

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Vol. 30, Nos. 2-3 TLA's 66th Anniversary Year Fall 2002/Winter 2003

The Theatre Library Association
celebrates the best in performing arts publishing for 2002 and
honors the authors of books on
the life and theatre of Charles Ludlam, medieval drama, the
Hollywood of William Randolph Hearst, and the art of movie matte
painting!

Plus a special TLA award to actress Marian Seldes

The 35th anniversary of the Theatre Library Association Book Awards is highlighted by the announcement of its 2002 winners. The presentation takes place on **Friday, May 30th** in the Bruno Walter Auditorium of The New York Public Library for the Performing Arts, located at Lincoln Center.

RIDICULOUS!: THE THEATRICAL LIFE AND TIMES OF CHARLES LUDLAM (Applause Theater and Cinema Books) by **David Kaufman** has won the George Freedley Memorial Award for 2002, representing excellence in writing on live theatre. The Freedley Honorable Mention goes to **Dunbar H. Ogden** for his **THE STAGING OF DRAMA IN THE MEDIEVAL CHURCH** (University of Delaware Press).

THE INVISIBLE ART: THE LEGENDS OF MOVIE MATTE PAINTING (Chronicle Books) by **Mark Cotta Vaz and Craig Barron** is the winner of the 2002 Theatre Library Association Award for excellence in writing on film and broadcasting. The Theatre Library Association Honorable Mention goes to **Louis Pizzitola**, author of **HEARST OVER HOLLYWOOD: POWER, PASSION, AND PROPAGANDA IN THE MOVIES** (Columbia University Press).

At this year's ceremony, award-winning actress Marian Seldes will be honored with a TLA Lifetime Membership Award in tribute to her exceptional dedication and service to the organization.

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.

The presentation will take place promptly 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

TLA's FALL PROGRAM

Deborah Jowitt's West Side Story

Village Voice dance critic Deborah Jowitt shared her own West Side story with TLA members at the Fall program that took place on Friday, November 1st at the Sardi Penthouse.

The author of a forthcoming biography of multi-talented choreographer/director, Jerome Robbins, Ms. Jowitt related her ongoing adventures through Robbins unprocessed papers at The New York Public Library for the Performing Arts' Dance Division. She described herself as "addicted to research" and confessed to the audience how "an old laundry ticket sets her pulse racing," so, she could not refuse when the Jerome Robbins Estate approached her in 1998 with a proposal for a biography, offering virtually complete access to his papers.

Robbins papers include some 300 plus cartons of correspondence, interviews, personal papers, photographs, scripts, posters, videos, and audiotapes. Some of these materials had been donated previously to the Jerome Robbins Dance Division at The New York Public Library for the Performing Arts, along with a percentage of his royalties. Ms. Jowitt had no idea how

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EDITOR'S NOTE

Deadline for submissions for the Spring 2003 issue is June 30, 2003.

Ellen Truax

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much material was in the private papers, which she has found to be "as daunting as they are appealing." Ms. Jowitt described the "organization" of the papers as scattershot--her favorite file being one that is labeled "Have Little to No Idea."

This random arrangement also provided her with many delightful surprises such as finding, in a box of scripts and papers, audiotapes of Leonard Bernstein and Stephen Sondheim singing songs from a production.

Since she hopes to deliver her manuscript to her publisher, Simon and Schuster, in the Spring of 2003, she had to resign herself that she would not see every single scrap of paper. Another writer has also been given access to the papers at the same time as Ms. Jowitt.

Ms. Jowitt's biography of Robbins will focus more on his creative life than on his private life. Jowitt related that she can see Jerome Robbins over her shoulder asking, "What is the thread running through it?" Her research has shown her how important finding the "spine of the narrative" always was to Robbins in his work. He also needed to create a community on stage and loved dancers to be fully focused on each other. In his diaries, Robbins wrote about his imaginings, his lovers, and the things he saw. The diaries themselves are works of art, since he was a skilled draftsman, and give a powerful sense of "how he saw" in his descriptions of paintings. Ms. Jowitt also discovered an essay written by the sixteen-year-old Robbins entitled "My Selves," in which he expresses belief in his artistic talents and describes what he feels are his abilities in different areas.

One of the most fascinating things for Ms. Jowitt was to learn how closely Robbins and Leonard Bernstein worked on the 1944 ballet *Fancy Free* and how much synergy there was between the evolution of the music and the choreography. This was illustrated by a remarkable audiotape from the papers in which Bernstein describes what he's done with the latest version of the music (played on two pianos) for Robbins, who was on tour. Bernstein can be heard apologizing for the quality of the recording and for what he has not done, while Aaron Copland shouts jokingly from the background, "It was my fault."

Ms. Jowitt concluded by saying she sees shaping a life in a biography as a very personal mission and trying not to transgress as a high priority. She sees Robbins as a very complex man with several sides to his personality, not all pleasant, but almost always understandable.

The Fall Program, coordinated by TLA Vice-President Marti LoMonaco, was followed by a festive wine and cheese reception.

Camille Croce Dee
Executive Secretary

CONFERENCE REPORTS

TLA session at ASTR/TLA

The New York Downtown arts scene of the 1970s and '80s literally came to life during the Theatre Library Association's plenary session at the ASTR/TLA conference in Philadelphia on November 15. The session, planned and moderated by Kenneth Schlesinger, was billed as *Getting a Grip on Realia: Documenting Artifacts of East Village Performance*. As "Leona Helmsley" and her "consort" worked the room with Leona's (amazingly well-behaved) pooch on leash while commenting on the performance/visual art of others projected in slides and video, Dr. Brian McPhee provided a voice-over narrative, describing the history of their work together.

The reconstruction of one of ABC No Rio's performance pieces was performed by Peter Cramer ("Leona") and Jack Waters (her consort) with commentary by McPhee, a Canadian scholar who is currently writing a book on ABC No Rio. The company was founded in 1980 by artists committed to political and social engagement. ABC No Rio continues to be an active performance/gallery space, with current programming that includes exhibitions of visual art; weekly open poetry readings and other literary events; the HardCore/Punk Matinee every Saturday; COMA, a weekly series of experimental and improvisational music; and Aural Barbacoa, a monthly event presenting experimental performance and music.



Peter Cramer Brian McPhee Jack Waters

Cramer and Jack Waters were co-directors of ABC No Rio in the early 80's, and were a catalytic force behind POOL, a dance/performance collective. Their 20-year collaboration includes installations *Pride 2001/We Remember* at the Donnell Media Center/NYPL and *Short Memory /No History: A Case of Cultural Amnesia at the Shedhalle* in Zurich, performances of *Black & White Study* at Danspace Project, and film/videoworks including *The Male GaYze*, *The Flower Market* and *Patty Rocks the Block*. Currently Peter is director of the 2002 events series of Le Petit Versailles, a community GreenThumb garden in NYC and Jack's film *Berlin/New York* was broadcast in November 2002 on the Sundance Channel.



Michael Katchen Kenneth Schlesinger

The performance engaged the audience and drew us into the presentations that followed. Michael Katchen has been affiliated with the Franklin Furnace Archive since 1980, when he began working there as a student intern. He is currently serving as senior archivist, preserving and cataloging twenty-seven years of arts event documentation produced by the organization. Michael spoke about the founding of Franklin Furnace by Martha Wilson in 1976, in order to serve artists whose work was under-represented by mainstream institutions. Through the years, the work of artists such as Frank Moore, Jenny Holzer, William Wegman, and literally hundreds of others was exhibited/performed at the Furnace.

Michael described his personal experiences in working with all aspects of the artists' books collection, one of the largest public collections of its kind, which was established, nourished, and preserved by the staff of the Furnace until it was acquired by the Museum of Modern Art in 1993. Illustrated with a wonderful array of slides documenting the artists' books, readings, and installation and performance art, Michael's talk also provided photographic evidence of the periodic (and often dramatic) social and political debates at the Furnace as a consequence of its avant-garde exhibitions and performances. In the interest of providing a personal context to the works archived at the Furnace, Michael contacted artists whose works the archive contained and asked them to explain their art. The results of this survey have provided an additional layer of research value to the Archive.

Michael also spoke of the challenges of processing and preserving large amounts of material that is not easily described and housed. His work in cataloging the material has had an important influence on the archival profession, as he has contributed over 130 new terms to the Getty Research Center's Art and Architecture Thesaurus. In addition to his work at the Furnace, Michael works as an artist, professional photographer, and teaches at the School of Visual Arts in New York.

As director of NYU's Fales Library and Special Collections, Marvin Taylor's work in collecting and curating what has become the Downtown Collection, has meant the survival of material, largely ephemeral in nature, that would have disappeared from the cultural record had he not had the foresight to save it.



Marvin Taylor Kenneth Schlesinger

The Collection includes printed materials, audio and video materials, manuscripts, and other materials related to the downtown New York City art, writing, and performance art scene that developed in Soho and the

Lower East Side from the 1960s through the 1980s. The bulk of the collection consists of material relating to downtown galleries, performance spaces, and nightclubs. The collection is particularly strong in material from Performance Space 122, The Alternative Space at the West Broadway Gallery, The Kitchen, and La Mama. There are also nightclub flyers from the Limelight, the Palladium, and Area. It is the only collection of its kind in a major research university and contains works by such artists and writers as Kathy Acker, Lynne Tillman, David Wojnarowicz, Dennis Cooper, Keith Haring, and many others.

In talking about how he built the collection, Marvin discussed the model of the library as the repository of cultural history. All too often, he stated, the work of artists on the cultural fringes are considered unworthy of being included in library collections. As public repositories cannot completely document and describe a culture, Marvin noted, librarians and archivists must look at collection development in new ways in order to capture the "multiple and varying" aspects of that culture. In addition to the administrative and philosophical issues surrounding the inclusion of materials representing the fringes of society in libraries and archives, Marvin noted these material also present very basic challenges. Unfamiliarity, on the part of some librarians, with certain subject matter, he said, has resulted in the misrepresentation of the material in cataloging records, such as the cataloging in publication for fictional works of Dennis Cooper, a gay writer, which includes the form/genre heading, "erotic fiction," and the classification of writer David Wojnarowicz's autobiographical works about his living with AIDS under the LC classification for AIDS. As collections specializing in the cultural fringes are established, the knowledge and expertise of professionals involved in the processing of these materials will inform the further development of standards of library vocabularies and practice.

In a follow-up email to Kenneth Schlesinger, Jack Waters said of his contribution to the session, "I hope it will add to people's understanding of the difficulties and ironies of preservation and archiving the marginal, the ephemeral and the sublime." Based on my own response, and that of numerous other session attendees with whom I spoke, I believe that all of the panelists succeeded in doing just that.

Related Web sites:
ABC No Rio <http://www.abcnorio.org/>
Franklin Furnace
<http://www.franklinfurnace.org/home.html>
The Fales Library and Special
Collections
<http://www.nyu.edu/library/bobst/research/h/fales/finding/about2.htm>

Susan Brady

BOOK REVIEWS

Innes, Christopher D. with Katherine Carlstrom and Scott Fraser. **Twentieth Century British and American Theatre: A Critical Guide to Archives.** Aldershot, England; Brookfield, VT: Ashgate, 1999: ISBN 1-85928; 316pages, \$104.95.

A welcome addition to the theatrical arts is **Twentieth Century British and American Theatre: A Critical Guide to Archives.** It aims to foster the consideration of archives in the critical interpretation of dramatic literature. It also aims to suggest ways of approaching and evaluating the work of individual performers including directors, designers and producers. To accomplish these aims, no published texts, only manuscript material and ephemera are covered in this guide. By including this material the guide points out the value of the documentary material listed.

Information for this guide was developed from more than one hundred archives in North America, Britain and Europe. The manuscript material and ephemera consulted consists of unpublished playscripts or early drafts of printed texts, stage and costume designs, promptbooks, lighting plots, photographs, correspondence and theatre programmes.

Entrants include various representatives from theatrical studies: actors, agents, directors, dramaturges, literary and theatrical agents, playwrights and stage managers. These entrants are listed alphabetically by person or group. Material is listed only if publicly available with a focus on twentieth-century figures and some smaller collections have been omitted. Many of the twentieth-century figures included were active earlier also. No popular forms of theatre (such as vaudeville or musical theatre) are listed as the book concentrates on straight drama.

Colleges and universities and independent scholars interested in twentieth century British and American theatre history should find this source to be of assistance in their research.

Monica Burdex
California State University, Northridge

Gunsberg, Maggie. **Playing With Gender: The Comedies of Goldoni.** United Kingdom: Northern Universities Press, 2001. ISBN: 1-902-653-24, (pbk), 274 pages. \$62.00.

This is number seven in the series Italian Perspectives. Italian Perspectives publishes books on all aspects and periods of Italian literature, including language, history, culture, politics, art and media, as well as studies which take an inter-disciplinary approach and are methodologically innovative.

Venetian dramatist Carlo Goldoni (1707-93) considered himself to be a reformer and innovator of Italian theatre. History has deemed him to have been a creator of a new form of theatre based on the masked characters of the *Commedia dell'Arte*. In addition, he both expanded

and created written parts for both male and female actors. Unlike the stages of Renaissance Italy in the fourteenth through sixteenth centuries, there were an abundance of female actresses on the stage of Goldoni's Venice. He subsequently wrote parts for actresses not only in Venice but also for those who were part of other theatre companies by whom he was employed.

Dramatization of femaleness is strongly represented in the plays of Goldoni. This volume considers it also. However, the main focus is on "the representation of gender as a hierarchical social category, based on difference and relativity." That is to say, staging of both femininity and masculinity in relation to, and as differentiated from each other.

An excellent introduction leads the reader to eight chapters which include informative footnotes and illustrations from the specific Goldoni play discussed. A list of these illustrations is included. Also included is a chronological list of Goldoni's comedies, an extensive bibliography and a name, text and subject index. This book should be useful for college and university courses in Gender Studies, Italian Studies and Theatre Arts.

Monica Burdex
California State University, Northridge

McGlone, James. **Ria Mooney: The Life and Times of the Artistic Director of the Abbey Theatre, 1948-1963.** Jefferson, NC: McFarlane & Co., Inc., 2002. ISBN 0-7864-1251-8. Paper \$35.

In this biography, McGlone pays long-overdue homage to one of Ireland's greatest actor/directors, a woman whose pivotal reign as artistic head of the legendary Irish National Theatre, popularly known as the "Abbey," greatly shaped her nation's cultural landscape.

Born in 1903 Dublin, Mooney initially became an Abbey actress, specializing in the works of Sean O'Casey. In later years, the "tall personality in a tiny body" showed herself a talented director as well. In 1948, she became the theatre's first female artistic leader. The subsequent decades would prove both satisfying and stormy.

McGlone describes Mooney's triumphs and struggles at the Abbey's helm, as she wrestled with persistent demons throughout her tenure. Should the theatre mount only "Irish" (Gaelic) language productions, or strictly plays in English? Should plays be chosen to appeal to Dublin's "elite" or to more "popular" audiences?

Mooney also endured chronic misbehavior among the actors, a tragic love affair, political squabbles, a devastating fire, and box-office fallout from shifting artistic tastes in Irish society. But despite major disappointments along the way, Mooney could eventually point with justifiable pride to many outstanding Abbey productions mounted under her auspices, all brought to life by one of the finest acting companies anywhere in the world.

Exhausted from stress and burgeoning health

problems, Mooney resigned her managerial position in 1963 to resume her acting career. She died in 1973, at the age of 69.

McGlone's effort is engrossing, although he sometimes assumes his readers have basic backgrounds in Irish history and culture. Nonetheless, this is an enlightening look at one famed company's inner workings, as embodied in the life of its dedicated leader.

Ria Mooney is ultimately both a biography and a crash course in the history of Irish playwriting, acting, and theatre, from a writer with great reverence for his subject. McGlone also includes a complete list of all Abbey plays performed from 1948 to 1963, along with photograph, extensive footnotes and bibliography.

This book should be mandatory reading for Irish theatre history courses, and a supplementary text for units focusing on women in the arts--perhaps in combination with Helen Sheedy's *Margo: The Life and Theatre of Margo Jones* (Southern Methodist U. Press. ISBN 0870742965. \$24.95). While Ria Mooney's achievements may not immediately spring to the lips of the average theatregoer, this fine biography allows her undeniable legacy to shine.

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

Pirandello, Luigi: **Luigi Pirandello: Three Major Plays.** Translated by Carl R. Mueller (Great Translation Series). Hanover, NH: Smith and Kraus, 2000. ISBN 1-57525-231-7; 176 pages; \$19.95.

Luigi Pirandello (1867-1936) is considered by many to be the seminal figure of modern drama, a distinction which garnered him the Nobel Prize for Literature in 1934. By World War I Pirandello had begun writing plays and continued writing more than 40 before his death in 1936. These plays were performed worldwide in major cities by 1924.

Three of his major plays: **Right You Are (If You Think You Are)**, **Six Characters In Search Of An Author** and **Henry IV** have been expertly translated by eminent linguist/theater professor Carl R. Mueller of UCLA. The translations are so contemporary in both style and language that they could have been written yesterday rather than one hundred years ago.

In addition to the three plays, there is an informative introduction and a List of Further Reading. Both contemporary, amateur and professional actors will find this source to be of current and topical interest.

Monica Burdax
California State University, Northridge

Bordman, Gerald. **American Musical Theatre: A Chronicle.** New York: Oxford UP, 2001. 3rd ed. ISBN0-19513074-X. Prefaces to all three editions, indices. xii, 917pages. Hardcover, \$60.00.

Norton, Richard C. **A Chronology of American**

Musical Theater. New York: Oxford UP, 2002. ISBN 0-19-508888-3. 3v. Preface, illus, indices. xiv, 3046pages, vols individually paged. Hardcover, \$395.00.

In the preface to the first edition of *A Chronicle*, Bordman states, "Although I have recorded as many dates and names as possible, a complete listing of all statistics for every show would have doubled or tripled the length of this book. As a result, a companion volume, listing every vital fact and figure, is projected under different authorship some years from now. Readers anxious to know the names of authors not mentioned here, or who designed the shoes or served as stage manager for any show, will find the answers in that volume." (xii, 1978)

Finally published in 2002, authored by Richard Norton, we have the companion volume(s). Since Bordman's third edition, the last entry of which is "The Green Bird," (18 April 2000), was published in 2001, and Norton's three volumes were published in 2002, with a final entry for a revival of Rodgers & Hammerstein's "Cinderella," which opened on 3 May 2001, it seems appropriate to examine the two publications as they are intended, i.e., as companion works.

This reviewer assumes that most readers of these comments will already be familiar with Bordman's *Chronicle*. In sum, it is a narrative "chronology," the newest edition divided into 6 acts and 5 intermissions, framed by a prologue and an epilogue. Each "act" and "intermission" is preceded by a few paragraphs of background information to set the scene for the entries to follow. The entire work is in narrative form, with comments gleaned by the author from critical and other commentaries of the time. Generally, more space is given to the successes than to the failures, but such "interesting failures" as the original "Candide," receive more comment than many successes.

Norton's *A Chronology* dispenses with narrative after the preface and commences with the first entry (1750, "The Beggar's Opera," at the Nassau Street Theatre.) Since the early years are not very well documented by any original sources, the first hundred years are rather spotty. From 1850 onward, the entries march ahead, numbered by 1+ as the openings proceed.

How do the two works compare? Norton's purpose is to "assemble a comprehensive picture of the popular American Musical Theatre as presented on first class stages in New York City." (preface, vii). Thus, it is immediately apparent that the titles of these volumes do not indicate their limitations. By omitting "all non-Broadway" openings, a great many of the major musical productions of the 20th century are omitted. Many of these are included by Bordman, notably major original productions such as "In Circles," "Promenade," "Dames at Sea," etc. Such musicals that move to Broadway houses as "Hair," "You're a Good Man Charlie Brown," and "Once Upon a Mattress," get an entry upon the move, with a footnote to all of the previous incarnations in lesser venues. Of course, this means that if some renowned cast member originated a song off-Broadway, and did not make the move to a "first class stage," this information is lost to the user of these

volumes.

Although Bordman obviously does not include the cast and credit detail that Norton does, his inclusion of the non-Broadway productions, and in the earlier years, even major productions in such theatre cities as Chicago, Boston and Philadelphia is most helpful for a more complete understanding of the development of the American Musical Theatre.

Neither author includes "first class" productions that closed out of town or in previews, thereby omitting such famous failures as "Miss Moffat," "Prettybelle," and "Breakfast at Tiffany's." Of course, disasters that did open and ran for only one or very few performances are included. I suppose that Norton's idea was to maintain the integrity of his definitions for inclusion, but he did not have to break the law just bend it a little, as Aunt Eller so quick-wittedly says in "Oklahoma !"

While citing all the pertinent information from the theatre programmes and sometimes from related sources when the programmes seemed inadequate (including who designed the "shoes"), Norton omits cast changes in leading roles in long-running musicals. Admittedly this would have added numerous footnotes, but when you have 3000 pages, why not a few hundred more ? Any aficionado, and at least some scholars, of musical theatre would want to know how many Dollys, Mames, etc., there were and hopefully when each joined the show. This information is in "Theatre World" but very few of even the most avid collectors of musical theatre trivia have a set of this publication readily at hand.

So for whom are these volumes intended ? Bordman is for browsing in and reading the commentaries about the seasons and the entries, and for putting shows and their creators in a context. The narrative is always informative, if sometimes a bit idiosyncratic, and there is even a laugh or two. Norton hopes "that these volumes will prove indispensable (xiii)," but this reviewer is not sure that there will be a very large number of readers for whom that will be the case. Researchers who are working on histories of individuals involved in the productions covered will find the volumes very useful, and the set should be available in all theatre collections and other research libraries used by numbers of users involved in theatre research. In sum, the reader of general interest in the American Musical Theatre will enjoy Bordman; the specialist with a specific purpose will find Norton quite valuable.

Bordman has no illustrations; Norton introduces each season with a pertinent, well chosen image, usually a photograph. Although Norton's is *A Chronology of American Musical Theater* (the "American spelling), he used the "English" spelling of *re* throughout the text. Bordman's is *American Musical Theatre: A Chronicle*, consistently throughout. Both are published by Oxford.

Richard M. Buck
Assistant to the Executive Director, Retired
The New York Public Library for the Performing Arts

REGIONAL NEWS

Brooklyn Public Plans New Visual & Performing Arts Library

Brooklyn Public Library has announced plans to construct a new library dedicated to visual and performing arts in downtown Brooklyn. Situated in the proposed *BAM LDC Cultural District* – home to Brooklyn Academy of Music's Opera House, Harvey Theater, and the Mark Morris Dance Group – this \$75 million arts center will be a unique new facility for New York City, ranging from historic artifacts to cutting-edge multimedia technologies.



Brooklyn Public Library received funds from the National Endowment for the Arts to sponsor an international design competition for the edifice, a common practice in Europe but seldom done for public buildings in the United States. Four international firms submitted exciting, innovative proposals, but the project was ultimately awarded to Enrique Norton of *TEN Arquitectos*, based in Mexico City.

Norton's challenge was to create an accessible and inviting space on an odd triangular lot at the major intersection of Flatbush and Lafayette Avenues. His 150,000 square foot rendering has been likened to a prow of a ship, an irregular V-shaped design, providing exterior courtyard spaces for public artworks and an outdoor amphitheater. The novelty of Norton's concept is the fluid relationship between internal and external spaces, as well as its remarkable glass transparency. Corresponding to the current fashion of dance studio design, patron activities can be watched from the street. Several entrances and a range of cultural offerings guarantee its synergistic partnership with the surrounding Fort Greene community, home to a growing number of artists. As Brooklyn Public Library's new Executive Director Ginny Cooper terms it, "The striking design, its transparent façade, color elements and multiple access points reflect the library's role as a dynamic arts resource."

While Brooklyn Public's Central Library will retain a core onsite collection of arts reference and circulating materials, its Arts, Music and Media holdings will be transferred to the new facility and expanded to document the rich history of arts in the borough and provide arts resources of all kinds. The Library will incorporate materials from local cultural organizations and artists into VPA's new collections.

Visual arts will be represented in several galleries and viewing rooms. The VPA will also house an artist's studio for use by local artists. Patrons can browse online resources in wired reading and listening rooms, multimedia labs and – probably its superlative component – a 24/7 media lounge. The building is complemented by a flexible 60-seat black box theater, an auditorium networked for videoconferencing, as well as a café and retail space. Young audience and active arts education programs will address the diverse surrounding communities.

Ground will be broken in 2005, with expected completion in 2007. Brooklyn Public Library faces an uphill challenge for fundraising, particularly in this uncertain economic climate. However, the City of New York has already pledged a major financial commitment, and the Library acknowledges enthusiastic community support. Ginny Cooper assents, "This new model, which we expect to be a destination for all those who love the arts, is one of Brooklyn Public Library's many initiatives to serve as a leader in library services."

Kenneth Schlesinger
City University of New York

MEMBER NEWS

Jerry Bangham's Theatre links website has been selected by Forbes Best of The Web as one of the "Best of The Web" for Spring 2003. Forbes Best of The Web content is located exclusively online at www.forbes.com/bow. Jerry's website may be found at <http://www.win.net/~kudz/theatre.html>

Annette Fern will retire as Research and Reference Librarian for the Harvard Theatre Collection at the end of April 2003. She has a variety of research projects of her own on the back burner, and for the near future at least plans to become the collection's most devoted user. E-mail will reach her at annette.fern@rcn.com.

Daniel Watermeier was invested as a Fellow of the American Theatre by the Dean of the College of Fellows of the American Theatre, Dr. Oscar G. Brockett, of the University of Texas, Austin during ceremonies at the Kennedy Center for the Performing Arts on April 20, 2003. Membership in the College is one of the highest honors theatre educators and professionals can confer on their peers. Professor Daniel J. Watermeier of the Department of Theatre and Film at the University of Toledo, Ohio, is a scholar and outstanding teacher. He has written five books, directed numerous plays, and presented many scholarly conference presentations. His first book was "Between Actor and Critic," followed by "Edwin Booth's

Performances," and "Shakespeare Around the Globe." "The History of North American Theatre" and "Shakespeare Companies and Festivals" were co-authored with Felicia Hardison Londre.

ANNOUNCEMENTS & QUERIES THE CANADIAN LIBRARY ASSOCIATION PRESENTS ITS FIRST EVER POST-CONFERENCE EVENT!

In salute to the uniqueness of the ALA/CLA Joint Annual Conference coming to Toronto June 19-26, 2003 (held only once before in Canada 35 years ago) the Canadian Library Association is presenting a first: An exclusive offer to members of the library community to celebrate the close of an historic conference with a CAPITAL CELEBRATION - CLA's escorted excursion to the marvels of Ottawa, Canada's capital.

Departing from Toronto on June 26, participants are transported to the heart of the capital for two-days in a city celebrated for its rich history, royal traditions and the natural beauty of its green spaces. Highlights of the well-planned itinerary include a guided tour behind the scenes of Canada's political seat of power, the Gothic halls of Parliament; a visit with the riders and horses of the world-famous Musical Ride; lunch at the Library and Archives of Canada on the occasion of that institution's 50th Anniversary celebrations; and a rare opportunity for a glimpse of ancient peoples and mysterious rituals at Canada's Museum of Civilization's "Bog People" exhibit.

A CAPITAL CELEBRATION offers sights and experiences for everyone: A must for those who are visiting Canada for the first time, or who have not had a previous opportunity to be in such wonderful proximity to this extraordinary capital city. Bookings are now being accepted on a first-come, first-served basis, and are also entered into a Grand Prize draw for "Canada in a Basket".

For more information and a full-colour brochure, visit www.cla.ca/celebration.

IN MEMORIAM

James Kotsilibas Davis, 62, theatre and film biographer and longtime TLA member, died on February 12 in New York. He was the author of *Great Times Good Times: The Odyssey of Maurice Barrymore* (1977), *The Barrymores: The Royal Family in Hollywood* (1981), *Myrna Loy: Being and Becoming* (1987), and Milton's *Marilyn* (1998), a book about Milton H. Greene's photographs of Marilyn Monroe. He contributed an essay and the introduction to Maurice Barrymore's play *Nadjezda* to the Theatre Library Association's *Performing Arts Resources* 13: "The Drews and The Barrymores" (1988). At the time of his death he was working on a biography of Lillian and Dorothy Gish. He frequently appeared on camera for television documentaries about stage and film stars including Myrna Loy, the Barrymores, and Sammy Davis Jr. He was also a staff writer and editor for *Life*, *Travel and Holiday*, and *Firehouse Magazine*.

Michael A. Morrison

