

# BROADSIDE

## NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Volume 22, No. 3

Winter 1995

### TLA ANNUAL BUSINESS MEETING MINUTES

Acting President **Bob Taylor**, NYPL, convened the annual business meeting of the Theatre Library Association in the Palace Room, Milford Plaza Hotel, on November 19, 1994 at 5:20 PM. The meeting took place during the combined TLA/ASTR Conference. During the President's report, Mr. Taylor noted that the TLA by-laws have been rewritten; highlights have been published in *Broadside* (v.21, no. 4, Spring 1994). A full copy of the new by-laws will be published in the *1995 TLA Membership Directory*. For the first time, TLA's general membership was able to elect TLA officers. The Board's goal has been to broaden the participation of the entire membership in TLA. Any TLA members, who wish to serve on a TLA committee or run for an office, should contact a board member or an officer. Mr. Taylor distributed Secretary/Treasurer **Richard M. Buck's** report on TLA finances. The organization is operating in the black.

#### OLD BUSINESS:

**Membership Committee:** **Geraldine Duclow** reported that there are 14 new members of TLA, mostly personal members. Membership mailings have been sent to library schools, to the **Society for Theatre Historians**, and to an organization of theatre architectural historians. Geri suggested that it may be time to redesign the TLA brochure and said the board should put out a call to enlist TLA members with graphic talents to help with the project.

**Program Committee:** Mr. Taylor reported that the recent work of the

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"...election...sets a precedent in that both the Board and Officers were elected."

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Committee has been in planning the current TLA/ASTR Conference and that **Mr. Buck** and **Ms. Chach** had been working very hard on it. He noted that the committee would like to add additional members.

**Freedley/TLA Awards:** 100 titles have been nominated to date, 53 for the Freedley Award and 45 for the TLA Award. Recommendations for jurors (for future awards committees) or titles should be sent to Jury Chair, **Stephen M. Vallillo**, St. John's University (91 Mohr Ave., Bloomfield, NJ 07003).

**Professional Award:** Co-chairs, **Bob Taylor** and **Nena Couch** presented the first award to **Paul Myers** on Friday night, November 18, 1994, at the Sardi's reception. The members' response to the request for nominations was strong; nominations for the 1995 award should be sent to **Bob Taylor** (NYPL for the

**Performing Arts**, 40 Lincoln Center Plaza, NYC 10023-7498) or **Nena Couch** (**Lawrence & Lee Theatre Research Institute**, Ohio State University, 1430 Lincoln Tower, 1800 Cannon Dr., Columbus, OH 43210-1230).

**Publications Committee** submitted a report on the status of *Broadside* and *Performing Arts Resources*. Vol. 19 of *PAR* (on Exhibitions) is at the printers and will be out shortly. Vol. 20 (1995) will feature finding aids, including the **Byron Photo Collection** from **The Museum of the City of New York** and the **Denishawn Costume/Set Collection**.

The Publications committee is seeking additional finding aids on performing arts collections (particularly collections emphasizing visual material or media). Please submit queries to the Publications Committee (c/o *Broadside*). Upcoming Deadlines for *Broadside*: v.22, no. 4 (Spring, 1995), March 31, 1995; v. 23, no. 1 (Summer, 1995), June 30, 1995; v.23, no. 2 (Fall, 1995), October 31, 1995; v. 23, no. 3 (Winter, 1995), January 1, 1996; v. 23, no. 4 (Spring, 1996), March 31, 1996.

**Council of National Library and Information Associations:** **Ms. Chach** is now the official TLA representative.

**Special Libraries Association:** **Louis Rachow** reported that the 1993-94 TLA report has just been published in the *SLA Journal*. Each year he prepares a report in May on TLA activities to be published in October.

## NEW 1995 TLA OFFICERS

**President...Geraldine Duclow**  
(Free Library of Philadelphia)  
**Vice-President...Robert Taylor**  
(NYPL for the Performing Arts)  
**Secretary...Maryann Chach**  
(Shubert Archive)  
**Treasurer...Richard M. Buck**  
(NYPL for the Performing Arts)

**LINK:** Mr. Rachow reported that LINK meets twice a year to deal with problems organizations face. He attended a recent workshop on how to motivate committee members. Topics for future workshops include the information highway and the image of the librarian and information specialist. Mr. Rachow co-chaired the meetings this year.

**American Library Association:** The attendance at Miami was rather small, but this was characteristic of the entire meeting, not just the TLA portion. Ms. Duclow will work with the appropriate officials at ALA Midwinter in Philadelphia on next year's program and will try to get us a better slot.

**International Association of Libraries and Museums of the Performing Arts/Société Internationale des Bibliothèques et des Musées des Arts du Spectacle (SIBMAS):** Ms. Swerdlove reported on the Antwerp meeting whose theme was "Collecting and Preserving for the 21st Century." Catherine Johnson was one of the speakers at the conference. Ms. Swerdlove just finished her two terms on the executive committee; Mr. Buck is in his second term, and is involved in the planning of the 1996 Conference in Helsinki. [SEE report in this issue]

**Dance Heritage Coalition:** The NEH project is up and running; guidelines are being developed and drafts will be available by December. The Coalition would like a review of the guidelines by TLA members. They continue to work on the survey of dance collections.

**Theatre Leadership Summit:** Jim Poteat described the organization, which is made up of representatives of theatre associations, meeting once a year to discuss common concerns. Lauren Bufferd had also attended the meeting and will be the TLA liaison to the group planning the national theatre festival to be held in Washington, DC, in 2001. The purpose of the festival is to promote theatre in the national consciousness. [SEE report in this issue].

### **New Business:**

**Nominating Committee:** Richard Wall, Chair, announced the election results. There were 84 ballots submitted. This year sets a precedent in that both the Board and the Officers were elected. Geraldine Duclow was elected President; Bob Taylor was elected Vice President; Maryann Chach was elected Executive Secretary; Richard Buck was elected Treasurer. Susan Brady and Nena Couch were re-elected to the Board; Lois McDonald was also elected to the board. Ms. Chach sent a message of thanks to the membership. The Board now needs to select a replacement for Ms. Duclow on the Board; Ms. Duclow thanked the membership, and said that she would need everyone's help in the organization, and encouraged participation by the members. She particularly asked for suggestions for the ALA program. She noted that the next Board meeting will be Friday, February 10 at the Shubert Archive.

Mr. Wall noted that under the new by-laws the current members of the

Nominating Committee can serve for one more year. New members are needed, and he asked for recommendations from the membership.

Mr. Taylor congratulated Ms. Duclow and thanked Mr. Wall and Ms. Swerdlove for their work on the Nominating Committee.

The meeting was adjourned at 6:00PM.

## WHOSE CRISIS IN THEATRE?

The topic of the Theatre Library Association plenary session at the ASTR/TLA annual meeting in November 1994, in line with the overall meeting topic, was "Whose Crisis in Theatre?" The topic was lent added urgency, and perhaps poignancy, by the results of the national elections earlier in the month. Panelists were invited guests from several areas of the professional theatre: Barbara Janowitz (Management and Government, Programs Director from Theatre Communications Group), Todd Haimes (Artistic Director, The Roundabout Theatre Company), James C. Nicola (Artistic Director, New York Theater

From Paul Myers, the 1994 recipient of TLA's first Performing Arts Distinguished Librarian Award:  
*Dear Friends,  
It was a beautiful occasion. Very many Thanks! I still find it difficult to believe that I deserve the honor. I joined TLA around 1941 or 1942. The prime movers were still in force - George Freedley, Rosamund Gilder, Sarah Gross, May Davenport Seymour, Van Lennep...It was a joy to see you all...many, many thanks!  
...Love to all.*

Workshop), playwright **Jean-Claude Van Itallie**, and **Ellen Stewart** (Founder/Artistic Director of **La Mama**). *New York Times* critic **Mel Gussow**, the moderator, opened the session by stating that the answer to the question posed in the panel title was obvious -- that the crisis in theatre is everyone's problem -- but that the more pressing issues were how we arrived in crisis and how we get out. It was not surprising to the audience that these panelists did not really answer these last two questions since the crisis is a very complex situation that has been years in the making, nevertheless, they all offered insights based on their own experiences in the theatre. Opinions given included very pragmatic views of the problems of funding theatre publicly and privately, the problems encountered by theatre artists in deciding to stay in theatre or go to film, television or another career entirely, and larger philosophical issues regarding the purpose of theatre and its humanity.

Views of the current environment for the arts ranged from Janowitz's deep pessimism regarding government funding for the arts in the wake of the elections, to Haime's concern for the artists being driven from theatre because of the inadequacy of a living in the theatre, to Nicola's belief that the crisis has become a spiritual one -- how do theatre people keep going. Van Itallie and Stewart, in what seems a clearly generational difference of perception, viewed the current situation through the filter of their many years in the theatre. Their comments were much more optimistic than those of the three younger panelists. Van Itallie felt, while not denying that, there were decreasing venues for theatre artists, that the opportunity for artists grows as the theatre gets smaller. As one who says of herself that her "views have always been different," Ellen Stewart sees the

theatre crisis as a broader issue than funding -- that American theatre, as America itself, is "isolationist," that it does not represent the diverse cultures here in the United States much less cultures of the world.

All panelists agreed that future government funding was unlikely and that other ways must be found to support theatre. Janowitz felt that only the largest, most community-connected arts organization will survive, and that if the **National Endowment for the Arts** survives, it will likely fund only mainstream organizations and not individual artists. Those directly involved in the management of theatres have already begun planning other strategies, Haimes and Nicola both looking to their audiences and core subscribers both for support and as necessary components in the theatre experience. As Nicola stated, "Theatre is the magic of a community of people making an artistic moment -- audience and artist." He thinks that this experience is "essential to being a human being; the challenge is in finding ways to make people understand that they need it."

In response to a question regarding the relationship of professional and academic theatre, it was clear that there is much room for development of cooperative programs and an especial need for outreach by academic theatre in informing and educating theatre professionals on the purposes of, and need for, academic theatre, Gussow's comment that he had a "problem sometimes with the university theatre because so much money does go there" reveals that there is a fundamental misconception regarding the nature and source of that funding. While many of the factors affecting the state of theatre today are beyond the control of both panelists and **ASTR/TLA** members

alike, the issue of the relationship of academic and professional theatre is one that should be taken as a challenge by our organizations and individual members alike, in fact, this period of crisis for the theatre may provide the catalyst in bringing these two members together in support of the family of theatre.--**Nena Couch**

## **SIBMAS CONGRESS, ANTWERP, SEPTEMBER 1994**

The twentieth biennial Congress of the **International Association of Libraries and Museums of the Performing Arts (SIBMAS)** took place in Antwerp, Belgium, September 3-7, 1994, and was hosted by **Roger Renneberg**, Director of the **Stadsbibliotheek**. The theme of the conference was "Collecting and Recording the Performing Arts: Why and How?" In a departure from previous conferences, which were largely devoted to lengthy descriptive essays about various collections, President **Margaret Benton** sought wider participation through the use of shorter papers and working group discussions. A few papers were chosen as keynote speeches while others were distributed to attendees as the basis for discussion.

The opening session was designed to encourage SIBMAS members and guests to learn more about one another, and revolved around the questions, "Who are we? Who are our users? What do they want from us?" Short speeches considered these topics from the point of view of a theatre museum, a private performing arts group that holds important archives, and a reader who has done research in several SIBMAS institutions. The audience was then divided into four groups, each with a discussion leader, and sent to different rooms where participants introduced themselves and talked about various

common problems and concerns. When the groups returned to the auditorium, the discussion leaders reported briefly on the topics that had come up, including exhibitions, fund raising, security, public relations, and computerized catalogs.

The afternoon session dealt with "What to collect for the 21st century" and what theatrical documents and memorabilia can tell us about other times and places. A note of caution was sounded by a speaker who wondered whether information keepers will be able to manage the huge amount of material available through technology, or will we be in danger of drowning in the flood of information. Another session, entitled "Which way SIBMAS?" dealt not only with the future of the organization, but also with projects that can be pursued outside the conference. It was decided to add a **Working Commission on Exhibitions** to the existing Working Commissions on the *International Directory of Performing Arts Collections* (formerly called "The Blue Book") and **Performing Arts Documentation (PADOC)**.

Technology was the unifying theme of the next few sessions. Under the heading, "Video Recording: Why? How? Will it last? A true record?", videotapes from several different collections were demonstrated and discussed, including technical aspects (e.g., number and placement of cameras and microphones), problems in securing permission to film theatre and dance performances, the needs of different audiences, etc. A session on "Electronic documentation: breakthrough or breakdown" offered case studies of systems being developed in France, Germany, The Netherlands, Russia and the United States, and the efforts to make these systems compatible and accessible to institutions and individuals

in other countries. A final session dealt with "Fee-based services: Should we charge? Must we charge," setting forth the pros and cons based on a survey conducted by the British Theatre Museum.

The Congress took place in the magnificent, recently restored **Bourla Theatre**, and Mr. Renneberg arranged a tour of the building with the two architects who had planned the restoration serving as guides. Conference participants also enjoyed an afternoon tour of three other theatres which was led by **Mme. Ivonne Lex**, a distinguished actress, director, playwright and teacher, who charmed the entire group with her knowledge and humor. Our final visit was to the **Royal Youth Theatre** of Antwerp where, after a tour of the building, we were invited to see a performance of *De Golf (The Wave)*, by **Ron Jones**, based on a true incident in which a teacher undertook a dangerous experiment to impress on his students the ease with which fascism can take hold. The play was given a strong performance by two professional adult actors and a group of talented teenagers recruited from Antwerp schools, and although the audience did not understand the words, the action was clear and chilling.

Eight personal members of the Theatre Library Association attended the conference and played active roles. **Betty Corwin, Catherine Johnson, Sidney Jowers** and **Jane Pritchard** all were keynote speakers, while **Eric Alexander, Richard Buck, Dorothy Swerdlove** and **Paul Ulrich** took part in the sessions and also participated in the deliberations of the SIBMAS Executive Committee concerning the new *International Directory of Performing Arts Collections*, the *SIBMAS/FIRT Bulletin*, and proposed changes in SIBMAS Rules. Richard Buck was elected to his

second term on the Executive Committee. **Jeanne Newlin**, Curator of the **Harvard Theatre Collection**, was elected to her first term on the Executive Committee and appointed Secretary-General of SIBMAS. **Dorothy Swerdlove** completed her second term as Vice President with this conference, and therefore was not eligible for re-election.

The next SIBMAS Congress is scheduled to take place in Helsinki, Finland, in September 1996. Following the thread of this year's conference, the tentative theme is "Winds of Change." The planners hope to cover a variety of topics, including sessions on electronic documentation, exhibitions, marketing and public relations, multi-media, and new technologies, for example, digitization. --Dorothy Swerdlove

#### **MEGA-CONFERENCE 2001: Theatre Organizations Plan Major Event in Washington, DC**

On the weekend of October 8-9, 1994 representatives from theater and education organizations met in Chicago to discuss the possibilities for a mega-theater conference in the year 2001 (originally set for the year 2000, the conference was moved forward one year to allow for more planning time). The seeds for this idea came from a 1992 conference in Oxford, Ohio where representatives from the **National Theatre Conference** and the **International Theatre Institute** discussed the need for theater associations to involve and educate one another and to find a way to bolster communication and ties. A second meeting was held at a 'Leadership Summit Meeting' in September of 1993 to further discuss how best to implement the goals of cooperation and

communication. A proposal was made that a one time 'mega-conference' would be planned to take place in the year 2000 in Washington, DC. **Jim Poteat** attended this meeting as a TLA representative. [SEE *Broadside* vol. 21, no. 2, Fall 1993, p.4]

Jim and I both attended the 1994 meeting in Chicago. Other attendants were **Carole Brandt**, **Mark Heckler**, and **Rhonda Blair** (Association for Theatre in High Education), **Lauren Friesen** and **Katie Robinson** (Kennedy Center/American College Theatre Festival), **Leon Brauner** and **Dick Durst** (United States Institute for Theatre Technology), **Joe Burnsworth** and **Jeffrey Leptak-Moreau** (Educational Theatre Association), **Laura Gardner-Salazar** and **Jerry Prophet** (American Alliance for Theatre and Education), **Tom Postlewait** (American Society for Theatre Research), **Lundena Thomas** (Black Theatre Network), **Martha Coigney** (International Theatre Institute) and **Jim O'Connor** (University/Resident Theatre Association).

On Friday evening, the discussion concerned what we hoped to accomplish by a mega-theater conference and how to best implement our ideas. Proposals ranged from a day of political advocacy, such as an Artsmarch on Washington to a two-week long festival of American theater. Some people felt strongly that the Washington event should be preceded by local and regional events, such as theater festivals or state-wide advocacy programs. The overriding feeling was that it was time to do something that would bring a varied constituency together and provide a forum where we could learn, share our skills, and provide our organizations with national visibility.

On Saturday we broke into two groups, one of which hammered out a suggested mission statement and possible structure for the proposed conference. I was a part of this small group, which included **Rhonda Blair**, **Leon Brauner**, **Lauren Friesen**, **Jeffrey Leptak-Moreau**, and, in the afternoon, **Jerry Prophet**. This was a great meeting with lots of ideas tossed around and chewed over. Rhonda's attitude was 'If we could do, plan anything - no holds barred - what would we do?' Her excitement really set us free to dream and plan. Many of the final thoughts we had about the 2001 conference were trimmed-down versions of our grand scale plans.

Ultimately, we came up with a mission statement that included both celebrating the integral role of theatre in the nation and showcasing the diversity of theater organizations. This would raise the national consciousness about the importance of American theater as well as provide an opportunity for us to share experience and skills. Some of the formations we discussed were one week festivals with two or three blocks a day, with morning blocks reserved for association-based programming and afternoon slots for performances and post-performance discussion series. An all-festival event would serve as a keynote or capstone to the week. Some ideas for this included major stage actors reading American plays at one end of the Mall, with a high-tech multimedia wonder at the other end, and events in between, such as high-school or college performances.

There are many, many areas to be addressed here, not least of which is -- Is this even remotely feasible? Is it possible that all, or even some of these organizations would want a Spring meeting in Washington DC, 2001? Does D.C. have the hotel rooms and conference space for all these groups,

some of whom, like USITT, need a major amount of exhibit space. Other concerns included festival planning and management, publicity and public relations, marketing and ticketing, financial responsibility and liability, and staffing. Furthermore, who was going to do all this work?

When the two groups reconvened in the afternoon, it was decided that we would spend a year researching the initial feasibility of this project. Several people suggested that we contact program planners from Spoleto, the Edinburgh Festival, or even the Olympics, to help guide us through the project. Everyone thought that was a great idea. We agreed to keep in touch and our group is continuing to assemble information on space requirements, space availabilities, and other organizations to include in the larger plan.

Whether or not this all comes off in 2001 as designed, TLA definitely should take part in the planning. Though we are a much smaller organization than ATHE or USITT, it is important that we remain a part of such an exciting and vital project, one that will benefit our members by broadening their exposure to American theater and connecting them to a wider group of theatre and education professionals.--**Lauren Bufferd**

## BOOKS RECEIVED:

Chekhov, Anton. *Three Sisters*. Lyme, NH: Smith and Kraus, Inc., 1994. Translated by Lansford Wilson. \$11.95, paper. ISBN 1-800399-28-8.

Fisher, James. *Spencer Tracy: A Bio-Bibliography*. Westport, CT: Greenwood Press, 1994. (Bio-Bibliographies in the Performing Arts, Number 59). cloth. ISBN 0-313-28727-9 ISSN 0892-5550.

*Fundamentals of Local Arts Management.* Amherst, MA: Arts Extension Service and the National Assembly of Local Arts Agencies. Book is \$24.95, plus \$4.25 for shipping, from: Publications/F, Arts Extension Service, 602 Goodell Building, University of Massachusetts, Amherst, MA 01003-3260.

*100 Great Monologues from the Neo-Classical Theatre.* Edited by Jocelyn A. Beard. Lyme, NH: Smith and Kraus, Inc., 1994. \$9.95, paper. ISBN 1-880399-60-1 ISSN 1067-134X.

*100 Great Monologues from the 19th Century Romantic and Realistic Theatres.* Edited by Jocelyn A. Beard. Lyme, NH: Smith and Kraus, Inc., 1994. \$9.95, paper. ISBN 1-880399-61-X ISSN 1067-134X.

*100 Great Monologues from the Renaissance Theatre.* Edited by Jocelyn A. Beard. Lyme, NH: Smith and Kraus, Inc., 1994. \$9.95, paper. ISBN 1-880399-59-8 ISSN 1067-134X.

*Preservation of Library & Archival Materials: A Manual.* Rev. and expanded. Edited by Sheryl Ogden. Andover, MA: Northeast Document Conservation Center, 1994. \$40.00, looseleaf format. Available from NEDCC, 100 Brickstone Square, Andover, MA 01810. ISBN 0-9634685-1-0.

## ANNOUNCEMENTS

The American Library Association's New Members Round Table will be presenting the Mentor Program at the 1995 Annual Conference in Chicago. The program helps librarians who are new to the profession negotiate a path among the various meetings, programs, exhibits and acronyms by matching them

with a "seasoned" conference attendee. If you are interested in participating either as a mentor or a "mentee", contact: Joan A. Reyes, Access Services Librarian, The Pennsylvania State University Libraries, E506 Pattee Library, University Park, PA 16802. Telephone: 814-865-1858. Fax: 814-863-7293. E mail: JXR@psulias.psu.edu

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**The Commission on Preservation and Access** in collaboration with the **National Media Laboratory** are undertaking an applied research project entitled "Archival Management of Materials Created on Magnetic Media." The NML brings to the collaboration, an extensive program of experimental research and mathematical modeling on a range of magnetic media types. These data track media stability on such physical and chemical properties as: binder hydrolysis, coercivity, top coat adhesion and friction. Changes in these properties are plotted over time at various temperatures and relative humidities.

The Commission and the NML will be seeking to develop management tools for Preservation Administrators based upon NML's research. However, in order to concentrate on the types of media that make most sense to libraries and archives, information is sought in the following areas:

- Types of magnetic media that make up the bulk of extant collections.
  - Types of media used or contemplated for migration or back-up.
  - And/or types by manufacturer, magnetic particle, binder and substrate.
- Preservation Administrators or Curators who feel they might be able to contribute but require more information are requested to contact:  
James R. Druzik, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina Del Ray, CA 90292. Tel: 310-

822-2299. Fax: 310-821-9409. E mail: jdruzik@getty.edu

Note: Since videotape has become a primary form of documentation for performing arts, it is important that the needs of performing arts collections are made clear to the preservation field. Please help by providing information to this important study.

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**Kurt Weill Edition.** The Kurt Weill Foundation for Music has embarked upon the long-term project of publishing a collected critical edition of the composer's music and is currently conducting a comprehensive search for documents relating to the genesis and original production of Weill's works for the stage. Items of special interest include rehearsal scores, stage directors' notes, orchestral and chorus parts, and scripts. If you have information as to the whereabouts of Weill materials or personal recollections, please contact: Edward Harsh, Managing Editor, Kurt Weill Edition, 7 East 20th St., New York, NY 10003. Tel.: 212-505-5240. Fax: 212-353-9663.

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A New Newsletter to facilitate communication among scholars, students and professionals in the New York City area who are interested in popular culture/entertainment studies is about to be launched by two TLA members, **Marvin Carlson (CUNY)** and **Brooks McNamara (NYU)**. Please send information on upcoming events, classes, lectures, conferences, journals, books, etc., to: Erin Hurley, Ph.D. Program in Theatre, CUNY Graduate School, 33 West 42nd St., New York, NY 10036. Tel.: 212-642-2231. Write to be added to the mailing list.

## ACQUISITIONS

The Athenaeum of Philadelphia specializes in original materials documenting the architectural history of Philadelphia and the mid-Atlantic region. Recently, it acquired Irvin Glazer's collection consisting of original photographs, slides, dedication programs, news clippings and correspondence relating to nearly 1,000 theatre buildings. Most of the items relate to Philadelphia theatres, but there is also information on dozens of New York theatres and many others world wide. There are studio photographs from the prolific architectural firm of William H. Hoffman and Paul J. Henon, as well as the inventory files of the Stanley-Warner Company. Items from the Glazer Collection are featured in the Athenaeum's exhibit "Behind the Marquee - Philadelphia Theatre Buildings" on view until May 26, 1995. On December 3, 1994, the Athenaeum sponsored a symposium focusing on the city's lost theatre architectural heritage. It highlighted three of Philadelphia's surviving landmark theatres and the historic preservation issues raised by each, including the Academy of Music (1857). The symposium was videotaped.

Irvin Glazer, one of the founders of the Theatre Historical Society, is the author of *Philadelphia Theatres, A-Z* (Westport, CT: Greenwood Press, 1986). He also provided the text for a new publication, *Philadelphia Theatres: A Pictorial Architectural History* (New York: Dover, 1994. \$11.95), based upon his collection.

For additional information, contact the Athenaeum of Philadelphia, 219 S. Sixth St., Philadelphia, PA 19106. Tel. 215-925-2688. The main repository of the city's varied theatrical history remains the Free Library of Philadelphia's Theatre Collection. --Geraldine Duclow



Maschaum Theater. Hoffman & Henon, Architects, 1929. Glazer Collection. (The Athenaeum of Philadelphia).

## EXHIBITS

**"The Last Frontier of Bohemia: Tennessee Williams in New Orleans,"** an exhibition on loan from the Harry Ransom Humanities Research Center, The University of Texas at Austin. Paintings by Tennessee Williams, photographs, and other memorabilia of the playwright in New Orleans lent by his friends and acquaintances. December 20, 1994 - April 8, 1995. At **The Historic New Orleans Collection**, 533 Royal St., New Orleans, LA 70130.

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**"Tennessee Williams: 'The Play is Memory' -- Fifty Years of the Theatre,"** an exhibition scheduled to run from March 20 to April 30, 1995. Curated by TLA board member Richard Wall, the exhibit is at the **Benjamin Rosenthal Library, Queens College, C.U.N.Y.**, Rotunda, 3rd Floor.

## MEMBER NEWS

**James Fisher (Wabash College, IN)** was promoted to full professor. He published an article "Rediscovering the Art of Al Jolson: The Films of the World's Greatest Entertainer," in *Popular Music & Society*, Fall 1993. His book, *Spencer Tracy: A Bio-Bibliography*, was published in 1994 by Greenwood Press, Westport, CT. He is the book review editor for the *Journal of Dramatic Theory & Criticism* and contributes reviews to a number of journals including *Theatre Journal* and the *ARSC Journal*.

**Laurence Senelick (Tufts University)** directed Rossini's *Il Barbiere di Siviglia* for the **Boston Lyric Opera**; the sold-out performances ran from January 11-22, 1995 at the **Majestic Theatre** in Boston. He also published a report on the **IFTR Annual Conference** for 1993 in *Russian and Eastern European Performance* (CUNY).

## CALENDAR

March 25-26, 1995. **A Timeless Legacy: Doris Humphrey Symposium.** Northern Illinois University, University Programming & Activities, DeKalb, IL 60115. Attn: Sarah Rothaar. Tel: 815-753-1421.

March 29-April 1, 1995. **Association of College and Research Libraries (ACRL) 7th National Conference,** in Pittsburgh, PA. For information: ACRL, 50 E. Huron St., Chicago, IL 60611-2795. Fax: 312-280-2520.

May 31, 1995. **George Freedley-Theatre Library Association Awards,** Bruno Walter Auditorium, New York Public Library for the Performing Arts.

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

June 26-July 16, 1995. **Prague Quadrennial.** International Exhibition of Stage Design and Theatre Architecture held every four years in Prague. For a bibliography, PQ is inviting publishers to enter publications on scenography and theatre architecture published from 1990 on. For information, contact: Amsterdam School of the Arts, The Netherlands, Attention: Saskia de Leeuw, Dapperstraat 315, 1093 BS Amsterdam. Fax: +31 - 20 - 692 91 06. Telephone: +31 - 20 - 616 67 16 (Ms. de Leeuw) or +31 - 20 - 622 65 08 (Ms. Gaby Wijers). **OR,** PQ Secretariat c/o Theatre Institute, Celetná 17, 110 00 PRAGUE 1, Czech Republic.

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Officers of the **Theatre Library Association** (founded 1937): President, **Geraldine Duclow**, Head, Theatre Collection, Free Library of Philadelphia; Vice President, **Robert Taylor**, Curator, Theatre Collection, New York Public Library for the Performing Arts; Executive Secretary, **Maryann Chach**, Shubert Archive; 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**. 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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**BROADSIDE**

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