In preparing to assume our new responsibilities as President and Vice-President, we have conducted a critical assessment of our association and we are concerned with what we see. Personal memberships are down. We seem unable to attract a significant number of new members and our old members are slipping away. Fewer and fewer people are willing to serve on committees, help plan and produce programs, write for Broadsides, and engage in other activities that have been the lifeblood of TLA. Perhaps it is time to take a serious look at who we are and why we exist.

This sounds dour but that is not our intention. Rather, we propose to revitalize TLA by assessing what it is that makes us unique and gives us a rationale to propel us into the 21st century. Here’s what we see:

1. Membership
We are a group that shares common interests NOT common professions. We all are passionately interested in the performing arts and the preservation of its history. We are all avid and frequent attendees at theatre, dance, music, film, and other performance events. We all care about the collection, reservation, and use of performing arts materials. Our professions are varied. We are librarians, archivists, curators, scholars, performers, academics, historians, collectors, practitioners, and students. TLA’s current slate of officers reflects our varied membership, and includes an academic who is also a director/historian, a freelance researcher and archivist, and an attorney who is also a performing arts collector. Only one officer is a librarian with a traditional institutional affiliation. How can TLA’s varied membership be tapped as a source for new ideas and initiatives?

2. TLA—a proactive organization!
TLA has operated more as an affiliate to other professional associations than as a strong independent organization in the past several years. Yet our programming at recent ALA and ASTR conferences has never been stronger. At November’s ASTR conference in New York, our program, “The Deconstruction and Reconstruction of 42nd Street” hosted by archivist-historian Mary Henderson, and featuring presentations by key players in the redevelopment of the Times Square area, proved a highlight of the three-day event. We have reached out to the Music Library Association (MLA) to explore ideas for joint programming and other initiatives. How can we build on these successes and make TLA proactive rather than reactive? Cont. on pg. 2

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EDITOR'S NOTE
I am delighted to have the privilege of being the editor of Broadside. I look forward to receiving your articles and expanding our coverage with our new Regional News section. I welcome your ideas and will gladly accept reviews of electronic resources in addition to books.  Ellen Truax etruax@library.unt.edu

3. Publications—and your contributions.
Difficulties in meeting our annual obligation to publish Performing Arts Resources (PAR) have forced us to make it an occasional publication. We finally have two exciting issues together and coming out in 2001. Our former Broadside editor, Nancy Stokes, did a great job of revitalizing the newsletter. We now have a dynamic new editor, Ellen Truax. But Ellen needs input, ideas, and solid contributions from members to keep Broadside a going concern. Too often in the past a few people have taken on the lion's share of duties just to keep the organization afloat. Will you take up the challenge to propose creative ideas for publications—and then work to carry them forward?

4. TLA—a national organization.
For a long time, TLA was New York-centric, or at least east coast-focused. We have tried hard in recent years to expand our purview to all of North America by actively seeking executive board members from throughout the U.S. and Canada. We also have just formed a group of regional "stringers" who will report performance and archives/library news from their area of the country. Finally, we have begun holding one of our three Executive Board meetings (to which all members are invited!) in conjunction with the ASTR/TLA annual conference which is held in a different city each year to encourage local members—and potential new ones—to become more involved. These measures have proven only moderately successful. What more can and should we do to become a truly national association?

5. TLA conferences.
Other than our wonderful annual book awards (STILL one of our stellar events!), our only programming in the past few years has been at affiliate conferences. We advocate that TLA sponsor a major conference every 5 to 10 years that addresses the particular interests of our membership. Naturally, we would invite participants from our affiliates as well as others interested in engaging in our topic. We devised this theme for our first conference: "The Documentation and Recreation of Performance." We think this would be enticing to all TLA members, many ASTR, ALA, and MLA members, and certainly theatre, dance, music and other performance professionals who are engaged in major revivals (The City Center Encores! series, Martha Graham Dance Company, the creative team that devised Fosse, and others), or those creating new work from archival sources and/or oral histories (such as Moises Kauffman, creator of Gross Indecency: The Three Trials of Oscar Wilde and The Laramie Project, and Anna Deveare Smith). This conference could also serve as the foundation for a publication of conference proceedings. We propose that it be held in New York City, to take advantage of any appropriate productions going on at the time, and in February, to take advantage of low hotel rates. Since it would take at least three years to properly plan and produce such an event, we recommend mounting this in either 2003 or 2004. Do you like this idea? Would you like to serve on the planning team?

For TLA to reach its full potential as a dynamic and meaningful professional association requires the contribution of all its members. Please give us your thoughts on the issues we've raised. Or raise other issues! We invite you to email either or both of us and share your ideas:
TOFT FOUNDER RETIRES AFTER DEVELOPING VAST REPOSITORY

Throughout the centuries and throughout the world, one constant element of every stage performance has been its perishability; once the show is over, the sets are struck, and the actors have removed their stage costumes and departed, the shared event leaves no more lasting record than does a candle after its flame has been extinguished. Just as wisps of smoke linger over the candle, the memory of the performance lingers for a time in the minds of those who participated as cast, crew, and spectators, and then, like smoke, this too vanishes.

In the late 1960s, however, this seemingly immutable fact of theatrical life began to change. It was in 1969 that Betty L. Corwin founded the Theatre on Film and Tape Archive (TOFT), now a permanent part of the Billy Rose Theatre Collection of The New York Public Library for the Performing Arts, a repository for well over 4,000 video recordings of stage performances and related items of all kinds, and a priceless treasure trove for researchers and historians. About 2,450 of these titles are performance videos made by TOFT specifically for the Archive, capturing productions of Shakespeare, Beckett, Greek tragedy, musical comedy, serious drama, farce or the indefinable what-have-you.

The Archive includes everything from well-known Broadway and Off-Broadway shows to obscure but worthy 'black box' productions, as well as regional theatre offerings from around the country, related documentaries, lectures, awards programs, and interviews with theatre notables. The collection is accessible to theatre professionals, researchers, and students age 18 and up. The videotapes may not be lent out, but may be viewed on library premises with a staff member present. In earlier years, Ms. Corwin—always "Betty" to her colleagues—had been an assistant to theatrical producers, work she greatly enjoyed, but which she chose to leave behind in favor of family life. It was only when her children were young adults, and when videotape technology was sufficiently sophisticated for the task, that Betty felt ready to pursue the goal of systematically preserving live productions. She pitched the idea to Performing Arts Library Director Thor Wood, who was interested but had no funding to offer, merely "a desk, a phone, and three months to try and make something happen." Betty soon found that her most formidable challenge would be to convince the trade union representatives and other interested parties that these videos would never be televised, would never become commercially available, and that they would always remain under the close supervision of the TOFT Archive's staff. After two-and-a-half years of complicated union negotiations, the major hurdles were cleared, and taping commenced in November 1970 with The Golden Bat, a Japanese rock musical performed in both Japanese and English. Also launched in this period was a series of 'dialogues', interviews recorded for posterity with such luminaries as George Abbott, Richard Rodgers, Uta Hagen, Stephen Sondheim, Liza Minnelli, and many others. Some 230 of these interviews have been taped, with more to come. It is more than a little ironic, considering the institutional resistance Betty faced in the Archive's early years, that theatre professionals have come to routinely rely upon this valuable tool when researching their own ongoing projects. Examples of this are numerous, but include Stephen Sondheim and James Lapine expanding their one-act version of Sunday in the Park with George, videotaped by TOFT at Playwrights Horizons, into the full-length, Pulitzer Prize-winning Broadway success, based at least in part on their study of the video. Other TOFT researchers prominent in the entertainment world include Harold Prince (an early and enthusiastic TOFT supporter), Joseph Chaikin, Blake Edwards, Mary Rodgers, Diana Ross, Scott Rudin, and many others. Betty Corwin retired her full-time directorship of the Theatre on Film and Tape Archive in September of 2000, but plans to organize special projects for the Archive on an ongoing basis. She leaves TOFT with a dedicated staff of six full-time employees and two volunteers, who are currently
New York Public Library for the Performing Arts welcomes new executive director.

Jacqueline Z. Davis has been named Executive Director of the New York Public Library for the Performing Arts, effective September 11, 2000. Ms. Davis previously held the title of Executive Director of the Lied Center at the University of Kansas, a leading university arts presenter. Prior to becoming the Lied Center's first director in 1993, Ms. Davis was Director of the University's Concert Series where she created numerous performing series, including the Broadway and Beyond, New Directions, and World series.

Ms. Davis enjoys a high profile in the national performing arts arena. She is a past president of the Association of Performing Arts Presenters and has served on the boards of Chamber Music America, Dance USA, and the American Arts Alliance. She has been a frequent panelist for the National Endowment for the Arts and for Arts International. Ms. Davis was recognized as one of eleven Outstanding Presenters in the U.S. through a study commissioned by Pew Charitable Trusts in 1996 and named one of the Ten Most Influential University Presenters in the U.S. by International Arts Manager in 1999.

In her new position, Ms. Davis will have responsibility for all aspects of the operations of the Library for the Performing Arts, including the completion of the renovation of LPA's Lincoln Center facility and its reopening in June 2001.

Kevin Winkler

Conference reports

TLA panel at ASTR/TLA

Mary Henderson, theatre historian and author of The New Amsterdam: the Biography of a Broadway Theatre, was the chair of TLA's plenary session, "The Deconstruction and Reconstruction of 42nd Street," at the annual conference of the American Society for Theatre Research and the Theatre Library Association in New York on Friday, November 10. Mary assembled a wonderfully knowledgeable group of panelists who shared experiences of their personal involvement in the redevelopment of 42nd Street with the audience of over 250 conferees in the Proshansky Auditorium of the new CUNY Graduate Center. The speakers included Margaret Knapp, theatre professor at the University of Arizona and a Times Square Theater District historian; Cora Cahan, president of New 42nd Street Inc.; Hugh Hardy, architect for the renovation of the New Victory and the New Amsterdam theaters; and Todd Haines, artistic director of the Roundabout Theatre Company.

Margaret Knapp provided a review of the complex history of the 42nd Street area, from its early years as a legitimate theatre district, with theatres constructed on European models, through the eras of vaudeville houses, burlesque and second-run film houses, the "erotification" of the area in the 1960s through 1980s with attendant crime, and finally, the resurrection of the area which some critics have called the "Disneyfication" of 42nd Street. Knapp pointed out that critics of the newly renovated 42nd Street contrast the present with an "authentic" past, but...
just which past is quite subjective. To some it is when New York’s theatre district was the center of American entertainment; to others the past is the “devour,” the edgy aura of the 1960s-1980s. Throughout its history, she noted, the 42nd Street area has always attracted an audience for whatever it offered. Today’s 42nd Street, with its legitimate theatres, wax museum, fast-food and theme restaurants, clubs, etc., reflects that history.

Cora Cahan described her experiences since October of 1990, as head of an incredibly ambitious project to bring new life to the area through renovation of existing structures and construction of new buildings. New 42nd Street Inc. was created by the city and the state as an independent, apolitical, nonprofit entity, vested with the responsibilities for seven theatres: The Victory, Lyric, Apollo, Times Square, Selwyn, Empire, and Liberty. Cahan referred to the theatres as a “negative dowry” which she had been given to work with, as they were all in very bad physical condition. After an extended period of planning and litigation, the city and state were able to condemn two-thirds of the block using the State’s power of eminent domain, and a strategy was developed to fund the renovation of the theatres through a combination of for-profit and non-profit uses of the properties. The plan included the construction of four office buildings which would drive and support the renovation of the area. The first theatre to be renovated and opened was the New Victory, restored by Hugh Hardy and Associates. Originally built in 1900 by Oscar Hammerstein I, and later owned by David Belasco, the renovated theatre opened in December of 1995, as a non-profit performance center for children and families. With performances during school days and on weekends, and with an average ticket price of $12, the theatre sells to 99% capacity. Cahan also described her visit to the New Amsterdam theatre with Michael Eisner, president of Disney. After spending an hour touring the incredibly decayed theatre, Eisner saw the potential for its renovation. Disney’s New Amsterdam opened in May of 1997, after a spectacular renovation by Hugh Hardy. In addition to the renovation of the theatres on the street, the New 42nd Street Studios building (where TLA hosted the conference reception on Saturday evening) was recently completed. This building houses studio spaces which are leased on a sliding scale on a weekly basis to both profit and nonprofit performing arts groups. Cahan noted that only one theatre remains to be leased.

Hugh Hardy began by remarking that architecture is ephemeral, that it vanishes very quickly. He noted that all arts survive more than architecture. Using slides to illustrate his remarks Hardy gave the audience a tour of 42nd Street from the early years of the 20th century to the present, noting the changes of the area through those years. He stated that 42nd Street is really about popular culture—that what is fun today looks ridiculous tomorrow. In his work, Hardy said, he creates an interpretation of the past since he believes one can’t really restore anything. With the New Victory, he commented that he didn’t want to make the building look brand new, but wanted to let it keep its history, illustrated by the weathering of the stone banding and the accommodation of the exterior entry stairways to fit the sidewalk which had narrowed over the years. Hardy’s before and after slides of the New Amsterdam Theatre revealed the remarkable transformation of a decayed shell into the beautifully renovated façade, lobby, and stagehouse. Hardy described the process of recreating the theatre’s lost architectural details, and the surprise of finding an original light fixture and structural drawings between two floors of the building during its renovation. He also commented on the difficulties of incorporating new technical equipment into an historic theatre, and the decision to reveal some of the new equipment rather than attempt to hide it from the audience. The completed renovation highlights two periods of the theatre’s history: the landmark movie house marquee and lobby and the earlier ornate stagehouse. Hardy concluded his remarks by stating that the success of the 42nd Street renovation, its future history, will be determined by how people use it.

Todd Haimes stated that as early as 1983 he had approached the Times Square redevelopment project staff while looking for a new home for the Roundabout. While he eventually went elsewhere at that time, when the company was next evicted from their space he talked to Cora Cahan about finding a permanent home. Cahan took Haimes to look at the Selwyn theatre, and
while the director was struck by the decrepit condition of the building he liked the shape of the wide stage, and the potential for an intimate relationship between the audience and the actor. In noting the differences between designing a theatre for an institutional organization rather than a commercial producer, Haines commented that commercial producers don't really take the audience's comfort into consideration as they are focused on getting audiences in for a specific show. Institutional theatres, on the other hand, want audiences to be comfortable and to feel at home, so that they will come back to the company's theatre even if the current show isn't great. In order to create comfortable seating for his audiences 200 seats were removed from the house. Additionally, a rooftop lobby and VIP lounge was constructed on top of the building, and an elevator shaft were built in the alley. In July of 2000, the Roundabout opened its first show, a revival of The Man Who Came to Dinner, in its new home. Haines noted that, "to everyone's horror" the Company received a ten-year grant from American Airlines, and renamed the theatre the American Airlines Theatre for the duration of the grant. Haines concluded by applauding the efforts of Cora Cahan and her staff, and remarking that he finds the transformation of 42nd Street very weird—that while eight years ago the area had the highest crime rate in New York City, now you see thousands of people parading down the street. He feels that the transformation reflects the street's power and the energy of Broadway.

Following the remarks of the panelists Mary Henderson invited questions from the audience, which prompted lively discussions of the size of seats in Broadway theatres, the renaming of theatres to reflect corporate sponsorship, and the effect of Manhattan Plaza on the renewal of the 42nd Street district.

Susan Brady

SIBMAS in Paris

The 23rd Congress of the International Society of Performing Arts Librarians and Museums convened in Paris, September 25-30, 2000. There were 133 registered participants, including six TLA members: Jerry Bangham, Mary Strow and Dorothy Swerdlove from the US; Sidney Jowers and Jane Pritchard from the UK; and Paul Ulrich from Germany. We met at the Bibliothèque Nationale de France in their recently opened building complex on Quai François-Mitterrand on the Seine in southeast Paris. (The Department of Performing Arts will remain in its present, more central location.

The theme of the conference was Performing Arts: National Heritage and information. President Noëlle Guibert opened the Congress and introduced Jean-Pierre Féral, the new president of the International Federation for Theatre Research, spoke of IFTR's aim to be a link between yesterday and today. She noted the complementary nature of IFTR and SIBMAS, and looks forward to cooperation between the two organizations.

Mme. Guibert outlined the three current goals of SIBMAS: 1) A new orientation, away from "national centers" - a relic of the Cold War, whereby representatives from eastern Europe could attend conferences - toward membership by institutions and individuals. 2) Recruitment of new members and greater publicity via the SIBMAS/IFTR "Blue Square" publication, now edited by Nicole Leclercq, and the SIBMAS website. 3) Convincing the authorities and the performing artists themselves of the heritage value of documentation. To this end, a new SIBMAA commission has been set up to catalog national performing arts collections. She also reiterated Féral's desire for closer cooperation between SIBMAS and IFTR.

Location of Theatre Archives

Several papers dealt with new theatrical libraries and concepts. For example, the Institut del Teatre in Barcelona is completing its work on the Performing Arts Virtual Museum of Barcelona, which will incorporate recent advances in technology, so that all their holding can be shown in an inter-active way, with the public as part of the process. Another new library is the Médiathèque of Vaise in Lyon, which is comprised of three units: an adult library, a library for children, and a theatrical library. It will be a contemporary text library, to be used by the public and theatre professionals - there are approximately 250 theatre companies in the region. In cooperation with these theatre groups, the Médiathèque plans to be a creation site as well, providing space for rehearsals, productions, and exhibitions.
The Théâtre du Parvis in Brussels was a "no-curtain" theatre which lasted for three seasons, 1970-1973; it sought to attract young audiences by presenting free programs in a public square. It had an audio-visual department and a press office which published an annual yearbook of performing arts. During its short lifetime, it presented poets and novelists as well as major Belgian actors and playwrights, and produced a film. However, it operated without subsidies and was unable to survive. The Musée du Théâtre Forain (Museum of Itinerant Theatre) of Artenay developed out of a 1984 film called "the itinerant theater of living actors" and is based on material pertaining to three generations of traveling actors of the Théâtre Créateur-Cavalier in the 19th and 20th centuries; it includes western ethnological as well as theatrical archives.

The Library-Museum of the Paris Opéra, founded by Charles Nuitter, includes not only designs and memorabilia from the national Academy of Music and Dance, but also sketches prepared for the marriage of the Dauphin and Marie Antoinette and materials on Sarah Bernhardt and Mlle. George Cecile Giteau, Honorary Director of the Department of Performing Arts at the Bibliothèque Nationale, described their archive of Gordon Craig material, which was acquired in 1995-1997. The collection covers a wide variety of textual and iconographic documents, including 27 folios for the years 1897-1904, which show how Craig's projects were conceived, often conveying atmosphere rather than actual scenes. (A comprehensive article on the Craig collection by Mme. Giteau appears in the Revue of the Bibliothèque Nationale, volume 8.) For the US, Mary R. Strow described Indiana University's performing arts collections, which include a wide range of live and recorded performance, housed in various libraries on campus; the University's catalogs are available on the internet.

Preservation and Documentation
Preservation projects were the subject of another SIBMAS session. For photographs, there are problems of restoring the image (from disintegrating nitrate, tears, discoloration, etc.), but also of establishing the authenticity of the image: when it was taken and where, and for what purpose. Students at the Institute for the Restoration of Works of Art in France are restoring a wide diversity of theatrical objects, from programs and scripts to photographs, scene designs, and 3-dimensional artifacts, including furniture. Since most of the objects were not made to last and were often held together by glue, scotch tape, etc., much of the work entails undoing the damage and preserving the work without changing its context; "before" and "after" slides were shown to illustrate their work. Preservation of stage costumes falls under the aegis of the Ministry of Culture and Communication. A proposal is being considered to establish a national stage costume collection at Mouins, near Lyon, to combine the costume holdings of the Paris Opéra, the Comédie Française and the Bibliothèque Nationale, including a workshop to train apprentices. The Center would not only restore and preserve costumes but also would also hold exhibitions and be an educational institution. There are still many problems to be solved before the Center becomes a reality, hopefully by spring 2003.

Two round table discussions involving theatrical practitioners highlighted some of their differences in attitude toward documentation of their work. The first round table dealt with gesture in mime, circus, street theatre and Asian theatre, and the fact that Western definitions of theatre often are not relevant. The mime tradition is not based on written notes or stage props, although music may play a significant role. There is often a very close master-student relationship which cannot be written down like a recipe. Film can be a means of preserving the work, but an edited version may be misleading. The second round table revealed that while some professionals appreciate the importance of archives, others do not want to be influenced by work done in earlier productions. Some theatre practitioners do not wish to donate their records for fear that they will not be able to revive them again if needed, and prefer to take their notes with them, as Molière's widow did when she retired. Also, beginning actors and directors are often too busy launching their careers to think about documentation. Some directors communicate with their company orally, and while videotape or film records can fill in this gap, there is also the danger that they will preserve mistakes (e.g. in dance) that future generations will assume were intended. Speakers from Australia, Italy and France reported on efforts in their respective countries to
coordinate documentation of their theatrical history. In Australia, whose small population is spread over a wide geographic area, most performing arts activities have been centered in large urban areas, and collection has been diffuse and localized. A Performing Arts Special Interest Group has been formed as part of a national body of museums and libraries; it is hoped that this group will be able to provide improved on-line access to performing arts memorabilia. In Italy, there are many documentation centers in libraries and museums and in some theatres (e.g., La Scala) as well as film schools and puppetry archives, but so far there is no complete listing of these facilities; several projects are being considered to coordinate information and make it available on the worldwide web.

France is trying to establish a registry of documentary sources in the area of living performance, excluding music which is included elsewhere. Such a directory will differ from the current SIBMAS Directory of Performing Arts Libraries and Museums of the World, in that it will include descriptions of actual holdings. Paul Ulrich pointed out the need for a common interface between directories, and Mme. Guibert said that one of SIBMAS' concerns is this area is to develop a universal language. Brussels has a project for a common language on Internet, but problems must still be solved regarding frequency of updating that data to get rid of outdated information and, of course, financial support. (It was suggested that SIBMAS should become a guarantor.) In 1998, the International Federation of Library Associations published a conceptual model called Functional Requirements for Bibliographic Records (FRBR), which is designed to apply a comprehensive range of materials, from documents to three-dimensional objects. The Bibliothèque National has developed a database called BN-Online, to which was added a sub-base called BN-Opaline Arts du Spectacle in 1995. It works with autonomous databases within its own institution to form a documentary rather than a bibliographic record of performance. They would like to cooperate with the American Library Association's task force on cataloging performance, and also with the Dance Heritage Project in New York.

Commissions
SIBMAS currently has five Commissions (working groups): International Bibliography of Theatre, Directory of Performing Arts Collections, Website, Cataloging, and the new Exhibitions Commission. Rosabel Wang was not able to attend the Congress, so there was no report on the International Bibliography. Paul Ulrich reported that the Directory's without a publisher, since the James Emmett Company could not continue. Mr. Ulrich has decided to mount the Directory on the web, and it should be available within six months. There are 5000 entries in the old Directory, and so far he has 7000 entries for the new edition. He needs assistants to locate new institutions in different countries and to check on the accuracy of information. Maria-Teresa Iovinelli and Paul Ulrich are working on the SIBMAS website. It can be found at: http://www.theatrelibrary.org/sibmas/sibmas.html. Besides lists of individual and institutional members, they have included the complete proceedings of the SIBMAS congresses from 1988 (Mannheim) to 1994 (Antwerp), with some entries for the Helsinki Congress in 1996. They have also indexed all papers presented in the various Congresses up to the present. With help from members, this could become a means of regular communication and exchange of information between individuals and institutions but volunteers are needed.

Claudia Balk introduced the new Commission on Exhibitions and outlined some of the problems to be considered, including organization, loan contracts – every country has different regulations and different institutions in the same country will treat loans differently – copyright problems, quality of website images, financial considerations, etc. There is much to be done, but it is an opportunity to exchange ideas and information and, hopefully, exhibition materials.

Election and 2002 Congress
Claudia Balk (Germany) was elected President. Vice Presidents areMontserrat Alvarez-Masso (Spain) and Nicole Leclercq (Belgium). Claire Hudson (UK) is the new Secretary-General and the Treasurer is Joel Huthwohl (France). Four members of the EXCOM and seven members of the Council were also elected from the membership. No one from the US or Canada was nominated or agreed to run, so for the next
two years there will be no representation from North America on the SIBMAS governing bodies. This is unfortunate, since SIBMAS is very much concerned with our activities, and could be helpful with solutions to some of our problems. It is hoped that more North Americans will participate in the next Congress, which will be held in Rome in 2002.

Excursions
In addition to the meetings, SIBMAS congresses always include special excursions and visits, and this year was no exception. Tours of the new Bibliothèque Nationale complex were conducted by BN staff, and there were behind-the-scenes visits to the Comédie-Française, the Paris Opéra and the Théâtre National de Chaillot (formerly the Théâtre National Populaire). SIBMAS members were also invited to the opening of a major exhibition on the life and career of Sarah Bernhardt. On an all-day trip to Compiègne, we visited the Imperial and Château theatres, and examined some restored historical scenery; this was followed by a tour of the Château. We also visited La Caroucherie de Vincinnes, an avant-garde theatre complex, where we had the opportunity to meet Ariane Mnouchkine, who talked about her work with the Théâtre du Soleil. Finally, one must not forget the food at magnificent receptions in the Hotel de Ville and the Bibliothèque Nationale, as well as the delicious lunches each day on a houseboat-restaurant (Called “Le Charleston”) moored on the Seine near our meeting place.

Dorothy L. Swerdlove

Performing Arts Archives Spotlighted at TLA/ALA Program
Not even torrential rains could dampen audience enthusiasm for the Theatre Library Association’s panel presentation at the 2000 American Library Association annual conference in Chicago on July 10th. Entitled “Their Championship Seasons: Joseph Papp, Lucille Lortel, and the Acquisition, Processing, and Use of Performing Arts Archives,” the ninety-minute event attracted more than thirty attendees from a variety of backgrounds and institutions. TLA President Susan Brady introduced the panelists, who gave entertaining and informative presentations about the challenges and rewards of working with performing arts archives as information professionals, instructors, and researchers.

Mary Ellen Rogan, Senior Archivist for the Billy Rose Theatre Collection at the New York Public Library for the Performing Arts discussed the Joseph Papp/New York Shakespeare Festival Archives, given as a gift to the New York Public Library following Papp’s death in 1991. Mary Ellen not only discussed the processing of this mammoth archive, but also gave an historical overview of Papp and the creation of his company. She discussed the young producer declaring “squatter’s rights” on a plot of land in Central Park to establish his free Shakespeare in the Park offerings, his purchase of the Astor Library on Lafayette Place as a permanent theatre, and his colorful and headline-grabbing clashes with various elected officials in New York City. Papp drew parallels between the mission of his theatre and that of New York’s public library system. Both, he said, should be freely available to everyone. Mary Ellen also reflected on how Papp’s Jewish/Yiddish background and his political and social interests impacted the artistic direction of the NYSF.

Mary Ellen detailed the particular challenges her staff faced with the Papp Archives even before the collection arrived. At over 2,500 linear feet, the collection was the largest ever acquired by the Theatre Collection. A survey of the collection was particularly difficult because portions were stored in various locations. NYSF archivist, Serge Mogilat (referred to by Papp as his “Boswell”) created detailed lists of the files’ contents, but did not include information about duplicate files, of which there were many. The vast number of unexpected duplicates complicated the job of estimating the length of time required for processing, as well as the quantity of supplies needed.

Mary Ellen candidly discussed the “hidden losses” involved in the five-year period it took to process the collection. Staff turnover, and the gaps in time it took to replace and orient new staff members, impacted the pace of processing. Among the timesaving methods the staff employed was the bulk processing of the less important series, such as the financial and the publicity files. (Mary Ellen noted that this decision was a good one, as no researchers have asked to see these particular series since the archives were opened to the public.) So large was the Papp Archives that materials were
divided into a total of thirteen series, each larger than most archival collections. The Theatre Collection's database, Advanced Revelations (AREV), provides the capability of producing a finding aid in Enhanced Archival Description (EAD) format, and finding aid links have been created at the series—rather than the collection—level.

Mary Ellen concluded by stressing the importance of the Papp Archives not only to researchers, but also to the library community. The Theatre Collection staff gained valuable experience from budgeting, planning, processing, and storing a collection of this scope. As most form and genre headings are insufficient to describe theatre-related terms, the Papp Archives staff created new headings as they went along. Mary Ellen hopes to use these new headings to create a form and genre headings list specifically for the performing arts.

The importance of the Papp Archives to researchers was dramatically illustrated by Marti LoMonaco, a professor and director at Fairfield University in Connecticut. Marti began her remarks by praising the value of archival collections to scholars and artists. The first researcher to use the Papp Archives, Marti stressed the collection’s importance to her when preparing a production of Hair as part of a campus-wide effort entitled “The 60s Project.” Her production aimed to capture the spirit of Papp’s original production before it was transformed into the commodified, commercial spectacle that played successfully on Broadway and around the world.

Using the Papp Archives aided Marti in understanding the art, history, and legacy of this groundbreaking musical production. First, Hair, the show, was documented through early scripts and promptbooks, designs, financial records, contracts, and correspondence. Marti declared Hair “THE important crossover phenomenon” of its time, and noted the archives’ historical value in tracing Hair’s journey from the theatrical margins to mainstream success. Finally, Marti described the Papp Archives as an important teaching tool. Correspondence, memos, press releases, and news coverage helped place this phenomenon within the context of what was happening in theatre, politics, economics, and war at that moment in time. Marti completed her entertaining and informative presentation with a generous sampling of slide images from her production of Hair.

Camille Croce Dee turned the spotlight on another giant of the New York theatre as she discussed the Lucille Lortel Papers. The Project Archivist for the papers of the late producer and theatre owner, Camille began with a brief overview of Lortel’s life and career. Using a well-chosen selection of slides, she covered Lortel’s early days as an actress, the openings of her White Barn Theatre in Westport, Connecticut and Theatre de Lys in New York City’s Greenwich Village, her championing of playwrights like Athol Fugard, Terrence McNally, and Lee Blessing, and the many awards and honors Lortel received prior to her death in 1999.

Camille discussed the challenge of merging a lifetime of materials from Lortel’s New York City apartment, her Westport house, and items previously donated to the Westport Public Library. Because the materials in her homes were unordered and those at the Westport Public Library required re-organizing to fit within a larger collection, Camille stressed the importance of Sam McGready’s biobibliography of Lortel as an organizing tool. She provided details on her approach to organizing two of the larger series: production and correspondence files. Because of duplicates kept in the various locations, Camille estimated that the completed collection ended with only a quarter of the material with which they began, for a total of 60 linear feet of materials plus scrapbooks to be microfilmed.

Camille worked with two colleagues on this large project, and among the problems the three archivists encountered was the logistical challenge of working in private residences in two different states (“Three Archivists and a Van” was how they described their troupe!). For instance, the New York City apartment was being shown to prospective buyers during this time, and the archivists were required to pack up all materials and store them in closets at the end of each day to ready the apartment for viewing. Camille and the others also coped with mold and animal nestings that had infested some of the
boxed material in Lortel's "House on the Hill" in Westport. A slide graphically illustrating this "archivist's nightmare" brought empathetic responses from the audience.

Camille ended her presentation by announcing that the Lucille Lortel Papers would be donated to the Billy Rose Theatre Collection at the New York Public Library for the Performing Arts. Finally, she stressed the satisfaction she and her colleagues felt in organizing the papers of this legendary lady of the theatre.

The final panelist was Nena Couch, Curator and Assistant Professor at the Lawrence and Lee Theatre Research Institute, Ohio State University. Nena brought yet another perspective on the use of performing arts archives as she described the scope of collections at the TRI and the variety of researchers with whom she works. The TRI collects in all areas of the performing arts, including theatre, film, dance, and music, and Nena provided slides illustrating the range of formats represented among these subject areas. Examples of costumes, photographs, design materials, playbills, and dance notations were shown, with Nena highlighting important holdings such as the Twyla Tharp Collection and materials on vaudeville and burlesque. While many of their outside researchers use the TRI for scholarly pursuits, Nena noted that the collection of gossip columnist Earl Wilson attracts a large number of writers of unauthorized celebrity bios.

Of particular interest were Nena's descriptions of the multi-disciplinary use of the TRI. For example, a physician recently studied the Pulitzer Prize-winning medical drama Men in White in the Sidney Kingsley Collection in preparing an article on public perceptions of doctors. Photographs of "theatre disasters" (those that are weather-related and not, as Nena was quick to point out, examples of on-stage debacles) were consulted by students charting weather trends. Nena devoted a portion of her talk to the TRI's close relationship with the University's theatre department, and discussed a research methods class for graduate students that she recently taught. Class assignments were designed to allow students to consult and study the various TRI collections. While acknowledging that creating assignments and evaluating research projects was labor intensive, Nena also emphasized the value of such a class to theatre students. The students gained solid, hands-on experience in utilizing primary source materials, studying and interpreting catalog records both for OSU and other institutions, and conducting research in special collections throughout the university.

Nena's discussion of problems and challenges faced by the TRI were familiar to many in attendance. The short open hours impose hardships on those who travel to OSU on research trips, as well as on the university's students. Special collections in general are often difficult to locate within a large academic library setting. The elitist, "closed members," feel of special collections, with their daunting list of rules, can intimidate potential users.

A lively question-and-answer period followed Nena's presentation, with many members of the audience staying on to discuss topics covered by the panelists. The program was so well received that it will serve as the basis for an upcoming volume of Performing Arts Resources.

Kevin Winkler, New York Public Library for the Performing Arts

UPCOMING CONFERENCES
JOIN TLA AT MLA!
MUSIC LIBRARY ASSOCIATION
ANNUAL CONFERENCE
TO FEATURE TLA EVENT
AND PRESENTATIONS BY TLA MEMBERS

TLA members have received invitations to the upcoming MLA annual conference to be held in New York City at the Grand Hyatt Regency Hotel, February 21-24, 2001. TLA will be participating in the meeting by sponsoring a Broadway Theatre Tour in and around Shubert Alley as part of pre-conference activities, and will have a display in the exhibits area. In addition, TLA's winter Executive Board meeting (to which ALL members are invited) will take place during the conference, on Friday, February 23rd at 2:00 P.M.

TLA members should find many of the conference events of great interest. The opening plenary session, "Documenting the Present for the Future," will feature TLA members Betty Corwin (former Director of the Theatre on Film
and Tape Archive at the New York Public Library for the Performing Arts) and Madeleine Nichols (Curator of the Jerome Robbins Dance Division at the Library for the Performing Arts), as well as director Harold Prince.

Other TLA members speaking at the conference will include Ronald Magliozi, Curator of Research and Collections at the Museum of Modern Art's Department of Film and Video, who will present a paper entitled "Selling Songs Before Sound: Popular Music and Moving Pictures, 1894-1928." Under the auspices of MLA's Reference Performance Subcommittee, Thomas Heck and Nena Couch, both of Ohio State University, will present a "Reference Refresher." Mr. Heck's topic will be "Iconographic Resources for Theater and Music Librarians" and Ms. Couch will present "Reference Sources for Renaissance and Baroque Dance." Mary Edsall, of Temple University's Department of Dance, will speak on "A Core Collection in Dance," as part of the Bibliography Roundtable.

The MLA members' reduced registration fee has been extended to all TLA members. Single day registration is also available. Please join MLA and TLA for this exciting event!

Kevin Winkler

MEETING MINUTES

TLA Annual Business Meeting

Location: Sardi Building,
11th Floor Penthouse
Time: 5:30 to 7:30 PM
Thursday, November 9, 2000

President Susan Brady called the meeting to order around 5:40PM and welcomed everyone. She asked for approval of the minutes of the last annual business meeting which was held on October 15, 1999. The minutes were approved unanimously. In her President's report, Susan thanked everyone for the support they gave her during her term as president and especially thanked Kevin Winkler and Maryann Chach.

Paul Newman delivered the treasurer's report. As of October 31, TLA had a balance of $15,926 in its bank account and an additional $3,973.50 in a certificate of deposit. Our current membership holds at 167 institutional, 140 personal and 31 non-salaried or retired members for a total of 338 members. Paul said that it was good news that our membership remained stable after last year's decision by the board to make PAR an occasional publication.

Susan returned to give a brief report on the TLA program in Chicago which was an expansion of the panel presented at the annual business meeting last year; the program featured papers on the processing of the Joseph Papp collection at NYPL (Mary Ellen Rogon), The Lucille Lortel Papers (Camille Dee), the Lawrence and Lee Theatre Research Institute at Ohio State (Nena Couch) and the perspective of a researcher using the Papp Collection to reconstruct a production (Marti LoMonaco). She announced the TLA at ASTR program "The Deconstruction and Reconstruction of 42nd Street" which Mary Henderson was chairing the next day and which included Margaret Knapp (Arizona State University), Cora Cahan (The New 42nd Street Inc.), Hugh Hardy (architect) and Todd Haimes (The Roudabout Theatre) on the panel.

Kevin Winkler announced that TLA would be involved with the upcoming Music Library Association Conference in New York and would sponsor a tour of Broadway musical theatres. He reported that the board was exploring several ideas for panels at the ALA annual conference in San Francisco next summer. Kevin announced that the Freedley/TLA Book Awards will take place slightly later than usual: Friday, June 15, 2001 at the Kaplan Penthouse, Lincoln Center. As his first official act as president-elect, and on behalf of the TLA executive board and membership, Kevin Winkler thanked Susan Brady, TLA's outgoing president for her outstanding efforts. Kevin said that, "Under her leadership, TLA enhanced its national profile. Susan was instrumental in developing the TLA website and the TLA listserv. She promoted more awareness on an organizational level of online resources and other technological advances that have changed the landscape of librarianship. Through programming, she created opportunities for TLA to show the kind of leadership in this area that our members are capable of. She has been active in involving TLA in a meaningful way with other professional organizations, and she strengthened TLA's relationships with the ALA, the American Society for Theatre Research, and the Music
Library Association. A creative and a tireless leader, Susan set a very high standard for those who follow her in this office. So we want to give her an extended round of applause as she takes a well-deserved curtain call!"

Maryann Chach reported that TLA has two Performing Arts Resource volumes in the works: Phyllis Dircks is editing a volume on Puppetry collections and Kevin Winkler is editing a volume of the papers from the TLA/ALA Chicago panel. Broadside is right on schedule and has a new editor, Ellen Truax from the University of Toledo, who was present at the business meeting. Maryann thanked Ellen for taking on the editorship and also for making the transfer of TLA’s website from Brown to its new location at University of North Texas very smooth. Maryann said she was getting responses from members for the 2001 Membership Directory and everything was on schedule.

Former President and current Nominations Committee chair, Geraldine Duclow thanked her fellow committee members, Robert Taylor (NYPL) and Maryann Chach (Shubert Archive) for their help in preparing an outstanding slate of candidates and then announced the winners. Vice-president Kevin Winkler was elected president of the association and his term will run from January 1, 2001 until December 31, 2002. Marti Lo Monaco moves up from the board to the position of vice-president and her term coincides with Kevin’s. Paul Newman remains treasurer and Camille Dee becomes the executive secretary. The terms for the treasurer and executive secretary are three years and run from January 1, 2001 until December 31, 2003. New board members are Daniel J. Watermeier (University of Toledo), Kenneth Schlesinger (LaGuardia Community College), Florence M. Jumonville (University of New Orleans) and Annette Marotta (The New York Public Library). Each will serve a three-year term, 2001 to 2003. The board earlier today voted to appoint Ann L. Ferguson (Cornell University) to fill Camille Dee’s unexpired seat on the board which runs until the end of 2002. Susan Peters (University of Texas), an incumbent board member, was appointed to fill Marti LoMonaco’s unexpired term on the board which runs until the end of 2001.

Last but not least, the 2001 Distinguished Librarian’s awards were presented to this year’s recipients. President-elect Kevin Winkler offered the following tributes to Donald W. Fowle and Dr. Roderick Bladel:

“I have had the pleasure of working with our first two award recipients at the Billy Rose Theatre Collection of the New York Public Library, and my appreciation and respect for their knowledge of the theatre and the principles of librarianship have only grown during that time.

Don Fowle’s service to the field is exemplary. He spent more than thirty dedicated years at the New York Public Library. Patrons have been indebted to him for his creative help and his ability to bring to their attention resources they would never have known about. (Go over to the library and pull from the shelves any theatre book—history, biography, directory, or encyclopedia—and most likely you’ll find his name listed in the acknowledgments.)

He devoted himself to a major project of revising the Theatre Collection’s subject headings, an invaluable aid to theatre scholars and researchers. After his retirement, he continued as a volunteer with the Theatre Collection, which only underscores his love of the collection and his dedication to the field.

Don has also been very supportive of younger colleagues and generous with his advice and the benefits of his experience. Truly, he is a model of professionalism for the field. For all these reasons, the Theatre Library Association is very proud to present the 2000 Distinguished Librarian Award to Mr. Donald Fowle.”

Don Fowle very graciously accepted his award, thanked TLA and indicated that there were many theatre professionals working in the wilderness who deserved such recognition. In many institutions, Don said, there may only be one librarian with responsibility for a theatre collection and that individual may not have anyone who appreciates the contributions they make. Don suggested that perhaps they should nominate themselves.
After the applause, Kevin continued: "Dr. Roderick Bladel’s immersion in the fields of Theatre and Drama Criticism includes a Ph.D. from the University of Michigan for his doctoral thesis on drama critic, Walter Kerr, and active participation as a member of the University of Michigan Association of Producing Artists, an acting-producing group.

As a valued member of the Theatre Collection staff of The New York Public Library for more than 35 years, Rod has been a fiercely dedicated librarian, committed to the collection and its development. In addition, his continuing career as a professional actor in New York and in regional theaters—concurrent with his more-than-full-time duties at NYPL—is a testament to his love of the theatre.

He is deeply respected by the staff of the Theatre Collection—indeed, by all the staff of the Library for the Performing Arts— and his depth of knowledge of the division’s holdings has been of inestimable help to researchers. It is no understatement to say that through his work in the Theatre Collection, Rod has made an invaluable contribution to the field of theatre research.

Among his many assignments, he has managed the clippings files which are one of the most important research tools of the collection. There are also many instances of his going out of his way to undertake projects which have proved a boon to researchers. He organized all the 50,000 negatives of the White Studio Collection. He indexed the Robinson Locke Theatrical scrapbook collection, leading a task force of five who interfiled the supplementary catalog into the main catalog in record time. He created a system for acquiring donations of screenplays and teleplays. To accomplish all this, he has come in early and stayed late. He has worked Saturdays, Sundays, and holidays. He has taken work home with him.

His history of service to the field is exemplary. And we are honored to honor him tonight. For his long and distinguished career in the field of performing arts librarianship, the Theatre Library Association takes great pride in bestowing the 2000 Distinguished Librarian Award on Dr. Bladel. Dr. Bladel acknowledged the award and the applause.

President Susan Brady made the next two presentations: "While a graduate student at the University of Texas, I was in the library looking for information about theatre collections that related to my thesis topic. It was in the stacks of the Perry-Casteneda Library in Austin, that I first met Louis Rachow. Not in person of course, but in the form of a Haworth Press publication, Theatre and Performing Arts Collections, which he had edited and for which he wrote three articles. His discussion of the history of performing arts collections, the Players Club, and bibliographic control, piqued my interest, and influenced my later decision to pursue a career in performing arts librarianship. And I was far from the only young theatre enthusiast to be influenced and encouraged by Louis. During his many years as a theatre librarian Louis has touched many of us through his work, his personal interest and advice. He is, as Dorothy Swerdlove has said, 'a model of professionalism for the field.'

Since his first library position at York College in his native Nebraska, Louis has worked in a variety of libraries, but first entered the world of theatre librarianship in 1962, when he was appointed librarian of the Walter Hampden Memorial Library at The Players, the prestigious theatrical club founded by Edwin Booth in the late nineteenth century. He was recommended for the position by none other than George Freedley, who remembered Louis from his first 'Theatre Literature and Librarianship' course at Columbia University, which Louis had completed two years earlier. Mr. Freedley
obviously knew great talent when he saw it. For many years Louis managed the Players' collection and assisted researchers from around the world.

In 1988, Louis became director of the library of the International Theatre Institute of the United States. ITI's charge is to systematically collect and disseminate world theatre materials dating from World War II that are not readily available in this country; work which Louis describes as, (and I think we would all agree), 'a librarian's dream.' Through his work Louis provides important information about world theatre to Americans, and assists foreign visitors who wish to learn about theatre in this country, sometimes by acting as liaison between them and U.S. libraries. Originally formed by Rosamond Gilder under the aegis of the American National Theatre and Academy, it became an independent, non-profit service organization in 1968. In November of 1999, ITI was consolidated with the Theatre Communications Group in New York. Louis's incredible professionalism and graciousness has seen the Institute through many challenging transitions and changes.

It is impossible to conceive of The Theatre Library Association without Louis Rachow. A member for over forty years, Louis has served as an executive board member, both President and Vice-President, chair of the nominating committee, and as liaison to the Special Libraries Association, the Council of National Library Associations, and the Library/Information Network-New York. During his TLA presidency the George Freedley Memorial Award was established, and he assisted in coordinating the Sixth Annual Congress of the International Federation for Theatre Research in conjunction with the American Society for Theatre Research, its first meeting in the Western hemisphere. Currently, Louis is the Association's historian, and I can't tell you how invaluable he has been in serving not only as the organization's institutional memory, but as resident sage and guru as well.

Louis has written that when interviewing for the position at The Players, he was summoned to the Majestic Theatre to speak with Robert Downing, the secretary of the Players and the stage manager for the Broadway production of Camelot. He was escorted by the doorman to the stage where Mr. Downing sat on the "Queen Guinevere-Julie Andrews" throne. 'With a royal gesture and thrust of the hand,' Louis says, Downing directed him to the "King Arthur-Richard Burton perch," and there a discussion of Louis's credentials took place. Louis, we have no throne here tonight, but with this plaque I crown you recipient of the Theatre Library Association Distinguished Librarian Award for your tremendous contributions to the field of performing arts librarianship."

Louis thanked TLA for the honor and recognition. He said the award put him in mind of Addison DeWitt's comments at the beginning of All About Eve.

DeWitt observed as Eve Harrington received the Sarah Siddons award; an award, he opined, known primarily to the theatrical community. Louis said that TLA's Distinguished Librarian Award was a little like the Siddons Award but that it meant a great deal to him and deserved to be better known.

Even though Mary Ann Jensen was unable to attend the business meeting, Susan Brady read her tribute to Mary Ann and the award was given to Ms. Jensen on Saturday evening at the TLA/Shubert Archive-hosted reception.

Susan Brady Mary Ann Jensen

Susan said: "On a chilly, rainy, afternoon in 1987, I entered the Museum of the City of New York to attend my first Theatre Library
Association meeting. I had recently been appointed an archivist at Yale and had contacted the President of TLA to discuss my interest in joining the organization. She invited me to a board meeting. Upon entering the room I was greeted by the sparkling eyes and warm smile of Mary Ann Jensen, who asked me to sit not on the sidelines, but at the table with the board members. I immediately felt at home with TLA and with my new colleagues.

Like many of us, Mary Ann's road to theatre librarianship began on the stage, where she first performed at the age of 25 months! In school plays, college productions, and summer stock Mary Ann developed a great love for theatre. And were it not for the stage fright that she discovered she was prone to after a summer season in Ivoryton, Connecticut, where she acted with James Mason, and replaced Helen Hayes, we would probably not be honoring her in this way tonight. After a season of winter stock in her hometown of Milwaukee at a theatre which eventually evolved into the Milwaukee Repertory Company, and exploring alternative careers, Mary Ann attended the University of Wisconsin where she planned to obtain a doctorate in theatre and teach. But while working on her thesis she was hired as a typist by the Wisconsin Center for Theatre Research (now Film and Theatre Research). Her excellent skills as a researcher were soon recognized and she was named assistant director of the Center, a position she held for three years.

In 1966, Mary Ann learned through a friend of an opening at Princeton University for the position of curator for the William Seymour Theatre Collection. The rest, as they say, is history. With Mary Ann at the helm the collection doubled in size. While originally housed in four separate areas of Firestone Library, Mary Ann brought the collection together into a single area of the Department of Rare Books and Special Collections. (Unfortunately, due to the downsizing efforts at Princeton, as at many academic libraries, the collection was once again separated by format in 1992, although Mary Ann continued to have intellectual control over the material.) Through it all, her excellent collection development and research skills have enabled countless researchers to access and use material so essential to their research. She has published many articles relating to theatre librarianship, including papers for TLA's Performing Arts Resources, and has written theatre reviews for Princeton-area newspapers. She also curated several major exhibitions in the Princeton University Library and elsewhere. Never completely leaving the stage, over the years she also found time to stage manage, direct, act in, design and write for academic, professional and community theatre productions.

Mary Ann's contributions to the Theatre Library Association are outstanding. A member of the TLA since the early sixties, Mary Ann has served as a member of the executive board, as vice president, and as president from 1984 to 1990. She served on and chaired numerous TLA committees, including the nominating committee, publications committee, and the Freedley/TLA Book Awards Committee.

Mary Ann has written that as a senior in high school she had an interest in two career possibilities: the theatre and the ministry. Because, at that time, women were not eligible for ordination, she chose to major in theatre. But several years ago Mary Ann began to pursue a second career and applied to study for the diaconate in the Episcopal Church. Last summer, after over thirty years as a performing arts librarian, Mary Ann retired from Princeton University, and is now focusing her talents on her work with the Church. As Mary Ann says, 'How many people end up with two careers—one in each of their chosen fields?' We congratulate Mary Ann on her retirement, and wish her much happiness in her new profession.

Whether you speak with her former colleagues at Princeton, with curators at other performing arts collections, with researchers whom she has assisted through the years, with librarians who have thrived under her counsel, or with members of the Theatre Library Association with whom she has diligently worked, you'll hear them all sing her praises in a hallelujah chorus: Mary Ann is a woman with a great love of theatre, a vast knowledge of the performing arts, and someone who has dedicated her first career to theatre librarianship. It is for this dedication and her many accomplishments, her willingness to share her expertise and to bring everyone to the
table, that we present her with the Theatre Library Association’s Distinguished Librarian Award.” After much applause, the meeting adjourned for refreshments and conversation.

Maryann Chach

ELECTION RESULTS

TLA Election Results are in for 2001


Kevin Winkler is Chief Librarian of the Circulating Collections of The New York Public Library for the Performing Arts. Vice president of TLA from 1999 to 2000, he served as program coordinator for the Freedley/TLA book awards for the past four years, Book Review editor for Broadsides and chair of the strategic planning committee. He presented papers at conferences of the American Society for Theatre Research (ASTR), and the International Federation for Theatre Research (FIRT/IFTR). Kevin contributed to Performing Processes: Creating Live Performances (Intellect Books) and the forthcoming encyclopedia volume of Passing Performances: Queer Readings of Leading Players in American Theater History (University of Michigan Press). He is co-author of an article on performing arts libraries for International Dictionary of Library Histories (Fitzroy Dearborn) to be published in 2001 and has published articles in Theatre History Studies and Performing Arts Resources. A former professional dancer, he holds an M.S. in library science from Columbia University, an M.A. in theatre from Hunter College, and a B.A. in theatre from San Diego State University.

Since 1996, Martha S. LoMonaco has served on TLA’s board where she chaired the nominating committee for two years and was a member of the TLA/ASTR joint committee to assess the relationship between the two organizations. Subsequently, she was elected TLA liaison to the ASTR executive board and co-chaired the local arrangements committee for the 2000 ASTR/TLA New York conference. At the American Library Association conference this summer, she delivered a paper on her artistic and scholarly use of the recently opened Papp/New York Shakespeare Festival Archive at NYPL. Marti is Associate Professor of Visual & Performing Arts and Director of the Theatre Program at Fairfield University in Connecticut. At New York University, she held the post of performing arts archivist at both Wagner Labor Archives and the Tamiment Playhouse Archive. Her work on Tamiment formed the basis for her first book, Broadway in the Poconos: The Tamiment Playhouse, 1921-1960 (Greenwood Press, 1992). Marti has published articles in Performing Arts Resources, The Passing Show, The Drama Review, Theatre Symposium, and The Encyclopedia of New York City and wrote the chapter on regional theatre in the new Cambridge History of American Theatre (2000). She is working on her second book, "Summer Stock NOT The Movie: A History of An American Phenomenon," which is largely based on archival sources and oral history.

Paul Newman is not the actor and purveyor of salad dressing, but a private collector of theatrical memorabilia and books. He is a practicing corporate lawyer in San Francisco, California, and maintains a residence in New York City as well. Mr. Newman has served as a Director of the Performing Arts Library and Museum of San Francisco and has served on the Board of the Theatre Library Association for two terms. During his second term, he was appointed by the Board to fill the unexpired term of the resigning Treasurer, and has served in that capacity since November 1998.

Elected to the TLA board in 1999, Camille Croce Dee was an administrative assistant at the Dramatists Guild from 1973-75. She has been assistant editor on the annual Best Plays series since 1974, with specific responsibility for documenting Off Off Broadway. At the Museum of the City of New York, Ms. Dee worked in the Department of Prints and Photographs from 1977 to 1978 and the Theatre Collection from 1983 to 1988. Since 1988, Ms. Dee has been a freelance researcher for numerous projects, publications and collections in theatre, film and television – including a stint as assistant photo librarian at the Billy Rose Theatre Collection (NYPL), processor of the Reza Abdoh Papers (NYPL) and project archivist for the Lucille Lortel Papers (Lucille Lortel Foundation). For the recent TLA panel at
the annual ALA conference, she delivered a paper on the processing of the papers of the actress, producer, and benefactor Lucille Lortel. She holds a B.A. in Theatre from Hunter College and an M.L.S. from Pratt Institute.

The four new board members who were elected to serve a three-year term from January 1, 2001 to December 31, 2003, were Daniel J. Watermeier, Kenneth Schlesinger, Annette Marotta, and Florence M. Jumonville.

Watermeier is a Professor of Theatre at the University of Toledo. He received his doctorate from the University of Illinois and is the author/co-author/editor of five books, including Edwin Booth's Performances (1990), Shakespeare Companies and Festivals: An International Guide (1995), and most recently, The History of North American Theatre: The United States, Canada and Mexico from Pre-Columbian Times to The Present (with Felicia Londrè, 1998). He contributed numerous articles to leading theatre arts periodicals and publications, including the Cambridge Guide to World Theatre and the Cambridge History of American Theatre. Watermeier has been active in the American Society for Theatre Research governance, serving two separate terms on the ASTR Executive Committee and on various ASTR standing and ad hoc committees, including the Hewitt Award Committee. He held visiting appointments at the University of Southern California and at the University of Brighton (UK), and is a former Guggenheim and Folger Shakespeare Library Fellow. His professional memberships include the American Theatre and Drama Society, the International Shakespeare Society, and the Shakespeare Society of America. He has been a long-time member of TLA.

Presently Director of Media Services at LaGuardia Community College (CUNY), Kenneth Schlesinger was Founding Archivist of Thirteen/WNET's Tape Archive, where he assembled and organized 25,000 videotapes related to public television's programming history, 1970 to the present. Part of this initiative included the Broadway Theatre Archive, in which nearly 100 landmark dramatic programs from the 1970s were restored and digitally remastered. Previously Mr. Schlesinger worked in the research collections of Time Inc., Metropolitan Opera and the Kurt Weill Foundation for Music. He has an M.F.A. in Dramaturgy and Dramatic Criticism from Yale School of Drama, and an M.L.S. from Pratt Institute's School of Information and Library Science. He is currently Board President of Stephanie Koplowitz & Company, a site-specific dance group, as well as President of Beta Phi Mu, Pratt's library honor society. He has been a TLA member since 1985.

Annette Marotta is currently a Theatrical Researcher and Reprographic Coordinator in the Billy Rose Theatre Collection of The Library of the Performing Arts where she has worked since 1996. Previously, she was a Media Coordinator and Librarian for a number of private schools in New York City where she managed the library, created and developed the school media center and coordinated the film program with the Independent Film Cooperative. Marotta worked as production coordinator for the network daytime television drama "Ryan's Hope," and researched and wrote for the award-winning "Discovery Program" as well as other television documentaries produced by Jules Power Productions. Her publishing experience includes editorial work at Franklin Watts Publishing where she researched, edited and wrote biographical introductions to published anthologies, reviewed books, films, and recordings and researched and wrote book jackets for newly published materials. She has been active in small theatre groups in New York City and was a Production Associate under Joseph Papp at the New York Shakespeare Festival. Her acting experience includes stints in summer stock, the New York Shakespeare Festival and the New York Educational Radio Station WNYE. She holds an MLS from Pratt Institute, a BA from Hunter College in Drama and has accreditation toward a second MA in Theatre.

Florence M. Jumonville has been Head of Louisiana and Special Collections at the Earl K. Long Library at the University of New Orleans since 1997 where her responsibilities include special collections pertaining to theatre, music, and television in the South. Previously, she served for twenty years as head librarian at the Historic New Orleans Collection. Working with rare books and ephemera sparked an interest in the history of the book, and Dr. Jumonville has
published extensively on printing, publishing, reading, and libraries in Louisiana. Because New Orleans was a nineteenth-century center for theatre and opera, local presses abstractly produced materials related to the performing arts. Recently Dr. Jumonville presented papers pertaining to sheet music and to theatre-related ephemera (TLA conference, 1999). A former editor of LLA Bulletin (the Louisiana Library Association's quarterly journal) and, in the less busy 1980s, a volunteer in the library at Le Petit Théâtre du Vieux Carré, she holds master's degrees in library science, education, and history, and a Ph.D. in education. Memberships include TLA, ALA, ACRL, SLA, the Ephemera Society, and the American Antiquarian Society.

The board voted to appoint Ann L. Ferguson to fill Camille Dee's board seat which runs until the end of 2002. Ferguson is the Bernard F. Burgunder Curator of George Bernard Shaw and Theatre Arts Collections at Cornell University. Prior to her appointment at Cornell in 1995, she was a reference librarian at Yale University's Sterling Memorial Library for eight years. For the past two years, Ms. Ferguson has been heavily involved in the establishment of the Global Performing Arts Coalition (GloPAC). Her work with GloPAC has focused on the creation of an international digital performing arts prototype database. She recently traveled to Russia with a small GloPAC team to work with archivists at Russian theatre museums in St. Petersburg and Moscow who are participating in the project. Ms. Ferguson holds a Ph.D. in Theatre from Indiana University and a M.S. in Library Service from Columbia University. She has taught theatre courses at Indiana and Yale and has presented papers and published essays on American theatre and George Bernard Shaw.

The board also approved the appointment of Susan Peters, current board member, to Marti Lo Monaco's board seat which expires at the end of 2001. Formerly the Chief Coordinator for the Department of Collection Management. Woodruff Library, Emory University, Peters recently assumed a new position at the University of Texas, Office of Advancement in Galveston. At Emory, she selected all materials in Theatre, as well as American, English, Spanish, and Italian literature, and taught Modern British Drama in the English Department. Prior to her work at Emory, she was a bibliographer at the University of Maryland, and taught in the English Department at Hood College and Mt. St. Mary's College. A TLA member for seven years, she has been a board member for one term. Active in ALA, Peters was the program chair for the joint TLA/ALA program "Beyond the Stage Door..." She received her Ph.D. from the University of Maryland, where she wrote her dissertation on Noel Coward and British playwrights of the 1920s and 1930s. She has contributed an essay to Literature in English: A Guide for Librarians in the Digital Age (Chicago: ALA, 2000).

Maryann Chach

BOOK NEWS

[News flash!]

The TLA Book Awards returns to the spectacular Kaplan Penthouse in 2001!
The 33rd annual Theatre Library Association Book Awards will be presented on Friday, June 15, 2001, at 6:00 P.M. The ceremony will be held in the Kaplan Penthouse on the 10th floor of the Rose Building (enter on 3rd floor plaza level), 165 W. 65th St., at Amsterdam Ave. in New York City. Please mark the date and join us at the Kaplan Penthouse for this exciting event!

BOOK AWARDS

The following article appeared in the June 3, 2000, issue of The New York Times ARTS & IDEAS section:

A biography of the playwright Edward Albee and an examination of Hollywood movies before censorship began in 1934 were among the winners of the 2000 Theater Library Association Book Awards, presented last night at the Kaplan Penthouse at Lincoln Center.

Edward Albee: A Singular Journey: A Biography" (Simon & Schuster) by Mel Gussow, an arts reporter for The New York Times, won the George Freedley Memorial Award, named for the first curator of the New York Public Library's theater collection and the first president of the association. The prize is given annually for the best book about live theater published in the United States the previous year. The artist Al Hirschfeld, whose caricatures also appear in The Times, was awarded the Freedley Honorable Mention citation for his book "Hirschfeld on Line" (Applause Books).

BOOK REVIEWS


"Ver-r-ry interesting." This catchphrase uttered numerous times by comedian Arte Johnson on Rowan and Martin's Laugh-In, completely sums up author Hal Erickson's latest book "From Beautiful Downtown Burbank*: A Critical History of Rowan and Martin's Laugh-In, 1968-1973. Erickson provides an exhaustive, well-written, meticulously researched narrative of the development, launch, and six-year run of this innovative comedy hit from the sixties/early seventies. Using recent interviews and numerous source materials, Erickson entertainingly takes the reader through the trials and tribulations that Dan Rowan and Dick Martin and producer George Schlatter went through in putting Laugh-In on the air week after week. The book also provides insights into the television industry in regards to network censorship practices during that period as well as a sociological look at the decade itself.

Erickson's book is efficiently organized into five parts. Part I focuses on the early career of comedians Rowan & Martin and producer George Schlatter, the effect comic genius Ernie Kovacs had over them, and events leading up to Laugh-In's development. Part II looks at Rowan and Martin's Laugh-In Special, Parts III and IV on the first five seasons including a chapter entitled "Merchandising, Look-alikes, Spin-offs and Cash-ins (1968 onward)." Part V concludes with the final season of the show and a chapter titled "Reunions and Revivals (1973-1998)." These chapters prove why this innovative series deserves this recognition, as it broke free from the stock format of previous variety shows and set a new standard for all series to follow. Erickson uses one particular episode per season to demonstrate what went into a typical show—beginning with the writers, to the rehearsals, and the tapings. He also pulls no punches in telling that what worked so well in the early years became stale by the fifth and sixth seasons. The most disturbing fact that emerges from Erickson's tome is the revelation of the constant in-fighting that went on between Rowan and Martin on one side and Schlatter and co-producer George Friendly on the other, with each side claiming that it was their contribution that made the show a success. Erickson does a wonderful job presenting both sides of the story. On a lighter note, the book touches upon the clever fashion of how Schlatter would trick the on-set NBC censor to get the jokes he wanted aired. Of course Rowan and Martin's Laugh-In's success was also due to its zany cast of talented actors. Erickson pays tribute to not only the major Laugh-In regulars—Arte Johnson, Ruth Buzzi, Joanne Worley, Henry Gibson, Judy Carne, Gary Owens, Goldie Hawn, Alan Sues, Teresa Graves, and Lily Tomlin—but the lesser regulars as well. Erickson also brings to light little known or now completely forgotten trivia—Dick Martin was the original recipient of a bucket of water during the "Sock It to Me" sketches before British lass Judy Carne co-opted it; former Dodge Rebellion girl Pamela Austin was the show's first dumb blonde (not Goldie Hawn) but never signed as a regular because "her representatives had bigger plans for her;" and that Robin Williams was a Laugh-In cast member during the show's revival in 1977.

For the casual Laugh-In fan or the uninitiated this book will reveal why the show was such a phenomenon in its day but the lack of a single photograph will hamper their enjoyment. As a research tool this book is highly recommended and should be on the shelf of every library and university. The episode guide alone detailing all the show's guest stars and major skits makes the book a must. Erickson completely succeeds in demonstrating why Rowan and Martin's Laugh-In is one of the most important and highly influential series of the sixties and seventies as it
still inspires sketch series (Saturday Night Live, MadTV, etc.) to this day. – Tom Lisanti, The New York Public Library.


The contents of the Sourcebook include previously published literature from The Drama Review (TDR) and new material provided by prominent individuals within the performing arts. Included also are two plays: Sally’s Rape (1994 – actually written in 1984, but not published until 1994) by Robbie McCauley; and The America Play (1994) by Suzan-Lori Parks. The America Play was commissioned by Theatre for a New Audience.

Setting the stage for/directing these performance writings towards appreciation/awareness and knowledge of African-American performance is the editor Annemarie Bean. The Introduction is entitled, “Performing Beyond Pre-formations and Between Movements: Thirty Years of African-American Performance.” Essentially this time period corresponds to “between and beyond the Black Arts Movement of the 1960’s and the New Black Renaissance of the 1990’s.” Performance is taken to not only include “a panoply of genres ranging from play, to popular entertainments, to theatre, dance, and music [but], to secular and religious rituals, to ‘performance in everyday life’, to intercultural experiments....”

After the Introduction, the volume is organized in four parts: Part One – Theatrical In(ter)ventions of the Black Arts Movement – beginning with an assessment (by Ed Bullins) that “black theatre is a ‘cultural paradigm.’” Part Two – Free Southern Theater and Community Activism (from 1965- ). Part Three – Moving Beyond the Center (“black folk roots”). Part Four – Contemporary Challenges to Representations: African-American Women Playwrights. Complimenting and enhancing the very worth of this Sourcebook are the Bibliographies, illustrations, Notes and photographs, many of which were provided by the Hatch-Billops Collection.

This book will be invaluable as a reference and research guide in many disciplines, from the obvious – performing arts – to black Greek societies; ethnic studies; religious studies, and United States cultural history, 1965-1990’s. Student level or audience for this source is probably more directed towards those in colleges and universities, with perhaps seniors and some juniors in high school also benefitting. Additionally, some mid to large public/special libraries with emphasis/interest in the performing arts, as well as those needing information in those areas cited previously, will be well served if they include this source in their collection. - Monica J. Burdice, Performing Arts Librarian, California State University, Northridge.


As defined by editor, John Hill, in the General Introduction, “World Cinema... is devoted to non-Hollywood cinemas, both in the sense of films that are geographically outside Hollywood and films which have adopted a different aesthetic model of filmmaking from Hollywood.” These world cinemas encompass the European countries of Italy, France, Germany, as well as those in “East Central Europe [Poland, Hungary, Czechoslovakia, Romania, Bulgaria, and the former East Germany and Yugoslavia]”. English cinema includes England, Ireland, Australia – and in the North American continent – Canada. Asian cinemas are represented by India, China, Hong Kong, Taiwan and Japan. Concluding these world cinemas are those from Africa and South America.

The organization of this source begins with a General Introduction. Following which are “Redefining cinema: international and avant-garde alternatives”, and “Redefining cinema: other genres.” Within these two sections the authoritative contributors have attempted to – and basically succeeded in – “defin[ing] themselves by differentiation from, or opposition to Hollywood norms...” They accomplished this by “discussions on national cinema, the avant-garde, third cinema, documentary and
animation.” Area studies in world cinemas—excepting the United States (Hollywood)—follows. Concluding this book is the section “Redefining cinema: film in a changing age,” which discusses “the changing character of cinema in an era of new technologies and delivery systems...” i.e., electronic and digital technologies.

Each article provides illustrations, historical antecedents/events, definitions of terms, and bibliographies—those sources discussed in the articles, as well as others deemed to be pertinent. An asterisk denotes “particularly useful texts...for further reading...” An Index of Selected Names and Film Titles concludes the “authoritative guide to international film....”

Academics, librarians, and undergraduates not only in cinema/film/media studies, but also those in world cultures or foreign language departments will find their search for knowledge considerably enhanced by using World Cinema: Critical Approaches. – Monica J. Burdex, Performing Arts Librarian, California State University, Northridge.

Aleandri, Emelise. The Italian-American Immigrant Theatre of New York City. (Charleston, SC: Arcadia Publishing, 1999) There is so little written about immigrant theatre in America (with the possible exception of the Yiddish theatre) that I immediately requested a copy of this book for review. What arrived was a rather unprepossessing soft-cover edition, which, after I read it, was axiomatic proof that you never can judge a book by its cover. The format of the book, written by Emelise Aleandri, presents the wealth of information about Italian-language theatre in short snatches: a one page introduction to each of the six chapters and long informative captions to the more than two hundred illustrations. Somehow, it all works. Italian-born Dr. Aleandri, described as a New York producer, director, writer, actress, and singer, found photographs and enough information about the actors and producers, singers and variety artists they depict, to astound the reader by the sheer breadth and depth of the Italian immigrant theatre which began around the turn of the twentieth century. Not only was the theatre a vital part of the immigrants’ existence but it became in time so interwoven with their lives that it became a force to help them adapt to their new country. The first troupes brought over typically Italian entertainment, some of it in dialect, which relied heavily on nineteenth century sentimental melodrama and native commedia dell’arte, but, like its audiences, it, too, began a process of assimilation. In time, both the performers and the material they performed reflected the impact of the American experience on the immigrants. Along the way, the troupes of performers produced their own “stars” and created a touring circuit mostly in the northeast, but it spread to other large cities where there was a sizeable Italian immigrant population. They played in everything from makeshift playhouses to the Thalia and other Bowery theatres and the Brooklyn Academy of Music. Other forms of immigrant entertainment appeared. Beginning as caffè concerto in the Italian coffee houses and bars, Italian vaudeville took its place alongside American vaudeville and outlasted it by thirty years. Its liveliness attracted reviews by such august establishment critics as Edmond Wilson and Carl Van Vechten. When the Depression decimated live theatre during the thirties, the actors took to the airwaves on Italian-language stations and purveyed not only products but also their own form of soap opera. Its listeners were as rapt and loyal an audience as the devotees of American soap opera. Like Yiddish theatre actors, several of the Italian actors slipped gracefully into the mainstream theatre in America. Vincent Gardenia, the son of the head of a company of actors, is one of several graduates of the immigrant theatre, who went on to play in the theatre, movies, and television. Dr. Aleandri’s books are laced with brief, delightful anecdotes relating to many of the performers and their experiences. A crushing blow to the immigrant theatre was rendered by the quota provisions in the immigration laws of 1924. With the flow of Italians to America all but stopped, only one generation of Italian-speaking Americans survived to appreciate immigrant theatre, but it grew old and its descendants were gradually enveloped into American culture, losing a good deal of their national identity and the language of their ancestors. Dr. Aleandri’s book fills an important gap in American theatre history and should be followed by other books on immigrant theatre, which almost certainly existed, but we have as yet no written accounts. Together they would reveal much about the
many forces that shaped American playwrights and players, and brought into being our unique cultural history.

Mary C. Henderson, Author and Theatre Historian

THEATRE LIBRARY ASSOCIATION BOOKS
RECEIVED 2000, Part I


**COVERAGE EXPANDED!!**

*Broadside* is proud to announce that a new system for covering regional news is now in place. With the incorporation of regional “stringers”, it will now be possible to report theatrical news that spans all areas of our membership. And now without further ado, *Broadside* proudly announces the new regional reporters:

Susan Chute—New York
Linda Hardberger—South
Stephen Johnson—Canada
Steve Kuehler—New England
Brigitte Kueppers—Southern California
Rob Melton—Mid-West
Jason Rubin—Mid-Atlantic
Alicia Snee—Northern California
Angela Weaver—Metro DC area

**REGIONAL NEWS**

David James, librarian in the Acquisitions Department at the Milton S. Eisenhower Library at Johns Hopkins University in Baltimore (Institutional Member), reports that the Lester S. Levy Collection of Sheet Music is in the process of adding sound samples of the music to its location on the Hopkins Web site. The Levy Collection is arranged in 38 topical categories. The Collection contains over 29,000 pieces of music and focuses on popular American music spanning the period 1780 to 1960. All the sheet music in the collection is indexed, and a search will retrieve a catalog description of each piece. If the music was published before 1923 and is in the public domain, an image of the cover and each page of music may be retrieved.

TLA member Judith S. Markowitz sends a report about the Performing Arts Library in the newly opened Clarise Smith Performing Arts Center on the University of Maryland College Park Campus. The main reading room and
reference section for music, theater, and dance are on the first floor, and the circulating section is on the second. The library boasts that it has 58 state-of-the-art multimedia workstations situated in individual carrels on both levels. In addition, the Special Collections Reading room holds material in music, theater, and dance, including the International Piano Archives at Maryland, which consists of piano recordings, 8,000 piano scores as well as 2,500 books about pianos and pianists. —Jason Rubin

An Urban Legend. From October 10 to December 16, 2000, an exhibition titled “Architect of Dreams: The Theatrical Vision of Joseph Urban” was on view at the Miriam & Ira Wallach Art Gallery at Columbia University. Curated by Arnold Aronson, the exhibit focused on architect Joseph Urban’s designs for the Ziegfeld Follies and the Metropolitan Opera between 1915 and 1931. Included were watercolors, set models, drawings and photographs taken from approximately 17,000 items in the Joseph Urban archives, part of the Dramatic Museum collection at Columbia. A catalog of the exhibit, with essays by Aronson, Derek E. Ostergard and Matthew Wilson Smith, is available for $30 by writing The Miriam and Ira D. Wallach Art Gallery, Columbia University, 1190 Amsterdam Ave, MC5517, New York, NY 10027, or by calling 212-854-2877.

Burrowing in the Archives. The Billy Rose Theatre Collection of The New York Public Library for the Performing Arts has recently received the papers of Abe Burrows, the prolific playwright and director who brought Guys and Dolls, How to Succeed..., Can-Can and Silk Stockings to the stage. Included are production files, scripts, photographs and posters, and an especially rich series of correspondence. The collection will be made available when processing is completed. Just now, on view at Museum of the City of New York until June 10, 2001 is an exhibition celebrating the 50th anniversary of the musical Guys and Dolls. The exhibit chronicles the creation of the musical and provides historical and cultural context for its subject. More information can be found at www.mcny.org.

Digital Development. Recently, the New York Public Library for the Performing Arts has enhanced its pages recommending Performing Arts resources on the Internet, particularly in the areas of theatre, film, arts administration, television and radio. The pages can be accessed at http://www.nypl.org/research/lpa/internet/. Also, an online finding aid for the newly available collection of avant-garde producer/director Reza Abdoh had been added to approximately 100 Billy Rose Theatre Collection finding aids, available from the New York Public Library Digital Library website (http://digital.nypl.org/finding.htm) or from the home page of the Theatre Collection (http://www.nypl.org/research/lpa/the.html).

Overview of Studio Archives
In recent years, Hollywood studios have become aware of the tremendous value of their accumulated records referred to as company assets and began to take care of their historical materials by establishing archives programs. While approaches vary the goals are similar. Here is some basic information gathered in a brief questionnaire about the program or department and the direction each of the studios is taking.

The Walt Disney Company has been conscientious of its history since the 1970s and Columbia Pictures established its archive in the 1980s due to the need for company/studio recognition and identification when it was purchased by SONY and relocated to the old MGM lot. A veritable Hollywood archive movement started with Warner Bros. and Twentieth Century-Fox in 1992 and three other studios followed suit, Dreamworks in 1994, Paramount in 1997, and Universal in 1998. Information on MGM/UA is not available at this time.

Three archives report to someone within the corporate administration: Walt Disney - Corporate Administration/Administrative Assistant to the Chairman of Board & CEO; Warner Brothers - Vice President of Corporate Services; Twentieth Century-Fox - Chairman, Fox Filmed Entertainment; Dreamworks - Feature Animation and Corporate. Columbia and Universal are part of Studio Operation, the
latter recently realigned with Corporate Records as two departments under one director. Paramount is the exception in being solely a Photo Archive and reports directly to the Senior Photo Editor/Publicist.

Collection activities for Walt Disney center around the central mission to collect "...all materials relating to the Disney family and the company, its movies, its theme parks, and its various subsidiaries". A similar statement was submitted by Warner Brothers which "...saves anything of import to the history of the studio that might be used to understand, enhance and promote that history". Universal Studios is finalizing policies and guidelines for appraisal and acquisition of corporate records, production documentation (props, wardrobe, artwork), and materials created by numerous departments within each company group: Filmed Entertainment, Recreation (theme parks, rides and tours), Consumer Products, and Studio Operations. The Universal Music Group is managing its own archival collections. Twentieth Century-Fox collects production assets (props, artwork, special effects materials), publicity and promotional assets (posters, promotional materials, key art) and looks out for "...undervalued and under-utilized assets that fall into no one else's domain". Columbia concentrates on publicity materials (stills, posters) and production materials (props and wardrobe) while Dreamworks policy includes besides production materials and publicity photography animation artwork, music recordings, marketing and advertising materials, video assets and development art work. Paramount's Photo Archive naturally does not actively collect other than photographic materials from recent productions and focuses on inventories and preservation of the studios photographic holdings.

A company archive does not operate in a vacuum. At the Walt Disney studio archival principles are operating at the Main Files (corporate/legal records), Imagineering (designs, blueprints for parks), Feature Animation (animation artwork), Publishing (book art), Records Center (business records). The archive also interacts with several departments throughout the company where smaller collections of primarily recent materials are being saved. Warner Brothers' main archival or research partner-departments are the Warner Research Library, the Film/Archive Vaults, and the Stock Footage Library. Twentieth Century-Fox has an independent Photo Archive, Scripts Archive, and Legal Records Center. Dreamworks needs to work very closely with all its depositing departments because many hold onto their materials for an extended time. Columbia has archival/historical records at the Legal and Television Department and is gradually expanding the scope of its holdings. Universal interacts with Central Files/Corporate Records, Feature Marketing/Stills and the Stills Vault for all photographic materials, with Universal Creative for theme parks, rides and tour designs and plans, with Feature Productions/Asset Management for wardrobe, props, and production artwork, and with Consumer Products for selected merchandise. The company-wide survey will bring many more departments into closer contact with A&C.

All studio archives are primarily created for use by company departments. Walt Disney's major users are the Legal Department and Consumer Products with a multitude of reference questions and it responds to reference questions from the general public. The archive has published two books, Disney A to Z, the Official Encyclopedia and Disney, the First 100 Years. It is the only studio which presents orientations to new employees on the company's history and traditions on a regular basis. Warner Bros. mounts major exhibits in its Museum for visitors on the studio tour, assists departments with history-related projects, and provides corporate archive assets to WB productions or special events as needed. Twentieth Century-Fox serves as a resource for information needs regarding the studio history, marketing and publicity and is responsible for displays and exhibitions, Internet auction support, digital database development, production asset management, and archival product development. Dreamworks, Paramount and Columbia focus on organizing, inventorying and preservation of their holdings and servicing company departments. With the exception of Dreamworks, they handle approved requests from outside the company. Universal mounts annually several small exhibits and is responsible for a monthly film series with an introduction by staff or guest speakers. It assists company
departments with materials for projects and research, arranges for loans to institutions, and makes materials, mainly photographs, available to outside researchers with approval from the appropriate legal department.

When asked about future plans the responses were as follows: Walt Disney, operating already for three decades, is asking for some increase in staff. Warner Bros. plans a re-evaluation of collections and materials on hand and their final processing in a database system for company wide on-line use. Short-term goals for Twentieth Century-Fox include the renovation of storage areas for posters and art work, displays and exhibits, the creation of a production asset management program, an inventory of and subsequent release of excess materials, and the development of a digital inventory database. The long-term goal is to make it available to the entire studio system. Dreamworks' short-term goals are a proposal to collect costumes and props and to strengthen its collection relating to the founding of the studio. Its long-term goal is to position itself to play a lead role in media and asset management. Columbia plans to expand its collection activity to Corporate Documents in support of its collection of corporate and studio lot photographs, expand staff and space and, over the next two years, establish a preservation program. Universal is expecting the capital improvement of its storage space, will create a database system and then transfer data from already inventoried and processed collections and prepare on-line condition reports for individual costumes and props. A company-wide survey, department by department, will be conducted over several years to identify, appraise and transfer so far unknown archival materials. Proposals await approval for an increase in processing staff by at least one permanent, paraprofessional archive assistant position in addition to occasional interns and for a position of a professional photo archivist. Among the more long-term goals are an oral history program and the processing of the art-on-paper collections in consultation of specialist. And very long-term goals are a research facility and a museum. At Paramount the work with photographic materials will continue without change for the time being.

—Brigitte Kueppers Universal Studios

MEMBER NEWS

Ralph Allen has retired as Professor of Drama at Queens College C.U.N.Y., but continues to teach and direct as visiting professor most recently at Bradley University in Peoria. He has written a new revue, Scandals, which has a preview engagement at Theatre Virginia. Now starring Jackie Mason, it opens in Minneapolis next May with Broadway as its eventual destination. Allen’s lecture, The Rhythm, Style and Meaning of Jokes, was an uproarious success at the ATF meeting at the Kennedy Center. He is open to invitations to give it at appropriate institutions.

“Red, Hot and Blue: A Smithsonian Salute to American Musicals,” originally presented at The National Portrait Gallery in 1996-97, is in its second year of a national tour. It will be at the Goodspeed Opera House, East Haddam, CT, from September 30 through December 17, 2000. Offering a biographical survey of the musical on stage and screen, the exhibition was organized by Smithsonian historians Dwight Blocker Bowers and Amy Henderson.

Living Legend Igo Honored in October

John Igo has been a fixture of the San Antonio theatre scene for nearly fifty years. In addition to his career as a teacher at Trinity University and San Antonio College beginning in the 1950's, he served as resident theatre critic for the San Antonio Light and the North San Antonio Times for more than twenty years. He is also a published poet and playwright who has authored more than twenty books, including Day of Elegies, Tropic of Gemini, and Sirens. John Igo's plays have been produced widely, and in 1985, he shared an Emmy Award for his writing and editing on Our Children: The Next Generation at KHI-TV in Los Angeles. In 1992, he taught playwriting at the University of the Incarnate Word and later that year was cited by the Alamo Theatre Arts Council for Special Recognition of his many achievements in theatre. Since 1976, he has served as Project Manager of the Theatre Archive of the San Antonio Public Library and is widely held to be the most knowledgeable authority on the history of San Antonio theatre and live performance from the mid-1800's to the present.

Edward Mapp (Borough of Manhattan Community College) deposited 27 framed original one sheets from his black cast film poster collection at the Black Film Center/Archive of Indiana University, Bloomington campus.

The film department of the Museum of Modern Art (MOMA) named its department of stills and film portraits after Paul R. Palmer. Mr. Palmer continues to give the collection stills and photographs from his personal collection of photos from 1912 to the present. In 1999, Mr. Palmer established a fund to support the collection and preservation of stills and portraits in the museum which is know for its rich film and video resources.


Sara Velez (NYPL for the Performing Arts) co-presented a pre-conference workshop "Basic Care and Management of Sound Recordings" at the Association for Recorded Sound Collections (ARSC) Conference in Chapel Hill, NC in May 2000. She is the co-chair of the ATSC Education and Training Committee. In September 2000, she wrote an article and bibliography, "Latin Music Research Resources," for the National Academy of Recorded Arts and Sciences (NARAS) which was published on the web at www.grammy.com.

IN MEMORIAM

Mary Hunter Wolf, 1904 – 2000

Broadway director and innovative arts educator Mary Hunter Wolf died in Hamden, Connecticut, on November 3, 2000. A longtime Theatre Library Association member, described by Tennessee Williams as "one of the most intelligent people" he had ever met, Ms. Hunter Wolf was 95.

During a distinguished career in the theatre lasting nearly 70 years, Mary Hunter Wolf assembled an impressive roster of friends and colleagues including, among others, Agnes de Mille, Katherine Dunham, Horton Foote, Jerome Robbins and Thornton Wilder. One of the first woman directors on Broadway, Ms. Hunter Wolf made her debut with Mr. Foote's "Only the Heart" in 1944, followed the subsequent year by "Carib Song," Broadway's first black musical, starring Ms. Dunham. In addition, she directed all but one of Jean-Paul Sartre's plays, including a successful Broadway run and tour of "The Respectful Prostitute." Later she served as associate director of Jerome Robbins' production of "Peter Pan," starring Mary Martin.

In 1947, Hunter Wolf was selected to direct a new Broadway musical, "High Button Shoes," but was replaced with George Abbott before rehearsals began. She sued the producers, alleging discrimination due to being female, a
Born in Bakersfield, California, on 4 December 1904, Mary Hunter Wolf attended Wellesley College and the University of Chicago. She boldly embarked on her directing career with a staging of a 17th century Spanish verse play, “Los Morros y los Cristianos,” performed on horseback. She became involved with Chicago’s first interracial theatre, the Cube, where she directed Katherine Dunham in her theatrical debut. In the 1950s, Mary Hunter Wolf turned her attentions to theatre in Connecticut educational institutions. In 1952 she founded the American Shakespeare Theater in Stratford with Lawrence Langner, serving as executive director, associate producer and director of educational programs. Her initiatives have served as a model for the development of arts-in-education programs at Shakespeare festivals nationwide. “Horrified by the way the arts were treated in the public school system,” she founded in 1970 the Center for Theater Techniques in Education, which introduced dramatic training into curricula to foster creative expression, vocational development and approaches to problem solving. This program is still affiliated with two magnet schools in New Haven, and has influenced arts education in Connecticut over several decades.

Last year she donated her extensive papers to the Yale Collection of American Literature at the Beinecke Rare Book and Manuscript Library in New Haven. Along with correspondence documenting her collaborative efforts with Robbins, Wilder and Williams, the collection consists of reviews, manuscripts, scores and scrapbooks. A memorial service was held on December 4th at the Long Wharf Theater in New Haven. – Kenneth Schlesinger

SAVE THE DATE:
MONDAY, JUNE 18, 2001
TLA at ALA!

AMERICAN LIBRARY ASSOCIATION
ANNUAL CONFERENCE TO
FEATURE TLA PROGRAM ON
PRESERVING THE PERFORMING
ARTS IN SAN FRANCISCO

Please join us on Monday morning, June 18th, at the annual conference of the American Library Association when TLA will present “Documenting the Performing Arts in San Francisco,” a program spotlighting the work of librarians, archivists, historians, and filmmakers who are preserving the work of performing artists in the Bay Area.

The program will take place at the San Francisco Performing Arts Library and Museum (SFPALM) from 9:00 to 10:30 A.M., with a tour of the facility to follow the presentation.

Speakers will include:
- Kirsten Tanaka, Head Archivist/ Librarian, SFPALM.
- Jeff Friedman, Founder and Director, LEGACY, a dance oral history project for the San Francisco Bay Area.
- David Weissman, Producer and Co-Director of The Cockettes, a feature-length documentary on the San Francisco-based theatrical troupe.

Other speakers to be announced.
Please plan on joining TLA for this exciting event!
CALENDAR
January 12-16, 2001, ALA Midwinter in Washington, DC
February 21-25, 2001, TLA/MLA/DLC in New York City
February 23, 2001, TLA Executive Board Meeting (TLA/MLA/DLC Conference), 2:00-5:00 P.M.
June 15, 2001, George Freedley/TLA Book Awards in New York City, Kaplan Penthouse, Rose Bldg
June 14-19, 2001, ALA Annual in San Francisco, CA
June 18, 2001, TLA Program (ALA Conference), 9:00-10:30 A.M.
July 9-14, 2001, FIRT/IFTR Conference in Sydney, Australia

*appointed to fill unexpired board term

TLA Website: http://tla.library.unt.edu
TLA Listserv: To Subscribe: 1) Send email (nothing in the subject) to: listproc@csus.edu 2) In the body of the email message type the following line: SUBSCRIBE TLA-L your name
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: Ellen Truax, University of North Texas. TLA membership (annual dues: $30 personal, $30 institutional; $20 non-salaried members) also includes Performing Arts Resources, published annually. Current members may purchase past issues of PAR, $10 prepaid, and Broadside, $2 prepaid.