

# BROADSIDE

## NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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Summer-Fall 1994

### FORGING NEW COMMUNITIES/JOINT SESSION AT ALA MIAMI BEACH, 1994

On June 27th, at the annual **American Library Association Conference** in Miami Beach, the Theatre Library Association presented a program which was a joint project with the **Music Library Association** and the **Arts Section of ALA's Association of College and Research Libraries (ACRL)**. Coordinated by TLA Board member **Catherine Johnson**, this year's program focused on the problem of "Forging New Communities: Interaction in Libraries and the Arts." The panel discussion was chaired by **Madeleine Nichols**, Curator of **The New York Public Library's Dance Collection** and outgoing Chair of the Arts Section. (Ms. Nichols is also TLA's legal counsel). The intent of the panel was to bring representatives from these allied organizations together to begin discussing related issues and possible collaborations.

The first speaker was **Nena Couch**, Curator of the **Lawrence and Lee Theatre Research Institute of Ohio State University** and a TLA board member. In her paper, entitled "Reorganization and Change: Serving Theatre Constituencies," she described the history and functions of TLA, and the TLA Board's recent decision to re-examine the organization's goals and activities in light of current trends in librarianship and archives. Ms. Couch described TLA as challenged by diverse needs due to the fact that theatre materials are found in many different places, including general literature collections, historical societies,

theatre companies, private collections and archives. The constituencies that manage these materials are as diverse as

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#### *Program Urges Cooperation, Activism and Increased Outreach to Broader Constituencies*

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the user population. Readership embraces performing arts professionals, scholars, students (at many levels and in many disciplines), writers, collectors, and connoisseurs, as well as fans.

TLA is seeking new ways to meet the needs of these various constituencies and to foster standards for performing arts librarianship. This is particularly difficult for theatre because, unlike music and dance, very few library schools recognize a need for specialized training in the field. Proposed solutions are regional workshops, internships, and courses and lectures dealing with preservation of and access to theatrical information. Among the recent actions taken by TLA to make it more responsive to its members' needs is a revision of the by-laws which will be published in the **1995 TLA Membership Directory**.

*Broadside*, the TLA newsletter, is now appearing in a more timely fashion, and our annual publication *Performing Arts*

*Resources*, tries to deal with subjects of interest to members. A new award to recognize excellence in performing arts librarianship has been established, and will be presented for the first time this November when the Theatre Library Association meets in New York at the annual joint conference with the **American Society for Theatre Research** [SEE related article in this issue]. In conclusion, Ms. Couch said that she and the TLA Board welcomed all suggestions to make the Association and its meetings more meaningful and helpful.

**Jim Cassaro**, Music Librarian at **Cornell University**, discussed the **Music Library Association** in his paper entitled "Crossing Boundaries: Technology and Standards." The MLA was founded in 1931 to address specialized concerns not being considered by ALA, the **Special Libraries Association (SLA)** and similar umbrella-type organizations. MLA has been active in setting standards for music cataloging, indexing of periodicals and music bibliography, as well as fostering cooperative acquisition policies. A major success has been MLA's strong relationship with the **Library of Congress**, which has enabled it to impact on LC music cataloging practice.

In 1975, MLA embarked upon a self-study of goals and objectives and discovered that music collections in large research libraries were well-served, but that music collections in public libraries, radio and television station libraries, and

specialized collections did not fare as well. MLA also realized that the association was having difficulty reaching out to younger music librarians. To get more people involved, MLA established small groups -- round tables and committees. The committee structure has enabled MLA to reach out to other groups in the library and audio-visual fields and to publish information of use to all. MLA has published reports on collection development, authority control, indexing, bibliography, etc., which are available for purchase.

Mr. Cassaro emphasized that we should not try to "re-invent the wheel," but should build on one another's expertise. Such cooperation can range from sharing minutes with other groups to joint projects. While no organization wants to lose its individuality, where there are common goals and mutual concerns, inter-group cooperation can have positive and far-reaching effects.

The third speaker made a forceful presentation illustrating the need for such cooperation in the service of common interests. **Charles Henry**, Director of Libraries at **Vassar College**, spoke on "The Arts on the Internet: A National Initiative for Advocacy." He described the urgent need for arts and humanities groups to make their voices heard with respect to the **Clinton-Gore** program for an information super-highway. In 1992, the **Coalition for Network Information**, comprised of directors of university libraries and computer centers, met to discuss ways in which electronic tools could be used to transform higher education in regard to teaching and student participation. Very soon, however, the funding for universal accessibility to such tools became precarious. The name of the **National Research and Education Network (NREN)** was changed to the **National Information Infrastructure (NII)**, and in February 1993 responsibili-

ty for NII was placed in the Commerce Department rather than Education. The current outlook is for NII to be used for the benefit of business and industry, while the humanities and higher education have been left on the sidelines.

**The National Initiative on Humanities and the Arts on the Information Highway** advocates that information on the highway must be universally accessible to universities and the public at large. To this end, the original coalition of librarians and computer specialists has been expanded to include scholars. Representatives from the **National Endowment for the Arts**, the **National Endowment for the Humanities**, the **Library of Congress** and other organizations have been invited to discuss the problem at a meeting scheduled for July 1994. There are many arts and humanities programs extant, but they are very fragmented and will have little impact on Washington policy-making unless a coalition can be formed to give them more power. Without such action, the much vaunted Information Highway is likely to become a toll-road offering a limited and selective body of information. The stakes are high, and the next few months will be crucial. Mr. Henry would welcome information on any relevant projects.

**Catherine Johnson** addressed another aspect of the situation in her paper on "Collaboration across Communities: The Dance Heritage Coalition and the Preservation of American Dance." **The Dance Heritage Coalition** was formed in November 1992 from a core group of four collections: **Harvard University**, **The New York Public Library**, **San Francisco Performing Arts Library and Museum**, and the **Library of Congress**. The aim is to improve the preservation and documentation of dance. The work of the Coalition focuses on collaborative solutions to provide better access to

existing materials, education on both national and local levels, preservation of existing evidence and improved documentation strategy, so that all forms of dance throughout the world are preserved. The aim of the Coalition is to involve the dance community directly in the preservation of its own historical record.

The Coalition is funded by the **Andrew W. Mellon Foundation** and had recently received a major grant from the **National Endowment for the Humanities** [See related article]. The Coalition has established an information clearinghouse on Internet, and continues to develop cooperative programs. They have recently published *Beyond Memory*, an introduction to documentation and preservation issues for dance. Involvement and commitment by all concerned is necessary if the dance heritage of the world is to be preserved for future generations. Chairperson Nichols added the observation that the four original core groups all operate in different environments, which offer a glimpse of the diversity which exists among dance organizations and a clue to the work which must be done.

**Hugh Murphy**, actor/playwright/director and Executive Director of the **Children's Museum** in Boca Raton, was the Respondent on the panel. In his witty remarks, he characterized himself as the "ideal user," a voracious vocational and avocational consumer of the arts and arts information, in the form of books, CDs, videos, and other materials. He pointed out that his information retrieval needs are vast and varied, as is the constituency of his museum: the children who come to the museum, the parents who bring them, the corporations who fund exhibitions, and the general public that reads about the museum in the newspapers. The advances in electronic information retrieval

among collections are impressive but he wondered when these advances would "trickle down" to users on his level. While librarians think of themselves as presiding over democratic institutions and dispensing information to all, the individual reader sometimes thinks the material is being zealously guarded in order to keep it out of public hands. Mr. Murphy encouraged the audience to be familiar with and aware of all of their possible constituencies. -**Dorothy L. Swerdlove**

### PERFORMING ARTS DISTINGUISHED LIBRARIAN AWARD GOES TO PAUL MYERS

The Executive Board of the Theatre Library Association is pleased to announce that TLA's first Performing Arts Distinguished Librarian Award will be presented to **Paul Myers**, retired Curator of the **Billy Rose Theatre Collection of The New York Public Library for the Performing Arts**. The presentation of the award will take place during a reception to be held Friday, November 18th, in Sardi's Eugenia Room (234 West 44th St.) during the joint TLA-ASTR annual conference.

Myers was nominated for the award by many TLA members. As one nominee stated: "I urge you to make the first award to the extraordinary Paul Myers. He had such love of his work, of the performing arts, of helping others, and such wonderful warmth and humour...I think distinguished is an understatement."

Mr. Myers received the B.F.A. degree from N.Y.U. in 1938, and the M.L.S. from Pratt Institute in 1960. A native New Yorker, his interest in theatre dates back to his childhood, when he managed to see a show or opera every Saturday

afternoon. After a brief stint as actor and stage manager, both in New York and on tour, he joined the staff of *Stage Magazine* and also served as docent at the **Cooper Union Museum of the Arts of Decoration**.

In 1945, Mr. Myers began his 35-year career in the Theatre Collection of The New York Public Library. Promoted to First Assistant in 1961, he played an active role in planning and implementing the division's move from a corner of the Main Reading Room at NYPL at 42nd and Fifth Avenue to greatly expanded quarters in the then new Lincoln Center in 1965. Two years later, he became the Theatre Collection's second curator, succeeding **George Freedley**. Under Mr. Myers' leadership, the division grew in collection size (acquiring important archival collections), hours of service, and assistance to individuals and institutions around the world. He reviewed theatre books for *Library Journal*, and contributed guest articles and essays to *Variety* and other publications.

Mr. Myers has been a member of several professional organizations involved with the theatre, including the **Theatre Library Association**, the **American Society for Theatre Research**, the **Drama Desk** and the **Outer Critics Circle**. He served as Executive Secretary of the **National Theatre Conference**, member of the "Tony" Awards Nominating Committee, and Chairman of the Library Committee of **The Players**. In 1982, the **American Theatre Association** awarded him their Citation for Distinguished Service to the Theatre.

The Executive Board wishes to express its appreciation to all the TLA members who submitted nominations for the Distinguished Librarian Award. Many excellent candidates were put forward by the membership and given careful consideration by the Board.

### 1994 TLA-FREEDLEY AWARDS

The Theatre Library Association presented its annual TLA-Freedley awards for best film and theatre books published in the calendar year. The awards were presented in a ceremony held at The New York Public Library for the Performing Arts on May 26th.

The George Freedley Memorial Award was presented to **Rachel M. Brownstein** for *Tragic Muse: Rachel of the Comédie Française*, published by Alfred A. Knopf. The award was presented by comedic actress **Lilliane Montevecchi**. Honorable mention went to **Dennis Kennedy** for his book *Looking at Shakespeare: A Visual History of Twentieth-Century Performance*, published by Cambridge University Press. Stage designer **Ming Cho Lee** presented the award to Mr. Kennedy.

The Theatre Library Association Award was presented to **David Bordwell** for his work *The Cinema of Eisenstein*. Film scholar **Annette Michaelson** made the presentation to Mr. Bordwell. The Honorable mention went to **Ed Guerrero** for *Framing Blackness: The African American Image in Film*, published by Temple University Press.

### DANCE HERITAGE COALITION ACCESS PROJECT FUNDED BY NEH

The National Endowment for the Humanities (NEH) has awarded \$963,000 for the Dance Heritage Coalition to begin a national cooperative project to significantly increase the accessibility of dance research materials. The grant, the largest ever given by the Endowment in the area of access, will fund computerized cataloging of more than 18,000 items and 1,500 linear feet of manuscripts and archives from the collections

of seven institutions over the course of two years. The New York Public Library, as the official recipient of the NEH award, will administer the grant. To meet the overall project cost of 1.2 million dollars an additional \$300,000 in matching funds will need to be raised.

This project is the first step in a wide-ranging effort by the Coalition to better preserve and make accessible the historic record of dance in America. The grant will also fund efforts to locate additional dance collections and archives, develop preservation practices, and train scholars and others in the dance community to use the computer-based and networked resources. The project is coordinated by the Dance Heritage Coalition, a consortium of performing arts libraries and representatives of the dance community.

The institutions participating in the Dance Heritage Coalition Access Project all have significant national or regional collections in dance. Included are the **Harvard Theatre Collection** of the Harvard College Library; the **Library of Congress**; the **Dance Collection of The New York Public Library for the Performing Arts**; the **Jerome Lawrence and Robert E. Lee Theatre Research Institute** at Ohio State University; **San Francisco Performing Arts Library and Museum**; the **American Dance Festival**, working with **Duke University Special Collections Library**; and the **University of Minnesota Performing Arts Archives**.

Each participant has identified significant items and archival collections which together document a broad spectrum of dance in America, from the work of **Isadora Duncan** to the beginnings of modern dance at the **American Dance Festival**; from the tours of the **Ballets Russes** to the regional ballet movement in the U.S.; from the folk dances of Appalachia to the dance of the Plains

Indians. Additional survey efforts will identify records in collections not yet included and in particular will search for documentation for dance forms not yet represented in the national databases.

Before the Access Project began, there was no centralized effort to help dance scholars and others determine which of these materials were available and where they resided. Currently, few titles for choreographic works are represented in the **Research Libraries Information Network (RLIN)** and the **Online Computer Library Center (OCLC)** databases (the national computer catalogs of research materials). When titles are included they are generally represented by scores and sound recordings of the musical works that accompanied the dance, with the authorship attributed to the composer. The Coalition's access project will address this discrepancy by describing dance materials in the cultural database, alongside materials reflecting other art forms.

As part of the project, significant collections will be arranged, described, preserved and made accessible, including the records of the **American Dance Festival**, **Boston Ballet Company**, **Minnesota Dance Theatre**, **San Francisco Ballet**, **Twyla Tharp**, **Agnes DeMille Dance Theatre**, **San Francisco Ethnic Dance Festival**, as well as the papers of **Felia Doubrovska**, **Angna Enters**, **Bob Fosse**, **Eleanor King**, **Lincoln Kirstein**, **Toni Lander**, **José Limon**, **Ted Shawn**, **Gwen Verdon** and **Violette Verdy**. Examples of the items to be described in the national databases include choreographer and film director **Bob Fosse's** annotated shooting script for *Cabaret*; **Vaslav Nijinsky's** first contract with **Serge Diaghilev**; **Twyla Tharp's** rehearsal videotapes for *Push Comes to Shove*; performance records for the first U.S. production of *The Nutcracker*; letters from **Igor Stravinsky** to **Lincoln Kir-**

**stein**; early film footage of Balinese dance; photographs and oral interviews documenting Iroquois song, dance, and ritual; videotape and other documentation of **Dayton Contemporary Dance Company** reviving **Donald McKayle's** *Rainbow 'Round My Shoulder*; and 18th century playbills documenting some of the earliest dances performed on American stages.

This access project is one of a number of initiatives being undertaken by the Dance Heritage Coalition, a national effort to assist the dance community and to involve it in improving the preservation and documentation of dance in America. The Coalition develops and implements collaborative projects focusing in the areas of dance documentation, access, preservation, and education. Through its own and related projects, the Coalition seeks to expand existing resources to assist the dance community in preserving its work: past, present, and future. The Coalition is administered by a core committee of representatives from **The New York Public Library**, the **Harvard Theatre Collection**, the **Library of Congress**, **San Francisco Performing Arts Library and Museum**, **University of California at Los Angeles**, **Jacob's Pillow Dance Festival**, and the **José Limon Foundation**. The coordinator of the Dance Heritage Coalition and of the access project is **Catherine J. Johnson**. Administering the Project for The New York Public Library is **Heike Kordish**, Deputy Director of The Research Libraries.

Anyone aware of additional collection which should be included in the survey work of this project, please contact: Catherine J. Johnson, Dance Heritage Coalition, 149 Harmon Ave., Pelham, NY 10803. 914-738-7185. e-mail: [cjjxu@cunyvm.cuny.edu](mailto:cjjxu@cunyvm.cuny.edu)

## OTHER GRANTS

The **American Library Association (ALA)**, in cooperation with the **Smithsonian Institution Traveling Exhibition Service (SITES)**, has received a \$210,000 grant from the **National Endowment for the Humanities (NEH)** for a project titled "Beyond Category: The Musical Genius of Duke Ellington." The project will include an exhibition as well as interpretive and educational materials that will examine the legacy of **Edward Kennedy "Duke" Ellington** (1899-1974), one of the most important and innovative figures in 20th-century American music. Site selections for the panel exhibition will be based upon a brief application form available from the ALA Public Programs, 800-545-2433, ext. 5056 or 312-280-5056.

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The **National Initiative to Preserve American Dance (NIPAD)** announced its first cycle of grants. Twelve projects were funded ranging from the documentation of important works by individual artists to exploration of new interactive technologies that may assist in preservation efforts in the future. Among the projects funded was *Learning Applications to Document Dance*, a pilot project involving the **San Francisco Performing Arts Library and Museum**, the **Bay Area Video Coalition**, **City Celebration**, and **Theater Artaud**, to increase awareness of documentation for dance and to improve the quality of video documentation through training.

**Preserve, Inc.** also received NIPAD funding to establish a dance documentation and preservation training institute in partnership with SUNY-Purchase which will teach participants how to document and preserve dance through a variety of methods. In addition, two video produc-

tions will develop from this institute, *Dance Archives* and *Filming Dance*.

Others receiving funding from the Initiative include **American Tap Dance Orchestra**, **Arizona State University**, **Cambodian Network Council**, **Dance Research Foundation, Inc.**, **Dancing in the Streets, Inc.**, **Erick Hawkins Dance Foundation**, **The House Foundation for the Arts**, **Living Archives, Inc.**, **Morrison-Shearer Foundation and Museum**, and **Ohio State University**.

Made possible by a major grant from **The Pew Charitable Trusts** and administered at **The John F. Kennedy Center for the Performing Arts**, NIPAD was established in 1993 as a funding program to help secure the nation's diverse dance legacy, and support effective strategies to advance dance documentation and preservation throughout the United States. Altogether the grants totalled \$500,000 and individually they ranged from \$10,000 to \$75,000. For guidelines for NIPAD Cycle II/1995, contact: **Andreas Snyder**, director, at 202-416-8036.

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The **Travel Grants Fund for Artists** makes grants to U.S. artists to enhance their professional and creative growth through short term international experiences which enable them to collaborate with colleagues, to observe significant artistic developments in their fields, and to engage in other activities that will enrich their work. For more information, contact: **Arts International/IIIE**, 809 United Nations Plaza, New York, NY 10017. Tel. 212-984-5370.

## BUENO PRIZE

The **Dance Perspectives Foundation** presented its **De La Torre Bueno Prize**

for the most distinguished original work of dance scholarship published during the previous year. Works by **Susan Manning** and **Maurice Esses** were honored and a special citation was presented to **Sally Baner**. Manning, Assistant Professor of English and Theatre at Northwestern University, was honored for her *Ecstasy and the Demon: Feminism and Nationalism in the Dances of Mary Wigman* published by the University of California Press. Esses, musicologist and mathematician, senior editor of college textbooks for Prentice-Hall, Canada, was honored for his *Dance and Instrumental Diferencias in Spain During the 17th and Early 18th Centuries*, published by Pendragon Press. Baner, Professor of Theater history and Dance History at the University of Wisconsin/Madison, received a special citation

## CALL FOR PROPOSALS

TLA's Planning Committee is working on Programs for the Theatre Library Association program during ALA's Annual Meeting in Chicago this June and in Orlando, FL, in June 1996.

Suggestions for panels or papers, or volunteers willing to chair or plan the programs should contact Program Committee Co-Chairs:

**Richard Buck** or **Robert Taylor**,  
NYPL for the Performing Arts, 40  
Lincoln Center Plaza, NYC 10023-  
7498. Fax: 212-787-3852.

for her *Greenwich Village 1963: Avant-Garde Performance and the Effervescent Body*, published by Duke University Press.

## BOOK REVIEW

*The Eugene O'Neill Songbook.* Collected and annotated by Travis Bogard. Berkeley, CA: East Bay Books, 1993. xii, 249 pp. \$49.95, paper, spiral bound. ISBN 0930997034.

This compilation of the music and lyrics for the more than seventy songs and musical selections mentioned or performed in the plays of Eugene O'Neill, has been worth the long wait. Moreover, it has been designed with care for the performer or researcher. It opens flat on the music stand with relatively simple accompaniment (suitable for the amateur pianist) and good legible text for the singers; the thoughtful scoring and design is the work of Arthur A. Bloom.

This collection is indispensable to all directors and dramaturgs, and indeed it was the continual succession of questions put to the compiler that led him to provide it. However, it is also a great deal of fun, and scholarly O'Neill conferences already include performances of these songs, sometimes with the kind of general participation O'Neill himself would have loved. The songs also reveal a social, even comedic side of this dark genius (bolstered by some unusually informal domestic photographs from the Tao House era).

Organized alphabetically by play, the book provides a short evaluative essay on the use of songs in each play while an O'Neill quotation places the music in context. The section on *Ah, Wilderness!* is particularly rich, as is fitting for a play in which music plays such a nostalgically important role. And surely it was no accident that Paul Robeson was in the original cast of *All God's Chillun Got Wings* where racial differences are musically signified. Other plays equally

generous in music are *The Great God Brown*, *The Hairy Ape*, and, of course, *The Iceman Cometh* and *Mourning Becomes Electra* with its evaluation of *Shenandoah* as "the saddest song in the world." Browsing through the index of plays, new patterns reveal themselves while the final index by song titles is immediately accessible.

Bogard's "Afterward: The Play as Symphony," discusses the innate musicality of O'Neill's dramatic structure, suggesting that despite his alleged "tin ear" he "was a true poet of theatre." Above all else, the collection demonstrates that *The Eugene O'Neill Songbook* is more than solid scholarship and an indispensable theatrical source. It is, as the essays (and the dedication) manifest, a true labor of love.--**Margaret Loftus Ranald (Queens College of the City University of New York).**

## BOOKS RECEIVED

*The Actor Speaks: Actors Discuss Their Experiences and Careers.* Edited by Joan Jeffri. Westport, CT: Greenwood, 1994. \$55, cloth. ISBN 0313290970. (Contributions in Drama and Theatre Studies, ISSN 06133821; No.52).

*ASSAPH: Studies in the Theatre, No.9.* Tel Aviv, Israel: Department of Theatre Studies, Tel Aviv University, 1993. Annual Subscription rates, \$7 (individual), \$12 (institutions), plus \$2.50 postage and handling. ISSN 03345963.

Chazin-Bennahum, Judith. *The Ballets of Anthony Tudor.* New York: Oxford University, 1994. \$35, cloth. ISBN 0195071867.

*Cross-Cultural Performances: Differences in Women's Re-Visions of Shakespeare.* Edited by Marianne Novy. Urbana and Chicago: University of Illinois, 1993.

\$49.95, cloth. ISBN 0252020170 [also \$18.95, paper. ISBN 0252063236].

*Crossing the Stage: Controversies on Cross-Dressing.* Edited by Lesley Ferris. New York: Routledge, 1993. \$49.95, cloth. ISBN 0415062683. [also, \$15.95, paper. ISBN 0415062691].

Doyle, Roddy. *"BrownBread" and "War": Two Plays...* New York: Penguin, 1994. \$10.95, paper. ISBN 0140231153.

*Great Monologues from The Women's Project.* Edited by Kristin Graham. Lyme, NH: Smith and Kraus, Inc., 1995. \$7.95, paper. ISBN 1-880399-35-0. ISSN 1068-0721.

Miller, Arthur. *Broken Glass.* New York: Penguin, 1994. \$7.95, paper. ISBN 0140480951.

Miller, Arthur. *The Last Yankee; With a New Essay by the Author, "About Theatre Language."* New York: Penguin, 1994. \$7.50, paper. ISBN 0140481516.

*The Modern Monologue: Men.* Edited by Michael Earley and Philippa Keil. New York: Routledge, 1993. \$9.95, paper. ISBN 0878300384. (A Theatre Arts Book).

*The Modern Monologue: Women.* Edited by Michael Earley and Phillipa Keil. New York: Routledge, 1993. \$9.95, paper. ISBN 0878300465. (A Theatre Arts Book).

Tucker, Patrick. *Secrets of Screen Acting.* New York: Routledge, 1993. \$49.95, cloth. ISBN 0878300414. [also \$16.95, paper. ISBN 0878300422.] (A Theatre Arts Book).

*The Ultimate Scene and Monologue Sourcebook.* Edited by Ed Hooks. New York: Back Stage Books, 1994. \$18.95, paper. ISBN 0823077713.

## MEMBER NEWS

**Donald Crafton** resigned his post as Director of the **Wisconsin Center for Film and Theater Research** (6040 Vilas Hall, 821 University Avenue, Madison, WI 53706) on August 1 to return to teaching and research. He is researching a book on the coming of sound to Hollywood which will be volume 4 of Scribner's *History of the American Cinema* series and will be co-ordinating a conference and film series on the French Director **Louis Feuillade**. During the next year, the Wisconsin Center will be directed by an ad hoc Steering Committee chaired by **Prof. Tino Balio** (608-262-2605).

**Steven Higgins**, formerly the Performing Arts Librarian at **New York University**, has been appointed Film Collections Manager, in the Department of Film, **Museum of Modern Art**. He starts there on November 1.

**J. Kline Hobbs**, Project Director for **Riverlight and Company** of Battle Creek, MI, has available a complete list of Riverlight productions available in script and on videotape. Riverlight focuses on original narrative theatre performances about American history, literature, music and social issues. Productions include *The Story of Mary McLeod Bethune from Cotton Fields to the White House*, *Gottschalk and the Romantic Piano*, *Percy Julian and His Million Dollar Chemistry Business*, *Steven Hauck's European "...Phantom" Tour*. For more information, contact: Riverlight and Company, 657 East Michigan Ave., Battle Creek, MI 49017 Attn: J. Kline Hobbs.

**Dunbar H. Ogden** (University of California, Berkeley) staged *The Play of Daniel* (12th century music drama) with the **Schola Cantorum Quem Quæritis**

from the Netherlands on May 8, 1994 at the **Little Church around the Corner** (NYC). The play was also broadcast over **WNYC** (NY) on May 9, 1994 and will be repeated during the Christmas season.

**Jane Pritchard** (**Rambert Dance Company**) has contributed a new chapter to the revised edition of *Dance History: An Introduction*, edited by Janet Adshead-Lansdale and June Layson (New York, London: Routledge, 1994). The first edition was published in 1983.

**Laurence Senelick** (**Tufts University**) wrote the articles on "George W. L. Fox" for *American National Biography* and "Andrew Ducrow" for the *New Dictionary of National Biography*. He also delivered keynote address "Chekhov and the Bubble Reputation," at the **International Chekhov Symposium, University of Ottawa**, and a paper on "Early Photographic Attempts to Capture Theatrical Sequence" in Working Session on Iconography, **IFTR Congress** in Moscow. Prof. Senelick received a two-year NEH grant for the project, "Documentary History of Soviet Theatre."

## QUERIES

**New York's African Theatre**. For a documentary history of New York's **African Theatre** (1821-1824), also known as **The Theatre on Mercer Street** and **The Theatre at Hampton's Hotel**, researcher is looking for source for playbills on The African Theatre or its star, **James Hewlett**, who was active as a solo performer from 1825 through 1831, and possibly later. Hewlett performed in New York at: Spruce Street Theatre (aka Grove Hotel), the Columbian Hall, and the New-York Museum. Also at Military Garden (aka Duflon's Long Room), Brooklyn, NY; Vauxhall Garden

(aka Bliven's), Albany, NY; United States Hotel, Saratoga, NY; the Court House, York, PA; and, with Frank Johnson, in Philadelphia, PA. If you have any information, please contact: George A. Thompson, Jr., Reference Department, Bobst Library, New York University, 70 Washington Square South, New York, NY 10012. Tel. 212-998-2517.

**Marc Klaw/Klaw & Erlanger**. John Tenney, a great-grandson of **Marc Klaw**, of the powerful theatrical firm of **Klaw & Erlanger** (active ca. 1890-1920), is seeking primary source material on Mr. Klaw. Mr. Tenney is particularly interested in personal letters to or from Mr. Klaw, or other pertinent clippings. Business records re: Erlanger or K&E, as well as materials on Klaw's connection with **Joseph Jefferson**, **Effie Ellsler**, and **Fannie Ward**, among others, might prove useful. Material on his early years in the South (Louisville, New Orleans, etc.) would be especially valuable. Please contact: John Tenney, 665 Calmar Ave., Oakland, CA 94610.

## EXHIBITIONS

**Diaghilev's Russian Ballet** in Manchester, 24 September - 21 January, 1995 at the **Whitworth Art Gallery, University of Manchester**, England. Seventy-five years ago Diaghilev's Ballet Russes appeared for two weeks at the Manchester Hippodrome followed by a week at the Opera House in November 1928. Photographs illustrating the company's performances in Manchester, which included such innovative ballets as *The Three Cornered Hat* and *The Cat* are complemented by a selection of original costumes designed by **Léon Bakst**, **Alexandre Benois**, **Alexander Golovin** and **Natalia Goncharova** for other famous ballets from the company's repertoire. Curated by **Frances Pritchard**.

**Screams on Screen: 100 Years of Horror Film**, October 31, 1994 - April 29, 1995, **New York Public Library for the Performing Arts**. The exhibition charts the long, shared history of horror films and their adoring audiences. The exhibition

is arranged in five sections that underscore the supernatural's hold on the human imagination. The sections include "Horror on Horror heap'd: The 19th Century Origins"; "Horror Films of the Silent Era"; "Daemons of Un

plumbed Chaos: Classic Plot Lines"; "Variants of Horror"; and "Industry of Horror." On display are film posters, lobby cards, stills and promotional material. Video monitors screening horror movie trailers are also on display along with props.

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## CALENDAR

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**March 29-April 1, 1995. Association of College and Research Libraries (ACRL) 7th National Conference**, in Pittsburgh, PA.

**April 1, 1995. Deadline for Kurt Weill Prize for Outstanding Music Theater Scholarship.** The Board of Trustees of the Kurt Weill Foundation for Music announced the establishment of the new Kurt Weill prize, in the amount of \$2500, to be awarded for the first time in 1995 to an outstanding book; major scholarly article, chapter or essay; critical edition; or publication in other media. Nominated works must have been first published in the calendar year 1993 or 1994. Works addressing the American musical theater are particularly encouraged. The panel of judges for the 1995 prize includes Charles Hamm, Julian Mates, John Rouse, and Kim Kowalke. For information, contact: Joanna C. Lee, The Kurt Weill Foundation for Music, 7 East 20th St., NYC 10003-1106. Tel.: 212-505-5240. Fax: 212-353-9663.

**June 22-29, 1995. American Library Association Annual Conference**, in Chicago.

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.

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