

# BROADSIDE

## NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Volume 21, no.2

Fall 1993

### TLA 1993 ANNUAL BUSINESS MEETING MINUTES

On October 29, 1993 at 5:00PM, the annual TLA business meeting convened in the **Fales Collection, Bobst Library, NYU**. TLA President **Jim Poteat** called for the approval of the minutes of the last annual meeting. Secretary/Treasurer **Richard M. Buck** presented the treasurer's report and noted that TLA's current membership stabilized at 491 institutional and personal members. As of October 22, 1993, there is \$13,043 in TLA's checking account which does not reflect the cost of printing and mailing *PAR*, v.17-18 which Dick estimates will be nearly \$10,000. TLA also holds two certificates of deposit worth approximately \$7800. **Maryann Chach** reported for the Publications Committee: The current issue of *Broadside* (Summer 1993, vol.21, no.1) has been mailed and members should be receiving it shortly. *Performing Arts Resources* v. 17-18 (*The New York Hippodrome: A Complete Chronology of Performances, from 1905 to 1939*, by **Milton Epstein**) is now at the printers and due to arrive at our mailing house by the end of the year. The Publications Committee regrets the delay. The manuscript was quite large (over 500 pages) and involved much detail. Because of its size, the Publications Committee, with the approval of the Executive Committee, decided to issue *PAR* as a combined volume. **Barbara Cohen-Stratynner**

who has edited or co-edited the last 14 *PAR*'s will resign with the publication of the next *PAR* (vol.19: *Performing Arts Exhibitions and Collections*), due out Fall 1994 (Vol. 19 is on schedule). The Publications Committee is looking for an editor to replace Barbara and plans to establish an editorial board for the annual volume. The Publications Committee and the TLA Executive Board extend their wholehearted thanks to Barbara for her many years of service to both TLA and *PAR*. She will be hard to replace. Barbara has agreed to serve on the Publications Committee. **Jim Poteat** announced that the date for the next **TLA-Freedley Awards** has been set for **May 26, 1994**. **Richard Wall**, chair of the Nominations Committee (which includes **Dorothy Swerdlove** and **Mary Ann Jensen**), announced the winners of the board election: **Rosemary L. Cullen**, Curator of the Harris Collection of American Poetry & Plays and the Sheet Music Collection at the John Hay Library, **Brown University**; **Geraldine Duclow**, Head of the **Free Library of Philadelphia's Theatre Collection**; **Steven Higgins**, Reference Librarian for the Performing Arts/Associate Curator, Bobst Library, **New York University**; and **Paul Newman**, a private collector of theatrical memorabilia and books and a corporate lawyer in San Francisco. Mr. Newman who does not manufacture salad

dressings is new to the board. The other three newly elected board members are incumbents. All will serve from 1994 to 1996. **Louis Rachow** who is the **Special Libraries Association** representative to TLA said that his report to SLA on TLA will appear in November. Louis is resigning as TLA representative to **CNLIA (Council of National Library and Information Associations)** but will continue as our representative to **Link/NY** which has the same responsibility locally as CNLIA does nationally. **Dick Buck** reported on the **Sibmas "Blue Book" (*Performing Arts Libraries and Museums of the World*)**. **Jim Emmett** has taken over the publication of the 5th edition due out in late 1995 or 1996. To be issued as a paperback, the Blue Book will feature half-page entries on 3000 performing arts institutions, in English and cost \$45.50. **SIBMAS** projects that the 2nd edition of the new format will be published in 1998. **Jim Poteat** represented TLA at a "Theatre Summit" at Penn State University in September (See separate article). **Jim** also announced that he would be resigning the Presidency effective December 31st. **Dorothy Swerdlove** asked the members for a round of applause for our president and all his work. The meeting adjourned at 5:30 for "Uncovering Hidden Treasures", a panel organized by **Steven Higgins** (See separate article).

## UNCOVERING HIDDEN TREASURES -- FILM & VIDEO COLLECTIONS IN NEW YORK CITY

At the October 29th annual meeting, Board member, **Steve Higgins** (NYU) presented a trio of curators who described their collections: **Richard Koszarski**, Head of Collections & Exhibitions at the **American Museum of the Moving Image (AMMI)**, Astoria; **James Briggs Murray**, Curator of the Moving Image and Recorded Sound Special Collection at **The Schomburg Center of Research in Black Culture**; and, **Robert Haller**, Director, **Anthology Film Archives**.

Mr. Koszarski traced the establishment of AMMI and the history of the Astoria Motion Picture Studios. In 1920, **Paramount** built studios in Astoria which they ran until the 1930s. Films produced at Astoria featured the **Marx Bros.**, **Claudette Colbert**, and the work of **D.W. Griffith**. In 1941, the **Army Pictorial Center** at Monmouth, NJ, bought the facility and the **Signal Corps** used the studios for 30 years -- creating materials for the Armed Forces. In 1971, **Pres. Nixon** closed the Astoria studios. In 1977, the various film unions who were thrown out of work when the studios shut down were instrumental in establishing the **Astoria Motion Picture and Television Foundation**. With the help of local businessmen and residents, the Foundation attempted to bring new life and economic opportunities to Astoria. The building which had not been used for several years was stabilized; it housed the largest soundstage between Hollywood and London. In this new phase of its existence, movies and TV shows such as *The Wiz*, *All That Jazz*, *The Bill Cosby Show*, and *Carlito's Way* were filmed on its stage. Between 1979 and 1981, the **Museum of Motion Pictures and Television** became the **American Museum of the Moving Image (AMMI)** - a term meant to encompass all future technological developments. AMMI combines a museum and cultural institution

with a commercial film studio. AMMI has an active screening schedule but does not itself collect films. When a decision was made to start a Museum, it was determined not to duplicate what was already being done by other museums. AMMI discovered that there was an "artifactual gap" and consciously chose to become a museum of artifacts -- such as, motion picture cameras, video cameras, video recorders, microphones, lighting units, editing equipment. Through the good will generated by the museum, AMMI's technology collection has grown quickly due to donations from individuals, labor unions, and businesses. Many individuals who donated objects remembered when their "father worked in the big house." AMMI's collecting policy embraces technical and costume materials, advertising materials, reception materials, materials by and for fans. AMMI collects only scripts with a connection to Astoria and those that have been heavily annotated. For example, AMMI has script collections from **Frank Tuttle**, **Sidney Lumet** and the 'Script Girls' Union. Tuttle was a director at Paramount/Astoria. **Sidney Lumet** uses Astoria for many of his New York-based films. Because the East Coast did not develop a "studio system," each member of the script girls' union maintained the script information personally and stored scripts at home, often in closets. Many of these scripts have made their way to Astoria. Another collection AMMI has acquired is that of **Richard Hoffman**, movie fan. For two years, 1914-1916, Hoffman fanatically saved everything he could get his hands on relating to the movies -- programs, film posters he tore off of walls, etc. Then he just stopped and put everything away. Unfortunately, AMMI does not have a research facility. Its emphasis is on public exhibitions: "Behind the Screen," a 6,000 ft.

installation was AMMI's first permanent exhibition. AMMI has also presented artist commissioned exhibits (**Red Grooms**, **Nam June Paik**, **Bob Breer**), and production design exhibitions. "Hot Circuits, A Video Arcade" recently reopened at the Museum after a successful three-year nationwide tour.

**Robert Haller** sketched the beginning of **Anthology Film Archives**. In 1967, Independent filmmaker/critic **Jonas Mekas** and **Jerome Hill** wanted to create a place to see independent, avant garde and classic films - films like **Buñuel's *L'Âge d'Or*** and films by filmmakers, such as **Stan Brakhage**, **Bruce Conner**, and **Kenneth Anger**. The wealthy son of railroad tycoon, **Jerome Hill** financed the beginnings of **Anthology Film Archives** which opened around Christmas 1970. An initial problem, **Haller** emphasized, was finding good prints. **Anthology** wanted to screen *Nanook of the North* and could not find a print that was clean and complete. Through diligent searching, they tracked down a, more or less, intact negative and, from that, **Anthology** was able to strike a new print. In 1972, **Jerome Hill** died and **Anthology** lost a funding source. That year, **Anthology** moved to **Wooster St.** and then in 1979, moved again to the Court House at 2nd Ave. & 2nd St. From 1980-88 the space was renovated and, in 1988, **Anthology** reopened in the courthouse with two theatres, a library and a film vault. Some of the collection is stored off site in a vault in New Jersey. Every year, **Anthology** programs 600-800 films and restores 5-20 films. **Anthology** screens 350 films from its "Essential Cinema Collection" on a rotating basis and emphasizes the importance of the avant garde and independent films. The collection houses 6000 motion pictures and 2000 videotapes. One collection **Anthology** has acquired is that of **Jim Davis**, an abstract filmmaker

who had a major impact on other filmmakers. When he died in 1974, his papers and films were donated to Princeton. Anthology eventually got the collection through Stan Brakhage's intervention and is now in the process of restoring Davis' films (they hope to restore 5 to 10 films) and publishing his writings. Davis wrote his ideas about cinema in his diaries. He was also very interested in architecture and during the 1950s shot two films about **Frank Lloyd Wright's** houses, **Taliesin East** and **West**. Wright was a Davis fan and wanted to hang one of Davis' light mobiles in the **Guggenheim Museum** but was not allowed to. The Wright/Taliesin films were available in the 1950s and then fell out of circulation. Anthology hopes to restore the films in time for the **Museum of Modern Art's** Frank Lloyd Wright Exhibit which opens in February 1994. Anthology's policy is to collect everything about independent and avant garde film. In addition to the film and video collection, Anthology has an archival collection of materials about film and video, several thousand books, periodicals and clippings. About half the materials are in foreign languages. Haller said that foreign filmmakers send materials to Anthology because of its reputation and because they know Anthology is a major resource. Anthology is now preparing a Catalog of its films, using the same system that the AFI's **National Moving Image Data Base** uses. In about 2 years, a printed catalog will appear. Anthology screens about 15 films from Thursday through Sunday. Every February, Anthology honors individuals and institutions who preserve films; this benefit raises about \$50,000 each year which goes towards sustaining Anthology.

**James Briggs Murray**, Curator of the Moving Image and Recorded Sound Collection in the **Schomburg Center for Research in Black Culture**, described the impetus for the

Schomburg. Born in 1874, **Arthur Schomburg** was a mulatto from Puerto Rico. As a child, he was perplexed by the fact that there were more books about his Spanish heritage than his African heritage and he set about collecting books about African history and culture. In 1926, the collection was added to the Division of Negro Literature, History and Prints of the 135th Street Branch of The New York Public Library. The collection included over 5,000 volumes, 3,000 manuscripts, 2,000 etchings and paintings, and several thousand pamphlets and Schomburg served as its curator from 1932 until his death in 1938. In 1940, the collection was renamed in his honor. In 1972, it became part of the Research Libraries of the New York Public Library. Schomburg has 5 Collections: The General Research and Reference Division; Art and Artifacts; Photographs and Prints; Moving Image and Recorded Sound; and, Manuscripts, Archives and Rare Books. The Moving Image and Recorded Sound collection includes 400 completed film titles, and 4000 videotapes (many are segments), including TV commercials (images of blacks in the media), public affairs programs from around the country showing how blacks are portrayed, TV programs, independent video documentaries. Initially, the Schomburg did not collect dramatic films but it does now to some extent. The Moving Image and Recorded Sound collection was started when Murray received a \$30,000 windfall collection development fund and was told to spend it in two weeks. He spent all but \$1.74. Around 1978-1979, Murray began to ask filmmakers about their outtakes and began to collect them --the collection now has outtakes from documentary filmmaker William Greaves, and videotape copies of footage from Ernie Smith's collection of jazz and dance films, among other items. In 1980, Murray began a project of recording oral histories on videotape (He referred to a *Film Library*

*Quarterly* article from 1982, entitled "More than Just Talking Heads"). In 1987, the Schomburg interviewed Katherine Dunham who was working with Alvin Ailey's company on a revival of one of her dances. The piece which had Voodoo overtones had been influenced by Dunham's stay in the West Indies early in her career. Murray screened an excerpt from the Dunham oral history and commented that it was interesting to watch the reaction of some of the Ailey dancers who were put off by the subject of the dance. He also brought a video excerpt of a recording session featuring performers, John Coltrane, Lester Young, and Billie Holiday, among others, and clip of another session with Thelonius Monk's piano technique being observed by a, perhaps, skeptical Count Basie. After the presentations, the panelists took questions. One question involved their respective staffs. Anthology has a staff of 5, but no librarian. AMMI has a staff of 30 and borrows its films (sometimes from Anthology); the Schomburg staff ranges between 55 and 60; with a staff of 17 professional librarians and curators. The program ended at 7:30PM.

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**American Museum of the Moving Image**

35 Ave. at 36 St.,  
Astoria, NY 11106.

Program info.:

718-784-0077.

Travel info.: 718-784-4777.

**Anthology Film Archives**

32 2nd Ave., NYC 10003.

Tel.: 212-505-5181.

**The Schomburg Center for Research in Black Culture**

515 Malcolm X Blvd.,

NYC 10037-1801.

Tel. 212-491-2200.

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## THEATRE LEADERSHIP SUMMIT HELD AT PENN STATE

On September 17-19, 1993, officers and leaders of national theatre organizations met at **The Pennsylvania State University** to discuss issues of mutual concerns and to develop a continuing dialogue. TLA President **Jim Poteat** attended the meeting whose representatives included **Howard Burman** (University/Resident Theatre Association), **Kathryn Ervin** and **Deanna Thomas** (Black Theatre Network), **Laura Gardner Salazar** (American Alliance for Theatre and Education), **Mark Heckler** (The Association for Theatre in Higher Education), **Sarah Nash Gates** (United States Institute for Theatre Technology), **Katie Robinson** (Kennedy Center/American College Theatre Festival) and **Don Wilmeth** (American Society for Theatre Research). **Dr. Carole Brandt**, head of the Department of Theatre Arts at Penn State planned and hosted the meeting; she represented the **Association for Theatre in Higher Education**. Among the organizations unable to send representatives this year were the **International Theatre Institute**, **Theatre Communications Group**, **International Theatre Conference** and the **Educational Theatre Association**. **Berenice Weiler** (National Theatre Conference) could not attend but sent along representative materials from her organization. The first meeting of this group held in October 1992 at **Miami University** (Oxford, OH) took note of the "centrality of theatre to the human experience" and theatre associations' need for mutual support. At the 1993 meeting, the representatives strove to address these ideas more specifically and resolved: (1) to limit the composition of the leadership summit to national theatre organizations; (2) to include each other on mailing lists for future newsletters, position papers and other pertinent publications; (3) to investigate through their individual organizations interest in forming a coalition for advocating

issues of mutual concern to the constituent members; the coalition would not necessarily be a "lobbying" organization but would aim to expand national awareness of the importance of the constituent members' work; (4) to begin an investigation of the feasibility of shared and/or cooperative office space and/or personnel.

A "Mega-Conference" of Theatre Associations to be held tentatively in the year 2000 in Washington, D.C. was proposed. The concept would be a unique cooperative conference of all theatre makers (educational, avocational, professional) rather than a simultaneous convocation of multiple conferences. Washington currently offers no convention site large enough (10,000 participants are projected) to hold such an event. Currently, the theatre leadership summit is convening a steering committee to explore the feasibility of a conference. Discussion also revolved around the location and disposition of various theatre organizations' archives with the basic goal of "protecting archives and libraries" stressed. [See box on Association Archivists]. The American Alliance for Theatre and Education has been working with theatre educators in drafting a set of "Voluntary Arts Standards in Theatre" for the teaching of theatre (Kindergarten-12). Brandt pointed out that these standards would have an impact not only on elementary and secondary educators but ultimately at the university level. Salazar stressed that we need to educate decision makers as to what we do, how we do it and what everyone stands to gain from the experience. A discussion on the removal of George Mason University's Federal Theatre Project Collection to the Library of Congress resulted in an agreement to target letters of protest to the Congressional committee charged with oversight of the Library of Congress. Many of the organiza-

tions at the meeting were involved with studying gender and family related issues, such as sexual harassment, gender pay, work equity studies, flexible time, parenting concerns, child care initiatives, dependent leave, coping with sick children, single parent issues. The group also discussed the national ranking of theatre departments. The leadership agreed to meet again next year and have tentatively scheduled the meeting for September 16-18, 1994 at the Chicago O'Hare Airport Hotel.-**Jim Poteat**

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### Archivists for National Theatre Associations

#### AATE

**Kathy Krzys**  
Special Collections, Library  
Arizona State University  
Tempe, AZ 85287

#### ASTR

**Phyllis T. Dircks**, Dept. of  
English, Long Island University  
C.W. Post Campus  
Greenvale, NY 11548  
Fax: 516-626-6059  
Tel: 516-271-7771

#### ATHE

**Brian Sajko**  
Center for Archival Collections,  
5th Floor, Jerome Library  
Bowling Green State University  
Bowling Green, OH 43403

#### BTN

**Kathy Perkins**  
Department of Theatre  
University of Illinois-Urbana  
Urbana, IL

#### KC/ACTF

**Kennedy Center**  
Washington, DC 20566  
202-416-8850

Officers and ex-officers hold materials. Much material is also at the Kennedy Center.

#### NAST

1250 Roger Bacon Drive, Suite 21  
Reston, VA 22090; 703-437-0700

#### USITT

**Douglas Taylor**  
University of Missouri-KC  
5036 Parish Drive  
Roeland Park, KS 66205  
816-235-2774

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## BOOK REVIEW

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*Directory of Canadian Theatre Archives.* Compiled by Heather McCallum and Ruth Pincoc. Halifax: Dalhousie University, 1992. 222 pp. \$24.95

In 1973 Heather McCallum's *Theatre Resources in Canadian Collections* became the guide to Canadian collections used by librarians, scholars, curators and historians. Although McCallum intends her present volume to be a revised and enlarged edition of the earlier study, so much has occurred in acquisitions and archival theory and practice in the last 20 years, it is fair to consider *Directory of Canadian Theatre Archives* a major study on its own. And who better to supervise this work than Heather McCallum, who established the Theatre Collection at the **Metropolitan Toronto Reference Library** and whose experience and expertise in the field is impossible to overstate.

The book's concentration is solely on theatre materials, principally non-book and visual. McCallum suggests, quite rightly, that dance and opera require their own directories. The entries are organized geographically, first by province, then city. Within each city are listed institutions and theatre groups. Included as well are several important private collections. The description of each collection often includes general information about the institution and highlights important or unique single items and groups of materials. There are the inevitable stories of flood and fire, causing permanent losses to the historical record. Nevertheless, McCallum portrays a discipline which has developed profoundly, despite the usual financial

restrictions. The Directory should do much to advance knowledge of Canadian institutions and theatre groups.

The entries include the usual listings -- programs, prompt scripts, photographs, correspondence, posters, designs -- as well as the unique. **The University of Guelph**, for example, holds the only known material relating to the **Canadian Workers' Theatre** movement of the 1930's, including oral history audiotapes. There also appears to be, throughout the country, much in the way of information on licensing, censorship and architectural plans. Those TLA members who attended the 1990 meeting at Toronto's magnificent **Elgin and Winter Garden Theatres** will be pleased to know that the **Ontario Heritage Foundation's** archive includes over 110 pieces of vaudeville scenery originally used in the theatres. As well, the research collection has 8,000 slides and photographs documenting the building and its restoration.

The reader will note that some groups are just beginning to archive their material (Prince Edward Isle's **Confederation Centre of the Arts**), while others have astonishing depth (**Stratford Festival Archives**). Since the 1973 study there have been some significant changes within the archival community, most notably the formation of the Theatre Archives at the University of Guelph in 1983. The past ten years have seen Ontario theatre companies and individuals deposit their material at Guelph: **Tarragon Theatre, Theatre Aquarius, Theatre Passe Muraille, Toronto Workshop Productions** and the **Dan H. Laurence Collection of Shaviana**

are only a very few of the important contributors.

The 33-page index, compiled by **Ruth Pincoc**, is a model of detail, listing all individuals, theatre groups, organizations, authors and titles found in the text and appendices. My only quarrel is with the printer, whose bold face type for significant archival holdings is not pronounced enough to look any different from the rest of the text.

There is an excellent introduction by McCallum, including practical suggestions for further enquiry into areas not fully covered by her work. The selected bibliography is a decent introduction for those whose knowledge of things Canadian is limited. French entries appear in French.

Unquestionably, McCallum's book is an indispensable addition to every library. Its reasonable price also makes it available to the individual student and scholar.

--Wendy Warnken

### BOOKS RECEIVED:

*The Cambridge Guide to American Theatre.* Editors, Don Wilmet and Tice L. Miller. New York: Cambridge University Press, 1993. \$49.95, cloth. ISBN 0-521-40134-8.

Hatch, James V. *Sorrow is the Only Faithful One: The Life of Owen Dodson.* Champaign, IL: University of Illinois, 1993. \$34.95, cloth. ISBN 0252019776.

McGovern, Dennis and Deborah Grace Winer. *Sing Out, Louise!: 150 Stars of the Musical Theatre Remember 50 Years on Broadway.* New York: Schirmer Books, 1993. \$28, cloth. ISBN 0-02-871394-X.

## THE JOSEPH PAPP/NEW YORK SHAKESPEARE FESTIVAL ARCHIVES DONATED TO NEW YORK PUBLIC LIBRARY FOR THE PERFORMING ARTS

In April of 1993, the papers of **Joseph Papp** and the records of the **New York Shakespeare Festival** were donated jointly by his widow, **Gail Merrifield Papp** and the Festival's Board of Directors to the **Billy Rose Theatre Collection, New York Public Library for the Performing Arts**. The collection chronicles the meteoric rise of Josef Yossil Papirofsky as a director and producer and documents the history of the New York Shakespeare Festival. From its first season in 1955 (Total Budget: \$750) to its final season under the aegis of Joseph Papp in 1990-91, the New York Shakespeare Festival has served as a benchmark for theatrical innovation, with its commitment to the performance of both classics and contemporary works and to the development of new audiences and artists.

The company, started by Joseph Papp in a Lower East Side church basement and dedicated to performing the works of Shakespeare and his contemporaries, quickly expanded the scope of its operations. Papp's personal goal, to bring Shakespeare to all New Yorkers, led to many historic theatrical innovations. Mobile theatre performances brought Shakespeare to neighborhoods throughout the five boroughs. Tours of city schools offered many students their first exposure to the Bard. Most notably, the Festival's free Shakespeare in the Park has become a cultural mainstay in the life of New York City. In his final years, Papp orchestrated an ambitious Shakespeare marathon to perform the plays in one cycle.

In the 1960s, the Festival moved to Lafayette Street and became the most dynamic and influential theatre company in the United States, offering a unique mix of experimental works, challenging efforts by emerging American play-

wrights and commercial plays and musicals. *Hair*, *The Pirates of Penzance*, *The Mystery of Edwin Drood*, and the longest-running musical of all time *A Chorus Line*, all originated at the Festival's Public or Delacorte Theatres before transferring to Broadway. Papp championed writers from all backgrounds, cultures, and ethnicities, resulting in some of the most exciting theatre anywhere. **Ntozake Shange** (*For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf*), **Miguel Piñero** (*Short Eyes*), **David Henry Hwang** (*F.O.B.*, *The Dance and the Railroad*), and **Larry Kramer** (*The Normal Heart*) are only a few of the playwrights whose work, exploring diverse social, political and racial issues, was developed with the support of Papp and the Shakespeare Festival.

The Papp/NYSF Archives include both the personal and professional papers of Papp and the organizational records of the New York Shakespeare Festival. This multifaceted collection measures approximately 4,500 linear feet and includes correspondence, scripts, designs, photographs, clippings, programs, press and publicity materials, and audio- and videotapes. Correspondence files contain both personal correspondence to and from Papp and the organizational correspondence of the Festival. Script and production files enable an in depth look at creative processes which Papp used to review and evaluate plays for production. The news clipping files give exhaustive coverage of the Shakespeare Festival and Papp from the 1950s until his death in 1991. The clipping series is already available to the public on microfilm thanks to a New York State conservation grant.

Due to the size of the collection, a timetable for processing has

been developed. The papers will be completely processed and available to researchers in approximately 4 to 5 years after the processing start date (Note: These estimates are based on a staffing level of two archivists and two part-time assistants). Papp's administrative files for the Festival and the play files have been earmarked for processing in the first year; Script files and general manager's files, the second year; Photo files, designs, scores, sheet music and general office files, the third year; publicity materials and Public Theatre office files, the fourth year; financial records, the fifth year. All video and audio tapes will be separated and sent to the **Theatre on Film and Tape** or the **Rodgers and Hammerstein Archives of Recorded Sound**.

An audacious, charismatic public figure, Joseph Papp was also a true global citizen. For this reason, his papers and the records of the Festival are important --not only to theatre researchers, scholars and students, but also to social historians--as an invaluable record of the political and cultural life of our time. --**Mary Ellen Rogan** and **Kevin Winkler**, **Billy Rose Theatre Collection** (Excerpted from article that appeared in NYPL's *Research Library Notes*: Fall 1993, v.5, no. 4, p. 8-9.)

### TLA SEEKS EDITOR FOR PAR

The editorship of TLA's annual *Performing Arts Resources* will be vacant with v.20 (1995). TLA seeks an energetic professional with editorial experience to take over PAR. Send nominations to: TLA Publications Committee, c/o Shubert Archive, 149 W. 45th St. NYC 10036.

## ACQUISITIONS

**San Francisco Performing Arts Library & Museum** announced the following donations to their collection: 260 books on performing arts topics given by arts reporter and critic **Sando Counts**; **The Magazine**, A San Francisco store specializing in back issues, donated more than 1500 local and national theatre programs, dating from the early 1900s to the present; another 1700 local theatre programs were donated by the **American Conservatory Theatre (ACT)** from the estate of **Fred Geick**, long-time usher at the **Curran and Geary Theatres**.

## MEMBER NEWS

**Holly Hill**, New York Theater Correspondent for *The Times* of London, recently had her new book *Actors' Lives: On and Off the American Stage* published by the Theatre Communications Group.

**Laurence Senelick** (Tufts University) published 60 articles on popular entertainment in *The Cambridge Guide to American Theatre* and an essay on censorship, "The Theatre Offensive," in the Tufts Arena Theatre *Prologue*. He designed the exhibition on "Ethnic Diversity in American Popular Entertainment of the 1920s" for the **Actors Theatre of Louisville Classics in Context Festival**.

**Eric Ledell Smith** is now Historian with the **Pennsylvania Historia and Museum Commission** in Harrisburg. He was formerly Curator of the **Afro-American Historical and Cultural Museum**. Mr. Smith's biography of **Bert Williams** was published by **McFarland** in 1992.

## EXHIBITIONS

**Eugene O'Neill Theater Center/Monte Cristo Cottage** mounted a permanent exhibition on Eugene

O'Neill's *Life and Work*, at the **Monte Cristo Cottage**. In 1989, this exhibition traveled to the former Soviet Union and was mounted at the **Theatre Museum in Shelyhova-Alexander Ostrovsky's Estate**. The exhibit was part of an on-going exchange program under the auspices of the **American/Soviet Theatre Initiative (ASTI)**. The restoration of The Monte Cristo Cottage (O'Neill's boyhood home and the setting for *Long Day's Journey into Night*) continues as does the management of the **Eugene O'Neill Theater Center's National Playwright Conference Archives**. Visitors to the Cottage included casts from O'Neill productions, scholars, students and, of course, tourists--some of the latter drawn by the fact that the Cottage is listed in *Haunted Houses of New England*.

The **Harry Ransom Humanities Research Center** at the **University of Texas at Austin** opens an exhibition on "The Art of *Gone With the Wind*" on December 6. Part of the Ransom Center's large collection of materials that document the career of Hollywood producer **David O. Selznick (1902-1965)**, the exterior set renderings for Selznick's 1939 movie classic *Gone With the Wind* present an early step in the filmmaking process. Working conceptual images of how a particular exterior scene might look, the renderings are striking visual examples of how Selznick worked to achieve his own personal image of **Margaret Mitchell's** Civil War novel. Through April 3, 1994.

The **New York Public Library for the Performing Arts**, in cooperation with **Celebrate Broadway!** opened an exhibition called *The Founders of Times Square* on November 19, 1993 in the **Amsterdam Gallery**. The exhibit examines the establishment of Times Square as a

nucleus for production of plays, musicals, vaudeville and other entertainments. The producers attracted audiences to midtown by presenting the stars of traditional, African-American and non-English language melodrama, vaudeville and musical comedy. Times Square became the site of theatrical rivalries among such producers as **David Belasco**, **Charles and David Frohman**, **Oscar and William Hammerstein**, **Henry K. Savage** and the **Shubert Brothers**; performer/managers **Olga Nethersole**, **Gertrude Hoffmann**, **Ned Wayburn**, and the musical comedy teams of **Williams and Walker** and **Weber and Fields**.

The **San Francisco Performing Arts Library and Museum's** Fall Exhibit celebrating SF PALM's 10th anniversary is entitled "Treasures of PALM." This exhibition will focus on historic items relating to San Francisco in the late 1800s, including photographs, programs, period sheet music, handbills, scrapbooks, reviews covering the entire range of the performing arts.

**Tobin Collection of Theatre Arts, McNay Art Museum** (San Antonio, TX) opened an exhibition entitled "Holiday Designs from the Tobin Collection." Especially for children, the exhibit featured designs from *The Nutcracker*, and *Amahl and the Night Visitors*, **Bakst's** *Sleeping Beauty*, **William Chappell's** *Les Patineurs* and **Dan Hannon's** *La Bohème*. A highlight of the exhibition was the set for the original television production of *Amahl and the Night Visitors*. The exhibit ran from December 5, 1993 through January 30, 1994.

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## CALENDAR

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**March 10-13, 1994. Mid America Theatre Conference, 15th Annual Theatre History Symposium "Theatre Space and Place,"** at the Hyatt-Regency Hotel, Minneapolis.

**March 18, 1994. New York Technical Services Librarians's** annual spring reception, Trustees' Room, New York Public Library, 42nd St. & Fifth Ave., from 3:00-5:00PM. Librarians and Information Specialists are invited. TLA is one of the sponsors of this reception.

**May 26, 1994. Theatre Library Association's George Freedley/TLA Awards.** Thursday evening. At the Bruno Walter Auditorium and the Amsterdam Gallery. New York Public Library for the Performing Arts, 111 Amsterdam Ave. entrance. More details will follow.

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

**August 5-7, 1994. 2nd National Conference of African American Librarians,** sponsored by the Black Caucus of the American Library Association, at the Hyatt Regency, Milwaukee, WI. Theme is "Culture Keepers II: Unity Through Diversity." For further information, Contact Conference Chair, Estelle Black, Assistant Director, Rockford Public Library, 215 N. Wyman St., Rockford, IL 61101. 815-965-6731. Fax: 815-965-0866

**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.

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Officers of the **Theatre Library Association** (founded 1937): Past 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

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