

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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BOARD REVISES TLA BY-LAWS OPEN ELECTION OF NEW OFFICERS SCHEDULED FOR FALL

On February 25, 1994, the Theatre Library Association turned a corner in its nearly sixty year history. On that date, the Board of Directors met in a day-long session at the Shubert Archive in New York City to rewrite the by-laws of TLA, thus ensuring the vitality and longevity of the Association.

In recent years, it had become clear to many on the Board that TLA had reached a critical juncture in its development, attracting fewer new members each year, while at the same time failing to draw on the talents of those individuals living and working outside of the northeast who might be interested in participating in the governance of the organization. In addition, the existing by-laws were vague on the matter of the election of officers, their terms of office and duties, and, perhaps most telling of all, the Association lacked any mission statement to guide its actions. Taking all this into consideration, out-going President James Poteat appointed a By-Laws Revision and Strategic Planning Committee in late December to tackle the problem of correcting these deficiencies.

The committee -- Maryann Chach, Steven Higgins and Catherine Johnson -- met throughout January and February to research and discuss the by-laws and constitutions of similar organizations (e.g., The Music Library Association, ARLIS/NA, ALA, AIC). The original

Call For TLA

Nominations

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constitution of TLA was closely studied (adopted 1937; amended 1938), as well as the by-laws under which TLA has been operating in recent years (adopted 1975; amended 1976). In the end, the committee determined to substantially re-work the existing document, drawing upon the Association's original goals as articulated by its founders, but seeking to accomplish those goals through a greater involvement of the wider membership. The committee's recommendations were presented to the Board at the February 25th meeting. Each article was discussed at great length, and with careful consideration of its potential strengths and weaknesses. By the end of the meeting, the by-laws had been completely rewritten and were unanimously approved by the board.

Primary among the changes approved in February was the adoption of a mission statement (Article I), one which reflects

the current activities of the Association and provides guidance for its future. It reads, in full:

The purpose of the Association shall be to promote the acquisition, growth, preservation, and use of performing arts materials in libraries, museums, archives and other collections; to support access to these materials; to further studies in performing arts bibliography and scholarship; to promote education in performing arts librarianship and curatorship and to foster excellence in these professions.

Article II locates the "principal office" of the Association as being within the state of New York, as required by TLA's 1975 Articles of Incorporation, but for the first time emphasizes that the organization's business might be conducted anywhere in the United States. This last point is of some significance, as it makes clear the Board's intention to decentralize aspects of the Association's operations whenever possible.

Article III defines the various classes of membership -- Individual, Institutional and Honorary -- their dues and privileges.

Article IV changes the "Executive Committee" to "Officers," splits the duties of the Secretary/Treasurer into two separate positions and creates the appointed position of Recording Secretary, for a total of five Officers. The duties of the Officers are now clearly defined, as well as the means by which they are to be nominated and

elected. Significantly, the officers will now be elected by the general membership and terms of office will now be in effect (two years for President and Vice-President; three years for Secretary and Treasurer), as will term limits (no more than two consecutive terms in the same office for any Officer).

Article V changes the composition of the Board of Directors to seventeen members, five of whom shall be the Officers. In addition, as in Article IV, nomination and election procedures are codified, as are the Board's duties and powers.

Article VI identifies the eight Standing Committees of the Association: Nominating, Program, Publications, Membership, Finance, Book Awards, Collection Resources and Professional Award. This article also allows for the creation of other Standing and Ad-hoc Committees as deemed necessary by either the President, the Board or the membership.

Article VII allows for both meetings of the Board of Directors and of the General Membership, the nature of their convening and locations.

Article VIII lays out the manner in which TLA may interact officially with other interested organizations, whether through Formal Affiliation, Institutional Membership or simple Representation.

Finally, Article IX allows for amendment of the by-laws by a two-thirds vote of the Board, or a majority vote of the membership.

As this brief summary has suggested, TLA's new by-laws have been drafted with the expressed intention of involving, as much as possible, the Association's members in its operations and

governance. As well, it is the present Board's intention to ensure that the Association has a continuing and productive life as a nation-wide advocate for the performing arts, its long-term vitality to be dependent, not upon a small group of dedicated individuals, but rather upon a national network of performing arts librarians, archivists and collectors.

The new by-laws will be printed annually in the TLA Membership Directory. Anyone interested in obtaining a copy in the meantime should contact Maryann Chach, Shubert Archive, 149 West 45th St., NYC 10036.

ELIZABETH BURDICK : In Memoriam

Elizabeth Burdick, founding director of the International Theatre Institute of the United States Library and long-time member of the Theatre Library Association and the American Society for Theatre Research, died at St. Luke's Hospital in New York, on May 6, 1994. Birdie, as Elizabeth Burdick was affectionately know to friends and colleagues, was a native of Haddonville, New Jersey. She began her theatrical career as a production secretary on Broadway upon graduation from Wellesley College and the Yale School of Drama. In 1969, at the request of Rosamond Gilder, first director of ITI/US, she organized and cataloged the thousands of items acquired over ITI's twenty-year history and was appointed Library Director when its doors were opened for research in 1970. In Birdie's own words: "the plan to organize a somewhat motley collection of source materials on international theatre evolved into a design that was anything but grand -- really rather simple. Separate Great Britain from the Soviet Union, Switzerland from Peru; build pyramids of paper according to

country of origin; shelve books, periodicals, programs and papers in national sections; arranged alphabetically by country -- from Afghanistan to Zambia; then catalogue the works." Upon her retirement in 1988, it was my honor and privilege to be chosen her successor.

Birdie's contribution to the international community of theatre research and to the activities and programs of TLA is a testimony to what will be her ongoing memorial. The 1979 publication of the first *International Directory of Theatre, Dance and Folklore Festivals* is further evidence of her professional dedication. A service or remembrance and celebration was held at St. Paul's Chapel, Trinity Church, in New York City on May 28th, 1994.

MEMBER NEWS

Felicia Hardison Londré recently taught for a semester at **Hosei University**, Tokyo. She has also published the following articles: "Fenomen Shekspirovshikh festivalei v Amerike," *Peterburgskii Teatral'nii Zhournal* no. 2(1993), pp.32-3; "The Playwright and the Archetype: Three Choices," *Don Juan and Faust in the XXth Century* (Prague: Charles University, 1993, pp.22-46); "From Provincial Yearnings to Urban Danger: Lanford Wilson's *Three Sisters* and *Burn This*," *Lanford Wilson: A Casebook*, edited by Jackson Bryer. (New York: Garland Publishing, 1994, pp.119-130); "Money without Glory: Turn-of-the-Century America's women playwrights," *The American Stage*, edited by Ron Engle and Tice L. Miller. (New York: Cambridge University Press, 1993, pp.131-140); "A Motel of the Mind: *Fool for Love* and *A Lie of the Mind*," *Rereading Shepard*, edited by Leonard Wilcox. (New York: St. Martin's Press, 1993, pp. 215-224);

Edward Mapp. In observation of Black History Month, 45 black cast film posters from Prof. Mapp's collection were exhibited at the **Pennsylvania State University, Paul Robeson Cultural Center** in February. A Swedish poster from Robeson's *King Solomon's Mines* was shown for the first time. The George Eastman House, Rochester, NY, has scheduled an exhibition from the Mapp collection to run from June 18 to September 4, 1994.

Scott Douglas Morrow, founder and director of the Institute for the Advancement of Education in Dance (NYC), recently received a citation from the U.S. Department of Education "in recognition of outstanding service provided to its Fund for the Improvement and Reform of Schools and Teaching." He also was a featured presenter at the Lilly Conference on College Teaching, the Association for the Study of Higher Education and the California State University System Institute for Teaching and Learning's Teacher Scholar Conference.

Dunbar H. Ogden (University of California, Berkeley) will stage the Twelfth-Century (Beauvais) *Play of Daniel* with a "Schola Cantorum" from Amsterdam at the International Congress of Medieval Studies (Michigan). His German rewrite and update of his *Das "Werkteater" von Amsterdam, Geschichte, Inszenierungen, Spieldynamik* has recently been published and is available from Verlag Königshausen & Neumann, Pf 6007, D-97010 Würzburg, Germany (ISBN 3-88479-834-0; DM 68.- \$34.00)

Louis A. Rachow, Library Director of the **International Theatre Institute/US**, recently wrote an article on "Theater Libraries," which was published in the *Encyclopedia of Library History* (New York: Garland Publishing, 1994).

Laurence Senelick (Tufts University) recently wrote "The Homosexual as Victim in Fin-de-Siècle Drama" in *The Journal of the History of Sexuality*, to whose Advisory Board he has been named. He appeared on panels discussing *The Cherry Orchard* (American Repertory Theatre, Cambridge, MA) and *Cyrano de Bergerac* (Wilma Theatre, Philadelphia).

Arvid F. Sponberg, Professor of English, **Valparaiso University**, is collecting materials for a history of the profession of playwright in the United States in the twentieth century. He asks for help in locating letters, manuscripts, and other archival materials related to: (A) The introduction and progress of the teaching of playwriting in the university curriculum and (B) The formation of the Dramatists Guild. He has already begun work on the Baker papers at Harvard and the Middleton papers at the Library of Congress. Contact: Arvid F. Sponberg (Valparaiso, IN 46383) at: Tel. 219-464-5100; Fax 219-464-5496; E-mail: ASponberg@Exodus.Valpo.Edu

ACQUISITIONS

Metro Toronto Reference Library's Arts Department has been given over 5,000 items from the personal archive of set and costume designer, **Mary Kerr**, the winner of seven **Dora Mavor Moore Awards**, and two **Sterling Awards**. Notebooks, letters, sketches, original designs, slides, photographs and interviews provide an outstanding visual record of Kerr's work, not only in theatre, but also in ballet, modern dance, opera, film and television. She has created set and costume designs for productions with the **Stratford Festival**, the **Shaw Festival**, the **Vancouver Playhouse**, the **National Ballet of Canada** and the **Danny Grossman Dance Theatre**. The stage designs in the Metro Toronto's

Arts Department form the largest collection of its kind in any Canadian public library and includes the works of such well-known Canadian designers as **Cameron Porteous, Michael Levine, Murray Laufer, Shawn Kerwin, Leslie Hurry and Marie Day**. *The Mary Kerr Collection* is housed in the Library's Special Collections Room. For further information, contact: **Annette Wengle**, Senior Collections Librarian, Metro Toronto Reference Library, Arts Dept., 789 Yonge St., Toronto, Ontario, M4W 2G8 Canada. Tel.: 416-393-7082. Fax: 416-393-7229.

Teikyo Post University's Traurig Library and Learning Resources Center, Waterbury, CT, has acquired the book collection of **John Beaufort**, the late international drama and film critic for the *Christian Science Monitor*. The collection, consisting of approximately 1,900 volumes of drama and literature, was donated by Beaufort's widow, **Francesca Bruning**.

EXHIBITIONS

San Francisco Performing Arts Library & Museum (SF PALM) presents "Reflections of Life: Puppets Around the World" as its next exhibition. Opening July 6, the exhibit will feature many kinds of puppets, including shadow puppets from Asia, marionettes from India, and rod puppets from Africa. The exhibit which runs through August 27th has been curated and designed by **Laura Swanson**, a graduate student in the Museum Studies program of San Francisco State University.

Brigham Young University's Harold B. Lee Library presented the exhibition "The Art of Terpsichore: From Renaissance Festivals to Romantic Ballets," Feb. 11-May 10, 1994. The exhibition included many books from the

collection of **Mary Ann O'Brian Malkin**, who with her husband **Sol M. Malkin**, edited and published *AB Bookman's Weekly* for many years. Mrs. Malkin's collection is one of the few major collections of 17th- and 18th-century dance books in private hands. Among the dance materials from Mrs. Malkin's collection are *La nobiltà di dame (1600)*; John Playford's *The Dancing Master (1675)*; R. A. Feuillet's *Chorégraphie (1701)*; and, Pierre Rameau's *Le Maître*

a danser (1725). A catalog of the exhibition was published by the University, compiled and written by Madison Sowell.

NEW PUBLICATIONS

Afterimages recently published its inaugural issue (Vol. 1, No. 1, Winter 1994). The newsletter is dedicated to informing the entire performing arts community -- artists and audience alike -- about the issues concerning archival documentation and preservation. "We will draw information from many sources -- **Preserve, Inc., the Dance**

Heritage Coalition, the Society of American Archivists' Performing Arts Roundtable, the Dance Librarians Discussion Group, and the Association of Moving Image Archivists, to name a few -- and will include technological updates and a calendar of related events in each publication." *afterimages* (ISSN 1073-2101) is published quarterly by Preserve, Inc. For more information, contact: Preserve at Jacob's Pillow, P.O. Box 287, Lee, MA 01238-0287; telephone: 413-243-4110; fax: 413-243-4160; e-mail: preserve@delphi.com. **Leslie Hansen Kopp**, Editor.

CALENDAR

September 3-7, 1994. XXth International Conference of the International Association of Libraries and Museums of the Performing Arts (SIBMAS), Antwerp, Belgium. For information, contact: Roger Renneberg, Director, Stadsbibliotheek, Hendrik Conscienceplein 4, B - 2000 Antwerpen, Belgium.

September 6-18, 1994. The International Festival of Puppet Theatre, presented by the Jim Henson Foundation, hosted by the New York Shakespeare Festival/Public Theatre. Contact: The Public Theatre, 425 Lafayette St., NYC 10003. 212-598-7150. Fax: 212-598-7127.

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, CUNY Graduate Center and the Milford Plaza Hotel.

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