

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Vol. 32, No. 3 TLA's 68th Anniversary Year Winter 2005

Would TLA By Any Other Name Smell as Sweet?

TLA is in the midst of a debate about our name and image and we want all of you to help us decide what to do. As readers of the TLA listserv know, I sent out a notice in February, bearing the same title as this article, where I described the debate thus far. Discussions began last August at a meeting of the Strategic Planning committee and continued at the executive board and annual business meetings on Friday, October 15, in New York City. Basically, many of us feel that a change—or modification—of our name would more accurately reflect who we are and what constituencies we both service and address. The initial set of naming suggestions included:

- Performing Arts Libraries, Archives, and Museums Association (PALAMA)
- The Association of Performing Arts Libraries, Archives, and Museums (APALAMA)
- Performing and Media Arts Library Association (PAMALA—with thanks to Tobin Nellhaus)

At the Business Meeting the additional—and popular—suggestion was made by Kenneth Schlesinger and others to not completely change the name, where we might lose our identity, but to ADD TO the name for clarity. Hence, the name would remain Theatre Library Association with one of the following descriptors:

- Theatre Library Association: Documenting the Performing Arts Since 1937
- Theatre Library Association: Supporting the Performing and Media Arts
- Theatre Library Association: Performing Arts Documentation, Research and Scholarship
- Theatre Library Association: Documenting Performance and Media Since 1937

I took a straw poll at the meeting to determine the will of the group. Sixteen people supported adding a descriptor or “tag line” to our name while six people advocated a complete name change.

I got a good number of e-mails responding to my call for suggestions on the listserv. Most of the respondents seemed more inclined to support the second model above, thus retaining our name but adding a descriptor. Some pointed out the importance of spelling out THEATRE LIBRARY ASSOCIATION since there are many organizations employing the acronym TLA across the country. Among those who favored the added descriptor, a popular choice was “Theatre Library Association: Performing Arts Documentation, Research and Scholarship.” Several people were adamant about

not changing our name; one felt that a name change would “be very confusing, would ignore history and would likely make life more difficult,” while another felt that “the term ‘theatre’ is inclusive of performing arts and media” and therefore, no change is needed. That same member also felt that the first two new names listed above (Performing Arts Libraries, Archives and Museums Association and The Association of Performing Arts Libraries, Archives and Museums) “seem to exclude those of us who work in general libraries.” Conversely, another member advocated for the following new name: “The Association of Performing Arts Libraries, Archives, and Museums (APALAMA), formerly Theatre Library Association (TLA).”

Since we have had lively—and long—discussions of our name at executive board meetings, and not all of you are able to be there (although anyone is welcome to sit in on a board meeting at any time—please get in touch with me if you’d like to join us and I’ll send you the date/time/place), I have asked two board members representing opposite sides of the issue, Tobin Nellhaus and Vice President Kenneth Schlesinger, to write op-ed pieces for this issue of *Broadside*. After you have read all of these positions, please let us know where you stand. I encourage a full discussion on the listserv (see information below for those of you not currently members) or you can write to me separately at martilomonaco@optonline.net. I’ll also accept snail mail to: Prof. Marti LoMonaco, Fairfield University, North Benson Road, CNS 205, Fairfield, CT 06824-5195; a fax to 203-254-4076; or even a plain old-fashioned telephone call to 203-254-4000, X2435. However you decide to communicate, please let us hear from you! We will be sending out a recommendation for a full membership vote on our name, along with your annual election ballot, in September.

Marti LoMonaco
TLA President

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Editor's Note:

Submission deadline for the Spring 2005 issue is June 17, 2005.

Ellen Truax

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If It Ain't Broke, Don't Fix It

The name, Theatre Library Association, isn't perfect, and doesn't fully describe the extent of our activities and membership. However, I haven't yet encountered a new name proposal that wows me.

TLA old timers and young timers alike are proud of our historic tradition. Theatre Library Association was founded in 1937 by George Freedley of New York Public Library, an outgrowth of discussions at American Library Association. Changing our name disrupts the continuity of an organization that is almost 70 years old.

My rationale is: Don't change your name - but make your present name work for you (touché, Bob Zimmerman [Dylan!]). Like the Theatre Collection at The New York Public Library for the Performing Arts, we've always conceived of "theatre" in the broadest possible connotation: live performance, musicals, film and broadcasting, even circus, magic, and puppetry. But maybe this is not clear to our members and the general public.

A negative case in point: Special Libraries Association recently spent beaucoup consultant dollars engaging in a name change and branding campaign. It was finally put to a vote of the membership. The result? SLA! Unfortunately, all this makes me think of is Symbionese Liberation Army (touché, Patty Hearst).

My modest proposal - supported by a number of Executive Board members - is a fairly conservative one. We keep the name Theatre Library Association, then simply append an explicatory tagline:
Theatre Library Association: Documenting the Performing Arts Since 1937
Theatre Library Association: Performing Arts and Media Research and Scholarship

This tagline would appear as part of a redesigned logo, and would be on our letterhead, website, and publications. While it could be argued that adding a tagline implies your name isn't self-explanatory, this amendment would eliminate the need to reinvent ourselves and undertake a major branding initiative.

What do you think? We welcome your recommendations for additional taglines, or other proposals for new titles.
What's in a name? Plenty! (touché, Juliet).

Kenneth Schlesinger
TLA Vice President

In Support of Changing TLA's Name

Changing TLA's name would be a major step, and it

must not be taken lightly. Without question, our membership feels there is considerable history, tradition and familiarity behind "Theatre Library Association." Why, then, even discuss it? The advantages need to be considered carefully, because the issue is not a matter of taste, but instead concerns how we understand our organization.

Despite the history, our name recognition is not as strong as one might wish: "TLA" can easily be confused with the Theater as a Liberal Art focus group within the Association for Theater in Higher Education, the Texas Library Association, and various other groups. The fact that we often have to distinguish ourselves should warn us that our identity is not so obvious to others. As for losing what name recognition we have, associations have successfully changed their name before (for example, the National Communication Association has had three previous names), and we should not underestimate how quickly new names can become widely recognized (even without the financial resources of, say, Verizon).

But the key questions are elsewhere: who does TLA represent today, and who do we want to represent? The reality is that ever fewer of our members work in libraries, museums, archives or special collections wholly devoted to theater. In fact TLA is now undertaking a membership drive focused on librarians at general libraries. For most of us, supporting theater studies is just one of our responsibilities—it's not unusual for us to cover dance, film, performance studies, popular culture, mass media, dramatic literature (if not literature generally), media center services and/or other allied areas. Moreover, TLA has long recognized the importance of this scope to our members by awarding an annual prize for the best book in film studies!

The trend toward members who have primary duties toward theater but also have broader subject responsibilities will almost certainly continue. But if TLA aims to grow, we should also try to appeal to librarians whose primary duties are in neighboring fields—especially since they don't have a library association of their own. Not only are the allied areas important to most of our members, but there's reason to think that librarians in the allied fields would benefit by joining with us. We share their interests, situations and concerns, and we offer conference programming, publications and awards that already touch upon their interests. In addition, because TLA is a small organization with a specific focus, it's easy for members to become involved and effective in the organization, and for the organization to respond to its membership (and I am speaking from experience, not theory).

Of course, for many of us "theater" already encompasses the other fields, and some members feel that consequently it's unnecessary to change TLA's name. However, the fact that TLA members often understand "theater" broadly does not demonstrate that other people do as well. On the contrary: the existence of the film and dance discussion groups in ALA suggests that often people do *not* recognize "theater" in such an encompassing manner, because if they did, they would have joined TLA already. Furthermore, if

we invite librarians in cognate areas into our association without recognizing them in the association's name, we would implicitly relegate them to secondary status. It's likely that they'd see our invitations simply as a membership drive for the sake of more dues, rather than an effort to develop a stronger organization—one that acknowledges our past practice of promoting film studies, our present reality of members who cover many areas, and our recognition that the organization needs to expand if it hopes for a viable future. No simple addition of a tag line can accomplish all that.

The shifts in our present members' work and our desire to reach out to librarians in neighboring fields are the core reasons why I advocate changing TLA's name (and with it, adjusting our mission statement). They are also the reasons I proposed the name "Performing and Media Arts Library Association" (PAMALA), which I think best represents the scope of what we support. Painful as it certainly will be to change our association's good name, we need to prepare the ground for a good future. Let's not worry if some people mistakenly see it as a new organization, because that's easily fixed: let's move ahead as a *renewed* organization.

Tobin Nellhaus
Yale University

Why Change Our Name? Other Initiatives on TLA's Table

For those of you not on the listserv, I'd like to repeat the entire message I sent in February. All of this was part of an article that was omitted inadvertently from the last issue of *Broadside*.

The proposed name change is part of a 3-point series of recommended changes for the association that came out of a specially-convened day-long meeting held in August 2004. Board members and officers Annette Fern, Judy Markowitz, Karen Nickeson, Louis Rachow, Kevin Winkler, and I proposed in addition to the name change, the following:

* To hold bi-annual and, if possible, eventually Annual Conferences that are solely our own. Annette Fern recommended that the first of these deal with a variety of topics which are pertinent to the day-to-day concerns of librarians and archivists. We discussed the need to vary these conferences from year-to-year, making some more focused gatherings like our successful Fall 2003 symposium, *Performance Documentation and Preservation in an Online Environment*, and others more general to address the needs and suggestions of our members.

* Using the name change and TLA conferences already discussed, to launch an intensive New Member Drive. We should take the approach that we are re-thinking who we are and what we do and ask people to come and grow with us. Help us take TLA (with our new name) to the next level of development. An idea advocated by Rob Melton was to build a nationwide network via regional Chapters of the association which could be used to help develop and sponsor programming, bring in new members, and give

members experience in governing a smaller organization to help prepare them to be on the umbrella organization's board. Rob also supported rejuvenating the regional reporting (the "stringers") that used to be a regular feature in *Broadside*.

I am pleased to report that the New Member Drive is currently underway and being ably spearheaded by Judy Markowitz, who is the new Membership Committee chair. See her article in this issue of *Broadside* and please consider joining her on the committee and/or helping to recruit new members.

What are your suggestions? Please let all of us know your thoughts and recommendations for the future of TLA. I encourage you to write an article or letter to the editor of *Broadside*, to contact board members, or to contact me directly at the information given in my previous article.

TLA will only grow if you are an active part of it. Please help us to be a stronger association that addresses your needs.

Marti LoMonaco PRESIDENT'S REPORT

Despite a freak snow storm which made travel on the East Coast very difficult, most of our indefatigable board members made it to the February 25 meeting held in New York City. It proved a most productive session, which I have summarized here.

Strategic Planning—This committee is conducting a careful review of the by-laws and our committee structure, and made the following recommendations to the board, all of which passed unanimously. All of these changes need to be voted upon by the entire membership; you will receive information and a ballot in the September mailing with your annual election ballot. We welcome comments and suggestions at any time.

*Terms of service on committees: *The term length for all Committees will be three years. Book Award jurors will serve six years.*

*New by-Law amendment: *All board members are required to serve on at least one standing committee..*

*Change of name and mandate of Program Committee to Conference Planning Committee, which will be *responsible for development of programs for conferences and symposia. The Vice President will chair this committee.*

*Dissolution of the Finance and Collection Resources committees.

**Broadside* Editor will serve as an ex officio member of the Publications Committee. This committee will provide editorial oversight to *Broadside*, and copy will be submitted for review before publication to both Committee and President. The webmaster will also be an ex officio member of the Publications Committee, which will be responsible for review of website content. These procedures will be added to our newly created TLA Operations Manual.

The following are all By-Laws Revisions:

*Article IV—to eliminate the Recording Secretary. *The Executive Secretary will be responsible for ensuring that Minutes of the annual meeting and*

meetings of the Board of Directors are recorded and disseminated in a timely fashion.

*Article V—board meeting attendance. Board members are required to attend at least one meeting per year.

*Article IX—By-Law amendments. Proposed amendments to the By-Laws may be submitted to the Board of Directors by any individual member in good standing. These will be discussed and modified by the Board, then distributed for member approval with the annual election ballot. An amendment shall be ratified if approved by a simple majority of members voting.

EBSCO Contract Review and Discussion

EBSCO has approached TLA with a non-exclusive contract for its International Bibliography of Theatre product family to make *Performing Arts Resources* available electronically. This agreement would not conflict with TLA's similar arrangement (already a signed contract) with ProQuest. In both instances, the contracts do not include the licensing of visual images. The EBSCO contract is currently under review and we hope to sign it shortly.

Treasurer's Report

Treasurer Paul Newman reports a slight increase in both personal (188) and institutional (165) memberships through 2004. Our balance on hand as of January 31, 2005, was \$23,408.91. TLA also has a certificate of deposit that is currently worth \$4,571.57.

Future Conferences

American Library Association (ALA): Kevin Winkler has agreed to serve as the TLA liaison to ALA. He also has prepared an exciting program for the June conference in Chicago: "A Helluva Town! Celebrating Theater and the Performing Arts in Chicago." See the article in this issue for more information.

American Society for Theatre Research (ASTR): Tobin Nellhaus has agreed to serve as interim liaison to ASTR until Phyllis Dircks is able to resume her duties. For those of you who haven't heard, Phyllis's husband, Dick, died suddenly on Christmas Day, 2004. We all extend our deepest condolences to Phyllis and her family.

This year's conference will be held in Toronto, Canada and TLA has 3 events planned. Our plenary session, "Hiding in Plain Sight? 'Lost' Plays, Rediscovered Masterpieces and Performance Reconstruction" is being chaired by Kenneth Schlesinger (see call for papers in this issue). The TLA Brown Bag will be chaired by Susan Brady and will include presentations by Sophie Nield of Roehampton University, England, on the recently digitized Mander and Mitchenson Collection and Tobin Nellhaus on *In Medias Res* which, he reports, should be up and running by this summer. Finally, TLA has agreed to co-sponsor a backstage tour of the historic Elgin and Winter Garden Theatres in Toronto with conference local arrangements chair Christopher Innes.

TLA Symposia: We currently are discussing several proposals for future symposia. Details are forthcoming.

Committee Reports

Book Awards: Dick Wall reported that work is progressing smoothly towards our 2005 awards. Jurors for the George Freedley Award are James Fisher, Jason Rubin, and Susan Peters while those for the Theatre Library Association Award are Steve Higgins, Madeleine Matz, and Catherine Ritchie. The Awards ceremony is slated for Friday, June 3rd at 6:00 PM at the Bruno Walter Auditorium at the Performing Arts Library at Lincoln Center, New York City. All members are invited to attend.

Publications: Rob Melton and Annette Fern are the new co-chairs of the Publications Committee. Members include Nena Couch, Steve Kuehler, and Mary Strow. A discussion of the continuing cataloging issues for PAR 23, *American Puppetry*, ended with the hope that all institutional members now have the information needed to properly catalog this issue (McFarland Press did a lovely job publishing this issue but "buried" the PAR cataloging information in unobvious places, hence, the confusion). Everyone commended PAR 24 on the symposium proceedings—the new PAR design spearheaded by editor Kenneth Schlesinger in tandem with Sans Serif, Inc., is beautiful—but we will be distributing an erratum page for the missing information in the chart on page 56. Future PARs were discussed as was the need to publish the next TLA Membership Directory. For now, we will continue to publish print copies of the directory but we are considering launching an online membership directory as well.

Nominating: Mark Maniak will continue to serve as chair of the Nominating Committee. He welcomes anyone who would like to serve with him on the committee to get in touch as well as suggestions for nominees for board positions.

Membership: Judy Markowitz is the new chair of the Membership Committee. Please see her article in this issue for new initiatives.

Final Remarks

Board member Julian Mates has resigned from the board for health reasons (we wish Julian all the best) and he has been replaced by Don Grose of the University of North Texas Libraries. Don received the next highest number of votes in last fall's election, so we approached him to join the board. We are delighted that he has agreed to serve out Julian's term.

Finally, I am pleased to announce that Nancy Friedland of Columbia University Library, is serving TLA as Acting Secretary, completing Joe Yranski's unfinished term. Joe resigned for family health reasons (again, we wish him and his family all the best) last fall. We are thrilled that Nancy has joined us and she has already proven a most effective secretary. You can reach her via e-mail at nef4@columbia.edu.

Our next board meeting is Friday, June 3, 2005, 11:00 AM, in the Green Room at the Performing Arts Library at Lincoln Center, New York City, immediately prior to the annual Book Awards. We invite all TLA members to join us at the meeting.

Marti LoMonaco,

KNOW YOUR BOARD!

This is the current TLA Board of Directors whom you elected. Please get in touch with any/all of them to express your views on how your organization should be run. Since we are in the midst of many proposed changes, we especially welcome your responses now. Many thanks.

Marti LoMonaco

TLA Board Membership 2005

Executive Board Members

Martha LoMonaco (President, 2005-2006)
martilomonaco@optonline.net
Kenneth Schlesinger (Vice-President, 2005-2006)
kschlesinger@lagcc.cuny.edu
Nancy Friedland (Executive Secretary, 2004-2006)
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Kevin Winkler (Past-President) kwinkler@nypl.org

TLA Address:

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c/o The New York Public Library for the Performing Arts
40 Lincoln Center Plaza
New York, New York 10023
Website: <http://tla.library.unt.edu>

TLA Targets Theatre Librarians in Membership Drive

Judy Markowitz, Chair of the Membership Committee is spearheading the effort to recruit new members to TLA. The letter included as an insert in this issue has been sent to over 40 Theatre Librarians (subject specialists/department liaisons/collection development selectors...) inviting them to join TLA.

TLA urges all members to join in our membership recruitment effort by distributing the invitation to any colleagues or associates who might be interested. Any member who would like to join the membership committee should contact Judy Markowitz judym@umd.edu

Judy Markowitz

Theatre/Dance Librarian,
The Michelle Smith Performing Arts Library
University of Maryland

CONFERENCE REPORTS TLA AT LAS VEGAS

The Theatre Library Association and the American Society for Theatre Research held their joint annual meeting at the Riviera Hotel in Las Vegas, 18-21 November 2004, under the general title **Accounting for Taste**. Although sessions had to compete with the 24-hour casinos and other attractions offered by the opulent hotels lining "the Strip," meetings were well-attended, and this was especially true of the TLA panel discussion on Saturday morning. **No Offense Intended: Sensitive Material in Libraries and Archives** was a lively presentation of the practices and problems faced by librarians/archivists at different institutions.

Chair Martha LoMonaco of Fairfield University introduced the speakers. **Su Kim Chung**, University of Nevada--Las Vegas, described her work in "Tasteless Trash or True Treasure?: Documenting the Controversial History of Sin City in UNLV's Special Collections Division," illustrating her talk with many slides from the archive. Not surprisingly, historical first-hand accounts of the sex industry or organized crime are virtually non-existent--as Chung pointed out, brothel madams didn't keep diaries and mobsters don't like written records--but the archive contains what is probably the world's largest collection of research materials on the gaming industry. Las Vegas entertainment is also well represented by programs, costume designs, photographs and other memorabilia, ranging from show biz luminaries like Frank Sinatra and his Rat Pack to topless showgirls. There is also a large collection of menus and historical photographs of the lavish buffets for which Las Vegas is famous.

UNLV's collecting activity goes deeper than this, however. It aims to document the growth of the city and surrounding suburbs in the Southwest desert, including changes wrought by the coming of the railroad and the development of the mining industry and, more recently, tourism. Personal papers of notable Las Vegans are sought, and the University has begun building archives on Nevada women and the Las Vegas gay and lesbian

community.

Ironically, Chung has never received complaints about the collection on moral grounds; on the contrary, some patrons have been disappointed at the lack of salacious materials. There are also some librarians and archivists who do not understand the rationale for collecting casino promotional brochures, showgirl costume sketches, etc. But the Division's mission is to document Las Vegas "in all its gaudy glory, warts and all" and to provide researchers with as complete a record as possible, without passing judgment on materials or users.

"Setting the Memorative Stage: The Archivist as Auteur Director" by **Colleen Reilly**, University of Pittsburgh, discussed the archival community's concern about the role of the archivist--to be a passive medium through which a researcher finds the archival record, or to take a more active part in shaping the relationship between researcher and record. This is particularly important when several competing interests (e.g., community, academic, philanthropic, personal) are involved, and the archivist may wish to consider taking a more fluid role as organizer and participant in order to raise the visibility of the historical record and provide some accountability for a diverse society's interests, so that one element's wishes do not outweigh all others.

Reilly introduced her presentation with a video clip of the 300-soldier, black-face minstrel dance number "Mandy" from the 1942 film *This Is the Army* with many of the male dancers made up as women. She then described the tensions and problems that arose when the University of Pittsburgh decided to honor one of its alumni, "Mandy's" director, dancer/choreographer Fred Kelly (Gene Kelly's brother), with a memorial exhibition. The occasion was the April 2004 dedication of the Fred Kelly Lobby of the University's Charity Randall Theatre. The Kelly families provided memorabilia, supplemented with records from the University and other sources, to honor his civic, family and professional life. A video montage of Kelly's work was planned to include "Mandy", with an introduction by Fred Kelly (1999) in which he apologized for the cross-dressing, as well as his concluding remarks that this "was the first integrated company in the armed forces." The clip was summarily cut from the program on the grounds that it was "controversial," and a live performance by student dancers to Kelly's choreography was substituted.

This exclusion pertained to a space described in a University press release as the "gateway to [its] landmark arts center, the Stephen Foster Memorial," where records of minstrel performances are displayed in a historical setting. Current philosophic, philanthropic, academic and local concerns clearly overwhelmed other considerations in the Fred Kelly Lobby dedication. No archivist was invited to become involved in the commemorative process, although many terms pertaining to archives and artifacts were bandied about, and it was clear that the larger community had no real understanding of archival practices. Reilly cited Nico Frijda's theory that a commemoration is a kind of theatrical performance in which the honoree and other participants are all players, and a director is needed. If an archivist could have served as both an organizer

and coordinator of the event, such an "auteur director" could have memorialized Fred Kelly's historical contribution without undermining competing interests. Placing the problem in a larger context, Reilly noted the potential impact on intellectual freedom when other concerns impinge on the autonomy of the university community.

The final paper, called "Bumps in the Road: The Process of Acquiring a Burlesque/Stripping Collection," was presented by **Nena Couch**, Ohio State University. Her presentation dealt with the acquisition of the Charles H. McCaghy Collection of Exotic Dance from Burlesque to Clubs, which covers the history of stripping in the 19th and 20th centuries. Professor McCaghy had originally offered the archive to the Popular Culture Library of Bowling Green State University which, along with OSU and other regional universities, is a member of the Consortium for Popular Culture Collections in the Midwest. BGSU turned it down because it did not fit in with their acquisition policy (television and film), and suggested OSU's Lawrence and Lee Institute as a more appropriate archive for live performing arts materials.

McCaghy, a professor of Sociology, had become interested in exotic dancers in 1968, while teaching at Case Western Reserve. He and James K. Skipper, Jr. interviewed touring strippers who were performing at the Roxy Theatre in Cleveland, in order to learn what led them into this career. The pair published their findings and then went on to other projects. Several years later, McCaghy's interest was rekindled when he discovered that some of his female students were supporting themselves by stripping on weekends at "gentleman's clubs," which had sprung up in the late 1980s -early 1990s. He began collecting information for another social history (still unwritten), and the materials offer a wide variety of research topics. The collection is not fully processed and the finding aid is not yet public, but Couch has informed OSU faculty members in Women's Studies, Theatre, and Human Sexuality that the archive has arrived and is partially available.

Primary focus is on burlesque and stripping in the United States, but there is also some material from Europe. The archive covers individuals and venues--over 200 theatres and clubs in the U.S. and Canada--and includes photographs of approximately 1630 performers: women in breeches roles, fleshings to simulate nudity, tableaux vivants, Billy Watson's Beef Trust girls, balloons and fans and similar gimmicks. Couch showed typical pictures from the collection, featuring performers ranging from unknowns (including a photo of a very young Barbara Walters--her father, Lou Walters, once owned the famous Latin Quarter in New York City) to celebrities such as Sally Rand, Gypsy Rose Lee, Ann Corio and Blaze Starr. While most of the collection pertains to females, some male performers are also included. The archive also contains scrapbooks, costume designs, programs, calendars, posters, matchbook covers, flyers, newspaper articles, menus, city entertainment guides, comic books, skits, sheet music, etc. In the book collection there are histories, biographies, pulp fiction novels, how-to manuals and picture books. The serials file has complete or nearly complete runs of such titles as

Burlesque, Stars of Mutual Burlesque, Exotic Dancer Bulletin, Stripper Magazine, Entertainment, as well as miscellaneous issues of the National Police Gazette and similar periodicals, ranging from May 1893 to the 1940s. Films (e.g. *Sin-erama Follies*, *The Stripper* with Joanne Woodward, *Gypsy* with Natalie Wood) are also documented. Approximately 250 videotapes include interviews with strippers, clips taken from longer feature films, dance contest documentation, historical moving image materials and performances in various venues.

Since this was the first such archive to be offered to OSU, Couch reviewed the collection policy of the Lawrence and Lee Institute and decided that stripping did, indeed, constitute a professional activity in the performing arts. Even though curators at OSU are usually considered to be the subject experts in their fields, she took the additional precaution of notifying various library administrators, deans, department heads and other faculty members of the acquisition, and was gratified at their enthusiastic response. Some problems have arisen with respect to access. For example, after discussions with the Assistant Library Director for Public Services, it was decided to restrict certain portions of the collection, particularly the videotapes, to researchers who are at least 18 years old--in accordance with Ohio state laws--even though this may occasionally inconvenience a legitimate user. Of more concern today is the growing amount of anecdotal evidence that both students and administrators are becoming much more conservative in their outlook, at the expense of intellectual freedom, so that collections like McCaghy's may someday come under fire. Couch hopes to meet such challenges by balancing access and outreach (e.g., exhibitions) with common sense, without exercising too much self-censorship.

The papers were all greeted very enthusiastically. A lively exchange of questions and comments took place after the formal presentations, as audience and panel members discussed various aspects of content, context and censorship.

Dorothy L. Swerdlow

CONFERENCE CALL ASTR/TLA

CALL FOR PAPERS: Conference Theme -
WRITING AND PERFORMANCE
American Society for Theatre Research-Theatre
Library Association Conference—Toronto Canada-
November 2005

Hiding in Plain Sight?: "Lost" Plays, Rediscovered
Masterpieces and Performance Reconstruction

Due to history's ravages and neglect, we tend to romanticize and aestheticize fragments and unfinished works - whether it be papyrus scrolls, the Venus de Milo, or Buchner's Woyzeck. Recent times have seen the discovery of a "new" play by Aeschylus on a clay tablet in a muddy cave in Greece; Langston Hughes' and Zora Neale Hurston's Mule Bone; Tennessee Williams' lost screenplay, One Arm; the reediting of Orson Welles' Touch of Evil based on a comprehensive 56-page document of his instructions; and recovered American silent film reels mislabeled in central European film vaults. How do libraries and archives aid in the preservation and reconstruction of these works - or do they unwittingly contribute to their neglect? When reconstruction is based on an artist's notes or instructions, are their original intentions respected? Is reinterpretation unavoidable, or do the benefits of new technologies and historical hindsight deepen our aesthetic experience?

DEADLINE IS MAY 1, 2005.

Please send proposals to:
Kenneth Schlesinger, Chair, TLA Plenary Committee
Library Media Resources Center
LaGuardia Community College/CUNY
31-10 Thomson Avenue, E-101
Long Island City, New York 11101
718/482-5432
718/609-2011 (FAX)
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**SAVE THE DATE:
TLA at ALA!**

**AMERICAN LIBRARY ASSOCIATION
ANNUAL CONFERENCE TO FEATURE
TLA PROGRAM ON THE PERFORMING
ARTS IN CHICAGO**

Please join us on Monday morning, June 27th, at the annual conference of the American Library Association when TLA will present "A Helluva Town! Celebrating Theater and the Performing Arts in Chicago."

The rich history of the performing arts in the "Windy

City" takes center stage at this special program celebrating theater and dance resources in Chicago. Participants include **Richard Christiansen**, former chief critic for the Chicago Tribune, and the author of the recently-published *A Theater of Our Own: A History and a Memoir of 1,001 Nights in Chicago* (Northwestern University Press), who will conduct a gallery tour of the exhibition *Theater That Works: A Chicago Story* at CPL's Harold Washington Library Center; **Sarah Welshman**, Special Collections Librarian at the Harold Washington Library Center, who will offer an overview of CPL's Chicago Theater Collection; and **Diana Haskell**, Lloyd Lewis Curator of Midwest Manuscripts at the Newberry Library, who will provide an introduction to its dance materials which emphasize Chicago dance history, including the massive Ann Barzel Research Collection.

The program will be held at the Chicago Public Library in the Harold Washington Library Center, 400 S. State Street, from 9:30 to 11:00 A.M.

Please join TLA for this exciting event!

Kevin Winkler

The New York Public Library for the Performing Arts

Regional News

In May of 2003, the Fine Arts Division of the J. Erik Jonsson Central Library, Dallas, Texas, reopened to the public after a year's renovation. The long-awaited remodeling was made possible by a gift from the Hoblitzelle Foundation and by matching funds provided by the Friends of the Dallas Public Library, Inc., and the City of Dallas with the support of the Mayor and City Council.

This massive project ultimately enabled the division to markedly expand its physical space in order to better accommodate its varied holdings, and also to provide a number of new display/performance spaces for use by the city's visual and performing arts communities.

This "expansion" was made architecturally possible thanks to the installation of compact shelving in the division's so-called "limited access" area (which houses one-of-a-kind reference books, back issues of periodicals, and research files on many arts-related topics). Thanks to the new shelving, these materials were rendered easily accessible but within a much smaller physical space; the footage thus "saved" was then applied to the public areas of the floor.

Our Collections

The Fine Arts Division holdings currently contain over 86,000 volumes, 400 periodical subscriptions, over 3,000 rolls of microfilm, 9,000 compact discs, 39,000 long-playing records, and 4,000 videos and DVDs. The book collection is primarily circulating, including materials in theatre, film, television, dance, visual arts, music, and fashion.

The division also houses a number of archival

collections in various stages of development, including historical materials from the Dallas Theater Center, and the Undermain Theatre; the Hill Theater Collection; artifacts from the Dallas Opera and Dallas Symphony Orchestra; and both written and audio-visual materials comprising the Dallas Dance Council Archives.

What We Gained

The floor's increase in size, along with greatly improved lighting and climate control, now allows patrons to access our materials within an inviting and attractive environment. Much of our new signage utilizes an Art Deco motif.

The division's usable floor area was enlarged from 20,00 to over 27,000 square feet, with 100% greater patron seating capacity. In the interests of providing consistent access to current information sources, the total number of computer workstations was doubled. Many of the tables situated throughout the floor are wired for use of laptops.

Among our new offerings are: an eight-seat listening center for compact discs and long-playing records; two tables for study and viewing of archival and fragile materials; individual practice rooms for music and dance professionals or students; and several glass-fronted "showcases" for large-scale art, costume, or craft exhibits.

To help publicize the numerous arts activities and organizations in the Dallas-Fort Worth "Metroplex" area, we also offer an expanded "community resources" area, featuring extensive bulletin board and counter space for display and distribution of posters, flyers, seasonal performance calendars, and much more.

Our Artistic "Spaces"

Arguably experiencing the most consistent use since the reopening, however, are the Lillian M. Bradshaw Gallery and the "Performance Space," the latter featuring a dance floor surface and multi-screen video wall.

The Gallery is named in honor of one of the first women in the nation to lead a major library system; Lillian M. Bradshaw served as Dallas Public Library Director from 1962 to 1984. The room functions primarily as a showplace for the creativity of Dallas-area visual artists, as evidenced by painting, sculpture and photographic exhibits that rotate monthly within the space. An adjoining kitchenette area facilitates receptions in honor of exhibiting artists and other performers.

This particular room also serves as a venue for music concerts and small-scale theatrical offerings, along with arts-related meetings and lectures, space permitting. Many of these events have been made possible through the generous financial support and sponsorship of the Friends of the Dallas Public Library.

The past two years have witnessed performances ranging from classical singing recitals and a local actress's solo recitation, to staged readings by area theatre companies and a day-long "Tellabration" by the Dallas Storytelling Guild. In a city with performance venues at a premium, we in the Fine Arts Division are

delighted to offer the artistic community an intimate yet flexible facility for a variety of events and presentations.

The new Performance Space features a floor surface specifically designed for dance, and concerts have been presented by members of the Cualli Tepec Aztec Dancers, and the Beckles Dancing Company, among others. The four-screen video wall is equipped for showing of films on videocassette and DVD, and for broadcasting of special televised events. The funeral of Ronald Reagan last summer, the 2004 political conventions, and the Inauguration were all made available to library patrons.

Since 2003, the Fine Arts Division has offered several DVD film programs, linked to holidays or special observances. For Halloween, we showed the 1925 silent horror classic *Phantom of the Opera*, starring Lon Chaney, and this past January, the featured film was 1960's *Inherit the Wind* in honor of the 50th anniversary of the stage play's Dallas world premiere, directed by Margo Jones.

Perhaps our most successful "video wall" events have taken place during recent Black History Months. On those occasions, our patrons were treated to selections from the Tyler, Texas Black Film Collection----examples of rare and newly restored African-American cinema made from the 1930s through the 1950s. With advertising support from Dallas's classical music and public television stations, this has become a popular annual event for us, with audience totals in the hundreds. And we look forward to mounting a "comedy classics" film series in the summer of 2005.

What Our Patrons Enjoy

From the many patron comments shared with the Fine Arts staff over the past two years, it seems apparent that our users appreciate:

- our greatly improved lighting;
-our lower shelving units, allowing for better sight lines throughout the floor;
-our more easily "browseable" audio-visual collections, thanks to increased floor space;
-additional seating space, enhanced by comfortable chairs;
-an enlarged service desk with ample space for the library's informational brochures; and much more.

The Fine Arts Division of the Dallas Public Library is proud to offer the highest quality collections and facilities, as we enthusiastically embrace a 21st century vision of outstanding service to all.

Catherine Ritchie
Dallas (TX) Public Library



Patron study area adjacent to Performance Space



Fine Arts information desk and "New Arrivals" table

MEMBER NEWS

After a dozen years editing a series on American theatre and drama for Cambridge University Press, **Don Wilmeth** will be wrapping that project up soon and will begin a new series for Palgrave Macmillan. There are, by the way, about eight or so more titles forthcoming in the CUP series. The new series is 'Palgrave Studies in Theatre and Performance History and Culture.' Unlike the CUP series, the new one has no geographical limitations. Don is eager to hear of exciting new book projects and urges potential authors to contact him at <Don_Wilmeth@brown.edu>. At present three titles are in production and others are under contract. Don is also working on a new edition of the *Cambridge Guide To American Theatre*, which last appeared in 1996.

He is eager to receive corrections [to the 1996 edition, not the original 1993 hardcover] and welcomes suggestions for new entries. Unfortunately, he will not have a lot of additional words so for new entries others must be deleted or compressed. Please email him with recommendations, or write to Don B. Wilmeth, 228 Court St., Keene, NH 03431.

BOOK REVIEW

Bloom, Ken. *Broadway: Its History, People and Places: An Encyclopedia*. Second Edition. New York:

Routledge, 2004. 679 pages.
ISBN 0-415903704-3, hardcover \$95.00.

This very personal and idiosyncratic volume is not an "encyclopedia" in the usual sense, nor is it about Broadway, the very long street that cuts through Manhattan island from the Battery to the Bronx, and by extension to Albany. Some of the story of that great historical highway has been written; this is not it. No, Bloom's *Broadway* is the commercial theatre district that began to concentrate around Longacre (later Times) Square at about the beginning of the last century. Bloom rightly states that the Olympia complex of 1895 "established Times Square as the city's theater district and served as a cornerstone for the development of the whole area." (p. 383) From Hammerstein I's monster Olympia which contained three theatres seating a total of 6000, a roof garden, bowling alley, restaurant, Oriental café—and a Turkish bath, to the controversial Marquis of 1986 (which receives short shrift from Bloom—lobby and rest rooms shared by Marquis Hotel, poor audience ingress and egress, noxious backstage area, etc.), the most detailed entries are those for all the commercial theatres, major and minor, razed and remaining, in the "theatre district." In order to cover the significant venues for commercial productions, Bloom goes as far north as 54th Street to include the George Abbott and the Ziegfeld on 54th Street, but not the New (Century) on Central Part West (which he mentions only in passing under the Booth entry as a failed venture of Winthrop Ames and Lee Shubert). I know from my own research on it, that the story of the New Theatre, one of the most imposing theatre structures ever built in New York City, and home, in its few short years, to some of the most lavish productions imaginable, deserves more than a phrase in a work such as this. It was probably just too far "off" Broadway. It was named the Century before it was razed, and the Century Apartments now grace the site.

The Ziegfeld was also unfortunately razed, and now the site of Burlington House stands in its stead—Loew's Ziegfeld namesake movie theater, built around the corner, though boasting one of the best screening venues in Manhattan, in no way compares with Joseph Urban's masterpiece, whose second production, on 12/27/27, was the world premiere of *Show Boat*. Bloom includes in his entry on the Ziegfeld the following quote from the World Journal Tribune of March 19, 1967, after the razing of the building: "The memorabilia in the corner stone will be presented to the Smithsonian Institute (sic)" (p. 587). This is wrong; the metal box with all of its precious relics of 1926 is proudly in the possession of the Billy Rose Theatre Collection at The New York Public Library for the Performing Arts. I know this, because in 1985 I curated a very large exhibition, called *Places, Please*, which covered 57 of the major twentieth-century legitimate theatres of New York, both lost and surviving. I used the Ziegfeld corner stone as a major focal point of the exhibit—I also prominently featured the New Theatre. I gave special space to the recently demolished Helen Hayes, Morosco and Bijou Theatres in that show; Bloom took the loss so seriously that he has a whole entry alphabetized under "Battle" as the "Battle to Save the Helen Hayes, Morosco and Bijou Theaters," that goes on for nearly two pages.

This, and the detailed information included in the theatre building entries as to whether or not each one was landmarked inside and/or out by the City of New York Landmarks Preservation Commission, pretty much indicates where Bloom's priorities lie in preserving the integrity of the commercial theatre district.

So what is the purpose of this highly personal volume? From the Introduction: "This book is meant to be an informal guidebook to the mercurial history of Broadway....Subjects not covered in their own separate entries were listed in the index. My hope is that referrals in the index will lead the interested reader to a somewhat complete idea of a person's career or place's importance in Times Square history...I could have made the book more complete with shorter entries, but I felt this would result in a dry book with little room for anecdote... Also I decided to include those individuals and institutions that might stand as symbols of their type are important in their own right as well...Neil Simon, Joseph Fields, Arthur Miller, Eugene O'Neill and Tennessee Williams are the only playwrights accorded their own entries...Far more composers and lyricists are represented than playwrights. This is because I feel that they had greater impact on American theatrical history than their legitimate-theater brethren....I also tried to focus on those individuals who have had a lasting influence on the area and the art of Broadway beyond their times...Biographical entries cover actors, gangsters critics, entrepreneurs, and many incidental but colorful characters...Entries on Broadway theaters contain the opening dates of the houses, architects and opening attractions. Additional details are provided by tracing the histories of major productions and their stars." (p. xi, xii).

Following this explanation, the historically oriented reader will find one of the most interesting parts of this entire venture—a five page history of Bloom's Times Square from 1776 to 2001. A highlight of this is his comment about the old and the new Metropolitan Opera Houses: "...the Metropolitan Opera House opened on Broadway between 39th and 40th Streets [in 1883]. The arrival of the distinguished opera company gave the area a new cachet, and soon society began to look at the West Side as an attractive area. The opera house...lasted until 1966, when a new (and inferior) Metropolitan Opera House was constructed at Lincoln Center." (pp. xiii, xiv)

Knowing the criteria set up in the introduction, how do Bloom's idiosyncratic entries shape up? Of course, the playwright entry choice is shameless. There are at least as many playwrights who deserve separate entries as the number included. And Joseph Fields, yet, who is probably most remembered, if at all, as co-author of *My Sister Eileen*, which is probably only known now as the source of *Wonderful Town*, for which he and Jerome Chodorov are given the book credit. The other four deserve their entries, but where is Albee (well, in the index under the theatre entries for his Broadway productions and as an afterthought in the entry for his foster father, E.F. Albee: "Perhaps Albee's greatest legacy is as adoptive father of playwright Edward Albee.")? (p. 10). So much for winning three Pulitzer Prizes! Incidentally, that page 10 comment on Edward is not even listed in the index. Surely Maxwell

Anderson, who has 22 index entries, Philip Barry (10), S.N. Behrman (17), William Inge (6), and Terrence McNally (10), to name but a few, deserve entries.

As for the lyricists and composers, by whom he does do better, how is it that Bock and Harnick and Kander and Ebb are relegated to the index while Victor Herbert, Otto Harbach, Burton Lane, and other names from generations past are accorded their own entries? True, Andrew Lloyd Webber has three pages and Sondheim has 2 ½, but there is an imbalance here that gives me the feeling that older and traditional is better than new and cutting edge.

Bloom has an alphabetical entry "Critics," which turns out to be mostly a series of quotes from critics and publicists as far back as 1911 discussing the influence of critics on the commercial theatre. Bloom's own observation: "Critics seem to vary between apologists and those who are staunchly militant in defense of their views." (p. 122) Surprisingly, nothing is made in this entry of the supposed strong influence of *The New York Times* on the health of the commercial theatre. As for separate entries for critics, my careful scanning of the index revealed six who have their own entries; all are deceased except Clive Barnes. Of the living critics checked none of the following are even in the index: Frank Rich, John Simon, Martin Gottfried and John Lahr. Again, the older and traditional seems to be more significant.

Other random entries; Stunts (4 pages; includes David Merrick's famous false ad for *Subways are for Sleeping*); Signage (3 1/2 pages, with special emphasis on the Times Square spectaculars of the 1950s through the 70s, but not one word on what has recently been erected on 42nd Street between 7th and 8th Avenues); Playbill (2 pages; includes a short history of the evolution of the publication from 1884 to Playbill.com—it does not mention the collectibility of the publication nor the fact that the name Playbill is trademarked, and is always supposed to be printed in upper and lower caps, the TM symbol at the top of the final "I." If one has dealt at all with the publishers, one knows this); Federal Theatre Project (2 pages), Theatre Guild (4 pages), Playwrights Company (6 ½ pages) and Group Theater (2 pages) are but four of the producing organizations emphasized here that have pretty much passed into history. One very important organization without an entry, except in discussion in relation to the Shubert Brothers (6 pages), is the Theatrical Syndicate controlled by Erlanger, Klaw, Frohman, Nixon and Zimmerman, which dominated the commercial Broadway theatre until the Shuberts drove them to the ground about the time of World War I. Erlanger and Klaw both had theatres named for them; you learn this only at the entries for the theatres themselves.

So, how should one approach this most personal encyclopedia/ First, read the introduction carefully. Bloom has some suggestions as to approaches to the volume. My favorite: "Those who would rather take a more lighthearted browse through the history can pick an entry at random and follow the cross-references to additional entries. This method might eventually take one through the entire book." (p. xi) And who is the "one?" Any user of theatre collections

or performing arts collections in all types of libraries; any theatre buff who wishes to invest in a "fun" history of the Broadway theatre, and anyone who may be planning a visit to the New York City theatre district and would like to compare the past to the present—but it is large and heavy; don't plan to take it on a walking tour!
Richard M. Buck

ANNOUNCEMENTS

TLA Book Awards to be presented Friday, June 3, 2005!

The 37th annual Theatre Library Association Book Awards will be presented on Friday, June 3, 2005, at 6:00 P.M. The ceremony will be held in the Bruno Walter Auditorium of The New York Public Library for the Performing Arts, 111 Amsterdam Ave., at 65th St., in New York City.

Please mark the date and join us for this exciting event!
Kevin Winkler

Theatre Library Association announces the publication of the Proceedings from its Symposium held October 10, 2003 at Lincoln Center, Performance Documentation and Preservation in an Online Environment. It was one of the first international conferences to address the cutting-edge issues of performing arts documentation in a virtual environment. Archivists, librarians, curators, conservators, scholars and practitioners participated in a dialogue about:

- Documentation of online performance
- Techniques for performance documentation, reconstruction, and preservation in a digital environment
- Development of metadata standards for description and preservation
- Models and international consortia for performance and installation documentation and exchange

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