

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Vol. 29, No. 3 TLA's 64th Anniversary Year Winter 2002

SAVE THE DATE-- TLA's Annual Fall Meeting to Feature Deborah Jowitt

TLA is pleased to announce that noted dance critic, choreographer, scholar, and biographer, Deborah Jowitt, has agreed to address our membership at the Annual Fall Meeting. Jowitt has been working on a new biography of Jerome Robbins which is currently slated for publication in October 2002. She will discuss her research, which has largely taken place in the voluminous Robbins Archives now at the Dance Division of The New York Public Library for the Performing Arts, and how she has chosen to craft her biography which, as you know, is one of several that has been published in recent years on Robbins and his work. Since Jowitt is a gifted speaker as well as superlative writer, her talk should prove of great interest to us all.

The Meeting and Jowitt talk will be held on Friday, November 1, 2002, beginning at 5:00 PM at the Sardi Penthouse, 234 W. 44th Street, 11th floor, in New York City. Ms. Jowitt will speak from 6:00-7:00 PM, followed by a question-and-answer session. Those of you who would like to come to New York for an extended theatre weekend, launched by our TLA Meeting, will have plenty of time to make an 8:00 curtain on Friday evening. Please be sure to join us for what will assuredly be a fascinating event.

Dr. Martha S. LoMonaco
Vice President

Did you know?

You can use the TLA listserv to stay current **between** *Broadside* issues. To subscribe: 1) Send an email (nothing in the subject) to listproc@csus.edu 2) In the body of the email message type the following:
SUBSCRIBE TLA-L Your Name
To post a message use the following email address:
TLA-L@csus.edu

Enjoy!

TLA Announces 2003 Symposium on Digital Documentation of Performance

Theatre Library Association proudly announces its first Symposium, to be held Friday, October 10, 2003 in the newly renovated Bruno Walter Auditorium at The New York Public Library for the Performing Arts at Lincoln Center in New York City. The topic of this special one-day conference will be *Performance Documentation and Preservation in an Online Environment*.

Archivists, librarians, curators, conservators, scholars and practitioners are invited to participate in this dialogue about:

- Documentation of online performance
- Techniques for performance documentation, reconstruction, and preservation in a virtual environment
- Development of metadata standards for description and preservation

The event – still in the formulation stages – will consist of a keynote address by a distinguished guest, a lecture-demonstration of cyberperformance (in the tradition of Lee Breuer or Gertrude Stein Repertory Theatre), with a panel of respondents commenting on the challenges and strategies of documentation and preservation of this work. Additional panels may consist of demonstrations of online performance reconstruction – such as University of Georgia's *Virtual Vaudeville* project – or consideration of cutting-edge performing arts usage of *Internet2*. Various models and consortia for performance preservation and exchange – the Guggenheim's *Variable Media Initiative* or *Conceptual and Intermedia Art Online* (CIAO) – may be presented, explored and evaluated.

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EDITOR'S NOTE

Deadline for submissions to the Spring 2002 issue is June 28, 2002 and will include special coverage of the TLA Book Awards.

Future issues of *Broadside* and the TLA listserv will offer updated announcements on conference developments. In the meantime, however, we wanted to give the TLA membership an opportunity to contribute to this event. If you are involved in or aware of exciting digital performance or documentation work, please bring it to the attention of the Planning Committee: Pamela Bloom (Pamela.Bloom@nyu.org), Ann Ferguson (af33@cornell.edu) or Kenneth Schlesinger (kschlesinger@lagcc.cuny.edu). We need the input and perspective of our international membership to track all this important new work.

In addition, if you live in the New York metropolitan area, we invite you to consider participating in our Local Arrangements committee. Please contact Camille Croce Dee (Rschr123@aol.com) for additional information.

Kenneth Schlesinger
LaGuardia Community College

BOOK AWARDS & CONFERENCE ANNOUNCEMENTS

The Theatre Library Association will celebrate the best in performing arts publishing for 2001 and honor the authors of books on Bing Crosby, Dario Fo and Franca Rame, commedia dell'arte, and the romance of New York City in the movies!

The 34th annual Theatre Library Association Book Awards takes place on **Friday, May 31st** in the Bruno Walter Auditorium of the New York Public Library for the Performing Arts, located at Lincoln Center.

This year's winners include **HARLEQUIN UNMASKED: THE COMMEDIA DELL'ARTE AND PORCELAIN SCULPTURE** (Yale University Press) by **Meredith Chilton**, honored with the George Freedley Memorial Award, representing excellence in writing on live theatre. The Freedley Honorable Mention goes to **Ron Jenkins** for his **DARIO FO & FRANCA RAME: ARTFUL LAUGHTER** (Aperture).

BING CROSBY: A POCKETFUL OF DREAMS—THE EARLY YEARS 1903-1940 (Little, Brown and Company) by **Gary Giddins** is the winner of the Theatre Library Association Award for excellence in writing on film and broadcasting. Honorable Mention goes to **James Sanders**, author of **CELLULOID SKYLINE: NEW YORK AND THE MOVIES** (Alfred A. Knopf).

The Freedley Award is named for George Freedley, the first Curator of the New York Public Library's Theatre Collection, and first President of the Theatre Library Association. It is presented annually for the best book on live theatre published in the United States in the previous year. The Theatre Library Association Award is given annually for the best book published the

previous year in the area of recorded performance. A cash prize accompanies each award.

Two recipients of TLA's award for Distinguished Service in Performing Arts Librarianship will also be honored. The award, given to individuals who have made extraordinary contributions to the profession, will go to **Betty L. Corwin**, Founder and Former Director, the Theatre on Film and Tape Archive (TOFT), and **Richard M. Buck**, former Assistant to the Director of The New York Public Library for the Performing Arts and a stalwart of TLA for many years.

The presentation takes place at 6:00 P.M. in the Bruno Walter Auditorium of The New York Public Library for the Performing Arts, followed by a champagne reception.

Kevin Winkler,
President

RICHARD M. BUCK AND BETTY L. CORWIN TO RECEIVE TLA DISTINGUISHED SERVICE IN PERFORMING ARTS LIBRARIANSHIP AWARDS

Richard M. Buck and Betty L. Corwin will receive TLA's Distinguished Service in Performing Arts Librarianship at the 34th Annual TLA Book Awards, Friday May 31st.

Betty L. Corwin, Founder and Former Director, the Theatre on Film and Tape (TOFT) Archive of The New York Public Library for the Performing Arts will be honored for creating and nurturing TOFT, the archive which preserves live theatrical performances for future generations. In 1969, Ms. Corwin set about turning her dream of preserving live theatre performances into a reality. After two and a half years of tireless negotiations with the theatrical unions and fundraising efforts, she began the archive, which now contains over 4,000 video recordings. This archive has offered a whole new dimension to theatre research for scholars, students, authors, and theatre practitioners and has inspired the creation of similar archives in the U.S. and around the world. Tony Award-winning director-choreographer Susan Stroman will be on hand to present the award.

Richard M. Buck, former Assistant to the Director of The New York Public Library for the Performing Arts and longtime TLA stalwart, will be honored for his vast and varied activities both at NYPL and for TLA. At NYPL, he was curator of several major exhibitions and organized fund-raising bazaars, including a celebrity auction. Dick officially served as TLA Treasurer, but wore many hats, including organizing and chairing TLA programs at meetings of the American Library Association, coordinating the Book Awards ceremonies for many years, representing TLA at professional associations such as ALA, the Council of National Library Associations, and the American Society for Theatre Research (ASTR). Dick also served on the Executive Council of SIBMAS (International Association of Performing Arts Libraries and Museums), as well as other SIBMAS committees.

The Distinguished Service Award acknowledges and honors individuals who have made an outstanding and significant contribution to performing arts librarianship. Each year, TLA members are solicited for nominations, which are then voted on by TLA's Executive Board. Congratulations to Betty and Dick!

Camille Croce Dee,
Executive Secretary

**TLA at ALA!
AMERICAN LIBRARY ASSOCIATION
ANNUAL CONFERENCE TO FEATURE
THEATRE LIBRARY ASSOCIATION
PROGRAM ON THE WORLD OF
PUPPETRY**

Please join us on Monday morning, June 17th, at the annual conference of the American Library Association when TLA will present "**Puppetry Today: History, Collections, Performances.**" Inspired by TLA's upcoming Performing Arts Resources volume on American puppetry collections, this session will feature artists and practitioners, as well as librarians and archivists working in this exciting field. **The program will be held at the Center for Puppetry Arts from 9:30 to 11:00 A.M.,** with a tour of the facility to follow the presentation.

Speakers will include:
Bobby Box, Associate Producer at the Center for Puppetry Arts.

Annette Fern, Research and Reference Librarian at the Harvard Theatre Collection, which includes the Peter Arnott Puppetry Collection.

Jon Ludwig, Associate Artistic Director of the Center for Puppetry Arts.

Please join TLA for this exciting event!
Kevin Winkler

SIBMAS, the International Association of Museums and Libraries of the Performing Arts, announces its 24th congress, to be held in Rome, September 2 – 7, 2002. Hosted by the Biblioteca e Raccolta Teatrale del Burcardo della Società Italiana degli Autori ed Editori the congress will concentrate on the theme *Performing Arts and Their Treatment*. Special attention will be given to subjects like acquisitions and development policies, preservation and conservation, (online) cataloguing and theatre iconography. A special focus will be on the digital aspects of the theme and their implementation in the realm of the performing arts. Registration fee: € 270 for the congress, including translations, coffee breaks and lunches, guided tours and an excursion to the archeological site of Ostia Antica. A day ticket is available for € 70. More information can be obtained from Mrs Stefania Cuffaro: biblioteca.burcardo@siae.it ; fax: +39 06 68194727.
Willem Rodenhuis

XIV World Congress of the IFTR/FIRT
Amsterdam June 30-July 6, 2002
Theatre and Cultural Memory: The Event between Past

and Future
For more information see the congress website:
www.amsterdam2002.net

BOOK REVIEWS

Stubblebine, Donald J. *Early Broadway Sheet Music: A Comprehensive Listing of Published Music from Broadway and Other Stage Shows, 1843-1918*. McFarland & Company, Inc., Box 611, Jefferson, NC 28640, 1-800-253-2187. 2002. 416 p. ISBN 0-7864-1139-2 hardcover. \$75.00.

With this companion to his *Broadway Sheet Music . . . 1918-1993*, Stubblebine now claims to have accounted for all the published music from American stage productions (including a few operas) over a 150-year span. One would be loathe to dispute him, since this new volume alone lists nearly 2,050 shows produced in New York, Chicago, Boston, and other cities. Drawing upon his personal collection and research in many other public and private collections, the author has organized a vast amount of information about theatre music into an alphabetical show-by-show register, with indexes for dates, composers and lyricists, and music titles. Stubblebine gives the year each show opened, the names of its stars, the titles of its published songs and instrumental pieces, the authors and publishers of the music, and a terse commentary on distinctive features of the show. He also describes the sheet music covers, many of which are reproduced in black and white. For New York shows, the theatre and number of performances are noted.

Though not a narrative history, *Early Broadway Sheet Music* paints a vivid impressionistic picture of the early development of American musical theatre. Even the casual browser will notice how European and British composers, such as Offenbach, Sullivan, Kalman, and Lehar, loomed large on American stages as the twentieth century started, gradually overtaken by Herbert, Sousa, Berlin, Cohan, Kern, and their compatriots. The plethora of early forms – operetta, vaudeville, burlesque, drama, revue, minstrel show, follies – shows the complex roots from which the mid-century musical comedy would spring.

Musical theatre enthusiasts will find something striking or silly on nearly every page. For example, in the first decade of the last century, the nation saw at least ten shows whose titles started with the word "Yankee," their plots reflecting intense American self-consciousness on the world stage. Amid the pervading jingoism of the period, it's consoling to read that a 1904 show called *The Japskys* (which managed to stereotype both Japanese and Russians) closed before Broadway. On the silly side, who knew that *Sally in Our Alley*, the 1902 entertainment that gave us "Under the Bamboo Tree," also boasted a forgotten number, "The Microbes in a Kiss"?

For all its fascinating material and painstaking organization, *Early Broadway Sheet Music* is missing a few features which would make it even more useful for researchers. Stubblebine lists three sheet music collectors' groups, but he does not provide Internet addresses for them, even though a Google search quickly turned up web sites for two of the societies he

mentions. He could also have included online resources like the wonderful sheet music collections in the Library of Congress' American Memory project at <http://memory.loc.gov/>. An index of cities and theatres would have given yet another means of mining the data in the show-by-show entries. Nevertheless, *Early Broadway Sheet Music* admirably gathers the scattered documents of a period when the American musical was beginning to come into its own. Highly recommended for collections in theatre, music, and Americana.

Steve Kuehler
Cambridge, Massachusetts

Frome, Shelly. *Actors Studio: A History*. Jefferson, NC: McFarlane & Co., Inc., 2001. ISBN 0-7864-1073-6, \$35

Frome lifts the veil of secrecy that has often surrounded the Actors Studio, via a chronological history that focuses on the people who have been so instrumental in the institution's development. Influenced by the Moscow Art Theatre bringing its brand of "realism" to American audiences in 1923, movers and shakers such as Lee Strasberg, Robert Lewis, Cheryl Crawford, and Harold Clurman are discussed in detail. As their Group Theatre evolved into what would soon be known as the Actors Studio, names such as Elia Kazan and Clifford Odets became paramount.

Frome also devotes several chapters to the actors who became living embodiments of the "Method" and all it represented: Marlon Brando, James Dean, Montgomery Clift and others. Emphasis on the personal growth of these artists as they embraced the Studio's teachings prevents the text from becoming overloaded with theory and jargon.

The author concludes his study with a brief discussion of the Studio's current-day activities, particularly the cable television show "Inside the Actors Studio," and observes a class involving actress Estelle Parsons. Numerous photographs and an extensive bibliography are included. However, there are also some grievous factual errors scattered throughout the text. While none detracts from the book's main theme, they are nevertheless glaring to anyone versed in theatre or film history and need to be corrected in any future editions.

This work would be appropriate for both general readers and senior high school or college level theatre courses, especially if supplemented with Foster Hirsch's 1984 title *Method To Their Madness: The History of the Actors Studio* (Da Capo Press. ISBN 0-3068-1102-2. Paper \$18.00).

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

Varley, Joy. *Places, Please!: An Essential Manual For High-School Theater Directors*. Hanover, NH: Smith and Kraus, 2001. ISBN 1-57525-282-1. Paper \$16.95.

Varley's book is a superb roadmap through the wilds of theatrical production. Based on expertise gleaned from her twenty-plus years as a public school educator, it is suitable for neophytes and professionals alike. Beginning her text with director Ron Howard's charming

foreword, Varley takes readers on an engagingly thorough journey through all aspects of play production, leaving virtually no detail unexamined or unexplained.

Her chapters include: the roles of the director and other adult staff members in the high school theatrical process; the art of stage managing; students' responsibilities as backstage crew members; how best to conduct an audition; "production highlights" (e.g., compiling a playbill, assembling a callboard); and a timeline with week-by-week delineation of tasks and priorities as opening night approaches.

Along the way, Varley provides plentiful samples of useful paperwork, including charts for audition evaluations, scenic breakdowns, wardrobe assessment, and cue book analysis. These tools, combined with Varley's lively, readable prose, will make this book invaluable to anyone involved in theatrical production.

However, for this author, lists and graphs ultimately pale in importance to the need for play production to be a positive educational experience for adults and students alike, one in which mutual respect and cooperation are key. For Varley, teamwork—in theatre as in life—is top priority.

Places, Please! would be an exceptional text for introductory-level courses in producing or directing, as well as entertaining reading for theatre mavens of any age. As Varley so superbly reminds us, "backstage" is indeed a wonderful place to be.

Catherine Ritchie

REGIONAL NEWS

University of Maryland Opens New Performing Arts Library

The University of Maryland, located in College Park outside Washington, D.C., opened a new Performing Arts Library (PAL) in 2000. Officially dedicated in September 2001, it is considered one of the largest university libraries of its kind nationwide.

Part of the new *Clarice Smith Performing Arts Center*—a 17-acre, \$130 million complex housing the University's music, theatre and dance departments, and boasting six stunning, state-of-the-art theatres—PAL is prominently featured as an integral part of this handsome, red brick academic village. Since performing arts libraries are acknowledged as places of worship, its main reading room is appropriately a three-story open cathedral-like vault, with plenty of natural light where "thoughts soar."

Cleanly and elegantly designed throughout, a central information desk combining both reference and circulation functions greets visitors. Sixty wooden carrels are available in the reading room for automated playback of audio and videotape programs from the

extensive collections of over 130,000 recordings. Maintaining an atmosphere of openness and efficiency, reference stacks alternate with tabletop credenzas, ideal for examining oversized volumes and scores.

Behind the main reading room is the glassed-in *Irving and Margery Morgan Lowens Special Collections Room*. PAL Special Collections span 6000 linear feet of archival material including such subject areas as American music, arts education, band music, clarinet performance, ethnomusicology, music theory, and wind and percussion literature. In the Lowens Room, patrons may study scores, rare books, documents, correspondence, oral histories, photographs and artifacts.

PAL's main stacks of 60,000 performing arts volumes are located upstairs, along with group study areas and an electronic classroom for screenings and instruction. The *International Piano Archives at Maryland (IPAM)* has a suite of rooms for listening, processing and sound recording transfer and preservation. IPAM's holdings impressively encompass 96% of all extant commercial piano recordings, supplemented by research documents and archival papers of prominent classical pianists including Leopold Godowsky, Gary Graffman, William Kapell, Nadia Reisenberg, and Olga Samaroff, among many. Further, *Piano Archives* reissues rare recordings and produces occasional publications.

Beyond its collections and services, however, the most compelling aspect of PAL is its special connection with the *Performing Arts Center*. An exhibition gallery highlighting notable donations serves as a bridge between the library and the main concourse. Its lecture/concert room has a reproducing piano with 4000 piano rolls for demonstrations, and a *Boesendorfer Imperial Grand 290SE* computerized piano capable of digital recording and reproducing individual artist's renditions. I had the pleasure of hearing the "spirit" of Rachmaninoff offering a dynamic interpretation. As I departed, visiting theatre director Anne Bogart was giving a lecture-demonstration to students and colleagues.

Corresponding to the relationship of *The New York Public Library for the Performing Arts* and Lincoln Center, this new Performing Arts Library enriches the Maryland campus community by providing research, documentation and scholarship support to these most temporal and sacred of arts.

Kenneth Schlesinger

MEMBER NEWS

At the International Shaw Conference at Marquette University in Milwaukee in April 2001, **Sidney P. Albert** served on two panels and read a paper, "GBS in Hellas" on the one that he chaired. In July, Albert attended the Broadway revival of *Major Barbara*, the play that is the focus of his research. He has two additional articles forthcoming this year and next year making for a busy 23rd year of retirement from teaching. Albert's publications include:

"Ballycorus and the Folly: In Search of Perivale

St. Andrews," *Shaw and History*, ed. Gale K. Larson, Vol. 19 of *Shaw: The Annual of Bernard Shaw Studies* (1999), 159-174.

"Evangelizing the Garden City?" *Shaw and History* ed. Gale K. Larson, Vol. 19 of *Shaw: The Annual of Bernard Shaw Studies*, (1999), 41-77.

"Remembering Eleanor Robson Belmont", *The Independent Shavian: The Journal of the Bernard Shaw Society*, Vol. 18, no. 1-2, 2000.

"Barbara's Progress." *Shaw and History*, ed. Gale Larson Vol. 21 of *Shaw: The Annual of Bernard Shaw Studies*, University Park, Pennsylvania; Pennsylvania State University Press, 2001, 91-93.

James Fisher, Professor of Theater, has been very active and reports the following accomplishments:

Grants, Awards:

Associated Colleges of the Midwest/Great Lakes Colleges Association Six-Month Fellow, ACM/Newberry Library Seminar in the Humanities: "Confluence of Cultures: Fictions and Histories of the Americas", Newberry Library, Chicago, IL, 2002-2003

Distinguished Alumnus Award, Shore Regional High School, West Long Branch, NJ, April 12, 2002

Recent Publications:

Books:

The Theater of Tony Kushner: Living Past Hope. New York: Routledge, 2002 (paperback edition with new preface: published August 2002).

Essays:

"Spiritual Sunburn": Dramatic Journeys from the Auden-Isherwood Plays to *A Meeting by the River*," *W.H. Auden: A Legacy*. Edited by David Garrett Izzo. West Cornwall, CT: Locust Hill Press, 2002, pp. 329-365.

"Blacklisting," *Encyclopedia of Advertising*, 2002.

Presentations, Papers, and Panels:

Juror: 2002 Indiana High School Shakespeare Competition, sponsored by the University of Indianapolis and the English-Speaking Union, Indianapolis, IN, February 25, 2002.

Theater Productions

Director, *The Complete Works of William Shakespeare (Abridged)* by Jess Borgeson, Adam Long, and Daniel Singer, Wabash College Theater, February 2002.

Dr. Mary C. Henderson received the 2002 Golden Pen Award for her book, *Mielziner: Master of Modern Stage Design*, at the 2002 USITT Conference & Stage Expo in New Orleans. Dr. Henderson was previously honored with this award in 1999 for her book, *The New Amsterdam*. An article describing Dr. Henderson's "labor of love" can be found in the March 2002 issue of *USITT Sightlines*.

J. Kline Hobbs was recently awarded a W.K. Kellogg Artist in Residence grant to premiere a new script, *The*

Liberation of Frederick Douglass, with Broadway actor/director Eric Riley as narrator and vocalist of Civil War period spirituals, hymns, and marching songs. Along with Riverlight and Company, Hobbs is also going on the road this year with Steven Hauck in *Song of Walt Whitman*, an adaptation with music of *Song of Myself*, which they premiered in 1999.

Dunbar H. Ogden was staging director for *Ludus Danielis* in Amsterdam. The finest acoustics found in a church were available in De Oude Kerk (The Old Church) where the Vocal Ensemble Amsterdam presented *Daniel* on December 15-16, 2001. This unique production utilized audience participation at the end to achieve a variety of sound in relation to space that created the effect of playing a giant musical instrument. During the performance the temperature dropped below 50 degrees and sometimes you could see the singers' breath.

Elizabeth Ross has found it easy to stay busy after retirement from her work in the Billy Rose Theatre Collection of the New York Public Library. Now known as Betty, she constitutes one-half of the Concord, NH *Monitor* review team, "Betty and Nat at the Movies." Her reviews appear regularly on the Sunday Senior Life page.

Laurence Senelick received the George Jean Nathan award for *The Changing Room: Sex, Drag & Theatre* as the best work of dramatic criticism for 2000/01. He was also named Distinguished Scholar by the Tufts Faculty Research Committee and appointed scholar-in-residence at Tufts-in-Talloires for Summer 2002. His recent publications include "Hungarian Rhapsodist: Ilka Palmay's Recollections of Gilbert & Sullivan", *Theatre Notebook* (Winter 2001). He spoke on "Changing Sex in Public" at the University of Maryland (Apr. 2002) and "The Making of a Martyr: Meyerhold's Last Public Appearance," at the IFTR meeting in Amsterdam (July 2002). He is currently editing a special issue of *Theatre Survey* on theatre iconography slated to appear Nov. 2002.

Dorothy Swerdlove contributed two articles, "NYPL Theatre Collection" and "Recording and Researching Theatre", to the *Continuum Companion to Twentieth Century Theatre*, which will be published by Continuum this year. On a lighter note, she recently played Estelle in Noel Coward's *Waiting in the Wings* for the Festival Repertory Theatre of Tucson.

Robert Neff Williams served as Text and Voice Coach for Theatre for a New Audience's production of *Cymbeline* which played at the Lucille Lortel Theater in New York and at The Other Place in Stratford-upon-Avon in England. He was also Text and Voice Coach for the Mint Theater Company's production of S. N. Behrman's *No Time for Comedy*, directed by Kent Paul. He did similar work on The Pearl Theater Company's productions of *Much Ado About Nothing* and *Romeo and Juliet*, which played in rotating repertory.

ANNOUNCEMENTS & QUERIES

Per March 7 2002 the *Sibmas International Directory of Performing Arts Collections and Institutions* has been mounted on the web. After a year of preparation Berlin based editor Paul Ulrich, with the assistance of Tatjana Manojlovic, has created a digital source, guiding those who wish to be informed on libraries, museums and archives in the field of the performing arts. By doing so, the earlier printed versions of the directory (latest: 1996, Emmett Publishers) have ceased. Over 8000 entries in more than 200 countries have been forged into a reliable research tool. The directory can be accessed either by searching for the name of an institution, the name of a collection, or by location (country, city). Access is free, and possible directly or through the SIBMAS Homepage, hosted by the Burcardo Library in Rome: www.theatrelibrary.org/sibmas/sibmas.html

The Thornton Wilder Society website: <http://www.thorntonwilersociety.org> is now online. This site lists upcoming events, publishes an online newsletter, lists educational resources (including a scholarly exchange bulletin board), and offers changing features focusing on various Wilder works.



TLA has a web site for getting the latest scoop on events, people and places. The address is <http://tla.library.unt.edu>. Visit it often to stay up-to-date and get involved in YOUR organization.



IN MEMORIAM

Jan Kott, 1914 – 2001

Jan Kott, prominent Polish dramatic critic, scholar and dramaturg, died on December 22, 2001 in Santa Monica, California. He was 87.

Author of *Shakespeare Our Contemporary*, an unorthodox 1964 study which influenced a generation of Shakespearean productions, Kott developed a connection between the sensibilities of Shakespeare and Samuel Beckett, based on his own experiences in war-torn Europe. Peter Brook's landmark 1964 production of *King Lear*, starring Paul Scofield, is set on the same existential heath as Beckett's tragic clowns. Kott also influenced contemporary settings for Shakespeare plays, as evidenced by Brook's famous 1970 production of *A Midsummer Night's Dream* on trapezes. As *New York Times* theater critic Ben Brantley wryly put it, "Blame the critic **Jan Kott**, if you want, whose 1964 essay on the comedy's sinister subtext banished forever the notion of a happy, gauzy fairyland."

Further, Mr. Kott worked collaboratively as a dramaturg on productions staged by European directors Giorgio Strehler and Ariane Mnouchkine. In fact, he termed this the most exciting time of his life. He stressed that the ideal relationship is to be "dramaturg for a great director."

Born in Warsaw, Poland in 1914 to parents of Jewish ancestry, Kott studied law at the University of Warsaw, then pursued aesthetics, anthropology, linguistics and philosophy at the universities of Paris and Lodz. He was reported to speak at least eight languages.

It was Kott's World War II experiences – dodging Nazis and Stalinists through narrow escapes and harebrained disguises – that influenced development of his theories of theatre of the absurd. He joined the resistance Polish People's Army against the German Occupation from 1942-1945. In one instance, he avoided capture by posing as a doctor at a Polish train station – but this meant having to deliver a baby, which he improvised from a novel he once read. Later, during a brief imprisonment, he was even assigned as an obstetrician!

He joined the underground Communist Party during the war and later taught Polish literary history at University of Warsaw. Disenchanted, he resigned from the Party in 1957. After guest lectureships in the United States during the late 1960s at Yale and University of California, Berkeley, he and his wife Lidia were granted political asylum in 1969. He began his long association with State University of New York at Stony Brook, teaching comparative literature and serving as critic-in-residence until his retirement in 1983.

Jan Kott wrote numerous books including: *Mythology and Realism* (1946), *School of Classics* (1949), *As You Like It* (1955), *Progress and Folly* (1956), *Theater Notebook, 1947-1967* (1968), *The Eating of the Gods: An Interpretation of Greek Tragedy* (1973), and his memoirs, *Still Alive* (1994). In addition, he wrote two essay collections, *The Bottom Translation: Marlowe*

and Shakespeare and the Carnival Tradition (1987) and *Theater of Essence* (1985), which won the George Jean Nathan Award for Dramatic Criticism the following year.

With characteristic wit, Jan Kott never adjusted to the lack of a literary society in the United States. "In London you have the pub, in Paris the bistro, in Central Europe we have the cafes. What have you here – the singles bar?"

Kenneth Schlesinger

IN MEMORIAM

Brian E. O'Connell (1956-2002)

Brian O'Connell, longtime TLA member, has died after a series of illnesses.

Brian spent most of his long and distinguished career in the Billy Rose Theatre Collection at The New York Public Library for the Performing Arts, beginning in 1983 as a Clerical Assistant. In 1988 he was named Conservation Librarian and served in this capacity at the time of his death. One of his many accomplishments was the preservation and cataloging of the vast Robinson Locke Collection, one of the Theatre Collection's most prominent collections. He was also responsible for preservation of the White Studio photograph collection, among many others.

The epitome of a public service librarian, Brian was known to all who came to the Theatre Collection for his warm smile and razor-sharp wit and intelligence. Brian received his M.L.S. from Queens College and held a B.A. in Theatre from Hunter College. His passion and specialty was American musical theatre.

He was a member of ALA, as well as the Association for Library Collections and Technical Services (ALCTS) Division of ALA, a member of the New York Conservation Association, and Research Libraries Council Committee on Conservation and Protection of Collections. For the New York Library Club, Brian was a Board Member and Bulletin Editor from 1986 to 1990.

Brian also served as a Eucharistic Minister at St. Paul the Apostle Church and was a volunteer at St. Luke's-Roosevelt Hospital.

CALENDAR

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

June 30-July 6, 2002, IFTR/FIRT, in Amsterdam

September 2-7, 2002, SIBMAS, in Rome

October 10, 2003, TLA Symposium on Digital Documentation of Performance, New York City, NY,
New York Public Library for the Performing Arts, Bruno Walter Auditorium

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**, 2002-2004; **Annette Marotta** (The New
York Public Library for the Performing Arts), 2001-2003; **Robert W. Melton** (University of California,
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