

# BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Volume 20, no.1

Summer 1992

## TLA IN SAN FRANCISCO: PERFORMING ARTS COLLECTIONS ON THE WEST COAST

The 1992 TLA summer meeting took place at the San Francisco Performing Arts Library and Museum (SFPALM) on June 28, during the American Library Association Conference. Approximately 35 members and guests attended. Margaret Norton, Executive Director of SFPALM, welcomed the group and SFPALM's Librarian, Barbara Geisler, chaired the panel on "Performing Arts Collections on the West Coast."

Helen G. Mochedlover, Manager of the Literature and Fiction Department of the Los Angeles Public Library, gave a brief theatrical history of Los Angeles, going back to the late 1800s. The Library's holdings in the performing arts include approximately 20,000 "local" programs, covering theatres from Santa Barbara to San Diego and dating back to 1870, and 10,000 national and foreign programs. There are also extensive photographs, scrapbooks and biographical clippings. The nucleus of this collection was donated by George Alexander Dobinson, the city's first drama critic, and by his wife, Florence Dobinson, who was a teacher at the Dobinson School of Expression and Dramatic Art.

The Department's book holdings are strong in theatre criticism and biography as well. The Library

purchases virtually all English language plays for stage, screen, radio and television drama published in North America, Great Britain, Australia and New Zealand. Recently, the Audrey Skirball-Kenis Theatre has funded a complementary project to collect unpublished plays produced in the Southern California area.

**Brigitte J. Kueppers, formerly in charge of UCLA's Theatre Arts Library and now the head of AAUPL-Special Collections,** reported on the history and present status of her unit. [SEE the previous *Broadside*, v. 19, no.3-4, p. 2]. She also gave an overview of significant holdings and recent acquisitions.

Five Hollywood studios - Twentieth Century-Fox, RKO, Columbia, Paramount and MGM - have donated or deposited 12,000 boxes of materials. Other important collections include: the archives of Women in Film, a professional organization of women in film and television; records of television production companies; material on Federal Theatre Project activities on the west coast; and records of UCLA theatrical activities. The television collection has many soap opera scripts as well as scripts for *Star Trek*. While not as strong in

radio, the unit has material on about fifty programs from the 1950s, including *Amos 'n Andy* and *Maxwell House Coffee Time* (including "Baby Snooks" skits). In addition AAUPL-Special Collections houses significant personal papers of producers, directors, actors, dancers, animation artists, designers, choreographers and writers, including some who were blacklisted in the 1940s and 1950s.

Three other UCLA Library units also house performing arts materials. The Department of Special Collections has material on the Hollywood studio strike (1945-48), animation, and the Vitagraph studio records, as well as oral histories and personal papers of important individuals in the motion picture industry. The Music Library contains manuscript scores, cue sheets and related documents for both film and television programs. There are 500,000 titles of sheet music for film, television, radio and theatre in the Archive of Popular Music, about 10% of which have been entered on ORION, the on-line catalog at UCLA. Finally, the Film and Television Archive holds about 30,000 titles and 27 million feet of newsreel footage much of which is on nitrate stock. This film is a top preservation priority.

**John Skarstad, Librarian in the Department of Special Collections, Shield Library, University of California at Davis** noted that of the 9,000 linear feet of university archives, only about 10% are concerned with theatre. The theatre collection was shaped by the drama faculty for use in teaching theatre history to undergraduates and to provide resources for the faculty's individual research projects. Thus, the collection is strong in 19th and early 20th century theatre in California and in England -- including posters, playbills, designs, clippings -- for teaching purposes; but it also houses papers of Edward Albee and Rochelle Owens and archival collections relating to such avant garde groups as the Living Theatre, Squat Theatre, Bread and Puppet Theatre, San Francisco Mime Troupe, and Firehouse Theatre. The Library recently completed a guide to its theatre collections and their use, entitled *Performing Arts Collections*.

**Barbara Geisler described the history and holdings of the San Francisco Performing Arts Library and Museum**, formerly known as the Archives for the Performing Arts. It was started as a private collection by Russell Hartley, a dancer and designer with the San Francisco Ballet. The Library houses a set of rare WPA manuscripts that trace theatre in the Bay Area back to 1849, and these are augmented by old newspaper clippings from the mid-19th century. The collection has biographical materials on popular 19th century touring artists such as Lotta Crabtree and Lola Montez, as well as other dancers. Company archives include the San Francisco Ballet, Opera and Symphony, as well as local Gilbert & Sullivan and circus troupes and various small theatres and ethnic groups in the Bay Area. One can also find the early history of the Actors' Workshop before it moved to New York to set up shop temporarily at Lincoln Center. SFPALM, like the Los Angeles

Public Library, collects unpublished plays produced in the Bay Area. Additionally they have a collection of videotapes of selected Bay Area Equity productions. SFPALM has a similar only union agreement to that of the New York Public Library's Theatre on Film and Tape Archive allowing for viewing of the tapes by researchers.

**Mary Ashe, who recently retired from the Art, Music and Recreation Department of the San Francisco Public Library**, described its performing arts holdings. The Department started as a Music Unit, and contains a song index and music scrapbooks which can be browsed chronologically. In the early 1960s, the Department was consolidated to include the other performing arts. The collection covers a broad spectrum and serves as a clearinghouse for performing arts research inquiries throughout the library. File folders on individuals (including obituaries), organizations and topics are available for on-site use. Ashe presented a "Representative Check List of Performing Arts Collections in Northern California" which provides a brief description of holdings, an address and a telephone number for five public libraries, twelve universities and colleges, and fifteen libraries owned by private organizations, including Lucasfilms Ltd., the Bohemian Club, American Conservatory Theater, Black Filmmakers Hall of Fame, and Theatre Bay Area.

**Kathleen F. ("Kit") Leary, Archivist of the Oregon Shakespeare Festival** presented a brief history of theatrical activity in Ashland dating back to the Chautauqua theatre which was established in 1893. In 1935, an outdoor Elizabethan stage was built under the leadership of Professor Angus Bowmer, who was able to interest local businessmen in the project as part of a July 4th celebration. The merchants feared that Shakespearean productions

would lose money, and insisted that the theatre present boxing matches in the afternoon. The boxing matches proved a failure while the theatre festival has shown a profit almost every year since. Now the largest not-for-profit theatrical organization in the nation, presenting an eight month repertory season in Ashland at three theatres and a six month season at the Portland Center for the Performing Arts, the repertoire has been broadened to include non-Shakespearean plays. In 1975, an Exhibit Center was opened in connection with the nation's Bicentennial Celebration, providing the incentive to make a survey of the Festival's archives.

The archives are housed on the Festival property in an old bank vault. All aspects of productions are documented through promptbooks, programs, designs, photographs, scrapbooks of clippings, publicity materials, reports, correspondence, sound recordings and videos. In addition, individuals associated with the Festival have donated personal papers. Some of the scrapbooks also contain information on other theatre groups in the area. While the Festival has been approached by a few university libraries to deposit its archives they have decided to retain them on-site for consultation on business matters and production aspects. However, scholars are allowed access to the material.

After an informal lunch the group proceeded to the afternoon tour. First stop was the War Memorial Veterans Building and its Herbst Theater, where a guide described its history. Next stop was the Geary Theater, home of the American Conservatory Theater (ACT), badly damaged by the 1989 earthquake. A lighting bridge that hung below the proscenium arch was dislodged and the weight of the bridge pulled both it and the proscenium arch down on stage (where they remain), damaging the front rows of the orchestra. Luckily the accident occurred at a time when the theater was empty.

ACT has been performing in various venues since then, but is looking forward to returning to its Geary Street quarters. The last theater on the tour was the Bayview Opera House, originally called the South San Francisco Opera House when it opened in 1889, and the only building in the area to survive the 1906 earthquake. It is now used as a performing arts and cultural center for the black community.

The tour ended back at SFPALM which hosted a wine and cheese reception. Members had a chance to view a Jean Cocteau exhibition which featured original costume and scene designs, production photographs, and posters. It was the end of an informative and highly entertaining day, and all present expressed their thanks to Margaret Norton and Barbara Geisler and the panel.

-- Dorothy L. Swerdlove

### TLA PRESENTS ANNUAL BOOK AWARDS

The Theatre Library Association presented its book awards at a reception on May 29, 1992, in the Bruno Walter Auditorium and Amsterdam Gallery of The New York Public Library for the Performing Arts. The George Freedley Memorial Award, presented for excellence in writing about the theatre, was given to Robert C. Allen for *Horrible Prettiness: Burlesque and American Culture*, published by The University of North Carolina Press. Tom Gunning, author of *D.W. Griffith and the Origins of American Narrative Film: The Early Years at Biograph* (University of Illinois Press) won the Theatre Library Association Award representing excellence in writing about film, television or radio. Each award included a cash prize of \$250.

Mr. Allen, a professor of radio, television and motion pictures, as

well as associate dean of the College of Arts and Sciences at the University of North Carolina, received his award from burlesque performer Joan Torino, who has her own club, Redheads, in Jersey City. Mr. Gunning, a member of the Film Department staff at the State University of New York at Purchase, received his award from Eileen Bowser, Curator of the Film Department of the Museum of Modern Art in New York City.

The Freedley Award Honorable Mention was presented to Norris Houghton for his memoirs, *Entrances and Exits: A Life In and Out of the Theatre* (Limelight Editions). The Theatre Library Association Award Honorable Mention was given to Melvin Patrick Ely for *The Adventures of Amos 'n' Andy: A Social History of an American Phenomenon* (Free Press). Each honorable mention was accompanied by a cash payment of \$100.

Theatre giant Norris, who co-founded the Phoenix Theatre, received his award from his long-time friend, Anna Crouse, theatre advocate and board member of the Theatre Development Fund. Mr. Ely, who teaches African-American and Southern Studies at Yale, received his award from radio and television personality Joe Franklin.

The Freedley Award has been presented annually since 1968 in honor of George Freedley, the founding curator of The New York Public Library's Theatre Collection and the first president of the Theatre Library Association, which he helped to found in 1937. The Theatre Library Association Award was first given for books published in 1973.

The reception prior to the awards ceremony was held in the Amsterdam Gallery where those attending had the opportunity to view an exhibition on the career of Judy Garland.

### 1992 ANNUAL TLA MEETING

Tamiment Library will host the annual TLA meeting on October 16th at New York University. The meeting coincides with the opening of the Tamiment Playhouse Archive. Through photographs, playbills, original scripts and music scores, and an extensive oral history collection, the Archive documents the history of the Tamiment Playhouse, which was operated from 1921-1960 by Camp Tamiment, an adult summer camp in Pennsylvania's Pocono Mountains. Actors Danny Kaye, Imogene Coca, Barbara Cook, and Carol Burnett, choreographers Jerome Robbins, Herb Ross, and Joe Layton, composers Jerry Bock, Sylvia Fine and Mary Rodgers, and writers Woody Allen, Danny and Neil Simon, and Lucille Kallen are a small sampling of the major entertainment figures nurtured at the Playhouse by director/producer Max Liebman. Under Liebman, a staff of sixty would write, rehearse, and perform a new fully-staged musical revue each week. Much of this original material found its way to the professional stage, nightclub acts, film, and television, including two complete shows *The Straw Hat Revue* and *Once Upon a Mattress*, which were transferred to Broadway. Television's famed "Your Show of Shows" was a Tamiment spin-off, created by Liebman's summer company. This collection was the basis for Marti LoMonaco's recent book *Every Week, A Broadway Revue: The Tamiment Playhouse, 1921-1960*, published by Greenwood Press.

Following the annual business meeting TLA members will be invited to a reception and exhibition, "Broadway in the Poconos" featuring highlights from the collection, and an opening gala and roundtable discussion with Tamiment alumni, hosted by Brooks McNamara.

## BOOK REVIEWS

**Fascinating Rhythm: the Collaboration of George and Ira Gershwin.** By Deena Rosenberg. New York: Dutton, 1991. 516 pp. \$29.95.

"Oscar, do you think my music will be played a hundred years from now?" George Gershwin once asked Oscar Levant. "Yes George," replied Levant. "If you're still around to play it." George need not have worried. His stock is higher than ever, his legions of admirers increasing and books on the Gershwins multiplying. Deena Rosenberg's *Fascinating Rhythm* is not just another book. It makes no pretense at rivalling Edward Jablonski's splendid biography. Rather, it proposes to analyze George and Ira's collaboration.

The prospect is daunting. The chemistry of collaboration does not readily lend itself to analysis. As the author points out, George's ebullience admirably complemented Ira's reticence. A parallel observation has often been made about the collaboration of Richard Rodgers and Lorenz Hart. At their best the *ying* of one and the *yang* of the other gave their work the dimension of depth. Deena Rosenberg makes a detailed analysis of the score of *Lady Be Good* to document the similarly happy rapport of George and Ira. Drawing heavily on Ira's delightful *Lyrics on Several Occasions*, she provides some interesting insights into their collaboration and effectively relates it to contemporary developments in the arts.

Ms. Rosenberg's book is more satisfactory, however, and she is on surer ground in her detailed discussion of their great political musicals: *Strike Up The Band*, *Of Thee I Sing*, and *Let 'Em Eat Cake*. She is also successful in pointing out Ira's substantial contributions to George's success, a point often insufficiently stressed. Readers should be cautioned, however, in one minor respect. The appendix

includes, among other things, a check-list of songs pertinent to this book. It contains many errors in noting published and unpublished songs. Cross-references compound this confusion. Many songs listed in the chapter notes as unpublished are listed in the appendix as published and vice-versa.

-- William W. Appleton

**Show Music on Record.** By Jack Raymond. Washington, DC: Smithsonian Institution Press, 1992. 2nd edition. 429 pp. \$45.

Ever wonder how many different recordings there are of *My Fair Lady*? Twenty-two, according to Raymond, and that's only counting the English-language recordings. This directory includes the original cast, the London cast, the film soundtrack, revival productions, and numerous studio cast recordings with everybody from John Gielgud to Lanny Ross! The entries include the date of the recording, the conductor, the cast, the record label, and the record number. Song titles and who sings what are not included.

Raymond has attempted to provide a reference list of commercial recordings of American shows (and foreign shows that played in America) as performed by original, revival, and studio casts. This includes shows produced for stage, screen, and television. By recordings, Raymond means cylinders, 78 rpm, 45 rpm, and 33 1/3 rpm discs, and CDs.

Ten years have elapsed since Raymond's first edition of this directory. In that time the entries have almost doubled, with 429 pages as opposed to 253. This is not to suggest, however, that so much new show music has been written, but only that new recordings and those omitted from the first edition have been added. In fact, from the last entry in 1981 (*Sparkles*) to the last entry in 1990 (*Assassins*), there are barely nine additional pages. The biggest drawback of the original, and continued in this

edition, is the assigning of "show numbers" to show titles. *My Fair Lady* is 560315 (March 15, 1956, the date it opened). But just try to remember those numbers when you are searching through the book. Julie Andrews' name in the index has 16 such numbers following it. (The index can be misleading. Vera-Ellen only danced in *Words and Music*. Since she is not on the recording, there is no need to include it as an entry following her name.) In addition to the show title listings and the index, there are 63 pages of "LP" listings, including artist albums and anthologies, sure to be of interest to the collector.

I gave the first edition of this directory a rave review in the September 1982 issue of *Kastlemusick* but pointed out some omissions. I'm glad to see at least one of them has now been included - Robert Clary's recording of *Gigi*. But I still question why Raymond has not included the recording of *The Kosher Widow* (Golden Crest CR 4018), an off-Broadway musical that played 89 performances in 1959. Perhaps because it is primarily sung in Yiddish? But there are some English lyrics, and it is an American show.

Raymond has done a masterful job of updating his original work. Certainly it belongs in all performing arts collections.

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**Performing Arts Libraries and Museums of the World** (The "Blue Book"), 4th edition. Paris: National Center for Scientific Research, 15, Quai Anatole France, 1992. Editors: André Veinstein and Alfred S. Golding. Cost: 720 francs (+ 25 francs postage), approximately \$150 U.S. dollars.

The long-awaited 4th edition of the SIBMAS sponsored "Blue Book" has arrived. Begun in 1965 as a co-publication of SIBMAS and UNESCO, the Blue Book's original format alternated pages of French and English with a considerable

amount of unneeded white space and verbosity. The 4th edition has been substantially improved in format by placing the French and English texts side-by-side in columns and using symbols and abbreviations to reduce the text. Also, the amount of historical information about the background of institutions has been reduced. As a result, the number of pages has dropped from 1180 pages in the 3rd edition to 740 pages in the 4th edition. The number of countries has been increased by only three (44 in the 4th ed.; 41 in the 3rd). On the other hand, the number of entries per country has increased - for the U.S., there were only 42 in the 3rd ed., but 91 in the 4th. In general, there are some valuable additions but there are also many sad omissions. In some of the European and Asian countries, the missing entries might be due to political upheavals -- although the deadline for entries was early 1991. Much of what was Yugoslavia is still listed as Yugoslavia and the U.S.S.R. remains. Another reason for lack of entries is surely the confusion over how the questionnaire was to be completed. To my knowledge, several U.S. institutions did not or could not complete it. The SIBMAS Blue Book Commission is at work on a more simplified questionnaire for the 5th edition. As the text for the Blue Book is now on disk, updating will be easier and swifter for the next edition.

Is the Blue Book worth the \$150 (U.S.) that it will cost for libraries to place it on their reference shelves? Despite some problems it most assuredly is. This is the only reference source available for information on the contents of the nearly 600 collections of performing arts materials held in public and private archives around the world. It is an indispensable purchase for any library with students or researchers doing serious work in the fields of theatre, film, television, dance, opera, musical theatre and the allied performing arts.

My main caveat regarding the Blue Book is the method by which the editors describe the use of the many symbols and abbreviations that indicate such basics as collection formats, hours, services, etc. These are all discussed in the preface in seven paragraphs of dense text that take a very close reading. A sample entry with marginal commentary would have made for a clearer explanation.

As to the entries themselves, the type face used to list the document formats (using the abbreviations) is much smaller than the rest of the text resulting in a visual problem for the user. An examination of the New York City entries revealed several typographical errors, including the wrong telephone number for the Billy Rose Collection of the New York Library for the Performing Arts.

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## EXHIBITION AT TEXAS

"The Vogue of Sarah Bernhardt: The Life and Career of Sarah Bernhardt" is on view through September 30th in the seventh floor gallery of the Humanities Research Center of the University of Texas, Austin. Curated by Dr. W.H. Crain, senior curator of the Theatre Arts Collection, the exhibit focuses on the many images of Bernhardt -- her stage persona, her image in advertising and design, and her off-stage image.

Featured in the show are original artwork and posters designed by Alphonse Mucha, including his first Bernhardt work, done in 1893 for *Gismonda*. Images of Sarah Bernhardt in more than 30 roles are on display. Included are over 80 pieces: photographs, costume designs, posters, and souvenir programs all drawn from the Theatre Arts Collection.

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The name and collection index in the 4th edition is 20 pages long compared to 12 in the 3rd. Computerization helped, but not quite enough. Several of the most important of the design holdings of NYPL's Theatre Collection that are mentioned in the text, including the designs of George Jenkins and Donald Oenslager, are not listed in the index (Oenslager does not appear in the index, though he is in the entry for both Yale University and NYPL).

Finally, since the text closed early in 1991, several collections have either ceased to exist or changed names. Such lapses are inevitable with the lead time needed for publication. Let us hope that with the improvements in technology available for the publication of the 5th edition, the time between editions will be greatly reduced and the accuracy of the information greatly increased.

-- Richard M. Buck

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The exhibition focuses on Sarah Bernhardt's creation of her public image. Photographs of the actress in roles over the entire span of her career are displayed along with those of the carefully selected images she allowed of her private life. An exotic Bernhardt is portrayed sculpting in her studio and sleeping in a coffin. Especially notable is a photograph of Bernhardt leaning against a palm tree in Nice, 1916, picture, the year after the amputation of her right leg, intended to show the public that she is well and whole.

In conjunction with the exhibition two lectures are scheduled for September 21: Bernhardt biographer Ruth Brandon will discuss Bernhardt's career and artistic choices in the context of the nineteenth century, and Bud Coleman will speak on the visual aspects of Bernhardt's treatment of masculine roles. *Theatre Insight* published the catalog of the exhibition in issue #7, August, 1992.

-- Beth Kerr

## ACQUISITIONS

**Chicago Public Library's Chicago Theater Collection** in the **Special Collections Department** has become the official repository for the papers of three theaters: the **Piven Theatre and Actors Workshop**; the **Theatre Building**, which includes records for the **Dinglefest Theatre Company**, the **Performance Community**, and the **New Tuners Theatre**; and, the complete artistic, administrative, financial and production records of **Commons Theatre**. The papers of **Joe Liss** and the teaching records of his **Actors Studio** have also been added to the Collection.

**Kent State University's Special Collections Department** has been receiving installments of the **Robert Lewis Papers** which includes Mr. Lewis's script and theater periodicals collection. In addition, **Kent State** has received the records of the **Great Lakes Theatre Festival** and the papers of **Arthur Lithgow**, the festival's first artistic director.

**Missouri Historical Society** recently received **Katherine Dunham's** collection of costumes, musical instruments, manuscripts, photographs, videotapes and film. Historical Society president **Robert R. Archibald** sees this as the beginning of a long term relationship with **Dunham** and the **Dunham Centers** and hopes to add materials that are now held in private hands to the collection. Although the collection has been moved to the Society's new **Library and Storage Center**, it is not yet ready for use.

**University of Iowa (Iowa City)** featured a piece in the April 1992 edition of *Iowa Libraries* on the **Keith/Albee Collection**, an

extensive collection of vaudeville material focusing mainly on vaudeville in Rhode Island between 1894-1935, but also supplying information for the east coast and parts of the Midwest, primarily Ohio. The collection contains newspaper articles, printed publicity, manager report books, and financial records for theatres in Pawtucket and Providence.

**University of Miami, Richter Library**, announced the opening of the **Larry Taylor-Billy Matthews Music Theater Archive**, a musical theatre collection which contains more than 40,000 items - music scores, recordings, tapes, books, playbills, song sheets, and an electric player piano with rolls. **Larry Taylor** who died in March 1991 was printing coordinator and office manager of **Chelsea Music Service, Inc.**, which handled the music for such shows as *Les Miserables*, *Phantom of the Opera*, and *Cats*. He was also music librarian for **Liza Minnelli**, **Chita Rivera** and **Roberta Peters**. **Billy Matthews** directed and produced historical pageants for the **Texas and New Mexico State Centennial Committees**. He was director and production stage manager with **Broadway** and national touring companies.

**University of Minnesota** recently added to its **Performing Arts Archives** the records of **At the Foot of the Mountain**, a feminist theater company that flourished in Minneapolis for nearly 17 years, closing its doors in 1991. Records include correspondence, financial data, scripts and prompt books, photographs, production videos, clippings and scrapbooks. In addition, the archives of the

**Minnesota Dance Theatre** documents one of Minnesota's oldest dance companies and schools from its inception in 1961 through the activities of its successor the **Pacific Northwest Ballet** which closed in 1988.

**The University of Southern California Cinema-Television Library** has acquired the papers of actor, writer and director **Crane Wilbur**. Correspondence, scrapbooks, photographs, diaries, and scripts are included in the collection which covers Wilbur's 58-year show business career. Wilbur first gained recognition on the stage, then rose to international fame as **Handsome Harry**, **Pearl White's** leading man in the 1914 movie *The Perils of Pauline*. He also produced a script for the 1953 3-D chiller "House of Wax."

## OBITUARY

**Alice G. Owen**, a long-time member of the **Theatre Library Association** and librarian of the **Neighborhood Playhouse School of the Theatre**, died in Brooklyn, New York, on April 11, 1992, after an illness of several months. A graduate of **Antioch College** in **Yellow Springs, Ohio**, Alice received her library science degree from **Simmons College** in **Boston**. Although the world of librarianship was her vocation, many of her colleagues were unaware of her secondary calling - that of an actress who trod the boards Off-Broadway from time to time. Besides her genuine love for the theatre and performing arts collections, she was dedicated to social causes, supporting civil liberties, social justice, the United Nations, ecology and political reform. In the 1960s,

Ms. Owen served as chair of the Social Action Committee of the Community Church of New York. She served as archivist of the Unitarian Universalist Humanist Fellowship - a post she held until her death. A private celebration for her was held by the Fellowship last June. TLA was but one of Alice's many passionate concerns for professional and humanitarian causes.

### QUERIES

Marti LoMonaco is preparing a book on the history of **American Summer Theatre**. She is interested in hearing from anyone with information on 19th and 20th-century productions, venues, personnel (producers, actors, directors, playwrights, designers, etc.), resorts affiliated with theatres or other relevant materials. Please contact her at Fairfield University, Department of Fine Arts, CNS 204A, Fairfield, CT 06604. Tel.: 203-330-8438.

### GRANTS

Brown University's John Hay Library has received a Title-IIC Grant from the Department of Education for \$72,466 to catalog 4,000 books, pamphlets and serials in the H. Adrian Smith Collection of Conjuring and Magicana. The Smith collection covers the art, theory, and history of magic as a performance art and includes a copy of the second edition of *Hocus Pocus Junior* (London 1635) signed on the title page "Harry Houdini, London, Jan 4/1904, The Jail Breaker."

### CONSORTIUMS

**PALNET** a network of libraries and museums in the Los Angeles area with holdings in the performing arts now has 34 members including the major public, university, studio and other private institutional libraries in the area. The second edition of the Network Membership Directory, which includes information on services and holdings, will be available soon. (For additional information, contact Brigitte J. Kueppers at UCLA, (310) 825-7253).

The Visual and Performing Arts (VAPA) subject interest group for Chicago area librarians has been meeting since 1987. Their mission is to improve service and access to library materials in the visual and performing arts for the greater Chicago community by serving as a network for interdisciplinary sharing of resources, expertise, and services. If you are interested in joining, please contact Laura Morgan, VAPA, Chicago Public Library, 400 S. State, Chicago, IL 60605 TEL. 312-747-4804

**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 Johnson at: **HTC@HARVARDA.HARVARD.EDU**

**NewsNotes Contributors:**  
Lauren Bufferd, Brigitte Kueppers, and Louis Rachow.

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### TLA ANNUAL MEETING

**WHEN:** FRIDAY, OCTOBER 16, 1992

**WHERE:** BOBST LIBRARY, NEW YORK UNIVERSITY,  
70 WASHINGTON SQUARE SOUTH  
(4TH STREET & LA GUARDIA PLACE)

**TIME:** 5:00PM - 6:00PM, BUSINESS MEETING, 11TH FLOOR,  
SOCIETY FOR THE LIBRARIES ROOM (RM.1135)

6:00PM - 7:00PM, RECEPTION, TAMIMENT, 10TH FL.

7:00PM, PROGRAM, BEN SNOW DINING RM., 12TH FL.

**HOW TO GET THERE:** Subway, A, B, C, D, E, F to West 4th St.; N or R to 8th St. & B'way; 1 or 9 to Sheridan Square/Christopher St.; 6 to Astor Place. By PATH train, 9th St.

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## TLA CALENDAR

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**NEXT BROADSIDE DEADLINE: OCTOBER 30, 1992 (VOL. 20, NO.2, FALL).**

**September 6-11, 1992.** SIBMAS (Société International 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, Bobst Library, New York University, New York.

**November 20-22, 1992.** American Society For Theatre Research (ASTR)/Theatre Library Association (TLA) joint meeting, Newport, Rhode Island. 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, vacant.

Broadside ISSN: 0068-2748, published quarterly by the Theatre Library Association, 111 Amsterdam Ave., New York, NY 10023, is sent to all members in good standing. Editor: Alan J. Pally, Theatre Library Association. TLA membership (annual dues: \$20 personal, \$25 institutional) also includes *Performing Arts Resources*, published annually. Current members may purchase past issues of *PAR*, \$10 prepaid, and *Broadside*, \$2 prepaid.

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