

BROADCAST

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Vol. 30, No. 4 TLA's 66th Anniversary Year Spring 2003

TLA CELEBRATES 35TH ANNUAL BOOK AWARDS

From the "Ridiculous" to the sublime describes the range of TLA's 35th Annual Book Awards, which were held Friday, May 30th in the Bruno Walter Auditorium at The New York Public Library for the Performing Arts. Kevin Winkler, TLA President, served as Program Coordinator and Master of Ceremonies. Congratulating the winners, Kevin invoked Shakespeare by noting that "all have done well, but you the best." Named for the first curator of The Billy Rose Theatre Collection, The George Freedley Memorial Award recognizes the outstanding book in the area of theatre or live performance. This year's George Freedley Award was presented to David Kaufman for *Ridiculous! The Theatrical Life and Times of Charles Ludlam* (Applause Theatre and Cinema Books). Actor, literary agent and TLA "poster boy," Edward Hibbert presented the Freedley Award to David Kaufman. Mr. Hibbert recalled Charles Ludlam's portrayal of Lady Enid in *The Mystery of Irma Vep* as one of the greatest theatrical experiences of his life. "Looking for any excuse to hitch myself into a frock," Hibbert secured the rights to perform the play in Great Britain. He thanked David Kaufman for his "candor and compassion in this intelligent, insightful, and beautifully researched book." David Kaufman said he had hoped Charles Ludlam's story would be told, but never thought he would see it happen after a dozen publishers refused the book because they thought Ludlam lacked name recognition. Mr. Kaufman expressed his thanks to members of Charles Ludlam's troupe and to TLA for further fortifying Ludlam's legacy with the Freedley Award. The Freedley Special Jury Prize was awarded to Dunbar H. Ogden for *The Staging of Drama in the Medieval Church* (University of Delaware Press). In Dunbar Ogden's absence, Professor Vera Mowry Roberts presented the Freedley Special Jury Prize to LeClache du Rand. Prof. Roberts described Prof. Ogden's book as a "dizzying ride through a long ago time," and marveled at his innovative use of diagrams that allow the reader to stage the play in his own mind. A student of Prof. Ogden's at University of California at Berkeley in the turbulent 1960s, Ms. duRand recalled that his students could not help but be affected and infected by their teacher's enthusiasm, while Dionysian uprisings were in full swing outside the classroom windows.

The theatre performed in the great cathedrals has continued through street theatre at Berkeley, groups such as Charles Ludlam's Ridiculous Theatrical

Company, and films like *Citizen Kane*. The TLA Award honors the outstanding book in the area of film or broadcasting. *The Invisible Art: The Legends of Movie Matte Painting* (Chronicle Books) by Mark Cotta Vaz and Craig Barron is this year's TLA Award winner. Presenting the TLA Award, Mary Lea Bandy, Chief Curator, Department of Film and Video at the Museum of Modern Art, thanked the authors for creating a real page turner and an indispensable tool on this most original and invisible of cinematic arts. Mr. Vaz and Mr. Barron related how extremely secretive Hollywood studios were about the illusionary craft of matte painting, just as they were regarding the use of stuntmen. Their book takes the art of matte painting from Paris 1899 into the digital age. The TLA Special Jury Prize was awarded to Louis Pizzitola for *Hearst Over Hollywood: Power, Passion, and Propaganda in the Movies* (Columbia University Press). New York Times Associate Editor, Frank Rich, expressed his delight at presenting this award to Mr. Pizzitola for his extremely timely, scrupulously researched book, and for unearthing previously unknown information about Hearst. Mr. Pizzitola related how Frank Rich's writings on media inspired him to write on this "god of media synergy," and thanked TLA for proving that serious books do matter. He also recalled how the late George Seldes (uncle of fellow honoree Marian Seldes) alerted the public about Hearst's political agenda, the advice he gave ("Tell the truth and run."), and said he hoped Mr. Seldes would be pleased.

An honorary Lifetime Membership Award was presented to one of the great ladies of the American stage, Marian Seldes, for her exceptional dedication and service to the organization. TLA Vice President, Marti LoMonaco, presented the award to Ms. Seldes. Marti quoted Village Voice theatre critic, Michael Feingold's definition of the "Marian cult," as "worship of Catholicism's Virgin Mary and not of Marian Seldes."

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EDITOR'S NOTE

Submission deadline for the Summer 2003 issue is Oct. 20, 2003.

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However, the one that does worship Marian Seldes was founded by Feingold and is called the Seldesian Society. Marti related that Dr. Seldes (who was awarded an honorary doctorate from The Juilliard School this year) is only the second recipient of this Lifetime Membership Award in TLA's 66-year history. Ms. Seldes has "graced the Book Awards as a presenter four times in the past ten years and many times before that, sometimes pinch-hitting at the last minute for a presenter who has fallen ill." Marti also quoted from Marian Seldes's autobiography, *The Bright Lights: A Theatre Life*, regarding her long association with The New York Public Library.* Ms. Seldes thanked TLA for her award and expressed her gratitude to George Freedley, Paul Myers, Dorothy Swerdlove, Dick Buck, Betty Corwin, Rod Blaidell, Alan Pally, and Kevin Winkler. She considers herself the archivist in her family, since she saves everything and said if you were to go to her apartment, you could not get in.

Dick Buck, the public face of TLA for some 27 years and a longtime friend of Ms. Seldes, was back on tape this year (from Miami Beach), by popular demand, to offer his congratulations to the sublime Ms. Seldes. Dick described Ms. Seldes as one of the most charming, delightful and distinguished members of the theatre community. (Last year, Ms. Seldes had accepted TLA's Award for Distinguished Service in Performing Arts Librarianship on behalf of Dick Buck.) Although Dick could not remember how Ms. Seldes had first become involved with TLA, he said he hoped that she would continue her wonderful work in the theatre and her close alliance with TLA for many years to come.

Richard Wall (Book Awards Chair) expressed his thanks to the six jurors for selecting this year's winners. The Freedley Award jurors were James Fisher (Wabash College), Jason Rubin (Washington College) and Don B. Wilmet (Brown University). The TLA Award jurors were Steven Higgins (Museum of Modern Art), Madeline Matz (Library of Congress) and Stephen M. Vallillo (former chair, TLA Book Awards).

*Note: The full text of Marti LoMonaco's speech can be found on page 3.

Camille Croce Dee

TLA's BOOK AWARDS FINALISTS

The list of finalists for the Association's Awards (Year 2002 publications) includes every title which appeared among a juror's first five choices during the final voting process as well as every title mentioned by more than one juror in the final balloting period.

These books truly represent the best of the best, and the Theatre Library Association congratulates their authors and thanks their publishers for submitting them for consideration for this year's awards.

The Theatre Library Association invites publishers, if they choose, to promote any of these distinguished works as a FINALIST for the award(s) indicated among those books which were not recipients of the Freedley, TLA, or Special Jury Prize honors.

THE GEORGE FREEDLEY MEMORIAL AWARD (for outstanding book in theatre or another area of live performance)

Acting the Right Part: Political Theater and Popular Drama in Contemporary China by Xiaomei Chen; University of Hawaii Press
A Beautiful Pageant: African American Theatre, Drama, and Performance in the Harlem Renaissance, 1910-1927; by David Krasner; Palgrave
Black Theatre: Ritual Performance in the African Diaspora; edited by Paul Carter Harrison and others; Temple University Press
The Circus Age: Culture and Society Under the American Big Top; by Janet M. Davis; University of North Carolina Press
Death by Drama and Other Medieval Urban Legends; by Jody Enders; University of Chicago Press
Kurt Weill on Stage: From Berlin to Broadway; by Foster Hirsch; Alfred A. Knopf
The Moliere Encyclopedia; edited by James F. Gaines; Greenwood Publishing Group
On the Edge of Your Seat: Popular Theater and Film in Early Twentieth-Century American Art; edited by Patricia McDonnell; Yale University Press
Ridiculous! The Theatrical Life and Times of Charles Ludlam; by David Kaufman; Applause Theatre & Cinema Books (**FREEDLEY AWARD**)
The Staging of Drama in the Medieval Church; by Dunbar H. Ogden; University of Delaware Press/Associated University Presses (**Special Jury Prize**)
Tom Stoppard: A Life; by Ira Nadel; Palgrave
Voices of the Puppet Masters: The Wayang Golek Theater of Indonesia; by Mimi Herbert with Nur S. Rahardjo; University of Hawaii Press

THE THEATRE LIBRARY ASSOCIATION AWARD (For an outstanding book in recorded or broadcast performance including film, television or radio)

Black Manhood on the Silent Screen; by Gerald R. Butters, Jr.; University Press of Kansas
Disintegrating the Musical: Black Performance and American Musical Film; by Arthur Knight; Duke University Press
The Emperor and the Wolf: The Lives and Films of Akira Kurosawa and Toshiro Mifune; by Stuart Galbraith IV; Faber & Faber
French Cinema from Its Beginnings to the Present; by Remi Fourneir Lanzoni; Continuum
Harold Lloyd: Master Comedian; by Jeffrey Vance and Suzanne Lloyd; Harry N. Abrams, Inc.
Hearst Over Hollywood: Power, Passion and

Propaganda in the Movies; by Louis Pizzitola; Columbia University Press (Special Jury Prize)
The Invisible Art: The Legends of Movie Matte Painting; by Mark Cotta Vaz and Craig Barron; Chronicle Books (THEATRE LIBRARY ASSOCIATION AWARD)

Kafka Goes to the Movies; by Hanns Zischler; translated by Susan H. Gillespie; University of Chicago Press

Literary Adaptations in Black American Cinema: From Micheaux to Morrison; by Barbara Tera Lupack; University of Rochester Press

Screened Out: Playing Gay in Hollywood from Edison to Stonewall; by Richard Barrios; Routledge

Selling Hollywood to the World: U.S. and European Struggles for Mastery of the Global Film Industry, 1920-1950; by John Trumbour; Cambridge University Press
Stan and Ollie: The Roots of Comedy: The Double Life of Laurel and Hardy; by Simon Louvish; St. Martin's Press

Stardust Melody: The Life and Music of Hoagy Carmichael; by Richard M. Sudhalter; Oxford University Press

A Third Face: My Tale of Writing, Fighting and Filmmaking; by Samuel Fuller and others; Alfred A. Knopf

Richard L. Wall

INTRODUCTORY REMARKS UPON THE PRESENTATION OF THE HONORARY LIFETIME MEMBERSHIP AWARD TO MARIAN SELDES, 30 May 2003

In this week's VILLAGE VOICE, critic Michael Feingold refers to "the Marian cult" which he quickly explains is the worship of Catholicism's Virgin Mary and not of Marian Seldes. "The later cult," he says--the one that DOES worship Marian Seldes--was founded by Feingold and is called the Seldesian Society. Although highly selective in its membership, Feingold claims he is always willing to entertain applications. Well, I think he is about to get over 300 new applicants representing the membership of the Theatre Library Association because if there is any group of fervent Seldesians, it is we.

Dr. Marian Seldes--she was awarded an honorary doctorate from Julliard one week ago today--is popularly known in the theatre community as the "actor's actor," a consummate professional at her art and a wonder to behold in any role she cares to undertake. She has just been nominated for her fifth TONY award--as Best Featured Actress in a Play--for her performance in the recent revival of DINNER AT EIGHT here at Lincoln Center--and on Sunday she will receive the prestigious Edwin Booth Award bestowed annually by the Players Club. Dr. Seldes has won numerous awards honoring her excellence as an actor but I hope, today, she is about to earn her first for excellence as a researcher, bibliophile, and great and true friend to the Theatre Library Association. In our 66 year history, she is only the second person to be honored with a Lifetime Membership Award, so we do not bestow this award lightly. She frequently has graced the book awards with her elegance, intelligence, and

savoir faire as an awards presenter; in fact, she's done it 4 times in the past 10 years, and many times before that, sometimes pinch-hitting at the last minute for a presenter who has fallen ill. No matter how late the call, she still manages not only to read the book and but also to have incisive, engaging, and often moving commentary to share.

Her affiliation with TLA and with The New York Public Library for the Performing Arts goes back much further, however, as she recalls in her autobiography, *The Bright Lights: A Theatre Life*, published by Houghton Mifflin in 1978: "I began to 'know' theatre people by reading about them and I got in the habit of going to the library--the theatre collection was still in the main library on Fifth Avenue, and there was a good collection of books and pictures on East Fifty-eight Street, too--where I'd research the plays and players I was going to see on the stage. I continued to do this when I auditioned. It made it easier to establish some relationship with a producer or a director if I knew what kind of work he was interested in and was known for.

Actors are like detectives when they are working on a part, and in everyday life, too. We are insatiably curious and rarely satisfied. We can never know enough about a play, a part, other people or ourselves."

Not only was Dr. Seldes a denizen of the NYPL, but she also began collecting theatre books at a very young age. "As my allowance increased," she tells us, "I began to collect theatre books. The collecting, the saving of words, became an obsession. I wanted a record not only of what I had seen [at the theatre] but of what I was not able to see." She went through a brief flirtation with ballet books--she was studying at the School of American Ballet at the time--but then went back to the theatre. Still with an allowance, she now expanded her purchases to include theatre collections, criticisms, plays and biographies. I would wager that she STILL spends her allowance on every bit of theatre history, legend, and lore that she can find.

Before I bring Dr. Seldes to the stage, I would like to introduce a dear friend of hers AND ours who will provide a personal account of her years with both TLA and NYPL. Last year, Ms. Seldes graciously accepted the Distinguished Librarian Award for her old friend, Dick Buck, who was not able to attend the ceremony. For anyone who doesn't know him, Dick was the public face of the Performing Arts Library here for almost three decades. Officially he was the Assistant to the Director of the Library and he served TLA as Secretary-Treasurer from 1970-1996. At last year's awards ceremony, Dick famously appeared via a photograph and a most engaging audio tape which he prepared for the occasion. This year, in an encore performance, Dick is back on tape, with a fitting tribute to Ms. Seldes.

On behalf of the Executive Board and the entire membership of the Theatre Library Association, I am honored to present this LIFETIME MEMBERSHIP AWARD TO MARIAN SELDES FOR EXTRAORDINARY SERVICE AND DEVOTION TO THE ASSOCIATION. Ladies and Gentlemen, I am pleased to introduce Dr. Marian Seldes.

Marti LoMonaco

BOOKS RECEIVED FOR REVIEW

Billingham, Peter. THEATRES OF CONSCIENCE 1939-53: A STUDY OF FOUR TOURING BRITISH COMMUNITY THEATRES. New York, New York: Routledge Publishing, 2002. ISBN: 0-415-27028-6, cloth, \$64.00.

Cardullo, Bert. VITTORIO DE SICA. Jefferson, North Carolina: McFarland & Company, 2002. ISBN: 0-7864-1135-X, cloth, \$48.50.

Fields, Armond. FRED STONE: CIRCUS PERFORMER AND MUSICAL COMEDY STAR. Jefferson, North Carolina: McFarland & Company, 2002. ISBN: 0-7864-1161-9, paper, \$45.00.

Grote, David. THE BEST ACTORS IN THE WORLD: SHAKESPEARE AND HIS ACTING COMPANY. Westport, Connecticut: Greenwood Publishing Group, 2002. ISBN: 0-313-32088-8, cloth, \$39.95.

Grotowski, Jerzy. TOWARDS A POOR THEATRE. New York, New York: Routledge Publishing, 2002. ISBN: 0-87830-155-0, paper, \$21.95.

Kayes, Gillyanne and Fisher, Jeremy. SUCCESSFUL SINGING AUDITIONS. New York, New York: Routledge Publishing, 2002. ISBN 0-87830-163-1, paperback, \$16.95.

Kosicka, Jadwiga, ed. A DREAM. New York, New York: Routledge Publishing, 2002. ISBN: 0-4152-750-59, cloth, \$48.00.

LeCoq, Jacques. THE MOVING BODY: TEACHING CREATIVE THEATRE. New York, New York: Routledge Publishing, 2002. ISBN: 0-878-30141-0, paper, \$17.95.

Lisanti, Tom. DRIVE-IN DREAM GIRLS: A GALAXY OF B-MOVIE STARLETS OF THE SIXTIES. Jefferson, North Carolina, McFarland and Company, 2003. ISBN 0-7864-155-4, cloth, \$36.50.

Marks, Patricia. SARAH BERNHARDT'S AMERICAN THEATRICAL TOUR. Jefferson, North Carolina, McFarland & Company, 2003. ISBN 0-7864-1495-2, paper \$35.00.

Mertz, Annelise, editor. THE BODY CAN SPEAK: ESSAYS ON CREATIVE MOVEMENT EDUCATION. Chicago, Illinois: Southern Illinois University Press, 2002. ISBN: 0-8093-2418-0, paper, no price listed.

Miller, Rick. PHOTOPLAY EDITIONS: A COLLECTOR'S GUIDE. Jefferson, North Carolina: McFarland & Company, 2002. ISBN 0-7864-1312-3, paperback, \$35.00.

Owen, Bobbi. THE BROADWAY DESIGN ROSTER: DESIGNERS AND THEIR CREDITS. Westport, Connecticut: Greenwood Press, 2003, ISBN 0-313-31915-4, cloth, np.

Schechner, Richard. PERFORMANCE STUDIES. New York, New York: Routledge Publishing, 2002. ISBN: 0-415-14621-6, paper \$27.95.

Stucky, Nathan and Wimmer, Cynthia, editors. TEACHING PERFORMANCE STUDIES. Carbondale, Illinois: Southern Illinois University Press, 2003. ISBN 0-8093-2466-0, paper, np.

Tucker, Patrick. SECRETS OF ACTING SHAKESPEARE. New York, New York: Routledge Publishing, 2002. ISBN: 0-87830-095-9, paper, \$22.95.

Wetmore, Kevin J. THE ATHENIAN SUN IN AN AFRICAN SKY. Jefferson, North Carolina: McFarland & Company, 2002. ISBN: 0-7864-1093-0, paper, \$32.00.

Zinder, David. BODY VOICE IMAGINATION: A TRAINING FOR THE ACTOR. New York, New York: Routledge Publishing, 2002. ISBN 0-878-30151-8, paper, \$29.95.

BOOK REVIEWS

Lewis, David H. *Broadway Musicals: A Hundred Year History*. Jefferson, NC: McFarland & Company, Inc., 2002. ISBN: 0-7864-1269-0, paper \$39.95.

Lewis takes readers on a panoramically entertaining journey through Broadway musical history, one liberally garnished with pointed commentary and idiosyncratic observations galore. He begins with the Tin Pan Alley-inspired comedy works of this century's early years, and concludes in the era of *Marie Christine* and *Parade*. However, theatre buffs expecting a chronological "time line"-type survey should likely look elsewhere, as Lewis ranges backwards and forwards through the years, retracing his path at times, though never omitting any important composer or production.

Along the way, we are treated to witty characterizations of the leading composers/lyricists and seminal shows of our time, along with thoughtful discussions of "concept musicals," the rise of chandelier-crashing stagecraft technology, and so-called "revival roulette". Throughout the text, Lewis never hesitates to voice his personal prejudices--e.g. anti-Sondheim and pro-Lloyd Webber--and his material thus becomes a potentially ripe source for lively debate.

But wait, there's more: the author also provides a lengthy discography in which he rates and briefly critiques over 300 published show scores and original cast recordings.

Although Lewis's extensive editorial commentary and often humorous approach might disqualify it somewhat as a standard "academic" textbook, *Broadway Musicals* would nevertheless be hardy supplementary reading for undergraduate theatre history courses. It is highly recommended for all who love musical theatre--and who don't mind a touch of spice in their stew.

Catherine Ritchie
Dallas (TX) Public Library

Krasner, David. *A Beautiful Pageant: African American Theater, Drama, and Performance in the Harlem Renaissance, 1910-1927*. New York: Palgrave, 2002. ISBN 0312295901, \$35.00

In a sequel to his 1997 study, *Resistance, Parody, and Double Consciousness in African American Theatre, 1895-1910* (St. Martin's Press, ISBN 0312173636, \$42.95), Krasner lights up the Harlem Renaissance by weaving together philosophy, biography, sports history, political analysis, and literary criticism.

He emphasizes variety of *performance* as a key to understanding the Renaissance. To illustrate his thesis that awareness of "any live act (not film) created for a public audience" is crucial to full appreciation of the movement, Krasner casts his net widely.

His diverse topics include: the boxing match between Jack Johnson and "the great white hope" Jack Jeffries; Marcus Garvey's historic parade; the rise of the Black Little Theatre Movement; literary analysis of little-known dramas by Grimke, Hurston, and Georgia Johnson; and a detailed discussion of W.E.B. DuBois's pageant *Star of Ethiopia*. He also offers engrossing biographical sketches of the period's numerous movers and shakers.

While Krasner's philosophical discussions can seem dense at times, his focus on "specific events in order to sketch a larger picture" brings the Harlem Renaissance to renewed life for readers. The book includes photographs and an extensive bibliography.

A Beautiful Pageant should be required reading for college-level courses in African-American theatre history, and would also be a fine supplement for a black history curriculum. General readers with an interest in American cultural movements will also find much to admire in Krasner's notable effort.

Catherine Ritchie

Beyond the Boundaries: American Alternative Theatre by Theodore Shank. Ann Arbor: University of Michigan, 2002. 376pp. ISBN 0-472-08535-2, \$24.95.

When I was preparing to teach a course on theatre of the 1960s some years ago, I was dismayed to discover that Theodore Shank's, *American Alternative Theater* (Grove, 1982), was out-of-print. It was, at the time, the most comprehensive and scholarly survey of the work of such seminal theatre collectives as The Living Theatre, The Open Theatre, The San Francisco Mime Troupe, El Teatro Campesino, The Wooster Group, and Squat Theatre, and was especially notable for its detailed descriptions and production photographs. I was delighted, therefore, when Shank teamed up with the University of Michigan Press to not only republish the original text in its entirety but to substantially enhance it with five new chapters that cover alternative theatre in America since 1980. As Shank says in the preface, "this is really two books bound together," and, happily, that is the case.

Shank brings his expertise as a playwright and director

to a thoughtful analysis and documentation of the creative process employed by these alternative artists. Significantly, he writes only about those companies whose work he knows firsthand, so he is describing performance as he and fellow audience members experienced it. He supplements these meaty descriptions with excerpts from the performance texts as well as helpful perspectives on the works culled from interviews with the artists. There are also lots of production photographs, and although all are black and white and occasionally murky, they assist the reader in visualizing the complex and off-beat performances that are at the heart of this study.

Part two of the book continues the discussion of companies such as the Mime Troupe, Alan Finneran's Soon 3 "performance landscapes," Richard Foreman's Ontological-Hysteric Theater, Antenna Theater, which evolved from Snake Theatre, and the Wooster Group, that were profiled in the earlier volume, thus providing a retrospective and analysis of this work over forty years. Shank also includes a lengthy section entitled "Outrageous Performance" that focuses mostly on solo artists such as Karen Finley, Holly Hughes, Tim Miller, Annie Sprinkle, and Ron Athey who experiment with notions of indecency, nakedness, pornography and body mutilation. Another section explores new technologies and techniques of performance in which film, slide and 3-D projections, TV monitors, tape players, MP3 players, the Internet, and sound, music, dancerly movement, and non-realistic lighting predominate. This chapter highlights Ping Chong, George Coates Performance Works, Alan Finneran, and Antenna Theatre. Both parts of the volume explore politically charged and socially committed work including, in part two, the theatre work of Anna Deavere Smith and Guillermo Gomez-Pena, and examinations of the self, both as content and reflection (Spalding Gray, Mabou Mines, and others).

Short essays that survey the art, politics, and society of 1960-80 and 1980 to the present serve as introductions to each part. There are also an index endnotes but the useful bibliography published in Shank's earlier volume, unfortunately, is not included here.

This volume is a must for all serious theatre collections and is accessible to readers at all levels. Shank's volume should be supplemented by Arnold Aronson's equally fine *American Avant-Garde Theatre: A History*, published by Routledge in 2000, which covers much of the same material but from a more theoretical perspective.

Martha LoMonaco

Associate Professor, Fairfield University

JOB ANNOUNCEMENT

The New York Public Library for the Performing Arts' Theatre on Film and Tape (TOFT) Archive is seeking a Librarian for the newly acquired avant-garde theater collection of Robert M. Wilson.

Requirements: ALA-accredited MLIS. Successfully demonstrated experience organizing and processing library or archival collections, preferably video. Demonstrated knowledge of theater history with a

desired emphasis on contemporary avant-garde or alternative movements. Successfully demonstrated administrative and supervisory experience. Excellent interpersonal, oral and written communication skills. Experience maintaining financial records for projects, interaction with accounting department and vendors, creation of project budgets. Demonstrated knowledge of the MARC format and moving image materials cataloguing rules. Demonstrated experience cataloguing moving image materials in RLIN. Ability to meet deadlines under pressure. Ability to prioritize and organize effectively and maintain attention to detail. Reading knowledge of German or French preferred.

General Description: Under the supervision of the Director of the Theatre on Film and Tape Archive, processes a large video collection. Responsible for bookkeeping and monitoring project budget and interacting with fiscal manager, as well as budget and accounting departments; processes invoices, check requisitions, and petty cash vouchers. Coordinates all transfer and transportation arrangements with video preservation facilities, off-site storage facilities, and donor organization. Responsible for all day-to-day interactions with donor organization including creating and maintaining cordial and cooperative relations, and all project correspondence. Supervises support staff. Reviews and assists with creating cataloguing records. Maintains files and records. Answers telephones and handles inquiries. Performs related duties as required. Interested applicants should send a resume and cover letter via email, regular mail or fax.

Please refer to CODE SR-TLA. Email: hrd@nypl.org.

Regular Mail: Human

Resources Department, The New York Public Library,
188 Madison Ave, New
York, NY 10016. Fax: 212/592-7327.

REGIONAL NEWS

Tobin Endowment Theatre Arts Gift to the McNay Increases to \$6.7 Million Dollars

San Antonio ~ The Tobin Endowment today announced the gift of more than 900 works of 20th century European art from the estate of the late Robert L.B. Tobin to San Antonio's Marion Koogler McNay Art Museum. Announcement of the gift was made by J. Bruce Bugg Jr., Chairman of the Tobin Endowment Board of Trustees.

"This is the fourth installment of gifts to the Tobin Collection of Theatre Art at the McNay," Bugg said. "These 943 items bring the value of gifts on Robert's behalf to the McNay for the theatre art collection to more than \$6.7 million. It is an extraordinary collection assembled by Robert in his lifetime."

"Before his death in 2000, he made clear his wishes that these selections from his vast art collection be conveyed to the McNay," Bugg said. "With this latest gift, the Tobin Endowment has continued Robert's wishes." Gifts include award-winning designs for theatre, opera, and ballet.

McNay Art Museum Director Bill Chiego said, "The Tobin Collection of Theatre Art is unique in its size and breadth. The gift of this great collection to

the McNay makes our museum the leading American art museum in this field."

"Robert Tobin and his mother, the late Margaret Tobin, were some of the strongest supporters of the McNay in their lifetimes," he said. "This gift further underscores that support, and we are grateful to the Tobin Endowment for its commitment to Robert's wishes in conveying this very important 20th century European portion of the collection."

The Tobin Endowment works to support a number of charitable purposes, including scientific, religious, art, literary and educational causes. The Tobin Endowment has a primary focus on supporting programs in the San Antonio area, which was the home of Robert Tobin and his family, Bugg said.

Chiego also announced following a nationwide search, Dr. Jody Blake, former associate professor of art history at Bucknell University in Pennsylvania, has been selected to serve as curator for the Tobin Collection of Theatre Arts. She succeeds Linda Hardberger who retired as curator in December 2001 after 18 years. The curator position is supported by an annual grant to the McNay from the Tobin Endowment.

"In Jody, we have been able to attract an extraordinary person to care for this great collection," Chiego said. "The organization of a vastly enlarged Tobin collection at the McNay will itself be a massive undertaking, and Jody will be planning many ways to make the collection accessible for exhibitions, research, and publications."

Blake is a modernist art historian with a specialty in the interactions between the visual, literary and performing arts. She is the author of a recently published book, *Le tumulte noir: Modernist Art and Popular Entertainment in Jazz-Age Paris, 1900-1930*, Penn State University Press, 1999.

"Given my interests and background, I cannot imagine a more ideal professional context than the Tobin Collection and the McNay Art Museum," Blake said. "Opening each new crate and packing case is, for me, like a child opening Christmas presents. It will be exciting to see the fullness of this collection unfold. I am struck by Robert Tobin's knowledge and broad reach as a collector."

ABOUT THE MCNAY

Housed in what was the home of the late Marion Koogler McNay, the McNay Art Museum focuses primarily on 19th- and 20th- century European and American art. Artists featured include Cézanne, Picasso, Gauguin, Matisse, O'Keeffe, Cassatt, and Hopper. The museum's collection of prints and drawings is one of the finest in the Southwest. The Tobin Collection of Theatre Arts is one of the leading collections of its kind in the country. Contemporary art and modern sculpture are growing strengths of the McNay collection, which now numbers nearly 14,000 objects.

Opened in 1954, the McNay was the first museum of modern art in Texas. Marion Koogler McNay left her art collection, her Spanish Colonial Revival-style

residence, and an endowment "for the advancement and enjoyment of modern art." The 23 acres of grounds, which include fountains, broad lawns, and a Japanese-inspired garden and fish pond, are popular for picnics and photography. The museum also features a research library with 30,000 volumes, the 300-seat Leeper Auditorium, and a Museum Store.

The McNay Art Museum is a non-profit, tax-exempt organization. The McNay's exhibitions, programming, and operations are member supported and privately funded through contributions from individuals, corporations, and foundations. Museum hours are 10:00 A.M. to 5:00 P.M., Tuesday through Saturday, and noon to 5:00 P.M. on Sunday. The Museum is closed on Mondays, January 1, July 4, Thanksgiving Day, and Christmas Day. Admission is free. There is a nominal charge for selected special exhibitions. Information about the McNay exhibitions, programs, and special events is available on the McNay website at www.McNayArt.org.

Linda Hardberger

MEMBER NEWS

Nena Couch (Curator, the Jerome Lawrence and Robert E. Lee Theatre Research Institute, The Ohio State University Libraries) was promoted recently to the rank of professor. She presented "Visual and Textual Representations of French Influences and Cultural Identity as Viewed through Dance in 18th-Century Spain" at the 2003 College Art Association annual conference, and "Teaching Delsarte in Tennessee: A Case Study" at the 2003 Comparative Drama Conference. She was exhibition curator for "'Some Sort of Somebody': Ohioan Elsie Janis on the Stage and in the Trenches" shown at the Philip Sills Gallery in OSU's William Oxley Thompson Memorial Library, and with Gayle Strege (OSU Historic Costume Collection), she co-curated "Dressing the Part: On and Off the Stage" at the Costume Collection's Snowden Gallery. Nena served as period movement coach for The Ohio State University Department of Theatre's 2003 production of *Oxygen*.

Kenneth Schlesinger (LaGuardia Community College/CUNY) published a review, *Show People: Downtown Directors and the Play of Time*, in *Theatre Survey* 44:1 (May 2003). He was promoted to Associate Professor at LaGuardia.

ANNOUNCEMENTS & QUERIES

Theatre Library Association Presents Digital Documentation Symposium

The *Theatre Library Association* announces its first Symposium, *Performance Documentation and Preservation in an Online Environment*, which addresses issues of performing arts documentation in a virtual setting. It will be held on Friday, October 10, 2003 from 9:00 AM – 5:30 PM in the Bruno Walter Auditorium, The New York Public Library for the Performing Arts, Lincoln Center, 111 Amsterdam Avenue (65th Street) in New York City.

Archivists, librarians, curators, conservators, scholars, and practitioners are invited to view demonstrations and participate in a dialogue about documentation of

online performance; techniques for performance documentation, reconstruction, and digital preservation; development of metadata standards for description and preservation; models and international consortia for performance and installation documentation and exchange.

Linda Tadic, Director of Operations of the Andrew W. Mellon Foundation's *ARTstor* project is the featured keynote speaker. Three conference panels will be offered: *Performing Arts Online: Projects and Perspectives*, *Virtually Across the Pond*, and *Digital Preservation: Paradigms and Partnerships*.

Distinguished participants include:

Howard Besser, Moving Image Archiving and Preservation Program, New York University
Karen Brazell, Global Performing Arts Consortium (GloPAC), Cornell University
Hugh Denard, Theatron (U. K.)
Ann Doyle, *Internet2* Manager for Arts and Humanities Initiatives
Cheryl Faver, Gertrude Stein Repertory Company
Jon Ippolito, Variable Media Network, Guggenheim Museum
Catherine Owen, Performing Arts Data Service (U. K.)
Richard Rinehart, Archiving the Avant Garde, Berkeley Art Museum
David Saltz, Virtual Vaudeville Project, University of Georgia
Barry Smith, Digital Performance Archive (U. K.)

Registration for the *Theatre Library Association* Symposium is \$75. *TLA* members, full-time students (who also receive complimentary one-year memberships), and seniors pay \$50. *American Society for Theatre Research* members will receive a special one-year *TLA* membership as part of their \$75 fee.

Kevin Winkler, President of *Theatre Library Association*, remarked, "We are grateful for the generous support of the *Gladys Kriebel Delmas Foundation* and the *Shubert Foundation* in making our first Symposium possible. This gives *TLA* an unprecedented opportunity to explore the exciting international explosion of online digital resources that are radically reshaping theatre performance, research, scholarship, and documentation."

For the program schedule:

<http://tla.library.unt.edu/symposiumagenda.htm>

