

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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Theater Photograph Archive Lost In World Trade Center Attack

Some 35,000 theatrical photographs covering Broadway, Off and Off Off Broadway, and American regional theater were lost when the offices of Broadway Digital Entertainment at 30 West Broadway were destroyed by the collapse of 7 World Trade Center after the terrorist attacks of September 11th.

The photographs consisted of images dating back to the 1970s which had been owned by the now-defunct magazines *Theater Week* and its successor, *InTheater*. Broadway Digital Entertainment had purchased these photographs after *InTheater* folded last year.

Begun in 1997 as Broadway Theater Archive, Broadway Digital Entertainment had been in the business of preserving and marketing for rebroadcast, a collection of videotapes of television broadcasts of classic theatrical works such as *Awake and Sing!*, *Death of a Salesman* and *The Iceman Cometh*. Fortunately, the 320 videotapes were not in the offices and were not destroyed.

Ralph Blumenthal reported in an article in *The New York Times* that Basil Hero, Broadway Digital Entertainment's President and chief executive, said the collection included backstage and publicity photos depicting the original casts of shows like *A Chorus Line* and *Miss Saigon*, small productions and numerous photos of regional theater productions. The photos were in file drawers in the company's 14th floor offices and were crushed under the collapsed ceiling, as were computers documenting the collection.

TLA Vice-President Marti LoMonaco brought the loss of the collection to the attention of the TLA Board at its last meeting.

Camille Croce Dee,
Executive Secretary

CORRECTIONS AND ADDITIONS...

The previous issue contained an omission in the by-line for the article, "TLA Celebrates 33rd Year of Book Awards at Lincoln Center". **Stephen M. Vallillo** co-authored this article and his name was inadvertently omitted from the by-line.

Humor Column

La Biblioteca del Destino: A Library Opera

Act 1 Scene 1: The Courtyard of Melvilo's Castle
King Melvilo (baritone) sits alone, bemoaning the deterioration of his once-proud family home. He has spent all his gold on the upkeep of the castle and has nothing left to sell. A messenger enters with an ultimatum from the Cult of Outsourcers: the king must relinquish his daughter, Catalogina, or they will take her by force. The King sinks to his knees in despair, his responsibility to his public at war (as it so often is) with his personal preferences ("*Che Tragedia Preservare.*") Finally he relents, begging the messenger only that he be allowed to bid his daughter goodbye.

Scene 2: The Palace Kitchen
The King's jester, Cutter (countertenor), enters with the crafty serving wench Computadora (mezzo-soprano.) They have overheard the King's conversation with the messenger, and Cutter has a plan. He proposes that Computadora disguise herself as Catalogina to gain entry into the compound and learn the location of the Outsourcers' treasure ("*Scuola de Informazioni.*") She can then use her hypnotic song to put the bandits to sleep, whereupon Cutter will rescue her, and they will share the booty. Computadora agrees enthusiastically.

Scene 3: The Grotto of the Outsourcers
The Outsourcers (Welsh Chorus) sing lustily about their imminent acquisition of Catalogina, while flinging scraps to the Totic (not a singing part), which belches fire from the mouth of the cave. A fanfare announces the arrival of their mysterious leader, Niccolo. Niccolo (bass), wearing a hood, gloats about the overthrow of Melvilo's dynasty ("*Foglio Doppio.*") He has no intention of paying Catalogina's bride price but rather plans to use her as a hostage to take Melvilo for everything he has – budget, buildings, and collections.

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EDITOR'S NOTE

Deadline for the Winter 2002 issue is April 26, 2002

Ellen Truax

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Act II Scene 1: Catalogina's Chamber

Catalogina (soprano), in a skimpy nightdress, sings of a dream in which she romped in the paper forest with a beautiful young man, far from the cares and worries of the decrepit castle (*"Il Sabbatico"*.) Computadora enters and informs the princess that the Outsourcers' deadline has arrived – but that she, Computadora, will go instead. She confesses that her childhood sweetheart, Filofax, has joined the cult, and she hopes to persuade him to return home. Catalogina reluctantly agrees.

Scene 2: The Paper Forest

The gentle rustling of the leaves awakens Folio (tenor), who sings a pure, sweet aria about his dream of a beautiful princess (*"Pagina Bianca."*) Enter the Outsourcers, after a night of carousing, bragging of the havoc they will wreak on the kingdom. Folio, sensing opportunities for heroism, allows himself to be persuaded to join the Outsourcers. Away they march, dropping food and spilling drinks.

Scene 3: The Courtyard of Melvilo's Castle

From the window of her chamber, Catalogina spies the young man from her dream among the Outsourcers. She forges a note to Computadora, asking her to meet Filofax in the bindery. She then dons the veil meant to disguise Computadora and gives herself to the cult in Computadora's place (*"A la Ghigliottina! Andiamo!"*) A distraught Melvilo bids her a tearful goodbye, while Cutter rubs his hands together in avacious glee.

Act III Scene 1: The Paper Forest

The Outsourcers stop to make camp on the way back to their hideout. As they settle in, a strange night bird (actually Computadora, disguised as a tree) sings a dreamlike song, and one by one the guards rise and sleepwalk into the woods. Folio lifts Catalogina's veil and sees none other than the girl of his dreams. Alone now, the amorous pair sings a duet about their joint destiny (*"Recto e Verso."*)

Scene 2: The Grotto of the Outsourcers

Terrible screeches and groans emerge from the mouth of the cave – the Togie is hungry. Niccolo threatens to feed Catalogina to the Togie if Melvilo does not relinquish his throne. Cutter whispers to Niccolo that the veiled woman is only Computadora, who has betrayed him, Cutter, with Filofax, and that she can be sacrificed. But Melvilo, in a stirring aria about the honor of his tribe (*"Codice Etico"*) offers himself in the maiden's place. Folio stands up and offers himself in Melvilo's place. Catalogina throws herself in front of Folio, offering herself in his place. Niccolo, cackling madly, binds them all and declares that the Togie shall have a three-course meal.

Scene 3: The Grotto of the Outsourcers

The renegade Outsourcers return, all dressed as trees, and a wild melee ensues. Catalogina is unmasked and reunited with Folio. Computadora is unmasked and

reunited with Filofax. Niccolo is unmasked and revealed to be none other than the lowly village baker. He hides his face in shame. In the confusion, Cutter is seized and devoured by the Togie. The two pairs of lovers make plans for a double wedding, and Melvilo happily offers to foot the bill from the treasure chests of the Outsourcers. Niccolo, humbled by the patent virtue of the heroes, offers to bake the cake. All join in the finale (*"Torte per Tutti"*), with the Togie emitting the final burp.

– *Angelynn King, Guest Columnist*

This article originally appeared in *ALKI: The Journal of the Washington Library Association*

Conference Reports**TLA at ALA!****"Performance by the Bay:****Documenting the Performing Arts in San Francisco"**

The Theatre Library Association met on Monday, June 18, 2001, during the American Library Association's Annual Conference in San Francisco. The meeting was held at the **San Francisco Performing Arts Library and Museum (SFPALM)** in the Veterans Building, next to the San Francisco Opera House. The program, titled, **"Performance by the Bay: Documenting the Performing Arts in San Francisco,"** was well attended, with over 70 people crowding in to the Library's main room. TLA President, **Kevin Winkler**, coordinated the program and introduced the speakers.

Richard, Koprowski, Assistant Archivist at the Stanford Archive of Recorded Sound, described his collection, which consists primarily of recordings from commercial companies, e.g., Victor. The archive also contains orchestral and operatic excerpts performed by the Monterey Jazz Festival Standard Hour Broadcasts; additional material on the Monterey broadcasts is held at SFPALM. Another split collection Richard discussed is the Kirsten Flagstad archive, with documentation of her operatic career divided between Stanford and The New York Public Library; the collection is being digitized so that researchers on both coasts will have access to its information. Stanford also has scripts and programs covering 20 years of performances in the Ambassador College Performing Arts series. Among the Archive's other holdings are the Carlton Moss Collection (including the radio program *I Love a Mystery*) and the radio soap opera, *One Man's Family*.

David Weissman is producer and co-director of *The Cockettes*, a new feature-length film documenting the work of this San Francisco-based theatrical troupe. He described his search for information and the hours of audio and video interviews that he conducted, noting that the project would have been much more difficult to research without the internet, which was helpful in locating telephone numbers for various individuals around the country. One of Mr. Weissman's major headaches concerned copyright problems, although many people were generous in providing photographs and slides and other memorabilia. The Cockettes were so popular in San Francisco that they took their show to New York in 1971, playing to a celebrity audience that included Gore Vidal and Angela Lansbury, among

others. Sadly, most of the audience left before the end of the performance; New Yorkers expected a more polished, professional production, while the Cockettes assumed that they would be playing to the same enthusiastic audiences that had welcomed their improvised performances at home. Mr. Weissman showed snippets from his film that included performances and interviews, and answered questions from the audience, before leaving to finish editing the movie for its premiere the next evening at the San Francisco Gay and Lesbian Film Festival.

The third speaker was dancer/choreographer **Jeff Friedman**, Founder and Director of LEGACY, a dance and history project for the San Francisco Bay area. Mr. Friedman described the origin of the project, a film of a choreographer who died shortly thereafter. LEGACY's mission is to record, preserve, and promote access to the life histories of performing dance artists in the Bay area whose lives are at risk. To this end, it trains interviewers to create research-quality oral histories that are then transcribed by volunteers for public access. (On July 1, 2001 LEGACY became a formal part of SFPALM.) Dancers with AIDS form the bulk of the subjects, but other performers at risk include those with cancer, the elderly, Vietnamese dancers from the "killing fields," Mexican dancers, etc. LEGACY focuses on the Bay Area, but one of its aims is to work with individuals and organizations throughout the United States to create similar project in their communities.

The final presentation was offered by **Kirsten Tanaka**, Head Archivist/Librarian of the San Francisco Performing Arts Library and Museum. SFPALM is an independent, non-profit institution. Ms. Tanaka works with a very small staff to catalog, preserve, and make accessible to the public a wide range of documentation on San Francisco's performing arts history. SFPALM is the west coast counterpart of The New York Public Library for the Performing Arts' Theatre on Film and Tape (TOFT) Archive, which adds a valuable new dimension to traditional research materials. The Library/Museum shares space in the Veterans Building and, as is so often the case, badly needs room to expand and modernize its facilities. Ms. Tanaka led attendees on a behind-the-scenes tour of the collections and showed treasures received from various sources, including some stunning original costume designs. She answered many questions about cataloging and preservation, and was a most gracious hostess to the horde of visiting librarians. It was a fitting conclusion to an informative and entertaining morning.

Dorothy Swerdlow

MEETING MINUTES

Theatre Library Association Executive Board Meeting

Friday, June 15, 2001 at 1:00 PM

Lincoln Center Institute Library

Present: Kevin Winkler, Annette Marotta, Camille Dee, Louis Rachow, Phyllis Dircks, Joseph Yranski, Pamela Bloom, Marti Lo Monaco, Jason Rubin, Dick Wall, Kenneth Schlesinger, Maryann Chach, and Virginia Wilhelm, Recording Secretary.

Kevin Winkler called the meeting to order at 1:10 PM. He asked for a roll call of those present. He then called for the approval of minutes from the last Executive Board Meeting. Marti LoMonaco asked to strike one sentence from the discussion of her position as TLA liaison to ASTR, which took place at the last TLA board meeting. The sentence was removed. She then moved to accept the minutes as amended and Jason Rubin seconded the motion. The minutes were approved.

President's Report - primarily consisting of Kevin's report on the TLA Book Awards. Kevin then moved to alter the agenda somewhat in order to address some important issues that time didn't allow us to cover at the last board meeting.

Kevin and Marti asked for a discussion of the Call to Action which appeared in the last issue of *Broadside*, including Dick Buck's response and a response from Jim Hatch urging TLA to expand its membership to include more people of color and more women. As a first step toward an independent TLA conference, Ann Ferguson and Kenneth Schlesinger will coordinate the TLA plenary panel at the ASTR/TLA conference in San Diego in November.

The efficacy of outreach to library schools and offering mentoring for young librarians was discussed. Research should be done on existing programs. It was suggested that the outreach be expanded to include theatre department students and Membership Committee members will look into these ideas. *Broadside* will run an article on the escalating trend toward eliminating separate theatre departments.

It was suggested that TLA have a permanent member on ASTR's electronic access committee, as well as one on the program committee. Kenneth suggested Ann Ferguson as a good candidate for the electronic access committee. Kevin noted that more TLA representation on ASTR committees and more leadership in terms of "bleeding edge" programming are positive steps forward for the organization. Joe wondered if we might repeat a program for the public. For example, we could repeat a program already done at a conference at Donnell Media Center for the public.

A discussion of PAR volumes 22 and 23 included suggestions for doing public programs and social events (a panel discussion?) in conjunction with their publication. In terms of the economics of the situation, the volumes should be spaced with a year in between publication dates. One should be delayed.

ACTION: PAR v.22 will be published before the end of calendar year 2001. PAR v.23 will be published in 2002.

Kevin feels we need another TLA program, possibly a meet and greet type event in the fall. It was decided that we reinstate this event, perhaps as a book-focused program. A number of authors were mentioned to approach to do a presentation. We could invite people from film and theatre departments to attend, and conduct a board meeting before the social event.

ACTION: A fall event will be held Friday, November 2, probably at the Sardi's penthouse, with board meeting, membership meeting, and social event all on that day. Speaker to be announced. The event will be publicized in the next issue of *Broadside*.

Kevin has thanked the Shubert Archive for the \$1000 contribution for the book awards ceremony. Kevin presented samples of stationery for the TLA brochure, and discussed cost estimates.

ACTION: Kevin will ask for the gray color in a heavier stock and will email a final cost estimate for consideration by the board.

It was noted that Ellen Truax had done a great job with the TLA website. Dick Buck had some excellent suggestions for enhancing the website, including adding a brief history of TLA, which Louis Rachow agreed to work on and complete by late July. Email and snail mail addresses of board members could also go on the website. Dick Wall suggested adding a summary of accomplishments to the website. Marti said we could list publications, conference, awards, etc. Ellen is also working on adding a list of past book award recipients. Creating links to major theatre collections was considered an excellent idea.

Treasurer's Report - Maryann Chach distributed the Treasurer's Report from Paul Newman who was not present. Kevin said the current balance, which looks healthy, reflects TLA's inactivity in publishing a PAR for the last two years. The balance will be considerably lower following the publication of the two upcoming PARs.

Program Committee - The TLA program planned for the American Library Association annual conference in San Francisco, will take place on Monday morning, June 18th. Entitled *Performance by the Bay: Documenting the Performing Arts in San Francisco*, the program will feature a panel of filmmakers, historians, librarians, and archivists working to document various aspects of performance in San Francisco. The San Francisco Performing Arts Library & Museum will host the program, with a tour of the facilities to follow.

A discussion followed concerning a conflict surrounding ASTR policy on panelists not appearing in more than one program or panel at the annual conference. Kenneth and Ann have identified panelists for the TLA program at ASTR, but two of them are already committed to seminars at the November conference. Ann Ferguson will be at ALA and Kevin will touch base with her about the situation. Marti will investigate via email with Harry Elam, program coordinator for the conference.

Regarding the proposed TLA Symposium, Kenneth said the TLA plenary is the first step in a TLA symposium in a year or so. We might join in a partnership with another institution. Pamela says NYU would like to be involved. Performance Studies at NYU would be interested. Pam thinks there would be ample space at NYU. Kenneth and Ann would require a strong committee to work with them. The National Endowment for the Humanities might provide some funding. The

deadline for submission is September 1. We will aim for September 2002.

Pamela went on to note that NYU would probably be willing to provide space but no funding. We need to involve NYU people, such as the new dean of their library, to help with all the planning involved in such a conference. Pam will put out feelers for NYU people to get involved. We are aiming at 2003 as the year of the conference.

Publications Committee - Kevin said PAR #22 on performing arts archival collections will be ready to go to the printer by the end of summer. Phyllis continued her report on PAR #23, the puppetry issue, which will cover all major puppetry collections. The story of Howdy Doody and the current situation has wide appeal and this subject might present a program opportunity. Paul Newman is investigating the Gershwin Foundation for possible funding, which might apply to the puppetry issue. TLA should mark the publication in 2002 with a celebration. Phyllis asked if this might qualify as a reference book and if so, this would probably alter the way it could be marketed. Librarians on the board suggested that a bibliography and listings of online resources would enhance its appeal as a reference book. Louis suggested that an index would be a big selling point.

Maryann Chach reported on the Cerniglia proposal for a PAR volume. Maryann, Joe Yranski, and Susan Brady will be looking at the introduction and essays that they have asked Mr. Cerniglia to submit. Joe suggested we review this proposal again at the fall meeting. The board examined a message from Mary Henderson to Kevin about suggestions for future PAR publications. Kevin will request additional information regarding her suggestion of joining with a publisher of performing arts books to publish PAR. Her second suggestion to have TLA pay someone to input interesting manuscripts in archival collections might have legal problems and was rejected by the board.

The next deadline for *Broadside* is June 29. Maryann has updated the membership list. Steve Johnson resigned as the local stringer for Canada. However, he suggested some other Canadian members who might be asked to serve as stringer in his place, including Lee Ramsey. He also reported that the publication *Theatre Research in Canada* is printing the TLA brochure at no cost to TLA and sending it out with the mailing of the journal. Everyone agreed that *Broadside* is looking splendid and is much improved, thanks to the fine work of Ellen Truax.

Nominating Committee - Pamela Bloom, Bob Taylor, and Louis Rachow have been asked to serve. Kevin has asked Bob to serve as Chair of this committee, but has not yet heard back from him. There will be four slots to fill on the board. A slate of six candidates with bios needs to be mailed to members a month prior to the fall meeting on November 2, meaning that the ballots must get to the printer during the middle of September. Lois McDonald, a former board member, was suggested as a possible candidate.

Kevin left at 4:20 to attend to details of the book awards

presentation and Marti took charge of the meeting.

Professional Award Committee - Nena Couch will be sending out a call for nominations and a notice will be published in *Broadside*. The committee also suggested considering those people who were nominated in the last round, but did not receive an award. This will be considered at the next board meeting.

Membership Committee - Kenneth Schlesinger referred to Paul's financial report. We need to attract new members, and could we invite them to attend the fall fete? It was decided to divvy up names of people who should be members and make some phone calls. We could also recruit from ASTR's membership.

Website - Everyone agrees the TLA website has improved radically. There had been some problems with the TLA listserv. Alicia Snee, who maintains the listserv, should be contacted about those problems.

Affiliated Organization Reports - Kenneth had a handout about the TLA-ASTR Plenary Panel, which was discussed. Kevin has sent out a call for TLA members who are interested in working with Theatre Survey, editing their Re: Sources section, but no one has expressed an interest. The board recognized that ASTR should concentrate on the research aspect of the organization. The future of research in the 21st century could provide mutually beneficial joint projects with TLA. TLA wants to continue to have an official liaison to ASTR board. At this point, the board recognized Phyllis for her excellent job as ASTR liaison to TLA.

Marti came into the Program Committee of ASTR after most of the decisions about the conference had been made. TLA needs a representative to be in place from the beginning. ASTR is involved in giving awards to young people. Phyllis suggested we create a new award to be given at the ASTR conference. This would help publicize TLA. Perhaps an award for the best researched publication would be timely.

ACTION: Kenneth will write up a brief description of a possible award and email it.

Louis Rachow had no report from Special Libraries Association.

TLA has its panel coming up at the annual ALA conference in San Francisco. See above.

It was noted that Bill Green never has a report from SIBMAS. We should contact Dorothy Swerdlove about reporting to us from SIBMAS.

Marti called for adjournment at 5:05 PM. Jason seconded the motion.

Minutes respectfully submitted by Virginia Wilhelm, Recording Secretary.

Theatre Library Association Executive Board meeting

**Friday, November 2, 2001 at 12:00 pm
Sardi's Penthouse**

Present: Kevin Winkler, Marti Lo Monaco, Camille Dee,

Pamela Bloom, Susan Peters, Maryann Chach, Annette Marotta, Ann Ferguson, Phyllis Dircks, Louis Rachow, Ellen Truax, and Virginia Wilhelm, Recording Secretary.

Kevin Winkler called the meeting to order at 12:30. He asked for a roll call of those present. He then called for approval of minutes from the last Executive Board Meeting. Marti Lo Monaco moved to approve the minutes. Susan Peters seconded the motion. The minutes were approved.

President's Report - Kevin showed the new TLA brochure, which had been produced on the heavier stock requested by the board. He had ordered 1000 copies printed and folded. Board members took some copies to use to promote TLA. Marti passed around the new ASTR brochure, which mentions TLA.

Treasurer's Report - Paul Newman was not present. Kevin provided copies of the report for everyone. Membership has remained stable for the first time in recent years. Publication of the upcoming PAR's will reduce the amount of the balance. Our CD, which is due the first of December, will be rolled over.

Old Business - Committee Assignments and Reports

Program Committee - Kevin reported that the TLA program at American Library Association conference in San Francisco in June was a success. Close to seventy people attended, which was the largest turnout for any TLA program at an ALA conference. He commended Kirsten Tanaka of San Francisco Performing Arts Library and Museum for her invaluable assistance. Dorothy Swerdlove will report on the program in *Broadside*.

ALA will be meeting in Atlanta in July 2002. Kevin suggested that staff members from New York Public Library for the Performing Arts might form a panel reporting on the recent renovation of the library and how it is impacting reference services. He spoke of NYPL's budget cuts, which include travel expenses. Kevin is not sure he can get enough people from LPA to attend. Marti suggested TLA might sponsor a program at Center for Puppetry Arts, which is in Atlanta. Vincent Anthony and Susan Kinney of the center are both contributors to Phyllis Dircks' PAR on puppetry. Of the other contributors, Annette Fern will probably attend ALA.

This led to a discussion of Phyllis's puppetry PAR. She is preparing an index for the volume in order to make it more useful as a reference book. This is also a good opportunity for PAR to have its first dust jacket, possibly with color. TLA might consider working with an outside publisher on this volume. Maryann agrees that a publisher would be helpful in providing wider distribution. The names of some publishers were suggested. Greenwood, Paragon, McFarland were mentioned and possibly Wiley and Applause.

ACTION: Phyllis will research publishers and send her findings to Kevin. Kevin will find out the name of Tom Lisanti's editor at McFarland. He will also contact the Center for Puppetry in Atlanta about the possibility of hosting the TLA program at ALA.

Next Marti spoke about the TLA fall meeting and program, which will follow the Executive Board Meeting. She gave some background on Charles Affron who is giving a talk on his book on Lillian Gish. She said Deborah Jowitt and Frank Rich both expressed interest in presenting future programs.

Ann Ferguson gave the report on the upcoming TLA plenary session at the Society for Theatre Research conference in San Diego on November 16. She passed around a handout with details of the session, entitled "Performance Bytes: New Realities of Digital Research and Documentation." She reported that registration for the conference is down. Marti read the pertinent section on the TLA plenary session from her TLA report to ASTR. She said 172 people are registered for the conference.

Proposed TLA Symposium 2003

Pamela Bloom initiated a lengthy discussion of the projected TLA Symposium. She said \$40,000 would be needed for a two or three-day program. Partnering with New York University might cut down expenses. NYU is building a new performing arts center and the TLA symposium might serve as the initial event. Pam will write a proposal and present to some NYU professors.

Anne Ferguson said that going after NEH funding is time consuming. The committee could use some help as the proposal will take a huge amount of time. Susan Peters offered to help.

The board decided not to consider partnering with another organization as that would cut down on TLA's profile. Partnering with an institution such as NYU would be ideal if it will help with shared expenses. We need more muscle in approaching NYU and other TLA board members need to get involved. Both Kevin and Marti, an NYU grad and former archivist at NYU's library, offered their assistance.

Ann will aim towards a proposal to NINCH or NEH for September 2002 for a symposium in 2003. She will ask for support for the conference. Susan will help her, and also will approach the Gates Foundation.

The board may need to consider additional committee members to help Pam, Ann and Kenneth Schlesinger as this will be a time consuming project.

The TLA Symposium planning will be on hold until after the ASTR conference. A symposium is a lot of work especially for a small organization. More TLA members should be encouraged to get involved.

ACTION: Pam will write a proposal to NYU to be sent to the Dean of Libraries. She will approach the Dean of Tisch [School of the Arts at NYU] and see what NYU offers.

Freedley/TLA Book Awards - Dick Wall was not present to give the report on the Freedley/TLA Book Awards. Kevin gave the report in his absence. Dick is compiling a list of books to be considered for the awards and will work with the same committee as last year. Now that LPA has reopened, the Bruno Walter

Auditorium will probably be available for this year's awards ceremony. Friday, May 31, 2002 is the first choice of a date for the event, and Friday, June 7, 2002 is a possible second choice. Whichever date is chosen, there will be a Board Meeting at 1:00 before the event.

Publications Committee - Kevin reported that PAR # 22, *Their Championship Seasons*, will have a gray cover, with black lettering. The total cost for typesetting, printing, and binding the 750 copies will be around \$4,000. The volume will be ready by the end of the year.

Phyllis had given her report on PAR # 23 earlier in the meeting.

The board examined Ellen Truax's handout on *Broadside*. Ellen will contact local stringers to make sure they send in their reports. She has moved the deadline for contributions for the Fall 2001 issue from November 23, 2001 to November 30, 2001. The fall issue will be a late one. Kevin commended Ellen for her splendid work on *Broadside* and the board concurred.

ACTION: Ellen will keep in touch with local stringers.

Maryann Chach said she is working on updating the next TLA Membership Directory.

Nominating Committee - *The committee, chaired by Bob Taylor, came up with a solid roster of six nominees for four slots. The final tally of the voting will take place at the business meeting following today's board meeting.*

Professional Award Committee - The board examined the biographies of the nominees, which had been collected by Nena Couch and Camille Dee. Much discussion followed. The board narrowed the nominees to five: Betty Corwin, Dorothy Lourdou, Jeanne Newlin, Margaret Norton, and Richard Buck. Since there were a number of worthy nominees, the board discussed giving two awards, one for 2001 and one for 2002. The board also discussed the time of the presentation - should it be at the Book Awards, at ASTR, ALA, or our fall business meeting? If Dick Buck is a winner, the Book Awards would be appropriate.

ACTION: Since a quorum was not present at the meeting, the committee will send an email to board members for their choice of honoree and time/place of presentation. The deadline for voting will be December 1.

Membership Committee - No committee member was present. Kevin said he will approach the committee about establishing a mentoring program. Kevin mentioned that any member with grant-writing experience would be an asset to TLA. He said that Florence Jumonville has grant-writing experience, and should be approached to assist in grant writing for the TLA Symposium. This would be a way to involve more of the membership.

ACTION: Kevin will approach the committee with the possibility of establishing a mentoring program. He will

contact Florence Jumonville about grant writing.

Website – The board looked at Ellen Truax's report. The website has a number of new features including a History of TLA provided by Louis Rachow which the board appreciates. The Awards page has been expanded with a complete listing of past winners. Alicia Snee who maintains the listserv has not been heard from in awhile. Kevin said the website is much improved and attracts new members.

Affiliated Organization Reports –

ASTR -- Marti provided a handout of her Report of TLA to ASTR Executive Committee.

TLA had lent ASTR \$500 in "seed money" for the ASTR/TLA Conference in San Diego. It's possible that with the anticipated low turnout for the conference, the \$500 will not be returned. TLA wants to have a real presence on ASTR's Program Committee, with real input. TLA would also like to be represented on ASTR's Electronic Access Committee.

ACTION: Kevin will write to Bruce McConachie, president of ASTR, addressing these various issues, and will ask that his letter be placed as an agenda item for the next Executive Committee meeting, so as to be on record. He will also insist that the TLA liaison should always be made aware of whom the Program Committee chair is. Kevin will also remind Bruce of TLA's assistance in placing the ASTR Archives. For the present, Marti will remain the TLA representative to the Program Committee.

Special Libraries Association -- Louis Rachow had no report from Special Libraries Association

American Library Association report was already given.

SIBMAS -- There was no report from SIBMAS.

There was no New Business.

Marti moved we adjourn at 4:15. Kevin seconded the motion.

Minutes respectfully submitted by Virginia Wilhelm, Recording Secretary.

**11th Floor/Penthouse TLA Annual Business Meeting
Friday November 2, 2001
Time: 5:30 To 7:00 PM
Location: Sardi Building
234 W. 44th St.**

President Kevin Winkler opened the meeting with a call for additional ballots for the Executive Board member election. Kevin provided an update to the "Call To Action" article appearing in the Fall 2000/Winter 2001 issue of *Broadside*. He specifically reiterated the plea for involvement of the membership in TLA. Kevin mentioned that the membership has remained stable and that more gains have taken place in the institutional

memberships than in the individual memberships. Kevin encouraged free flowing ideas, thoughts, and energy to make TLA more proactive rather than merely an adjunct to ASTR and ALA.

Kevin stated that a number of TLA publications serve to enhance its profile. *Performing Arts Resources*, volume 22 is slated for publication before the end of 2001. This volume is entitled *Their Championship Seasons: Acquiring, Processing, and Using Performing Arts Archives*. This volume grew out of two previous programs hosted by TLA, its fall program two years ago and its program at ALA in 2000. *PAR* volume 23 will be centered on puppetry including puppetry collections throughout the country. It is being edited by Phyllis Dircks and has a promised publication date for 2002. Outside publishers are being considered for future *PAR* volumes.

Kevin recognized Ellen Truax as *Broadside* editor and TLA Web Site administrator and Louis Rachow for his compilation of TLA's history and mission for the TLA web site.

Kevin also reported on the completion of the TLA brochure now ready for distribution. The brochure includes a membership application form and the TLA web site address. Kevin encouraged those attending to subscribe to the TLA list-serv. The list-serv is administered by Alicia Snee at California State University in Sacramento. The list-serv is mentioned in the TLA brochure and has had periods of heated activity recently. Kevin mentioned the importance of regional stringers to *Broadside* and encouraged any interested members to let him know of their willingness to report regional news in *Broadside*.

Kevin reported that TLA programs at conferences were strong. He mentioned our upcoming plenary session at the annual ASTR/TLA conference, "Performance Bytes: New Realities of Digital Research and Documentation" that Kenneth Schlesinger and Ann Ferguson will host. This program will look at the work being done in digital documentation of performance and could serve as a launching pad for a future TLA symposium at NYU in 2003. He requested those wishing involvement in this symposium to contact him.

The election results for the four Executive Board slots to be filled were announced and the winners were:

- Annette Fern, Harvard Theatre Collection, Harvard University
- Brigitte Kueppers, Universal Studios Archives
- Robert W. Melton, University of California, San Diego
- Karen Nickeson, Billy Rose Theatre Collection, The New York Public Library for the Performing Arts.

Outgoing Board member Susan Peters was recognized.

Kevin reminded everyone that this meeting marks the revival of the traditional fall business meeting followed by a program with a book and author-centered theme. Kevin next introduced TLA Vice-President Marti LoMonaco.

Marti introduced Professor Charles Affron of New York University, program speaker and author of *Lillian Gish: Her Legend, Her Life* published by Scribners this year. Mr. Affron was the first researcher to use the Lillian Gish Papers in the Billy Rose Theatre Collection of The New York Public Library for the Performing Arts. Marti recognized Mary Ellen Rogan, curator of the Theatre Collection for her expertise and assistance to Mr. Affron in his research. Mr. Affron is the author of numerous other books including *Set in Motion: Art Direction and Film Narrative* (co-authored with Mirella Jona Affron), *Divine Garbo, Cinema and Sentiment*, *Star Acting: Gish, Garbo, Davis, and A Stage for Poets: Studies in the Theatre of Hugo and Musset*. A delightful program which included video clips of Miss Gish's work was provided by Mr. Affron. The program was followed by a reception hosted by Maryann Chach and the staff of the Shubert Archive which concluded the evening's activities.—Ellen Truax and Kevin Winkler

BOOK REVIEWS

Trussler, Simon. *The Cambridge Illustrated History of British Theatre*. Cambridge University Press. 1994; paperback edition, 2000. 404 p. ISBN 0-521-41913-1 hardcover; 0-521-79430-7 paperback.

This self-styled "radical history" breaks with orthodoxy by tracing the roots of British theatre far earlier than the tenth-century liturgical dialogues in which scholars have conventionally found the origins of drama in Britain. Trussler argues that academic orthodoxy has ignored more ancient sources such as the itinerant mimes of the Roman period, the poetic recitations of gleemen, and folk holiday rituals. This impetus to challenge official tradition and to highlight what previous histories have marginalized derives from Trussler's own history. A son of the rural underclass, he was favored by Britain's "post-war political consensus" with social advantages formerly reserved for the elite – including higher education. Thus he views theatre history through a revisionist lens, and he writes with a heightened awareness of class tensions, and of theatre (and scholarship) as a reflection of these. For example, he points out that the Theatres Act of 1843, often lauded for ending the long monopoly of the two London theatres with royal patents, also denied a license for spoken drama to any establishments which served refreshments in the auditorium. These houses, catering to the lower classes, could only function as music halls. Thus the drama became the preserve of the more "respectable" classes, segregated from their inferiors, and soon drama itself "was adapting to the 'respectable' but in many respects limited tastes of its new audiences." On the eve of the First World War, "commercial theatre remained cosily complacent, concerned to insulate the class interests it served."

As serious as Trussler is about placing theatre in its sociopolitical context, he is often witty, as when he parodies "that addictive polysyllabic loquacity . . . with which Victorian jokes were wont to be not so much cracked as lugubriously masticated." He relates drily that "The first play in the world to be written for and broadcast by radio – Richard Hughes's *Danger*, in 1923 – exploited the 'limitations' of the medium by taking as its setting a coal mine during a power cut . . ."

The book lives up to its title by providing richly varied illustrations on nearly every page, and it takes advantage of book-production techniques which allow the text to refer to the exact location of the pictures. Yet this visual appeal, and the fluency of Trussler's narrative, come somewhat at the expense of an unfortunate omission: there are no footnotes or endnotes, even though Trussler frequently quotes from primary and secondary sources (sometimes without naming their authors). Nor does his Select Bibliography offer recourse to the inquisitive reader, since it does not list all the writers with whom Trussler argues or agrees. The book includes a useful Chronology and Who's Who, but its index has gaps: for example, there are no references to the Astor Place riots of 1849, to which Trussler devotes two paragraphs and some trenchant commentary, or to the AIDS virus, which he mentions twice. Nevertheless, this original, well-informed, and beautifully designed book is indispensable for all theatre and British history collections.

Steve Kuehler

Cambridge, Massachusetts
skuehler@edswjst.org

Hillenbrand, Mark. *Produce Your Play Without a Producer: Survival Guide for Actors and Playwrights Who Need a Production*. New York: Smith & Kraus, 2001. ISBN: 1-57525-255-4, paper \$16.95
For performing arts students or anyone craving an inside view of the play producing process, Hillenbrand's text offers a superb entrée into theatre's front-office world.

He describes the so-called "nine simple steps" in chapters on virtually every aspect of first-time producing: budgeting; locating performance space; building artistic teams; managing the box office; marketing and publicity; dealing with legal/tax issues, and much more. Hillenbrand shares experienced insight and practical counsel throughout, his advice often punctuated by appropriate flashes of puckish humor.

As an added bonus, the author provides several appendices: bibliographies of further readings on each individual topic; a list by state of "useful contacts" for budding producers; national theatre organizations, including web site addresses; names of agencies handling rights and royalties; and a suggested "producer's timetable," the latter deftly summarizing much of the advice provided throughout the text.

A glossary of relevant terminology and an index would make this excellent book even more user-friendly, and should probably be included in any future reprints. However, since each of this edition's chapters is well-structured, with frequent subheadings and generous use of boldface typography throughout, readers will likely be able to locate needed information rapidly.

While other titles may focus on *particular* facets of producing, this book offers a substantial and eye-opening overview of the process in its *entirety*, thus making it both a fine introductory text for student use, and equally inspirational reading for the theatre-loving Leo Bloom in each of us.

Catherine Ritchie, Theatre Librarian
Fine Arts Division, Dallas (TX) Public Library

MEMBER NEWS

James Fisher has recently published a major study on the work of Pulitzer Prize-winning playwright, Tony Kushner, author of *Angels in America*. Fisher, Professor of Theater at Wabash College, is the author of several other books, and many essays and reviews, on various aspects of theater, drama, and film.

Fisher's book, *The Theater of Tony Kushner: Living Past Hope*, was published by New York's Routledge Publishers in June 2001. Fisher's book is the first complete study of Kushner's dramatic output, and covers all of the Pulitzer Prize-winning playwright's full-length, one-act, and adapted works.

"I love the imagination of Tony Kushner's plays, and I think that's what drew me to his work," Fisher said. He first met Kushner when the playwright visited Wabash College for a lecture in 1995.

At the time, Kushner was in the midst of the excitement and controversy over his epic two-part play, *Angels in America*, which won both the Pulitzer Prize and the Tony Award for best drama. Fisher and Kushner have been in regular contact since that time, and a friendship blossomed.

In 1998, Fisher was asked to write an encyclopedic entry on Kushner for the *Dictionary of Literary Biography*. It was a 15,000-word piece that required Fisher to look at Kushner's entire body of work, including a number of unpublished plays, screenplays, and librettos. "That meant that I had to ask him to lend me some of his manuscripts and he was extremely generous in sharing his work with me. From that position of trust, the book became possible," Fisher recalled.

A member of the Wabash College theater department for 23 years, Fisher has been acting and directing for more than 30 years – including a 1996 production of *Angels in America* compared favorably with the Broadway production by a reviewer from *The Chronicle of Higher Education*.

In reflecting on his book and the state of American theater, Fisher admitted to being a bit disappointed with most current American drama. "The American theater and its audience seem to have an aversion to politically-inspired plays," he said. "Political debate within American drama is rare, whereas it's commonplace on the European stage. What I like about Kushner is that he merges two traditions – he combines American family-oriented lyrical realism with European-style Brechtian political theater."

Fisher's book covers literally all of Kushner's work, from his early drama of the Holocaust, *A Bright Room Called Day*, through *Angels* and its controversies (most resulting from the gay issues raised in the play), to essays, adaptations, one-act plays and current projects which include screenplays and political activism. "I have been reminded about the power of theater; about how much a really great piece of theater means to people. A good play can outrage people, but it can also fulfill their lives. Theater has the power to soften

hard hearts," Fisher said.

There has long been speculation that *Angels* would be made into a motion picture, but several previous attempts never materialized. HBO has purchased the rights and filming of a six-hour version under the direction of Academy Award-winning director Mike Nichols begins in October.

While Fisher's book is a scholarly work, he has tried hard to make it readable for any audience. His goal for writing the book was simple – "that it would be an interesting read that would make you want to read the plays and see them performed." Copies of Fisher's book can be obtained through Routledge at www.routledge-ny.com.

Fisher has previously written books on Al Jolson, Spencer Tracy, Eddie Cantor, and the history of *commedia dell'arte* on the modern stage. In October 2001, he will discuss his book in the keynote address at the Indiana English Educators Conference at Marian College in Indianapolis, IN.

Ricky Jay is co-starring in David Mamet's film *Heist* in which he plays Pinky Pincus, one of a trio of thieves which also includes Gene Hackman and Delroy Lindo.



In addition to continuing his list of film accomplishments, Ricky has another Mamet project in the works. "Ricky Jay on Broadway" is scheduled to open in New York this spring. Ricky's only co-stars will be his playing cards ("assistants").

Ricky has also recently written a book, *Jay's Journal of Anomalies*, which is a compendium of the 16 issues of the retired quarterly published between 1994 and 2000.

Stephen Kuehler volunteered as a production assistant with the Speakeasy Stage Company of Boston on their production of "The End of the World Party" by Chuck Ramberg, which played to full houses for three weeks in October. He helped to build the set and to strike it when the run ended. He also did research about the play and its Off-Broadway production when Speakeasy was considering it for their season.

In August the Association for Theatre in Higher Education (ATHE) awarded **Don Wilmeth** its Lifetime Achievement in Academic Theatre award; recently in San Diego, the American Society for Theatre Research presented him with its 2001 Distinguished Scholarship Award. And in January **Don** shall direct the musical **CANDIDE** and give a lecture at the Huntington Theatre in Boston on Shaw's **HEARTBREAK HOUSE**. Recently he was on a panel at the Trinity Repertory Theatre in Providence on Native American Drama (cosponsored by the Mashantucket Pequot Museum and Research Center in Connecticut).

ANNOUNCEMENTS & QUERIES

I have been asked by the executors of Sir John Gielgud's estate to edit a book of his letters. It is my hope to publish this to celebrate the centenary of his birth in 2004. I would be most grateful if you could contact me if you have any such letters in your collections. All contributions used in the eventual publication will be acknowledged and any costs incurred will be reimbursed. Many thanks,
Richard Mangan richard@mander-and-mitchenson.co.uk

This year's TLA/George Freedley book awards will be held in the Bruno Walter Auditorium at New York Public Library for the Performing Arts on Friday May 31, 2002 at 6:00 P.M. **Kevin Winkler**

SEARCH FOR "LOST" MUSIC

Researcher is especially interested in retrieving 19th century music that has possibly been included with the associated play production collection rather than having been separately cataloged. Any archivists willing to investigate whether their theatre collections contain uncataloged music are encouraged to contact **Michael V. Pisani**, Asst. Prof. Of Music, Vassar College, Mailroom Box 595, 124 Raymond Ave. , Poughkeepsie, NY 12604

mlpi@us.inter.net
work: 845/437-7323
home: 845/471-6884

University Players
in Essex Hall Theatre
at the University of Windsor
present:

CRIMES OF THE HEART by Beth Henley
February 7-10, 13-17, 2002
Directed by Lionel Walsh

Direct from hurricane country in Mississippi, *Crimes of the Heart* tells the story of the ever-accelerating misfortunes of the McGrath sisters as they struggle to escape the pain of their past and ultimately, seize the future. Plagued by diminishing marriage prospects, and a failed singing career, Lenny and Meg enlist the help of a young, inexperienced lawyer to save the youngest, Babe, from an attempted murder charge. Winner of the Pulitzer Prize and the New York Critics Circle Award, *Crimes of the Heart* is a comedy with infectious high spirits and irresistible characters.

CITY OF ANGELS
Music by Cy Coleman and Lyrics by David Zippel

Book by Larry Gelbart
March 14-17, 20-24, 2002
Directed by visiting guest professional Jim Guedo
Winner of six Tony awards, *City of Angels* is a sidesplitting musical-comedy. Smart, swinging and sexy, *City of Angels* is set in the seductive Hollywood of the 40's. It chronicles the misadventures of a young novelist attempting to write a screenplay for movie producer, Buddy Fidler. *City of Angels* treats us to a live version of a 1940's private eye film, a tale of decadence and homicide with a liberal sprinkling of femmes fatale.

ARSENIC AND OLD LACE by Joseph Kesselring
April 18-21, 24-28, 2002
Directed by Brian Taylor

A classic screwball comedy from 1941. Two charming Brewster aunts bump off lonely old men with their home-made wine spiked with arsenic. Uncle Teddy, who believes himself to be Teddy Roosevelt, is digging the Panama canal in the basement. While paying them a visit, their nephew Jonathan, who himself is a homicidal maniac, discovers the truth about his aunts. A truly hilarious and unforgettable classic.

Edyta Eansor - Interim Publicity Coordinator
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Notes is the Quarterly Journal of the Music Library Association. Each issue contains thirty five to forty reviews of recent books on all aspects of music. The book review editor would like to hear from specialists in musical theatre (in the broadest sense) interested in reviewing for *Notes*. Please send a short email expressing your interest. Include information about your areas of expertise, one or two citations to publications, languages that you read, and your current professional position.

David Gilbert.
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* David Gilbert - Music Librarian for Public Services
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Library Journal Editors Seek Nominations for LJ Paraprofessional of the Year 2002

Library Journal will honor one library worker with the third annual Paraprofessional of the Year Award in its March 1 issue. The award recognizes the essential role of paraprofessionals, now the largest constituency of library workers, in providing excellent library service and places emphasis on the efforts of the winner to further the role of paraprofessionals in the library profession. The editors see this honor as equal in importance to LJ's annual Librarian of the Year Award, which debuted in 1989 and recognizes those who hold the MLS.

Deadline for nominations is **January 2, 2002**.

Nominating criteria

The criteria for candidates for LJ's Paraprofessional of the Year are:

- Excellence in job performance, including contribution(s) enabling the library to serve its constituents and/or its community (whether town, college/university, school, or corporation) better;
- The encouragement of reading and the use of library resources;
- A commitment to free access to information for all;
- Having made efforts to build support groups, networks, and organizations to promote new career paths, excellence in library work, better pay, improved communication in libraries, and the breaking down of barriers between support staff and the MLS librarians with whom they work.

Submissions

Nominating letters should name the candidate and describe in 500 words or fewer why the nominee deserves the award. Supporting letters and accompanying material will be considered, but the nominating letter itself will be of prime importance.

Nominations may be e-mailed to

fialkoff@lj.cahners.com

or **sent to:**

Francine Fialkoff
Library Journal
245 W. 17th St.
New York, NY 10011

IN MEMORIAM

Erik Barnouw, 1908 – 2001

Renowned media historian and documentary filmmaker Erik Barnouw died in Fair Haven, Vermont, on July 19, 2001. "Ready for life's next adventure," he was 93.

Mr. Barnouw distinguished himself by writing The History of Broadcasting in the United States (1966-1970). Consisting of three volumes ("A Tower in Babel" and "The Golden Web" about radio, and "The Image Empire" about television), it is largely considered the definitive work about mass communications history. In fact, as critic John Leonard wrote in the *New York Times* in 1975, it is "what everybody who writes about television steals from."

Barnouw was equally prominent as a documentary filmmaker. "Hiroshima/Nagasaki, August 1945," which he produced in 1970, is one of the most significant antiwar films ever made, called by the *Boston Globe* "the most important documentary" of the century. Incorporating newsreel footage shot by leading Japanese filmmaker Akira Iwasaki, which was suppressed by the U.S. Army until the late 1960s, "Hiroshima/Nagasaki" has the distinction of being turned down by all three networks, finally airing on National Educational Television, the precursor of PBS. In sixteen brief, excruciating minutes, we are shown the ultimate ground zero in all its horror, in a style that manages to be at once poetic and harrowing.

Barnouw was the author of numerous books, including Indian Film (1963), Documentary: A History of the Non-Fiction Film (1974), Tube of Plenty: The Evolution of American Television (1975), The Sponsor: Notes on a Modern Potentate (1978), The Magician and the Cinema (1981), The International Encyclopedia of Communications (1989), Media Marathon: A Twentieth Century Memoir (1996), Migrations (2000), and Media Lost and Found (2001), a collection of essays.

Born in The Hague, Holland, in 1908, Erik Barnouw immigrated with his family to the United States in 1919. Growing up in New York City, he graduated from Princeton University in 1929. With his dark movie-star looks and talents as a playwright and lyricist, it was assumed he would gravitate to Broadway. Being the Depression, he worked in advertising and the fledgling radio industry instead, gaining prominence as a writer, director and producer for both CBS and NBC.

However, in 1937 he gladly quit broadcasting – increasingly at the mercy of advertisers, he observed – to teach radio writing at Columbia University. Among his early students were Bernard Malamud and Pearl S. Buck, who registered under an assumed name. He later organized the Film Division at Columbia's School of the Arts, which became the model for media studies programs nationwide. Serving as department chair until 1968, he continued teaching at Columbia until his retirement in 1973.

As evidenced throughout his long and productive life, another opportunity lay waiting for Erik Barnouw, when he was invited to found and head Library of Congress' new division of Motion Picture, Broadcasting and Recorded Sound from 1978 until 1981.

A recipient of many honors, Barnouw was given the prestigious Peabody Award in 1944 for the NBC radio series, "Words at War," as well as the preservation and scholarship award from the International Documentary Association in 1985. In 1983 the Organization of American Historians established a prize in his honor to acknowledge outstanding programming or reporting in television or documentary film. Ken Burns was the first recipient.

Comfortable in both the scholarly and production worlds, personal accounts recognize Barnouw for his creativity, clarity of thought and expression, and generosity with his knowledge. While a historian, he enthusiastically supported the work of emerging independent filmmakers. In a legendary career spanning most of the 20th century – arguably the "media century" – undoubtedly in the future we will continue to "steal from" Erik Barnouw's groundbreaking work as a critic and champion of the power and influence of mass communications.

Kenneth Schlesinger

LaGuardia Community College

CALENDAR

May 31, 2002, Theatre Library Association Book Awards, New York City, NY, New York Public Library for the Performing Arts, Bruno Walter Auditorium, 6PM

June 13-19, 2002, ALA Annual in Atlanta, GA

Officers of the **Theatre Library Association** (founded 1937): President (2001-2002), **Kevin Winkler**, The New York Public Library; Vice President (2001-2002), **Dr. Martha S. LoMonaco**, Fairfield University; Executive Secretary (2001-2003), **Camille Croce Dee**, Independent researcher; Treasurer (2001-2003), **Paul Newman**, Private collector/lawyer

Executive Board: **Pamela Bloom** (New York University), 2000-2002; **Ann L. Ferguson*** (Cornell University), 2000-2002; **Annette Fern** (Harvard University), 2002-2004; **Dr. Florence M. Jumonville** (University of New Orleans), 2001-2003; **Brigitte J. Kueppers** (Universal Studios Archives), 2002-2004; **Annette Marotta** (The New York Public Library for the Performing Arts), 2001-2003; **Robert W. Melton** (University of California, San Diego), 2002-2004; **Karen Nickeson** (The New York Public Library), 2002-2004; **Jason Rubin** (Washington University), 2000-2002; **Kenneth Schlesinger** (La Guardia Community College, CUNY), 2001-2003; **Dr. Daniel J. Watermeier** (University of Toledo), 2001-2003; **Joseph M. Yranski** (The New York Public Library, Donnell), 2000-2002.

*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

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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.



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