

# BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Vol.26, No. 4

TLA's 61st Anniversary Year

Spring 1999

## THEATRE: TORONTO STYLE

Toronto's theatre scene is as diverse as its cosmopolitan population. From glitzy musicals, to middle of the road fare, to challenging alternative fare, to one-man shows there is something for every taste, even those without taste. At a quick glance in May it was possible to go to the theatre every day of the month and still not see all the theatre in the city.

Toronto theatre is generally divided according to the size of the theatre. There are the large mainstream theatres such as the Royal Alexandra Theatre, the Princess of Wales Theatre, the Pantages and the Hummingbird Theatre. The Royal Alexandra and Princess of Wales Theatres have a subscription series composed of touring productions of Broadway and West End hits, plus "stand-alone" productions of the latest Broadway and West End hits starring predominantly Canadian companies. *Beauty and the Beast* had a long run at the Princess of Wales. *The Lion King* is expected in April of 2000.

The Pantages theatre has been home to *The Phantom of the Opera* for 10 years, and the Hummingbird Centre is a touring house and the performance home of the Canadian Opera Company and the National Ballet.

The only mid-sized theatre in the city is the Bluma Appel Theatre of the St. Lawrence Centre. In the enviable position of being its chief tenant is the Canadian Stage Company which offers a season of mainly American and British hits plus a smattering of Canadian plays. As one would expect from its name all the productions are produced by Canadian artists.

And then there are the smaller theatres that started off as a sparky, in-your-face alternative to the larger

theatres, and now 25 years later, have entered a period of benign respectability. These "alternative theatres" generally produce new or established Canadian works. The most consistently successful of these smaller houses is the Tarragon Theatre--a converted factory situated across the street from railroad tracks. Audiences have gotten used to hearing trains rumble by at the most inopportune moment in a production. The Tarragon introduced Quebec writer, Michel Tremblay to English Canada and the theatre continues to debut his plays in English. And the company has premiered the work of Jason Sherman, one of the country's most witty and provocative playwrights.

The Factory Theatre and Theatre Passe Muraille ("Theatre without Walls") specialize in contemporary Canadian works. The Factory is the preferred theatre for prolific writer/director George F. Walker. Last year he wrote and directed a sextet of plays collectively called *Suburban Motel* in which all the plays took place in the same motel room.

Cont pg. 3

### ON THE INSIDE

From the President -- pg. 2; From the Editor -- pg. 2; Save the Date -- pg. 2; Announcing: TLA Listserv -- pg. 2; TLA at ALA Annual Meeting -- pg. 5; New Discussion Group Proposed -- pg. 5; Member News -- pg. 7; Clearances for Copying Addendum -- pg.8; Spotlight On: Toronto Reference Library -- pg. 9; Internet Resources: Canadian Theatre -- pg. 11; NYPAL Job Announcement -- pg. 15

## FROM THE PRESIDENT

As I write, TLA members throughout the country are preparing for a number of exciting events (all of which are more fully described in this issue of *Broadside*). The stage is set in New York City for the annual presentation of the George Freedley Memorial and Theatre Library Association Book Awards on May 28. The TLA at ALA program, *The Stagestruck Librarian*, is scheduled for Monday, June 28, in New Orleans (see article this issue). And in Dallas, TLA member Alicia Snee has just mounted the TLA List-serv, (see article this issue) which will enable all members to take part in online discussions of issues of mutual interest. I look forward to seeing you in New York and New Orleans, but if you aren't able to attend these two events, please join us for our *virtual* meeting on the Internet. -- **Susan Brady**, Yale University

**SAVE THE DATE! OCTOBER 15, 1999**  
"HIS CHAMPIONSHIP SEASONS!: THE JOSEPH PAPP/NEW YORK SHAKESPEARE FESTIVAL ARCHIVES"

Theatre Library Association announces the opening of the Joseph Papp/New York Shakespeare Festival Archives at the New York Public Library's Billy Rose Theatre Collection with a panel discussion October 15, 1999. Exact time and location to be announced.

Participants to include the Archives' staff: Mary Ellen Rogan, Senior Archivist; Jeremy Megraw, Project Archivist; Calla Biondi, Processing Archivist; and Martha S. LoMonaco, Assistant Professor of Fine Arts, Fairfield University.

For more information, contact:  
Kevin Winkler by phone (212) 870-1620 or by email [kwinkler@nypl.org](mailto:kwinkler@nypl.org)  
or check TLA's website:  
[http://www.brown.edu/Facilities/University\\_Library/beyond/TLA/TLA.html](http://www.brown.edu/Facilities/University_Library/beyond/TLA/TLA.html)

## FROM THE EDITOR

I am very excited to highlight Canadian theatre in this issue. It is my intention to bring you news of theatre and theatre library activity wherever it is occurring. I sometimes get so bogged down in my own busy world, that I lose sight of the depth and breadth of our organization. It is exhilarating to think that I have colleagues in libraries, schools and theatres virtually around the world.

For this reason, I hope to bring news from all the corners of our profession. If you would like for us to know about your library and/or theatre and research activity, let me know! It is time that we tooted our own horns - both for ourselves and for the larger performing arts research communities.

Nancy L. Stokes PO Box 367 Hudson, OH 44236  
330-972-6011 FAX 330-972-7225  
[nstokes@uakron.edu](mailto:nstokes@uakron.edu)

## ANNOUNCING: TLA LIST-SERV

Do you have a question regarding a TLA publication or program? Is there a conference or exhibit that you think TLA members would like to hear about? Are you interested in obtaining assistance from performing arts librarians and archivists concerning the handling of certain types of materials? The TLA List-serv, mounted by Alicia Snee, Music, Theatre and Dance Librarian at Southern Methodist University, now makes it possible to communicate online with other List-serv subscribers.

To Subscribe:

- 1) Send email to [majordomo@mail.smu.edu](mailto:majordomo@mail.smu.edu)
- 2) In the body of the email message type the following line: `subscribe tla_1`

**Theatre: Toronto Style** cont.

Walker's plays are gritty, angry, hilarious and champion the marginalized in our society. His themes have a universal resonance....Walker is one of Canada's most produced playwrights internationally.

Passé Muraille refined the collaborative/collective kind of production 25 years ago, when the cast, director and creative team went into the community to collect stories that would later be fashioned into a theatrical event. Today the theatre mixes these collectives with new Canadian work.

Then there are the many small companies "with attitude" that have a definite presence even though they don't have a permanent home. The Necessary Angel company produces esoteric, challenging work from Canadian and British writers-- British playwright, Howard Barker has been a favourite for this company. Crows Theatre has premiered the works of Brad Fraser (*Love and Human Remains*) Lee MacDougal (*High Life*), and the Canadian premier of *Shopping and F\*\*cking*. Da Da Kamera produces perhaps the most thought provoking, visually arresting theatre of this feisty group of smaller companies. The company is not prolific in its output, but a Da Da Kamera show is always an event.

Several theatres focus on specific areas. Toronto is home to Le Théâtre français de Toronto the largest Canadian French-language speaking theatre outside Quebec. Buddies in Bad Times theatre gives voice to gay and lesbian issues and themes. The Native Earth Performing Arts company speaks to the native experience. Nightwood Theatre and Company of Sirens are feminist-focused companies. There are at least three clown-based companies: Mump and Smoot is a company of two which focus on "the chaos in a nightmarish world." The duo have a language which is gibberish but whose meaning is understandable because of the body language and clowning gifts of the two. Theatre Columbus another clown-based company

produce some intriguing works both original and classical (*The Cherry Orchard* and *Twelfth Night* come to mind) with interesting results. The last "clown-company", Theatre Smith-Gilmour have taken on huge themes, from the works of Samuel Beckett to Dante's *Inferno*, with not always successful results.

VideoCabaret comments on the political history of the country using the technology of video, computers all acted in "a black box" of a set with provocative results. Young People's Theatre produces children's theatre for "kids" of all ages.

There is no rest from theatre-going for the 'theatre junky' in Toronto. When the regular theatre season finishes in late spring, it's time for the summer theatre festivals. Toronto has two. In July there is the Fringe Festival which lasts 10 days. Companies from across the country and internationally vie for the 40 spots, to perform in a packed schedule. In August there is the SummerWorks Festival, also for 10 days with another packed schedule. Selection of productions into both festivals is by lottery and not by a professional jury so the quality of the productions (acted by a mix of amateur and professional artists) varies wildly.

A few words must be said about the Toronto-based Livent Company, producer of such huge musicals as *Kiss of the Spiderwoman*, *Ragtime*, *Fosse*, and the revival of *Showboat*. Contrary to some opinion, theatre in Toronto hasn't suffered while Livent goes through its bankruptcy problems. After the hype and hot-air of the company's perceived success ceased the resultant quiet was quite refreshing and revealing. The huge debt of the company and the news that few of its productions actually were financially successful produced a truer picture. The theatres the company built or restored here are either empty or soon will be. The ten-year run of *The Phantom of the Opera* at the Livent-restored Pantages Theatre will come to an end in September. It will be interesting to see what happens to the Pantages after *Phantom* closes.

There was a suggestion there would be a “trickle down effect”, that if people went to see the huge Livent musicals like *Phantom of the Opera* they would also go to the smaller theatres too. There is precious little evidence that was happening.

Also interesting was the notion that Livent shows that were workshopped and ran here were somehow Canadian, or at least that we should be proud because many Livent shows started in Toronto. Phooey. Shows that are written, directed, designed, lit, costumed, conducted, orchestrated, and predominantly star Americans, are American. Even casting Brent Carver as the lead in *Kiss of the Spiderwoman* was an afterthought when the original American actor cast in the lead backed out. Carver was a star in this country long before Livent but for *Kiss* he was originally hired as the understudy to the lead. Only when director Hal Prince insisted Carver take over the lead was he actually given his due. If Canadians were hired for Livent shows, it was usually in small roles or in the chorus.

Contrasting with the flash and woes of Livent are the quiet, unassuming and hugely successful son and father duo, David and Ed Mirvish, collectively known as “the Mirvishes”. They own the Royal Alexandra Theatre and built and privately paid for their newest “royal” house, the Princess of Wales Theatre. They also owned the prestigious Old Vic Theatre in London, England for 15 years, but recently sold that.

Not content to wait for a “trickle-down effect”, the Mirvishes ensured the “reverse effect” by programming remounts of successful Canadian shows from the smaller theatres into their large theatres, and introduced their up-scale audience to quality ‘smaller scale shows’. The Mirvishes booked *Dry Lips Oughta Move to Kapuskasing* by aboriginal writer, Tomson Highway into the Royal Alexandra Theatre, after the play’s initial run at Theatre Passe Muraille. The hugely successful *Two Pianos, Four Hands*, which started at

Tarragon and then played New York (with the Mirvishes co-producing) was booked into the Royal Alexandra season last year. Continuing with its commitment to Canadian theatre, the Mirvishes have scheduled another Tarragon hit *The Memory of Water* into next year’s season.

The Mirvishes mounted predominantly Canadian productions of such international hits as *Les Misérables*, *Rent*, at the Royal Alexandra Theatre, and *Miss Saigon* and *Beauty and the Beast* at the Princess of Wales. Next year they will produce the Canadian production of *The Lion King* at the Princess of Wales Theatre.

In spite of difficult economic times, a heartening success story was the creation last summer of a new classical repertory company in Toronto called Soulpepper. The 12 founding members of this actor-driven company first met when they were part of the Young company at the Stratford

Festival in Stratford, Ontario. They got the classics bug there, under the tutelage of their mentor, director Robin Phillips. All went on to successful acting careers in film, television and theatre, but they found they wanted to do the classics but the opportunities weren’t there. So the company made ‘their own luck’. Last year in their inaugural season at Toronto’s Harbourfront Centre, they produced the rarely done Friedrich Schiller classic, *Don Carlos*, and Molière’s *The Misanthrope*. Both were critical and financial successes. The company is presenting an expanded program this year. Upcoming at their Harbourfront Centre venues, the company will perform *A Streetcar Named Desire*, *The Play’s the Thing* (Molnar), *Endgame* (Beckett) in rep for July and August and in September they will produce Chekhov’s *Platonov* in a new version.

In a show of faith in their talent, David Mirvish booked Soulpepper sight unseen last year to produce

*Our Town* as the last play of this season at the Royal Alexandra Theatre.

This is just *some* of the theatre activity in Toronto.

It's always tough to "do theatre". Funding is diminishing. Audiences can be fickle. Fortunately what doesn't seem to change is the *need* to "do theatre", to create and give voice to our stories, and the resolve and tenacity of those gifted souls who do it. -- **Lynn Slotkin** lives and writes in Toronto, Ontario, but she sees theatre everywhere.

## **TLA at ALA**

### ***The Stagestruck Librarian***

**Monday, June 28, 9:30-12:00**

**location TBA in the final conference program**

This year the TLA at ALA program addresses the issues and challenges facing librarians and archivists who work with performing arts materials as an adjunct to other professional responsibilities.

A crate of symphony programs arrives unexpectedly on the library doorstep. A college library is informed that an undergraduate major in dance has just been created. A local theatre asks the library to sponsor a joint program with city elementary schools. Designed for librarians who work with performing arts materials as an adjunct to other assignments, speakers will share their experiences and provide illustrated examples of how they have faced issues and challenges of performing arts librarianship.

Speakers:

#### **Florence M. Jumonville**

Head, Louisiana and Special Collections, Earl K. Long Library, University of New Orleans

"Phantoms of the Opera and of the Theatre: The History and Description of Performing Arts Ephemera"  
Illustrated with examples from the New Orleans stage.

#### **Alicia P. Snee**

Music, Theatre, & Dance Librarian, Southern Methodist University

"Stranger in a Strange Land: Developing Bibliographic Instruction and Collection Development Programs for Theatre Studies"

#### **Janine Davies**

Manager of Programming, Houston Public Library

"Libraries and the Arts: Partnering Opportunities"

Describing cooperative performing arts programs that bring performers from the Houston Grand Opera, the Alley Theatre, the Main Street Theatre, the A. D. Players and other companies into HPL's Central and branch libraries.

The presentations will be followed by a generous amount of question and answer time.

## **NEW ALA-ARTS DISCUSSION GROUP PROPOSED**

At the MidWinter meeting in Philadelphia, an inquiry was made concerning support for the formation of a new discussion group within ARTS Section to be called the Performing Arts Librarians Discussion Group, and was met with a very positive response. The following is a draft of the official proposal that will be presented at the Annual Conference. The text follows:

Mission and Goals Statement of the Performing Arts Librarians Discussion Group, ARTS Section, ACRL

Mission:

The Performing Arts Librarian Discussion Group encourages the participation of those library professionals who provide reference service, who select materials, who catalog materials in all formats, who provide access services in a variety of ways, or who have an interest in a broad range of performance disciplines including, but not limited to: theatre,

dance, music, performance art, popular entertainment, mime, puppetry and circus. This forum provides an opportunity for these individuals to discuss issues and exchange ideas which would improve access to and the organization of performing arts materials in libraries and archives; inform, educate and encourage cooperation through activities and programs; and encourage, develop and support projects that expand the knowledge of these performance disciplines and their relations with librarianship.

### Goals

The following goals and objectives have been developed to support those goals outlined by the Association of College and Research Libraries' Strategic Plan.

Goal I: To promote and speak for the interests of performing arts librarianship

Subgoal A: To enhance awareness of the role of performing arts collections and subject specialists among arts professionals and organizations, and to develop effective working relationships with them

Objective 1: Create opportunities for performing arts library professionals to interact with other professionals especially in the academic, arts, and archive communities.

Objective 2: Establish and maintain official alliances with other appropriate professional organizations.

Objective 3: Inform appropriate academic programs and professional organizations of the existence of the Performing Arts Librarians Discussion Group and its activities.

Objective 4: Update appropriate academic programs and professional organizations on the activities of this discussion group by posting minutes and/or announcements on appropriate listservs and newsletters.

Subgoal B: To support and participate in the recruitment and retention of outstanding individuals to the field of academic and research librarianship in the performing arts.

Objective 1: Support ARCL in its recruitment efforts.

Subgoal C: To help shape educational programs in accordance with the needs of performing arts librarianship.

Objective 1: Assist ACRL in describing how library schools might address the changing needs of performing arts librarianship.

Objective 2: Advise, encourage and assist library schools in offering specialized courses, workshops and independent studies for performing arts librarianship.

Objective 3: Communicate with performing arts researchers, teaching faculty and students about issues of documentation and access related to performing arts research collections.

Goal II: To support performing arts library professionals as they serve the needs of their clientele.

Subgoal A: To adopt and support standards and guidelines needed by the field.

Subgoal B: To identify, explore, and act on problems and issues facing performing arts libraries and collections.

Objective 1: Promote the preservation of performing arts materials.

Objective 2: Assist with the development of collections of performing arts materials.

Objective 3: Identify acquisition tools for performing arts resources.

Objective 4: Promote networking of information about performing arts.

Objective 5: Promote development of new technologies, or products that

utilize these technologies, for performing arts information resources.  
Objective 6: Foster support for management of performing arts collections.

Goal III: To promote research and publication relevant to performing arts librarianship.

Subgoal A: To encourage and support research projects in performing arts.

Subgoal B: To advance the professional knowledge of performing arts librarians and others through an effective publishing program.

Objective 1: Support a performing arts publication program to promote the discussion group's mission, goals, and objectives.

Objective 2: Contribute to the *ARTS Newsletter* on a regular basis.

Objective 3: Publish summaries of the Performing Arts Librarians Discussion Group meetings.

Objective 4: Publish a membership list on a regular basis.

Objective 5: Encourage section members to publish performing arts related articles in appropriate forums, including but not limited to *College & Research Libraries*, *College & Research Libraries News* and *Performing Arts Journal*.

Objective 6: Explore alternative publication mediums, including the World Wide Web, that would allow a broad dissemination of discussion group related information.

Goal IV: To support and contribute to professional development of performing arts library professionals and others involved in related fields.

Subgoal A: Provide opportunities for performing arts librarians to enhance their

current knowledge and learn new skills

Objective 1: Develop programming for Performing Arts Librarians Discussion Group meetings.

Objective 2: Coordinate programs with appropriate organizations and associations..

Objective 3: Encourage members to share information about their library and collections, including recent acquisitions in all formats.

Subgoal B: To encourage and promote active membership in all discussion group activities.

Objective 1: Plan for ongoing recruitment of members.

Objective 2: Develop projects that exploit members' areas of interest and expertise.

Subgoal C: Provide career placement information regarding performing arts librarianship in all types of forums, both print and electronic.

Objective 1: Encourage members and their home institutions to advertise available positions in *College & Research Libraries News* and in other appropriate forums, including listservs.

## MEMBER NEWS

**Mary Henderson's** book *The New Amsterdam: Biography of a Broadway Theatre* has won the Golden Pen Award presented by the United States Institute for Theatre Technology. She accepted the award in Toronto on March 27th.

**Nancy L. Stokes** (University of Akron; editor of *Broadside*) received a promotion to the rank of Professor of Bibliography. She is the Performing and Visual Arts Bibliographer with responsibilities for Music, Theatre, Dance, Art, and Arts Administration.

## **ADDENDUM: CLEARANCES FOR COPYING**

The following addresses are an addendum to the useful sources of assistance in securing clearance for copying of published materials. The original article can be found in *Broadside* Vol.26.no.3 Winter 1999. These addresses were provided by **Jill Gruben**.

For any copying or quoting even arguably beyond the "fair use" permission of the federal copyright statute, it is recommended that the requestor write directly to the publisher of any published work or to the creator(s) of any published work. This safety procedure applies to copying any work, regardless of format of the source work, e.g. book, magazine article, photograph, motion picture or videotape, etc.

Visual Artists & Galleries Association (VAGA)  
521 Fifth Avenue  
Suite 800  
New York, NY 10175  
212.808.0616  
212.808.0064 (fax)  
rpanzer.vaga@erols.com

Copyright Licensing Agency (CLA) (uk)  
90 Tottenham Court Road  
London, W1P 0LP  
United Kingdom  
+44 (0) 171.631.5555  
+44 (0) 171.631.5500 (fax)  
cla@cla.co.uk

Publication Rights Clearing House  
c/o National Writers Union  
113 University Pl. 6th fl.  
New York, NY 10003  
212.254.0279  
212.354.0673 (fax)  
nwu@nwu.org

or:

337 17th St. #101  
Oakland, CA 94612  
510.839.0110  
510.839.6097 (fax)

The Authors Registry  
330 W. 42nd St., 29th fl.  
New York, NY 10036  
212.563.6920  
212.564.5363 (fax)  
staff@authorsregistry.org

BMI  
320 W. 57th St  
New York, NY 10019  
212.586.2000  
clearance@bmi.com

Harry Fox Agency  
711 Third Avenue  
New York, NY 10017  
212.370.5330  
212.953.2384 (fax)  
clientservice@harryfox.com

ASCAP  
One Lincoln Plaza  
New York, NY 10023  
212.621.6000  
info@ascap.com

Author's Licensing and Collecting Society (ALCS)  
United Kingdom  
Marlborough Court  
14-18 Holborn  
London EC1n 2LE  
+44 (0)171.395.0600  
+44 (0)171.395.0660 (fax)  
webmaster@alcs.co.uk

**SPOTLIGHT ON:  
Performing Arts  
Collections at the  
Toronto Reference  
Library**



The Toronto Reference Library maintains the largest and most comprehensive collection of theatre materials and one of the largest music collections in Canada. The particular interest and strength of the Library has always been in documenting the history of Canadian performance, and many of the resources, including several indexes developed in-house, are unique in the country. As part of Canada's largest public library system, the Toronto Reference Library provides reference and research collections and services in the performing arts to a wide range of users: the arts community, the general public, students, researchers and scholars.

The performing arts collections, currently housed in both the Performing Arts Centre and the Special Collections Centre, originated as separate music and theatre departments of the Toronto Public Library. The music collection, one of Canada's first, began in 1915 when the Library published a list of 828 circulating "books of music and relating to music" available at its main branch on College Street. It remained the country's largest music library until the mid-1950s when it was surpassed by the collections of the Canadian Broadcasting Corporation, and subsequently by the University of Toronto and several other university libraries.

The theatre collection, begun by Heather McCallum in 1961, also grew out of the circulating library on College Street. Concurrent with the founding of the collection, the Library renovated its third floor auditorium, creating the Central Library Theatre, an intimate 209-seat space intended as a rental house for non-commercial groups. Over the years a number of

small but noteworthy companies including Red Barn Theatre, Canadian Players and the University Alumnae Dramatic Club used the space, and many notable performers including Bruno Gerussi, Martha Henry, Douglas Rain, Don Harron, Jane Mallett and Robert Christie appeared there. In 1977 the College Street collections were transferred to the new Metropolitan Toronto Reference Library (now the Toronto Reference Library) designed by Toronto architect Raymond Moriyama. The old central library was acquired by the University of Toronto, and the theatre, renovated and renamed, is currently used by the Graduate Centre for Study of Drama.

The performing arts collections contain over 60,000 books and over 200 current periodical titles, both scholarly and popular, offering information on a wide range of performing arts subjects. Among the earliest works are 76 court festival books, dating from 1549, detailing public festivals and regal processions in England and Europe.

Toronto currently ranks behind London and New York as the largest producer of English language theatre, and is also the third largest film production centre in North America. Reflecting this activity, the collection is particularly strong in industry resources, screenplays, plays and musicals. Canadian plays are acquired comprehensively in both English and French. In addition to published scripts, the library obtains plays in manuscript form through the *Playwrights Union of Canada* and the *Centre d'essai des auteurs dramatiques*, the two professional playwrights' guilds.

The Library's collection of music materials includes more than 45,000 scores, over half of which circulate, and over 18,000 LPs and 9,000 CDs, which are available for in-library use. Two areas deserve special mention. The collection of Canadian sheet music, dating from 1805 to 1960, is one of the best in the country. Intended as a reflection of popular taste in this time period, it numbers over 2,500 items, mostly

parlour songs and piano pieces used by amateur musicians at home. Access is provided by composer, title, publisher, date of publication, place of publication, subject and cover illustration.

The musical theatre collection, consisting of piano-vocal scores, vocal selections and anthologies is the largest score collection of its kind in Canada. It is supported by published libretti, sound recordings and books on musical theatre, all of which are collected as comprehensively as possible. Although this is one of the most heavily used performing arts collections, there is at present very little Canadian material, due mainly to the lack of a strong commercial theatre sector in Canada.

Ephemera materials relating to Canadian performers, organizations and stage productions are actively collected by the Library. This invaluable collection of newspaper articles, pamphlets, publicity materials and programs provides primary material for researchers on the history of the performing arts in Canada, as well as current information of interest to practitioners and the general public. The program collection contains over 40,000 music, theatre and dance items. The music program collection emphasizes Toronto concerts, both amateur and professional, and includes near-complete files for the Toronto Symphony, Promenade Concerts, the Mendelssohn Choir and the Women's Musical Club of Toronto. Access is provided by date, place, performer and series. The theatre program collection provides a record of professional theatre, dance, musical theatre and opera productions across Canada. Organized by company or venue, access is provided via the Production Index, a production calendar arranged by title that constitutes the only performance record of its kind in Canada.

The Toronto Reference Library also maintains special collections in the performing arts. The collection of over 3,000 stage designs is the largest in any Canadian public library. Access is provided by production,

designer and company and the collection includes examples from all areas of the performing arts as well as all regions of the country. Recent acquisitions include designs by opera designer Michael Levine, including the Metropolitan Opera's 1997 production of *Eugene Onegin*, and veteran Stratford designer Susan Benson's costumes for the Canadian Opera Company's 1999 premiere production of *The Golden Ass*, a new Canadian opera with music by Randolph Peters and libretto by the late Robertson Davies, one of Canada's foremost novelists.

The archival collections, comprised of correspondence, financial records, scrapbooks, tour itineraries, prompt books and other original documents relating to Canadian theatre performers and companies, are of special interest to researchers. Highlights include records for the Tavener Company which played in eastern Canada and the United States in the 1880s and 1890s, the Boris Volkoff Collection documenting his 45 year career in Canada and his important contribution to the development of Canadian ballet, and the Crest Theatre Collection tracing the history of this significant Toronto theatre from 1953-1966.

Recent acquisitions include both theatre and music fonds. The Al Waxman Collection contains personal papers from the popular Canadian film and television star. The Bill Glassco Collection documents Glassco's career as founder and former artistic director of Toronto's Tarragon Theatre, one of the city's most influential alternate theatres, and includes drafts of his translations of the plays of Michel Tremblay, whose works were first presented in English Canada by Tarragon. The Women's Musical Club of Toronto Collection contains the archive of this important musical organization that has now been presenting classical music performers, often in their Toronto debuts, for over a hundred years. A list of the archival collections is available on the Performing Arts Centre's webpage, listed below.

The engravings collection comprises more than 1,800 engravings, portraits and visual representations of productions featuring British and American theatre, opera and dance. Highlights include an engraving of Edmund Kean being made a Chief and Prince of the Huron tribe in Québec in 1826, and a portfolio of engravings by Alessandro Sanquirico done for various Italian operas and ballets between 1826 and 1832.

A gift of over 5,000 film stills formed the initial photograph collection. It now includes photographs and slides of performing arts personalities and productions, film stills, and Canadian theatre buildings. The poster collection contains over 2,600 items, publicizing Canadian performing arts productions and events. Represented are such Canadian graphic artists as Theo Dimson, Heather Cooper, Jack King and Montréal poster artist Vittorio. Some early English playbills are also included, along with Canadian playbills and some international posters.

In addition to its performing arts resources, the Toronto Reference Library maintains two other collections which also serve the arts community. The circulating Picture Collection is comprised of close to a million illustrations from magazines, books, calendars and postcards chosen for use as visual aids and filed under more than 31,000 headings. It is the most significant public source of circulating pictures in Canada and is used by set and costume designers, commercial artists, illustrators, students, publishers and photographers.

The video collection, also circulating, offers videos on a wide variety of performing arts subjects, including biography, history, instruction, and performances of plays, opera and dance. There is also a representative sampling of Canadian and international shorts, features and animated films.

With the unprecedented growth of information technology and the simultaneous withdrawal of support for public services by governments at all levels, it is

almost certain that the role of the Toronto Reference Library will change in the future. In addition, the city currently finds itself in the middle of a municipal amalgamation, combining staffs and services from seven former municipalities. For the Toronto Public Library this has meant instant growth to one of North America's largest systems, with 98 branches and all of the attendant challenges and pressures that such an abrupt merger entails. What this will ultimately mean for the performing arts collections is, as yet, unknown. Hopefully the future will be as bright and as groundbreaking as the past. -- **Lee Ramsay**, Theatre Librarian -- PERFORMING ARTS CENTRE  
Toronto Reference Library, 5th Floor,  
789 Yonge Street, Toronto, Ont. Canada M4W 2G8  
Telephone: (416) 393-7131  
[www.mtrl.toronto.on.ca/centres/PerArts/index.htm](http://www.mtrl.toronto.on.ca/centres/PerArts/index.htm)

## INTERNET RESOURCES

### Canadian Theatre Websites

This list is provided by **Lee Ramsay**, Theatre librarian at the Toronto Reference Library. The URL's were checked and current as of 05/28/99. It should be noted that many of the addresses are case sensitive. Ed.

### COMPANIES

Association of Summer Theatres 'Round Ontario (ASTRO)  
<http://web.idirect.com/~sumthont/>

### Canadian Theatre Companies

<http://library.uwaterloo.ca/discipline/drama/theatre.html>

Monde théâtre (Québec, Canada, la francophonie)  
[www.magi.com/~dchartra/theat.htm](http://www.magi.com/~dchartra/theat.htm)

### EDUCATION AND TRAINING

Institute of Canadian Clowning - Theatre Resource Centre  
[www.clowning.org](http://www.clowning.org)

National Theatre School (Canada)  
[www.ent-nts.com/](http://www.ent-nts.com/)

#### GENERAL RESOURCES

CultureNet (Canada)  
[www.ffa.ucalgary.ca/cnet/index.html](http://www.ffa.ucalgary.ca/cnet/index.html)

Canadian Theatre Encyclopedia  
[www.canadiantheatre.com](http://www.canadiantheatre.com)

Infoculture (Canadian Broadcasting Corporation)  
[www.infoculture.cbc.ca/theatre.html](http://www.infoculture.cbc.ca/theatre.html)

#### HISTORY AND RESEARCH

Alberta Theatre Performance Calendar 1885-1990  
<http://home.uleth.ca/sfa-apc>

Association for Canadian Theatre Research  
[www.unb.ca/web/english/candrama/candrama.htm](http://www.unb.ca/web/english/candrama/candrama.htm)

Atlantic Canada Theatre Site  
[www.lib.unb.ca/Texts/Theatre](http://www.lib.unb.ca/Texts/Theatre)

Candrama Search Database  
[www.unb.ca/web/candarama/search.html](http://www.unb.ca/web/candarama/search.html)

Théâtrales (France, Québec)  
[www.er.uqam.ca/nobel/c2545/theatral.html](http://www.er.uqam.ca/nobel/c2545/theatral.html)

#### ORGANIZATIONS AND STAGECRAFT

Associated Designers of Canada (ADC)  
[www.ffa.ucalgary.ca/adc](http://www.ffa.ucalgary.ca/adc)

Association des Théâtres Francophones du Canada (ATFC) [in French]  
<http://francoculture.ca/atfc>

Canada Council  
[www.canadacouncil.ca](http://www.canadacouncil.ca)

Canadian Conference of the Arts (CCA)  
[www.culturenet.ca/cca](http://www.culturenet.ca/cca)

Canadian Institute of Theatre Technology (CITT)  
[www.culturenet.ca/citt](http://www.culturenet.ca/citt)

Canadian Theatre Critics Association (CTCA)  
[www.sheridanc.on.ca/lit/97class/ctca](http://www.sheridanc.on.ca/lit/97class/ctca)

Nova Scotia Drama League  
[www3.ns.sympatico.ca/nsdl/](http://www3.ns.sympatico.ca/nsdl/)

Ontario Arts Council  
[www.arts.on.ca/](http://www.arts.on.ca/)

Professional Association of Canadian Theatres  
<http://webhome.idirect.com/~pact/>

Theatre Alberta  
[www.theatrealberta.com/](http://www.theatrealberta.com/)

Theatre B.C.  
[www.theatreBC.org/](http://www.theatreBC.org/)

Theatre Ontario  
[www.interlog.com/~thon](http://www.interlog.com/~thon)

Théâtre Québec (CEAD)  
<http://globale.net/~cead/menubul.htm>

Toronto Theatre Alliance  
[www.culturenet.ca/tta](http://www.culturenet.ca/tta)

#### PERIODICALS

ACTR Newsletter (Canada)  
<http://www.umoncton.ca/facarts/anglais/actr/newslet.htm>

Theatre Research in Canada  
[www.lib.unb.ca/Texts/TRIC/subinfo.html](http://www.lib.unb.ca/Texts/TRIC/subinfo.html)

#### PLAYS AND PLAYWRITING

Alberta Playwrights Network  
[www.nucleus.com/~apn](http://www.nucleus.com/~apn)

Blizzard Publishing  
[www.mbnet.mb.ca/catalog](http://www.mbnet.mb.ca/catalog)

Centre des auteurs dramatiques (CEAD)  
<http://globale.net/~cead>

Herman Voaden National Playwriting Competition  
(Queen's University)  
[www.queensu.ca/drama/hvpc.htm](http://www.queensu.ca/drama/hvpc.htm)

National Playwriting Competition (Theatre BC)  
[www.TheatreBC.org/playcomp](http://www.TheatreBC.org/playcomp)

Playwrights Atlantic Resource Center  
[www.chebucto.ns.ca/Culture/PARC](http://www.chebucto.ns.ca/Culture/PARC)

Playwrights Union of Canada  
[www.puc.ca/](http://www.puc.ca/)

Playwrights' Workshop Montreal  
[www.playwrightsworkshop.org/](http://www.playwrightsworkshop.org/)

Saskatchewan Playwrights Centre  
[www.skwriter.com/spchome.html](http://www.skwriter.com/spchome.html)

WHAT'S ON (LISTINGS AND REVIEWS)  
Go Montreal! Theatre  
[www.gomtl.com/english/Thtre.html](http://www.gomtl.com/english/Thtre.html)

Jam! (Canada)  
[www.canoe.ca/Theatre](http://www.canoe.ca/Theatre)

Scene Changes (Toronto)  
[www.scenechanges.com/](http://www.scenechanges.com/)

Stage Door (Southwestern Ontario & Toronto)  
[www.stage-door.org](http://www.stage-door.org)

Vancouver Theatre Links  
[www.proshow.com/theatre/](http://www.proshow.com/theatre/)

## **JOB ANNOUNCEMENT**

### **DIRECTOR: THE NEW YORK PUBLIC LIBRARY FOR THE PERFORMING ARTS**

The New York Public Library, Astor, Lenox and Tilden Foundations, comprises four research centers in Manhattan, and 85 branch libraries and is the largest research library with a circulating system in the world. The New York Public Library for the Performing Arts houses the world's most extensive combination of circulating, reference and rare archival collections in its field. For more information, visit the Web site at [www.nypl.org](http://www.nypl.org).

The Director of the New York Public Library for the Performing Arts has primary responsibility for all aspects of the Library such as planning, staffing, budgets, acquisitions, and library services. He/She is responsible for long range planning, collection development, funding proposals for special projects, and initiatives in developing improvements in services, facilities and resources.

This position requires progressive experience in a professional field in the performing arts - dance, music or theatre and/or recognized scholarly attainment in one of these fields. She/He must have a demonstrated ability to provide strong leadership, vision and strategic direction as well as a proven record of success in managing, motivating and developing staff. Solid understanding of the issues and processes involved with long term technology planning and assessment within an advanced research enterprise is also important. A post graduate degree is required and a Master of Library or Information Science degree is preferred. Salary commensurate with qualifications and experience. EOE. Send resume and cover letter to:

Morris & Berger  
201 S. Lake Ave., Suite 700  
Pasadena, CA 91101 or fax: (626) 795-6330

## CALENDAR

**May 28, 1999.** TLA-Freedley Awards will be presented at 6pm. The ceremony will be held in the Kaplan Penthouse of the 10<sup>th</sup> floor of the Rose Building (enter on the 3<sup>rd</sup> floor plaza level) at 165 West 65<sup>th</sup> St at Amsterdam Avenue in New York City.

**June 24-July 1, 1999:** American Library Association (ALA) annual conference in New Orleans.

**November 12-14, 1999** ASTR/TLA conference will take place in Minneapolis MN. The theme is *Geographies of Performance: Performances Outside and Inside Theatres*.

**March 3-5, 2000.** First National Conference on Integrative Studies and the Black Expressive Arts will be held at the Center for Black Music Research at Columbia College in Chicago IL.

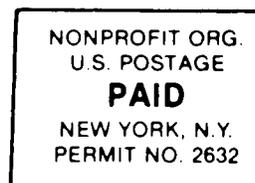
---

Officers of the **Theatre Library Association** (founded 1937): President (1999-2000), **Susan Brady**, Yale University; Vice President (1999-2000), **Kevin Winkler**, New York Public Library for the Performing Arts; Executive Secretary (1998-2000), **Maryann Chach**, Shubert Archive; Acting Treasurer (1998-2000), **Paul Newman**

**Broadside** ISSN: 0068-2748, published quarterly by the Theatre Library Association, c/o Shubert Archive, 149 West 45th St., New York, NY 10036, is sent to all members in good standing. Editor: **Nancy L. Stokes**, University of Akron. 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.



**THEATRE LIBRARY ASSOCIATION**  
c/o Shubert Archive  
149 West 45th St.  
New York, NY 10036



**Ms. Annette Fern**  
45 Lowden Avenue #2  
Somerville, MA 02144-2119