections and subject specialists are considered a luxury. The importance of subject arrangement and of momentum for collection development must take second place. The fact that special collections are both unique in themselves and yet integrally related to other special collections, that what affects one collection does affect all, is not automatically a given.

The challenges we face now-- financial strictures, management decisions, and often both--are likely to be the most serious that many of us will face in our entire careers. We know that these problems cut to the very heart of our association. TLA must face them head on, by making our concerns known, by addressing them in meetings, and by dealing with them in publications. We hope you will consider the events reported in this issue carefully. We would welcome a considered response and hope to feature your responses in future issues of *Broadside*. How have these events affected you and your colleagues? Especially, how have they affected your users?

Though our world is a small and specialized one, there are still young persons who are searching for ways to enter it, who want to use their training and their talents to add something to this world, and to the society of which it is a part.

The importance of TLA as an association has perhaps never been greater.

--James Poteat

## PANEL ON PERMISSIONS FOR PUBLICATION HELD AT ANNUAL MEETING

On October 18, 1991, TLA presented "*Cutting Through the Thickets and Brambles of Permissions for Publication*" a panel discussion on how institutions deal with copyright clearance and publication permissions for photographs and illustrative matter. Held at the Shubert Archive, the program, organized by Richard M. Buck and Dorothy L. Swerdlove, was a follow-up to a 1984 session which had focused on the need for librarians and curators to balance their duty toward the creators of visual images against their responsibility toward the users of this information. Since then, photographers have begun to assert ownership rights to their photographs, while rising costs have led libraries and museums to consider charging "use fees" for the publication of images, in addition to the actual cost of copying the photograph. Ms. Swerdlove, former Curator, Billy Rose Theatre Collection, New York Public Library, chaired the panel which included seven participants: Catherine Johnson, Assistant Curator of the Harvard Theatre Collection; Nancy A. Schmugge, Photographic Records Office, Pierpont Morgan Library; Geraldine Duclow, Head of the Theatre Collection, Free Library of Philadelphia; Richard M. Buck, Assistant to the Executive Director, New York Public Library for the Performing Arts; Maryann Chach, Archivist, Shubert Archive; Terry Geesken, Film Stills Archive, Museum of Modern Art; and Madeleine Nichols, Curator of the Dance Collection, New York Public Library for the Performing Arts and an attorney. The panel responded to questions from the moderator:

Catherine Johnson reported that the Harvard Theatre Collection charges a publication fee for visual images, distinct from the copying charge. Fees are determined by the type of

commercial use being made and vary in different cases. The use fee is applied to expenses incurred by caring for, preserving, and making the collection available for research. Research service fees may also be charged for requests made via mail or fax to offset the costs of staff time expended in responding to requests, researching required, transporting material to and from photographic services, billing and processing the orders, etc. The service fee does not begin to cover the actual cost of the work involved.

Nancy A. Schmugge said that the Morgan also charges a reproduction fee which, like Harvard's fee, is based on how the item is used. Currently the fees for one time use for "straightforward publication," are: for one time use only, for b&w illustrations, \$15 (English language) and \$30 (three languages); for cover illustrations, \$150 (black and white), \$250 (colored) for academic presses and \$300 to \$500 for commercial covers. Fees for illustrations are often waived for academic publishers. Ms. Schmugge thinks a further consideration for the fee should be the size of the print run and that fee structures should be changed to accommodate museums and university presses.

The Pierpont Morgan receives many commercial requests -- for example, for illustrations for cards, Christmas invitations, and posters. In unusual cases, the fee is decided upon by the curator of the division in consultation with the Photographic Records office and the Public Affairs Department. The Morgan's printed forms advise readers of the need to secure copyright clearance before publication, but many of the images in the collection are of 16th and 17th century objects, in the public domain. The Morgan sets a time limit for permission of five years. This limit has caused difficulties with certain users of the collection, particularly documentary filmmakers, who want the material released in all formats and in perpetuity. Schmugge says that the Morgan has not yet thought about a

fee for all formats, in all languages, forever. Mr. Buck commented that the New York Public Library is considering charging \$150 as a one-time blanket fee to cover rights for all time partly so that NYPL won't have to deal with renewal requests and because it is hard to monitor how materials are used, particularly with documentaries. Everyone agreed that film presented a set of problems entirely different from that of print.

The Theatre Collection of the Free Library of Philadelphia is in a different position since as a public library owned by the city of Philadelphia it can not charge a fee for use no matter how much staff work is involved and no matter how rare the item may be. The division does the research, answers the correspondence, initiates the reproduction order (because there is no reproduction service in the library), and occasionally arranges to have a photographer come to the premises. When photographs are ordered the reader is always warned that copyright clearance is his responsibility. Staff has tried unsuccessfully to have a use fee imposed, but the only exception allowed is for objects in the Rare Book Department which is owned by the Free Library Corporation and which does charge a use fee for reproduction of their holdings for commercial purposes. (Textbook publishers are among their largest users, and this is a very commercial form of publication.) The fee in the Rare Book Department begins at \$50 for one-time use, but it can be adjusted at the discretion of the Head of the Rare Book Department or the Director of the Library.

A general discussion ensued on the amount of work incurred by photo and publication requests. If the reader supplies an accession number, photocopy or source for the illustration, the staff's job is much easier. Sometimes a request is too large or requires too much research for the staff to undertake, and the institution will suggest that the reader do the research themselves or

hire a freelance researcher (NYPL supplies a list of freelance researchers).

Requests for fragile items are often denied though sometimes the photographic process can serve as a conservation measure, providing a surrogate image and a negative for use and protecting the item from further handling. (Mr. Buck stated that a strong justification for a use fee could be made if the money received was used for the physical conservation of the object. This is Harvard's practice, to use the publication fees for conservation and preservation of the collection) The Pierpont Morgan takes file photographs of objects sent for conservation, and on occasion they take advantage of photo orders to obtain copy photographs for file when a request is made. Most institutions retain negatives in their files and provide the reader with a print. Negatives are rarely provided by any of the institutions.

Maryann Chach explained that the Shubert Archive differs from the collections of the other panelists when it comes to copyright issues because it is the archive of a business organization -- The Shubert Brothers. As producers, the Shuberts generated production photos, costume sketches and set designs and most of this illustrative matter can be considered "work for hire." Because the Shuberts owned and created most of this material, the Archive is able to grant copyright clearance for use. For the last five years, the Archive has been open to qualified researchers and has provided photos for scholarly publications, university presses, dissertations and documentaries but does not allow commercial use of the collection. The Archive does not charge a use or a copyright fee but does charge a fee to cover photographic costs and retains the negative.

MOMA's Film Stills Archive, with four million photographs and only two staff people to service them, does not charge a use fee, said Terry Geesken. The Director of

the Department of Film believes a use fee would lead people to assume that MOMA owns the rights to the pictures and that payment of the fee constitutes permission to publish. They have established good relationships with the various film studios which they do not wish to jeopardize. MOMA used to assume that if the picture was for a scholarly or educational purpose, the reader could do what he wished with the image, but Paramount Pictures and Lucasfilms objected, so they have tightened their procedures. (Ms. Swerdlove observed that the Margaret Herrick Library of the Academy of Motion Picture Arts and Science ran into a similar problem with Ted Turner after he purchased MGM's film library -- they are no longer able to supply readers with copies of old MGM film stills, but must refer everyone to the Turner Corporation.)

MOMA provides "study prints," a term used to emphasize their educational nature and to avoid copyright problems, according to the following fee structure: \$20 per photoprint for major publishers or television companies; \$15 for university presses; and \$10 for other museums. Most photo requests are sent to an outside laboratory which is cheaper than their in-house laboratory which handles museum objects. Readers are informed of the studio which produced the film and cautioned to clear the rights with the studio. For obvious commercial requests they insist that the reader get clearance beforehand. MOMA does own a few prints outright, usually portraits and candid shots donated by the photographer, and they do charge a use fee for these. Film footage, as opposed to film stills, is part of a different division of MOMA, and different rules apply.

In the discussion that followed, Madeleine Nichols clarified some legal aspects including the fact that "fair use" applies to visual images as well as manuscripts. Ms. Nichols said that she is not aware of any litigation with regard to photographs

in institutions, although there may be cases involving individuals and commercial photo archives in the future as photographers become more aware of their rights. Nichols felt that generally libraries and museums are aware of photographers' rights and are informing their readers about them. The Dance Collection attempts to aid researchers in identifying the photographer or copyright holder. Some photographers make the researchers' work easier: Martha Swope controls her photographs and insists that researchers come directly to her for copies; Fred Fehl allows NYPL to process his photos but fixes the fees himself. As long as libraries take the precaution of having readers sign indemnification forms which spell out the user's responsibility to clear rights to the images, and keep correspondence to document their efforts to ascertain ownership, there should be no trouble in the courts.

Anyone who wishes to secure fee schedules, applications and other forms relating to the publication of illustrative matter should write to the institutions concerned:

**Harvard Theatre Collection**, Harvard College Library, Cambridge, MA 02138.

**Museum of Modern Art**, Film Stills Archive, 11 W. 53rd St., NYC 10019.

**New York Public Library for the Performing Arts**, 40 Lincoln Center Plaza, NYC 10023-7498.

**Free Library of Philadelphia**, Theatre Collection, Logan Circle, Philadelphia, PA 19103.

**Pierpont Morgan Library**, Photographic Records, 29 East 36th St., NYC 10016.

**Shubert Archive**, 149 W. 45th St., NYC 10036.

-- Dorothy Swerdlove

## UPCOMING EVENTS

### ALA in San Francisco, June 25-27, 1992

"Performing Arts Collections on the West Coast" is the title of TLA's program at the ALA meeting to be held in San Francisco, Sunday, June 28, 9 a.m.-5 p.m. A panel, moderated by Barbara Geisler of the San Francisco Performing Arts Library and Museum, will include Romaine Ahlstrom, Los Angeles Public Library; Shirley Kennedy, Library of the Academy of Television Arts and Sciences; Brigitte J. Kueppers, UCLA; Kathleen F. Leary, Archives of the Oregon Shakespeare Festival; John Skarstad, University of California-Davis; and Mary Ashe, San Francisco Public Library. The panel will be followed by a luncheon and a bus tour of San Francisco theatres.

Advanced registration is required for the lunch and tour (limited to 50). The fee is \$25.00. Please send check and self addresses stamped envelope to: TLA c/o Richard Buck, 111 Amsterdam Ave., New York, N.Y. 10023-7498.

Other ALA events of interest to Theatre Librarians: Dance Librarians Discussion Group of the ACRL Arts Section will meet Monday, June 29th, 2-5:30 p.m.; ALCTS Audiovisual Committee is sponsoring a tour of UC Berkeley Pacific Film Archive, Friday, June 26, 3-5 p.m.; ACRL Arts Section, Asian and African Section's program "Redefining the Arts -- Implications for Libraries" will explore how the influences of ethnic arts and technology are changing the traditional definitions of the arts in an emerging global culture, Saturday, June 27, 2-4 p.m.; ACRL Western European Specialists Section; ARCL Arts Section and ALCTS Audiovisual Committee will hold a joint program: "Cinema Paradiso: Movies, Libraries, and European Culture." Panel topics include resources for the study of movies, and issues in managing film collections, Monday, June 29, 9:30

a.m.-12:30 p.m.

Information has been taken from ALA's preliminary conference program. Check final program to confirm times and locations.

### Society of American Archivists in Montreal, Sept. 11-17, 1992

The Performing Arts Roundtable of SAA will sponsor a session entitled "Tutus, Frisbees and Fetishes: Preservation, Access and Exhibition" focused on strategies for the care, preservation and exhibition of objects and unusual materials in performing arts archives. Speakers will include Gino Francesconi, Carnegie Hall Archives and Museum; JoAnne Barry, Archives of the Academy of Music and the Philadelphia Orchestra; Ann Batram, Society for the Preservation of New England Antiquities. The session will be chaired by Elizabeth Schaaf, Archivist of the Peabody Institute, Baltimore, Maryland.

The Recorded Sound Roundtable will hold two sessions of interest: "Evaluating Products for the Care of Audio-Visual Materials: The Good, the Bad, and the Ugly" a consumer forum on storage products, co-sponsored by the Preservation Section of SAA and "Collaboration, Consensus and Cooperation: The Work of Standard-setting Bodies as it Affects Audio-Visual Materials and New Technology in Archives."

## WORK IN PROGRESS

*Chayefsky, Paddy* (1923-1981). Biography. Shaun Considine, 215 East 76th Street, New York, N.Y. 10021.

*Crosby, Bing* (1901-1977). Biography. Gary Giddins, 205 East 16th Street, Suite 5D, New York, N.Y. 10003.

*Godfrey, Arthur* (1903- ). Biography. Lee R. Munsick, 20 Harriet Drive, Whippany, N.J. 07981.

*Iranian Theatre (Theatre in Exile)*. Doctoral Dissertation. Maryam Habibian, 666 West End Avenue, Apt. 10R, New York, N.Y. 10025

## ACQUISITIONS

**Brown University**, Providence, RI, has acquired a collection of **George Bernard Shaw** materials, including more than 90 autographed and typed letters, postcards, notes, inscribed books, and signed photographs, as well as costume designs and a fragment of music in Shaw's hand. The correspondence between Shaw and his American publisher, **Dodd, Mead & Company**, has also been added to the archives.

**Library of Congress, Manuscript Division** received a bequest in 1989 and 1990 from **Joshua Logan** consisting of 81 cartons and file boxes and containing approximately one hundred thousand items created or collected by Logan during his life. The collection includes correspondence, play scripts (by Logan and others), office diaries, drafts of memoirs and speeches, production records and notes, and financial and legal documents. Additionally there are Dictaphone recordings, audiotapes, photographs, motion picture films, videotapes, awards, sheet music, posters, programs, playbills, lobby cards, cartoons, reviews, and press releases. The collection documents the mechanics of theatrical and film collaboration and the collection contains letters from major figures, such as Richard Rodgers, Oscar Hammerstein II, Leland Hayward, William Inge, James Michener, S.N. Behrman, Merrill Moore, Jack Warner, Emyln Williams, Emeric Pressburger and Kurt Weill. Among the shows documented are *Charley's Aunt*; *I Married an Angel*; *Careful*; *He Might Hear You*; *Weddin' Day*; *Huck and Jim*; *Bus Stop*; *Cherry*; *Miss Moffatt*; *Having a Wonderful Time (Wish You Were Here)*; *Middle*

*of the Night*; *Mr. Roberts*; *Blue Denim*; *Fanny*; and *South Pacific*. Many celebrity letters are in the collection, including a response from Arthur Miller to Logan's letter of condolence after Marilyn Monroe's death on August 5, 1962.

Other new collections at LC include the **Eric R. Goldman Papers**. Goldman, a Princeton University educator and historian, moderated the Emmy Award-winning public-affairs program, "The Open Mind," and served as a presidential consultant in the early years of Lyndon Johnson's administration. Additions to the **Papers of Sherman Krellberg**, an influential motion picture producer and film distributor including correspondence, contracts, scripts, and other documents (1,000 items), 1939-1977. Transfers from the copyright office to the **Library of Congress Copyright Deposit Playscript Collection** included plays, motion picture and television scripts and other dramatic works (2,000 items) from 1981. **Vincent Price** donated additional correspondence and other papers (500 items), 1985-90, to his collection along with an undated signed fragment from a letter by Shakespearean actress **Charlotte Cushman**.

**Princeton University.** **Luigi Pirandello-Marta Abba Correspondence** which was housed in the former William Seymour Theatre Collection of Princeton University Library is now open to all qualified scholars for research. In 1986, the Italian actress Marta Abba presented to Princeton University 60 handwritten letters from playwright Luigi Pirandello (1867-1936). The letters, edited by Prof. Benito Ortolani, Brooklyn

College, will be published in Italian and English by the Princeton University Press in 1993. According to Ortolani, "the letters represent...Pirandello's relationships to producers, directors, playwrights, actors; business transactions such as theatre rentals, negotiations for contracts; critical remarks about plays, people, buildings..." They also reflect the political atmosphere in Italy during Pirandello's life and his support of Mussolini which eventually gave way to disenchantment and mistrust toward the Fascist regime. For further information about access to the Pirandello-Abba correspondence, contact Mary Ann Jensen, Princeton University Library, Princeton, NJ 08544.

**Southeast Missouri State University**, Cape Girardeau, has acquired a private collection of 10,000 books and manuscripts by **William Faulkner**. Some of the most notable items are **Warner Bros.** files and screenplays from Faulkner's stints as a Hollywood screenwriter in the 1940s, more than 120 inscribed books, and the 606-page carbon typescript of *The Hamlet*, the only Faulkner novel manuscript not previously held by an institution. The collection also contains correspondence including previously unpublished letters by his wife Estelle, his early mentor **Phil Stone**, and his Random House editor and confidante **Saxe Commins**.

**The Thousand Oaks Public Library (CA)** is cataloging the **Jack Benny Collection** which includes his personal papers along with scripts dating from the early 1950s donated by **Mel Josephsberg**, a writer for the show.

**Harvard Theatre Collection**, received the bequest of Howard D. Rothschild which, in addition to a substantial endowment to support collecting and preserving materials in the history of dance, includes his extensive **Collection on the Russian Ballets of Serge Pavlovitch Diaghilev formed by H.D. Rothschild**. Included are designs, photographs, programs, manuscripts and other materials documenting the Ballets Russes. An exhibition drawn from the Rothschild bequest was held in April and May 1991.

Other Theatre Collection additions noted in the Harvard University Libraries' annual report 1990-1991 include the **John Green Archive** (Harvard class of 1928) documenting the career of Green, the late composer and orchestral arranger.

## GRANTS

**Performing Arts in Los Angeles.** The California State Library has awarded a grant of \$19,063 in federal Library Services and Construction Act (LSCA) funds for the period ending September 30, 1992 for a cooperative project called **Performing Arts in Los Angeles**. The grant will support an assessment of the conservation and microfilming needs of selected manuscript collections, serials and monographs in the performing arts held by six Los Angeles area libraries: **The Academy of Motion Picture Arts and Sciences, California State University/Los Angeles, The Huntington Library, Los Angeles Public Library, Thousand Oaks Public Library and the University of California/Los Angeles**. The idea for this cooperative venture was developed jointly by the **Los Angeles Preservation Network (LAPNet)** Subcommittee on

Preservation Microfilming and the **Performing Arts Libraries Network of Greater Los Angeles (PALNET)**. UCLA is administering the grant. **Brigitte Kueppers**, head of AAUPL-Special Collections, and **Christopher Coleman**, the Library Preservation Officer, are the project coordinators. A researcher will be hired to conduct the survey and compile data on the physical condition and conservation requirements of the archival collections and printed titles, their processing status, suitability for microfilming, and costs of available preservation options. The main goal of the project is the preparation of a report that combines the condition survey, a scholarly evaluation of the selected materials and recommendations for conservation treatment and microfilming.

The Andrew W. Mellon Foundation awarded a grant to four institutions constituting the **Dance Heritage Coalition Planning Group**. Members of the planning group are Jeanne T. Newlin, Harvard Theatre Collection, Madeleine M. Nichols, Dance Collection at the New York Public Library for the Performing Arts; Margaret K. Norton, San Francisco Performing Arts Library and Museum; and Vicky Wulff, Library of Congress, Music Division, Performing Arts Library at the Kennedy Center. The group is meeting during 1991 and 1992 to develop plans and projects for addressing the national needs of documenting the history of dance. The group is exploring issues of access, preservation, documentation, and education.

**Northeast Document Conservation Center (NEDCC)** received a grant from the **National Endowment for the Humanities (NEH)** to provide

subsidized preservation planning surveys. Libraries, archives, museums, records repositories, and historical organizations in NEDCC's region (New England, New York, New Jersey, Delaware, and Maryland) are invited to apply. Subsidized surveys are awarded competitively, and a limited number are available. Preference is given to collections of unique or irreplaceable value for research in the humanities held by institutions who can demonstrate financial need and a commitment to preserve their collections. The cost of a subsidized survey is \$250 plus travel costs. Requests for application forms should be sent to Karen Motylewski, Director of Field Service, NEDCC, 100 Brickstone Square, Andover, MA 01810. Tel.508-470-1010.

*Broadside* welcomes press releases, information about new collections, news notes about people, conferences or events. Please send news items to: **Maryann Chach, Broadside, c/o Shubert Archive 149 W. 45th St., New York, NY 10036 (212-944-3895) or send E-mail communications to Catherine J. Johnson at: HTC@HARVARDA.HARVARD.EDU**

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## TLA CALENDAR

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**NEXT BROADSIDE DEADLINE: JULY 31, 1992 (VOL. 20, NO.1, SUMMER).**

**June 25-July 2, 1992.** American Library Association meets in San Francisco. TLA program, "Performing Arts Collections on the West Coast," is scheduled for Sunday, June 28 from 9:00AM to 5:00PM. Panelists: Romaine Ahlstrom (LAPL); Brigitte Kueppers (UCLA); Kathleen F. Leary (Oregon Shakespeare Festival); John Skarstad (UC-Davis); Mary Ashe (San Francisco Public Library); Barbara Geisler (San Francisco Performing Arts Library & Museum), moderator.

**September 6-11, 1992.** SIBMAS (Société Internationale de Bibliothèque et des Musée des Arts du Spectacle), 19th International Congress, Lisbon, Portugal.

**September 14-17, 1992.** Society of American Archivists meeting, Montreal.

**October 16, 1992.** TLA Annual Meeting, Shubert Archive, New York. Business meeting, 5:00-6:15PM; Program (TBA), 6:15-7:30PM.

**November 20-22, 1992.** American Society For Theatre Research (ASTR)/Theatre Library Association (TLA) joint meeting, Cambridge University. TLA panel on the current status of Theatre Research Collections is scheduled for Friday, November 20, 1:00-2:30PM.

**June 4, 1993.** TLA/Freedley Book Awards Ceremony.

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Officers of the **Theatre Library Association** (founded 1937): President, James Poteat; Vice President, Robert Taylor, Curator, Theatre Collection, New York Public Library for the Performing Arts; Secretary-Treasurer, Richard M. Buck, Assistant to the Executive Director, The New York Public Library for the Performing Arts; Recording Secretary, Maryann Chach, Archivist, Shubert Archive.

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**Theatre Library Association**  
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PLEASE NOTE: Location of November  
ASTR/TLA Meeting Has Been  
Changed To NEW YORK, N.Y. Preliminary  
Announcement Will Be Mailed in September.

**BROADSIDE**