

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Volume 20, no.4

Spring 1993

LIBRARY OF CONGRESS RECALLS FEDERAL THEATRE COLLECTION

Librarian of Congress James H. Billington has informed Dr. George W. Johnson, president of George Mason University (GMU), that he intends to recall the Federal Theatre Collection in 1994. Dr. Lorraine Brown, who is a professor of English and American and women's studies at George Mason University, and who has worked with the Federal Theatre Collection since it came to GMU, believes it is not in the best interest of researchers or the collection to remove it from GMU. The Federal Theatre Collection came to George Mason in 1974 after Dr. Brown and John O'Connor, a GMU colleague, working with John Cole of the Library of Congress located the papers in a Baltimore warehouse where they had been stored since 1939. At that time LC agreed to allow GMU to house the papers.

Dr. Brown, who is the Director of the Institute on the Federal Theatre Project, in a letter in the March 1993 issue of *Federal One, A Newsletter of 1930s Culture* (Vol. 18, no. 1) asks for support from researchers, archivists and the academic community. She points out that for 20 years GMU has raised funds to process and develop the use of the collection, housed and made the Federal Theatre papers available to researchers and acquired supplementary related

collections. She feels that returning the collection to LC will be harmful to researchers because LC is facing budget cuts that may prevent the materials from being available at all in the near future. GMU has received more than \$450,000 in grant monies, mostly from the NEH, to sort and catalog the 1200 cubic feet of materials. In addition, university personnel have conducted more than 100 oral history interviews with Federal Theatre participants. As part of its ongoing activities, the Institute on the Federal Theatre Project sponsors conferences, performances, exhibits and other activities related to the Federal Theatre.

For the Library of Congress, Winston Tabb, Associate Librarian for Collection Services, responded: "In the last few years the Library has been recalling all outstanding loans of the Library's collections, of which the Federal Theatre Project archive is one, in order to ensure their preservation, security, and easy access. The Federal Theatre Project archive will be available to all qualified researchers in a reading room in our Madison Building on Capitol Hill, a location which is in fact far more accessible to students and scholars from across the country than the archive's current location in Fairfax, VA. Moreover, the collection, full

of very fragile materials such as the playbooks which have suffered measurable deterioration, will receive the special conservation treatment that our Preservation Directorate can uniquely provide. Students and scholars will be able to study this collection in conjunction with the many complementary collections here at the Library, among them the Federal Writers' Project, the Farm Security Administration photographic Archive, and the Historic American Buildings Survey." Mr. Tabb also indicated that LC has offered George Mason University's Library duplicates from the collection as well as microform copies of unique materials.

Responding to Tabb's comments, Lorraine Brown feels that materials are indeed more accessible at GMU. Fairfax, VA, is very easy to reach by most forms of transportation, housing is less expensive than in Washington, and parking is inexpensive. Travel to and from Washington is easy. The archives at GMU has a professional archivist and support staff members and is used to serving researchers using the FTP collection. Brown also expressed concern that LC would not be able to provide the facility, the services or the programming promised and that the collection would be put into storage thereby making it much less

accessible. She pointed out that there are several dissertations and numerous research projects in process that could suffer significantly from such an occurrence. Brown also questioned -- in a time of short funds and staff at LC, and with the existing backlog -- whether the FTP collection would have priority status. Brown also stressed that GMU has not violated the agreement with LC in any way. She found Winston Tabb's expressed concern about deterioration rather curious since LC has consistently prohibited GMU from doing any conservation work. GMU has housed all materials archivally.

Brown also pointed out that George Mason University has been very supportive, both in this current crisis and through the years that the collection has been housed at GMU. While much work has been funded by external grants, the University has contributed considerable release time for library staff and for GMU faculty to develop the collection. LC now plans to reclaim the FTP papers in spring 1994. If that happens, the oral histories conducted by GMU and gifts of related FTP materials received since the original collection came to GMU would remain at the university, resulting in a divided collection. GMU has received an outpouring of support and praise for its position in this situation from congressmen, scholars and former FTP participants.

In a letter, commenting more fully on the recall, Winston Tabb pointed out that "It has always been explicit to both parties that the loan was temporary. When the loan was arranged, the Library [of Congress] did not have sufficient space to make the collection readily accessible. Since that time, the Library has opened the James Madison Memorial Building with a purpose-built Performing Arts Reading Room to serve our music,

dance and theater collections." He also reiterated that the Madison Building reading room on Capitol Hill was a location "more accessible to students and scholars from across the country." Tabb emphasized that "The Library will not be required to expend significant new resources in order to provide timely service of the collection. As the material is already processed, it will not need the special attention of the arrears processing staff. With the closing of the Performing Arts Library at the Kennedy Center in August, two reference specialists on theater, dance, and the performing arts will be permanently assigned to the Capitol Hill site to help prepare for the return of the archives. The Performing Arts Reading Room, from which the Federal Theatre Project archives will be served, is and will continue to be open to the public Monday through Saturday, 8:30-5:00 (a total of fifty-one hours), providing much greater access than the current arrangement at George Mason, where the Federal Theatre materials are served from the Special Collections and Archives Reading Room Monday through Friday, 12:30-4:30 (twenty hours)." The Library of Congress also plans to present a series of performances based on Federal Theatre Archives through their Poetry and Literature program. Tabb stated: "We have worked hard and cordially with responsible officials at George Mason University to plan a smooth transition. In early May I met with George Mason's provost, **Frederick Rossini**, and library director, **Charlene Hurt**, to discuss plans for digitizing the collection, disposing of duplicates, and returning the original materials to the Library. We have also made clear our desire to continue to support the research and performance programs at George Mason. We have been assured by University officials of their intention to comply fully with the terms of the loan and recall."

For more information or to express your views about the Library of Congress's plans for the Federal Theatre Project, contact Winston Tabb, Associate Librarian for Collections Services, at 202-707-6240. Or write: Dr. James H. Billington, The Librarian of Congress, Washington, DC 20540. Lorraine Brown, Director, Institute on the Federal Theatre Project, A407 Performing Arts Bldg., George Mason University, Fairfax, VA 22030-4444; Tel. 703-993-2798. Dr. George W. Johnson, President, George Mason University, Fairfax, VA 22030-4444.

BOOKS RECEIVED:

Berliner, Louise. *Texas Guinan, Queen of the Nightclubs.* Austin: University of Texas, 1993. \$24.95, cloth. ISBN 0292781113.

The Best Stage Scenes of 1992. Edited by **Jocelyn A. Beard.** Newbury, VT: Smith and Kraus, 1993. \$11.95, paper. ISBN 1880399180.

Branigan, Edward. *Narrative Comprehension and Film.* New York: Routledge, 1992. \$54.95, cloth. ISBN 0415074114. [Also, \$16.95, paper. ISBN 0415075122].

From Russia to Kiss Me Kate: The Careers of Sam and Bella Spewack. An exhibition [in the] Alan and Margaret Kempner Exhibition Room, Rare Book and Manuscript Library, March 8, 1993-July 9, 1993. [A catalogue of the exhibition] compiled by Rudolph Ellenbogen and Bradley D. Westbrook. Includes an essay, "Remembering the Spewacks" by Arthur and Lois Elias. New York: Columbia University Libraries, 1993.

Goodman, Lizbeth. *Contemporary Feminist Theatres: To Each Her Own.* New York: Routledge, 1993. \$49.95, cloth. ISBN 0415073057. [Also, \$17.95, paper. ISBN 0415073065].

Hackett, Jean. *The Actor's Chekhov: Nikos Psacharopoulos and the Company of the Williamstown Theatre Festival, on the plays of Anton Chekhov.* Newbury, VT: Smith and Kraus, 1993. \$29.95, cloth. ISBN 188039927-X [Also, \$16.95, paper. ISBN 1880399059].

Jenkins, Henry. *What Made Pistachio Nuts? Early Sound Comedy and the Vaudeville Aesthetic.* New York: Columbia University Press, 1992. \$32.50, cloth. ISBN 0231078544.

Matson, Katinka, and Katz, Judith. *The Working Actor: A Guide to the Profession.* Rev. ed. New York: Penguin, 1993. \$12.00, paper. ISBN 0140144331.

Mellencamp, Patricia. *High Anxiety: Catastrophe, Scandal, Age, and Comedy.* Bloomington, IN: Indiana University, 1992. \$39.95, cloth. ISBN 0253337445. [Also, \$18.95, paper. ISBN 0253207355].

Morton, Carlos. *Johnny Tenorio and other plays.* Houston, TX: Arte Publico, University of Houston, 1992. \$11, paper. ISBN 1558850473.

Phelan, Peggy. *Unmarked: The Politics of Performance.* New York: Routledge, 1993. \$49.95, cloth. ISBN 0415068215. Also, \$15.95, paper. ISBN 0415068223.

Schanke, Robert. *Shattered Applause: The Lives of Eva LeGallienne.* Carbondale & Edwardsville: Southern Illinois

University Press, 1992. \$39.95, cloth. ISBN 0-8093-1820-2.

Shaw, Bernard. *Shaw, Lady Gregory and the Abbey: A Correspondence and a Record.* Edited by Dan H. Laurence and Nicholas Grene. Gerards Cross, Buckinghamshire: Colin Smythe, 1993. £24.95, cloth. ISBN 0861402782.

Telling Tales: New One-Act Plays. Edited by Eric Lane. New York: Penguin, 1993. \$15, paper. ISBN 0140482377.

Theatre Research Resources in New York City. Compiled by Philip Alexander and David Underwood, edited by Marvin Carlson. New York: CASTA, 1992. \$5, paper. No ISBN.

TLA PRESENTS TLA/FREEDLEY AWARDS

On Friday evening, June 4, 1993, the Theatre Library Association presented its annual TLA and George Freedley Awards to the authors of the most distinguished books on Film/Television and Theatre. Secretary/Treasurer **Dick Buck** welcomed Award winners, publishers, TLA members, guests and a panel of celebrity presenters to the Bruno Walter Auditorium of The New York Public Library for the Performing Arts. **Marvin Rosenberg, University of California/Berkeley**, was presented with the **George Freedley Memorial Award** "for excellence in writing about the theatre" by actor **Michael York**, starring then on Broadway in *Someone Who'll Watch Over Me*. Rosenberg's *The Masks of Hamlet* published by **University of Delaware Press** is a history of different interpretations of Hamlet. **Donald Kirihaara, University of Arizona at Tucson** won the **Theatre Library Association Award**, "for excellence in writing about film, television or radio" for his *Patterns of Time: Mizoguchi and the 1930s* published by **University of Wisconsin Press**,

which focuses on the early career of the master Japanese director **Kenji Mizoguchi**. **Charles Silver**, head of the **Film Study Center, Museum of Modern Art**, spoke eloquently on the beauty of Mizoguchi's films and the need for scholarly studies of his work and made the presentation of the award which was accepted with pleasure by Kirihaara's former teacher and mentor, **Douglas Gomery**. Each award includes a cash prize of \$250. **Gomery (University of Maryland)**, himself, won the TLA honorable mention for *Shared Pleasures: A History of Movie Presentation in the United States*, a history of motion picture exhibition which was published by **University of Wisconsin Press**. Stage and Screen Director, **Joan Micklin Silver** made the presentation to Gomery. Actress **Marian Seldes** made a moving posthumous presentation to **Elizabeth Howe** which was accepted by her publisher, **Cambridge University Press**, for her book *The First English Actresses: Women and Drama 1660-1700*. Prof. Howe had taught at **Open University** in

England where she was killed; her book was published after her death.

Each honorable mention was accompanied by a check for \$100.

Award Chairperson, **Stephen M. Vallillo, St. John's University**, thanked the jurors who selected the award winners. For the **George Freedley Award**, the jurors were **Phillip A. Smith, University of California, San Diego**; **Prof. Don B. Wilmeth, Brown University**; and, **TLA board member Richard Wall, Queens College**. For the **TLA Award**, the jurors were **Steven Higgins, New York University**; **Anne G. Schlosser, Warner Brothers Research Library**; and, **Barbara Stratyner, New York Public Library for the Performing Arts**. Prof. Vallillo also commended the publishers for their support of scholarly publications on the performing arts. A champagne reception in the Amsterdam Gallery followed the presentation, giving TLA members, award winners and presenters a chance to meet with each other and view an exhibition on the winners prepared by **Dick Buck**.

TOBIN LIBRARY

Established in 1984, the Tobin Library, housed in the **Marion Koogler McNay Art Museum** in San Antonio, TX, has emerged as one of the finest collections of theatrical scenic history. The collection consists primarily of festival books from the 15th century, libretti, rare books on the history of costume, history of perspective, history of theatre arts and ballet. There are also many maquettes, original designs for scenery and costumes, actual drops and screens, including designs by **E. Gordon Craig** for the **Moscow Art Theatre's** production of *Hamlet*. The history of theatrical arts and scenery design materials include works by **Bibiena**, **Diderot**, and **Pozzo**. The collection continues to grow and additions from the recent past are represented by designs for **Diaghilev** productions, the **Robert Simpson** collection of scenic designs for Broadway musicals and designs from the **Sadler's Wells Ballet**.

The festival books are the heart of the library collection, including such examples as *Il Pomo d'Oro*, 1668, celebrating the marriage of **Leopold** and **Margarita** in Vienna, and the

French Royal Ballet's *Impatience*, 1661. More than opera and ballet libretti, the collection also contains among its approximately 500 titles, many festival books marking weddings, funerals, triumphal entrances into cities, and jubilees. These grand occasions are documented with fine engravings which show much of the scenery and costuming employed.

Curator **Linda Hardberger** describes the collection as eclectic, reflecting the tastes of its donor, **Robert Lynn Batts Tobin**. Tobin's emphasis is on completeness within context and he will try to obtain all parts of a set of designs he likes from the initial sketches to the maquettes and even the drops themselves. A November 1990 *Southern Accents* article relates the story of how Tobin obtained the entire **Eugene Berman** set for *Don Giovanni* from the **Metropolitan Opera** for the price of shipping it to San Antonio.

The Tobin Library mounts an exhibition from its collection three or four times a year and pieces from the collection have been lent for exhibits at other museums and libraries. The Library is open to the

public, but Ms. Haruberger warns that researchers should remember that there may be parts of a subject unrepresented in the collection and that the whole collection is not housed in the Library and it may require advance notice to use materials for study. It is advisable to call or write ahead to assure materials are available on any specific subject. She hopes to catalog the collection on RLIN to aid in accessibility and awareness of the collection.

The most recent exhibit in the Library, "The Decorative Tradition in Russian Stage Design," was mounted in conjunction with the Fine Arts Museum of San Francisco's travelling exhibit entitled "Theatre in Revolution: Russian Avant-Garde Stage Design 1913-1935." On January 23, 1993, a symposium "Russian Scene Design: From Decorative Themes to Constructivist Variations" was held. It focused on the contrasts between these two early twentieth century Russian scene design styles. The next exhibit for the Tobin Library will deal with works from scenic designers **John Rothgeb**, **Henry Kurth** and **Arch Lauterer**.

--Beth Kerr

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MEMBER NEWS

MARY KLINGER LINDBERG, TLA member, recently authored an article, "William Hogarth's Theatrical Writings: The Interplay Between Theatre, His Theories, and His Art," for *Theatre Notebook* (XLII: 1, 1993).

DR. JACK W. McCULLOUGH has become more involved in local library affairs since his retirement from **Trenton State College**. In

1992, he helped form a "Friends of the Library" organization and now serves as its president. He is also assisting in the organization of a New Jersey "Friends of Libraries" organization. In March 1993, Dr. McCullough was appointed to the Mercer County, NJ, Library Commission. He has also joined the board of directors of the **East Lynne Theatre Company**, a not-for-profit professional company which specializes in early American theatre. The group has an active

educational outreach program of touring shows. It has presented special programs at the Newark Public Library, among other locations, and presents an extensive summer season of plays at the Cape May Institute, Cape May, NJ. Dr. McCullough is also the coordinator of the New Jersey Governor's School of the Arts at Trenton State College, and supervisor of its theatre division.

DUNBAR H. OGDEN wrote an essay, "Edward Gordon Craig and Sheldon Cheney: the Creative and the Orderly Mind," for *The International Theatre Exhibition: Amsterdam, 1922. Tijdschrift voor Theaterwetenschap* (Meppel, Holland: Krips, 1992), a volume which he also edited. He also contributed "Where Lies your Text? A Twelfth-Century Lament of a Jewish Merchant," to *On-Stage Studies*, 16, 1993. With Annegret Ogden, Ogden translated into German *Das Werkteater von Amsterdam: Geschichte, Inszenierungen, Spieldynamik.* (Würzburg, Germany: Königshausen und Neumann, 1993).

PAUL R. PALMER catalogued the **Sam and Bella Spewack Collection**, including papers, correspondence and photographs, for the Rare Book and Manuscript Library of **Columbia University** during 1992-1993. An exhibition, "From Russia to *Kiss Me, Kate*: The Careers of Sam and Bella Spewack," is currently on display until July 9, in the Alan and Margaret Kempner Exhibition Room, Rare Book and Manuscript Library, Columbia University Libraries.

LAURENCE SENELICK (Tufts University) won a grant from the **National Theatre Translation Fund** to make the first translation into English of a 19th-century Russian vaudeville: the five-act musical comedy, *Lyov Gurych Sinichkin, or A Provincial Actress's Debut*, by Dmitry Lensky. Senelick has spoken at the **University of Wisconsin** on translating Chekhov for the stage, and at the Post-modern Mime Conference at Philadelphia on mime before Decroux. His most recent publications include 60 entries on popular entertainment in the *Cambridge Guide to American Theatre*, and "The Homosexual as Villain and Victim in Fin-de-Siècle Drama," *Journal of the History of Sexuality* (Summer 1993).

COLLECTIONS

THE EDWARD C. MAPP COLLECTION of original black cast cinema posters numbers approximately 500 one sheets and covers eight decades (1921-1993). Selections from the collection have been exhibited at The American Museum of the Moving Image, The Balch Institute for Ethnic Studies

(Philadelphia), The Museum of Fine Arts (Houston), The Graduate School of The City University of New York and Maison de la Cluture (Montreal), among other places. Items from the Collection have been reproduced in *A Separate Cinema* by Kisch and Mapp (New York: Farrar, Straus & Giroux, 1992). The Edward C. Mapp Collection is currently seeking a permanent institutional home in a theatre collection, archive or museum. Contact: Dr. Edward C. Mapp, Borough of Manhattan Community College/CUNY, 199 Chambers Street, New York, NY 10007. Tel.: 212-618-1354.

QUERIES

SUSAN CROFT is editing for an annotated bibliography for Methuen Drama called *...Also Wrote Plays: A Women Playwrights Sourcebook*. She is asking libraries, archives and other organizations to send her information on the availability in their collections of "Plays by women in English translation," among other information. For more details, contact her at: 72 Sneinton Boulevard, Nottingham, United Kingdom NG24FE FAX: 0602 486403

CALENDAR

October 21-23, 1993. Music of the American Theatre, A Symposium. Organized by Penn State's Institute for the Arts and Humanistic Studies. Speakers/Performers include: **Gerald Bordman, Keith Ingham, Edward Jablonski, Charles Kalman, Robert Kimball, Miles Kreuger, Burton Lane and Deena Rosenberg.** Contact: George Mauner, Director, Institute for the Arts and Humanistic Studies, Ihseng Cottage, Penn State University, University Park, PA 16802. Tel. 814-865-0495. Fax: 814-863-8349.

October 29, 1993. Annual TLA Business Meeting and Program. Bobst Library, New York University. 5:00-7:00PM. TLA members will receive complete details in the Fall mailing.

PLEASE NOTE NEW DATE AND PLACE FOR TLA ANNUAL MEETING WHICH HAS BEEN RESCHEDULED FOR OCTOBER 29, 1993 AT NEW YORK UNIVERSITY.

November 3-5, 1993. Special Libraries Association, The First Northeast Regional Conference. "Information Professionals, Partners for Success," at The Rye Town Hilton, 699 Westchester Ave., Rye Brook, NY (914-939-6300). For more information, contact: Agnes Mattis, Northeast Regional Conference, Bowling Green Station, P.O. Box 916, New York, NY 10274-9016. 212-493-8306.

November 12-14, 1993. American Society for Theatre Research (ASTR)/Theatre Library Association (TLA) annual meeting, Monteleone Hotel in the French Quarter, New Orleans. Conference theme is "Culture and Performance."

March 10-13, 1994. Mid America Theatre Conference, 15th Annual Theatre History Symposium "Theatre Space and Place," at the Hyatt-Regency Hotel, Minneapolis. **CALL FOR PAPERS:** Organizers of the 1994 Symposium invite diverse methodological approaches to the study of various constructions of theatre space and place across a wide range of historical periods and cultural contexts. The use of visual aids, in all forms, is very much encouraged. Send abstracts (two copies, 250 word maximum) before December 1, 1993 to: Prof. Kent Neely and Kim Marra, Co-Chairs, MATC Theatre History Symposium, c/o University of Minnesota Theatre, 330 S. 21st Ave., Minneapolis, MN 55455.

June 27, 1994. TLA at ALA, Miami, FL.

November 3-5, 1994. Art, Glitter and Glitz: The Theatre of the 1920s celebrates American diversity. **CALL FOR PAPERS.** **Deadline** for proposals: **November 1, 1993.** Papers on a variety of topics related to the 1920s as a turning point in American theatre and drama; topics include: playwrights of the 1920s, popular American theatre, Theatre groups/repertory theatre, theatre critics and criticism, actors, directors, designers, censorship, drama and the arts, drama and the film, social types and stereotypes. Previously published material should not be submitted. For information, contact: Athelene A Collins, Conference Coordinator, Hofstra Cultural Center (HCC), 109 Hofstra University, Hempstead, NY 11550-1090. Tel.: 516-463-5669. Fax: 516-564-4297.

November 18-20, 1994. American Society for Theatre Research (ASTR)/Theatre Library Association (TLA) annual meeting, New York City. Location: New York Public Library for the Performing Arts, Lincoln Center.

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, Rosemary L. Cullen, Brown University.

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. Co-editors: Maryann Chach, Catherine J. Johnson, 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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