

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Volume 20, no.2

Fall 1992

ANNUAL TLA MEETING AT NEW YORK UNIVERSITY

BROADWAY IN THE POCONOS

On Friday, October 16, 1992, New York University hosted TLA's annual meeting. In the early afternoon, the TLA Executive Board met in the Avery Fisher Media Center, followed by the annual business meeting in the Society for Libraries Room. All TLA members were invited to view the exhibition "Broadway in the Poconos" celebrating the history of the Tamiment Playhouse and the opening of the collection at the Tamiment Library housed in NYU's Bobst Library. After the reception, guests were treated to a slide/talk on the history of Tamiment by **Martha Schmoyer LoMonaco**. A TLA member, Ms. LoMonaco is the former archivist of the Tamiment collection and the author of *Broadway in the Poconos* (Greenwood Press, 1992). Ms. LoMonaco provided a whirlwind history of Tamiment which she described as a "show biz laboratory" and "television's studio." She noted that Tamiment spawned the Broadway productions *Straw Hat Revue* and *Once Upon a Mattress* and TV's *Your Show of Shows*. She described Tamiment as an "adult campus" for performers, composers, writers, and technicians -- a place where creative people could try out ideas and material, and learn to perfect their skills without the fear

of failure. At Tamiment, you could fail without being humiliated, or threatened with the loss of your job. Ms. LoMonaco described highlights of the Tamiment years: **Imogene Coca** as **Carmen Miranda** in a parody of "South American Way;" **Danny Kaye** as Anatole of Paris; The Yiddishe *Mikado* (following the trend of the "Hot Mikado" and other ethnic spoofs of Gilbert & Sullivan).

Following Ms. LoMonaco's presentation, **Prof. Brooks McNamara** explained the origins of the Tamiment collection: **Bill Thomas**, who was a member of a prominent New York socialist family, spent his summers at Tamiment from the late 1920s up until 1955. He was a great supporter of Tamiment and saved scores, scripts and playbills which became the core of the Tamiment Collection. In addition, Thomas donated seed money to set up an archive. McNamara then introduced a panel of Tamiment alumni, who shared their reminiscences with the audience. **Lucille Kallen** (writer) recalled the end of her first summer at Tamiment when she threw her arms around a tree trunk and swore "I will never leave this place." **Samuel "Biff" Liff** (stage manager) learned at Tamiment how to be a stage manager and how to work

with actors. **Mike Levitas** (carpenter/technician) now works for the *New York Times* but when he finished high school he had a summer job working as a boat boy at Tamiment. He learned the work ethic at Tamiment and worked under the most pleasurable circumstances; one summer, he co-starred with **Lee Grant** in *27 Wagons Full of Cotton*. **Fred Voelpel** (designer) said that everybody wanted to be at Tamiment; Tamiment kept their lives simple, focused and direct. Tamiment was the "most wonderful boot camp in the world." The panelists entertained questions and comments from an audience filled with Tamiment alumni.

TLA ANNUAL BUSINESS MEETING MINUTES

The Theatre Library Association's annual business meeting convened at 5:00 p.m., on Friday, October 16, 1992 at Bobst Library, New York University. President **James Poteat** called the meeting to order and asked for the approval of the minutes of the last annual meeting.

Secretary/Treasurer **Richard M. Buck** distributed the treasurer's report, along with last year's balance sheet for comparison. There is a negative balance of

\$1,756.28 of expenses over income. The checkbook balance is \$12,576 as compared to \$14,227 a year ago. TLA has lost membership; it will be down to less than 450 if all those who have not yet paid dues are dropped. He requested the membership to ask those who have not paid to rejoin. To cut expenses, the membership agreed to drop the pocket calendar as of 1994. Mr. Buck called for additional suggestions from the membership on ways to cut expenses. The Secretary/Treasurer's report was accepted as submitted.

For the Program Committee, Mr. Buck reported on plans and considerations to conduct programs on silent film and on preservation issues, to be held in New York City. In addition, members suggested having regional meetings and programs. Suggestions were made for a program on dance, an update of the 1982 conference on preservation of theatre materials and a program on cataloging 19th century theatre materials. Members are invited to give additional suggestions to Mr. Buck or **Bob Taylor**, co-chairs of the committee.

For the Membership Committee, **Geraldine Duclow** reported that a letter soliciting new TLA members was sent this summer to ARL libraries. The next activity will be to contact the deans of library schools, using personal contacts whenever possible. It was stressed that increasing membership, both personal and institutional, is the responsibility of all TLA members; **Lauren Bufferd's** recent success in making contact with institutions in the Midwest was cited as an example.

For the Nominating Committee, **Richard Wall** called for recommendations for candidates for the TLA Board for 1994-1996, which may be submitted to him, or to any member of the Committee or the Board.

For the Publications Committee, **Maryann Chach** reported on the Committee's efforts to get *Broadside* back on schedule and to expand its participation and scope. **Lauren Bufferd** (Chicago), **Nena Couch** (Ohio), **Beth Kerr** (Texas) and **Brigitte Kueppers** (California) have been serving as regional news contributors and contacts; TLA members willing to act as regional contacts are desired and should contact *Broadside*. Additionally, news of member activities is welcome from all, and direct solicitations through mailings have been underway. Anyone interested in working on *Broadside* or the Publications Committee is urged to contact Co-chairs Ms. Chach or **Catherine Johnson**. *Performing Arts Resources*, vol. 17 which originally had been scheduled to focus on the theme of "Broadcasting Collections" has been delayed due to insufficient article submissions. *PAR* will now publish *The New York Hippodrome: A Complete Chronology of Performances, From 1905 to 1939* by **Milton Epstein** as Vol. 17 (due in late spring, 1993). The *PAR* "Broadcasting" volume is now scheduled for vol. 19 (due to be published Fall 1994). *PAR* invites queries for articles on all aspects of Broadcasting collections; contact **Barbara Cohen-Stratynier**, *Performing Arts Resources*, Theatre Library Association, 111 Amsterdam Ave., Room 020, New York, NY 10023.

Louis Rachow reported on TLA's interactions with its affiliated organizations -- CNLIA, LINK, and SLA. The TLA report is to be published in the SLA Annual Report. SLA, in particular, is interested in publishing information about TLA and member activities in its newsletter, which is similar to *Broadside*.

Mr. Buck reported on the status of the upcoming 1992 TLA/ASTR conference. At ALA Midwinter, he will attempt to finalize

arrangements for someone to handle the New Orleans TLA/ALA conference in 1993. He also reported on the 19th SIBMAS Congress that he and **Dorothy Swerdlove** recently attended in Lisbon [For more details, see SIBMAS article in this issue]. He is working on plans for the 5th edition of the "Blue Book," *Performing Arts Libraries and Museums of the World*, [For a review of the 4th edition, see *Broadside*, Summer 1992] and will attempt to include more American repositories. A letter is being sent to relevant professional organizations, requesting membership lists, as a first step in gathering information for the 5th edition due out in 1994. **William Green** reported that the 18th SIBMAS Congress (Stockholm, 1990) proceedings have now been published. He also reported on the collection of 19th century theatre posters at the **Queens Public Library**. He noted that the **Yeats Society of New York** held several programs this year on theatre and dance. He will send a notice of their activities to *Broadside*.

James Poteat gave the President's Report saying that while TLA is experiencing money and membership problems, these difficulties are being addressed through the Board, the Committee structure, and the membership at large. Mr. Poteat underscored the need for members to continue to contribute ideas, and to stay in communication. He particularly requested members to send information to Ms. Chach and Ms. Johnson for *Broadside*.

Bob Taylor, standing in for **Richard Wall** announced the results of the TLA board elections for 1993-1995. Re-elected to the TLA Board for three year terms are incumbents **Louis Rachow** (International Theatre Institute), **Catherine Johnson** (Dance Heritage Coalition), and **Richard Wall**

(Queens College). Dorothy Swerdlove was also elected. The meeting adjourned at 6:00 PM.

BOOK REVIEWS

Popular Entertainment Research: How to Do It and How to Use It. By Barbara J. Pruett. Metuchen, NJ: Scarecrow, 1992. xii, 581 pp. \$62.

A professional librarian and author, Pruett based this guide on her extensive knowledge of research sources and her own experience in writing about personalities in various entertainment fields. For this reason, it should prove valuable to the neophyte, and even seasoned researchers may discover new sources of information.

Pruett discusses the art of interviewing celebrities, from setting up the interview to the final written account. She devotes several chapters to historical research in which she covers general entertainment resources, theatre research, popular music and recorded sound research, film research, and broadcast research (television, radio and video). Each chapter starts with a brief introduction in which Pruett discusses the unique aspects and/or problems connected with the field - for example, visual stage history before the advent of the camera; the variety of popular music and its use throughout our culture (in stores, elevators, commercials, etc.); the deterioration or deliberate destruction of early films and television programs. She then lists the major research resources with detailed annotations. Besides books and periodicals, she often includes a section on libraries and other institutions with particular strengths in an area, professional associations and commercial sources of information.

Pruett outlines the advent of computers and databases and

LETTER TO THE EDITOR

Dear Editor,

I wish to correct an erroneous statement regarding our photographic services operation which appears in your Winter 1991/1992 - Spring 1992 issue in the article on the panel on permissions for publication.

The article states that following the purchase of MGM's film library by Ted Turner, the Margaret Herrick Library could no longer provide researchers with copies of MGM stills. This is totally untrue. We continue to provide photographic copies of stills from the MGM Collection, as we do for stills from our other holdings.

For all photographic reproductions ordered in our library, we require the user to sign a legal document, which lists all the photos ordered, and in which the user agrees that he/she is responsible for clearing any rights or permissions for whatever use from any appropriate copyright owners. Per our deed of gift for the MGM Collection, copies of such documents relating to stills from the MGM Collection are sent to the current owner of the MGM Film Library, in this case, Turner.

Since our library is the owner of the MGM Stills Collection, and since we administer its use for research and provide the actual copies, we do not refer people to the Turner Co. to obtain the photos from them, nor should they be so directed by others.

Sincerely,

Robert Cushman,
Photograph Curator and Photographic Services Administrator,
Margaret Herrick Library, Academy of Motion Picture Arts and Sciences

provides a rundown of those most useful for entertainment research. She warns, though, that most commercial services are expensive and fairly selective in their coverage of topics and time periods. She examines research resources on entertainment that might be available in small towns. Pruett notes the usefulness of fan clubs and collectors who often have material documenting even the smallest details of a performer's career; this section includes a directory of fan clubs and a list of dealers in autographs and other performing arts memorabilia. Finally, she ends with a detailed chapter on research facilities in Great Britain which covers all the entertainment fields. Pruett includes practical advice about the occasional problems as well as the unexpected treasures and helpfulness that a researcher may encounter there.

Performers often work in several entertainment fields simultaneously and there is much overlap within the entertainment industry (for example, between recorded music and radio). Because of this, Pruett provides an annotation for many reference works in the chapter where it is most appropriate and supplies cross references where necessary. Pruett does not claim to have provided a comprehensive list of reference sources for every field but she certainly has included the most significant titles. There are about a thousand title entries in the index, as well as author entries and institutional listings. Certain subjects, such as copyright and trademark research, script research, film still and photo research, are also indexed. A few typos have escaped notice and some of the information is out of date. Pruett was well aware that addresses, telephone numbers and hours of service are subject to change but

she notes that her book is a starting place for the researcher. Dance research is not covered in this work and neither is there information on securing a publisher for the finished

manuscript. However, the researcher/writer who is interested in learning what popular entertainment resources are available and how to make the best

use of them, will find this book of great value.

Dorothy L. Swerdlove

INTERNATIONAL CONGRESSES: SIBMAS, IFTR

SIBMAS

The 19th International Congress of the International Association of Libraries and Museums of the Performing Arts/Société Internationale des Bibliothèques et des Musées des Arts du Spectacle (SIBMAS) met from September 7 to 11, 1992 in Lisbon, Portugal. The **National Theatre Museum** in Lisbon organized the program around a theme of "Documentation of the Performing Arts in a Changing Society." Meetings were held at the **Calouste Gulbenkian Foundation**. Other events included tours of theatres in Lisbon and an all day outing to the beautiful old city of Evora. At the conference, the Theatre Library Association was well represented; of the 71 attendees from 20 countries, seven (**Dorothy Swerdlove**, U.S.; **Richard Buck**, U.S.; **Jane Pritchard**, U.K.; **Alfred Golding**, U.S.; **Clare Hope**, U.K.; **Heather McCallum**, Canada; **Paul S. Ulrich**, Germany) are personal members of TLA and 4 (**Bibliothèque Nationale**; **Queensland Performing Arts Trust**, Australia; **Royal Dramatic Theatre/Library**, Sweden; **Universiteit van Amsterdam**) are institutional members.

In keeping with the conference theme, speakers presented papers on the use of video, databases and information networks, and more traditional library resources. The papers inspired a lively discussion about access to material, protection of rights, and fees charged by various institutions for permission to publish still and moving visual images from their files.

In addition to the papers and panel discussions, two SIBMAS Commissions reported on their

deliberations. The commission on data processing outlined recent developments and noted that the name of the group will be changed to **Performing Arts Documentation (PADOC)** in order to reflect its activities more accurately. The **Blue Book Commission** discussed the recently published 4th edition of *Performing Arts Libraries and Museums of the World* and reported that more publicity for the new edition is needed so that the directory will reach its potential market. The 5th edition is planned for 1994 and will incorporate information from a centralized databank which will be augmented by the efforts of national SIBMAS centers to solicit entries from institutions missing from the 4th edition. In order to keep costs down, entries will be either in English or French and the book will have a less expensive, soft cover binding. It is hoped that an updated, modestly-priced edition can appear every two years, and that eventually there will be online access to the data. The other two commissions, on Circus and *The International Bibliography of Theatre*, did not meet or report.

Margaret Benton (**Theatre Museum**, London) was elected President of SIBMAS, succeeding **Oskar Pausch** of Austria. Ms. Benton will preside over the 20th International SIBMAS Congress, scheduled for Antwerp, Belgium, in 1994. TLA members of SIBMAS who were elected to Council included **Dorothy Swerdlove**, re-elected as vice president; **Richard Buck**, elected to Council; **Alfred Golding**, continuing as honorary vice president.

Following SIBMAS, on September 18th, a separate one day meeting was held at the **Theatre Museum** in London on "Video and the Performing Arts." The Theatre Information Group, the national center for SIBMAS in the United Kingdom, arranged the mini-conference which was attended by about 50 people. Speakers covered the use of in-house video by theatre and dance companies, not only to record a performance but also to criticize and/or re-create productions. **Jane Pritchard** related how choreographer **Merce Cunningham** had viewed videos of several British dancers performing some of his works before deciding which performers to invite to New York for an American production. Use of video as a teaching tool and in documentary films was also discussed.

A session on the creation of a national video archive of stage performance centered on developments in the U.S. and U.K. **Betty Corwin** described the **Theatre on Film and Tape Archive (TOFT)** of **The New York Public Library** and **Roger Jenkins** reported on the archive being organized at the **Theatre Museum** in London. TOFT edits the tape as the show is being recorded in order to obtain important close-ups as well as a full stage spread; the Theatre Museum records the entire performance on the London stage with three cameras - one for a full stage shot and two for close-up action from either side of the stage. Other speakers discussed the availability of videos and sources for locating them, the copyright situation with regard to video, and technical considerations when purchasing equipment and storing the tapes.

IFTR

The International Federation for Theatre Research/Federation Internationale pour la Recherche Theatrale (IFTR/FIRT) held a Professors' Conference at **Trinity College**, Dublin, September 29 through October 3, 1992. Hosted by Trinity's Samuel Beckett Centre for Drama and Theatre Studies, approximately 150 participants and guests, representing 22 countries, attended. The conference theme "Cultural Politics and the Theatre" was broadly interpreted to encompass governmental support and/or suppression; ethnic, racial and religious concerns; social and economic factors; theatre of protest; sexual politics; and theatre's role in the fight against syphilis in the 1930s and AIDS today. Some papers concentrated on specific playwrights and productions, while others dealt with theatre in various countries. In the discussion periods following several of the presentations, questions were raised regarding audience and governmental reaction as a means of measuring theatre's influence.

Willmar Sauter, President of IFTR, announced plans to make the organization a more effective forum for scholarly work by establishing small working groups to study various aspects of theatre: performance process, audience research, movement, iconography (in association with SIBMAS), historiography of theatre, and similar topics. Members may join any of these working groups, which will convene in various locations in 1993. They will meet again at the IFTR World Congress planned for Moscow in 1994.

CANADIAN PERFORMING ARTS ARCHIVES AT SAA

The **Performing Arts Roundtable** of the **Society of American Archivists** met at SAA's annual

IN MEMORIAM: CHARLES H. SHATTUCK

Charles H. Shattuck, 81, emeritus professor of drama at the University of Illinois and long-time member of the Theatre Library Association, died at his home in Urbana, Illinois on September 21, 1992.

Where would American theatre research be today without the individual creativity, scholarly distinction, respectful devotion, and infinite gentleness of Charles Shattuck? An eminent scholar and leading authority on Shakespearean promptbooks, he was the author of numerous works including *The Hamlet of Edwin Booth* (University of Illinois Press) for which he received the 1969 George Freedley Memorial Award. In 1976, his *Shakespeare on the American Stage: From the Hallams to Edwin Booth* (Folger Shakespeare Library) claimed the Freedley Honorable Mention prize. Then, in 1987, he was again awarded the Freedley Memorial Award for *Shakespeare on the American Stage: From Booth to Sothorn and Marlowe*. His acclaimed 11-volume *John Philip Kemble Promptbooks* made its appearance in 1974.

I had the honor and privilege of meeting and working with "Chuck" Shattuck in 1962 during my first year as librarian of the

Hampden-Booth Theatre Library at The Players when he was researching *The Shakespeare Promptbooks: a Descriptive Catalogue*. In 1969, during my term as president of the Theatre Library Association, I had the good fortune to present to him the Freedley Award for *The Hamlet of Edwin Booth* at the TLA reception held at The Players -- the club founded by Booth, the American tragedian whose personal collection forms the nucleus of that club's library.

Dr. Shattuck's talents were many. In addition to his writings, he directed over sixty plays throughout the country, reintroducing Elizabethan staging for the plays of Shakespeare. Among the modern playwrights whose works he directed were Shaw, Brecht, Strindberg, Pirandello, and Eliot. He was also actively engaged in causes for humanitarian and social justice -- the Student Community Inter-Racial Committee in Urbana-Champaign being one of many.

Charles Shattuck's contribution to the world of theatre research and performing arts libraries can only be considered a significant manifestation of what will be his ongoing memorial. We, in TLA, pay tribute to this distinguished member of our association.

Louis A. Rachow

conference in Montreal in September. Representatives from Canadian Archives discussed their holdings in the Performing Arts. **Ann Goddard** of the **National Archives of Canada** described their mandate as documenting all aspects of Canadian life that are of national significance. Therefore, unlike the

U.S. National Archives, the National Archives of Canada acquires materials from private sources as well as public offices.

For the National Archives of Canada, performing arts are collected as part of the larger Cultural Archives and selection is

based on national significance. Their collections document movements such as the Nationalist Movement, the Feminist Movement, and the Little Theatre Movement. Included are the **Dominion Drama Festival Records**, the **Manitoba Theatre Center Records**, papers related to Canadian radio drama and the papers of **Sarah Fisher** and of **Robertson Davies**. Additionally, the Archives collects the records of national organizations such as **Dance in Canada**, the **Association of Canadian Theatre Research** and **Canadian Actors Equity**. The collecting goal is not to provide a comprehensive history but rather to give a sense of broad themes that transcend regional interests. Collections are judged on their widespread influence. Generally, the Archives does not acquire holdings of specific performing arts companies but rather suggests that these remain in the community in which they were created and works to see that local archives (provincial

and city archives, public and university archives) assume responsibility.

Next **Nancy Sadek** spoke on the development of the Theatre Archives at the **University of Guelph** which began collecting in the performing arts ten years ago. Their first major acquisition was the records of the **Shaw Festival**, acquired in 1983, which provided the impetus to collect Shaw material as well as additional materials from other Ontario Theatres.

The Archives was developed to support the graduate program in theatre, chaired by **Leonard Conolly**, who realized the value of archival resources in promoting Guelph's research program. While the collecting began in a broad scheme, attempts have been made to narrow the focus. They do accept entire archives of theatres but now are trying to narrow this to theatres with a unique purpose.

Sadek expressed the difficulty in turning down organizations in desperate situations or in refusing aid to important materials stored in terrible conditions. In addition to the many archives of Ontario theatre (**Center Stage**, **Open Circle**, **Young People's Theatre**, **Phoenix Theatre**, etc.), Guelph's collections include the archive of the **Association of Canadian Theatre Research** and the **Playwrights Union of Canada**.

The Archives catalogs its collection at the production level on its online library system. Approximately 40,000 records have been entered into its database. Over all the collection is between 1,000 and 2,000 cubic feet. The SAA Performing Arts Round Table was chaired by TLA Board Member **Susan Brady (Yale University)**. **JoAnne Barry**, Archives of the **Academy of Music and the Philadelphia Orchestra** was elected as incoming chair.

DANCE HERITAGE COALITION RECEIVES FUNDING

The **Dance Heritage Coalition** has been created with a grant of \$300,000 from **The Andrew W. Mellon Foundation**. The grant will enable the Coalition to preserve and make accessible materials documenting this nation's dance heritage. Members of the Coalition's core administrative committee are: **Jeanne T. Newlin**, Curator, **Harvard Theatre Collection**; **Madeleine M. Nichols**, Curator, **Dance Collection, New York Public Library for the Performing Arts**; **Margaret K. Norton**, Executive Director, **San Francisco Performing Arts Library and Museum**; and, **Vicky Wulff**, Dance Specialist, **Library of Congress**. **Catherine J. Johnson**, formerly assistant curator at the Harvard Theatre Collection, has been appointed the full time coordinator and will work with the committee and the dance community to facilitate and implement the

Coalition's plans and projects. The Coalition, formed after an intensive one-year planning period, will develop, coordinate, seek funding for, and implement collaborative projects in the areas of access, documentation, preservation, and education. A major goal of the Coalition is the creation of a national union catalog of dance materials, available on existing national bibliographic networks. The catalog, to be achieved through cooperative cataloging and survey projects, will enable the dance world and others to locate primary research and documentation materials regardless of where they are housed. The catalog will also help to determine what materials have not yet been collected or created. Other projects proposed include the development of national strategies for documenting the artistic and historic record of dance. National participation will be elicited to

determine documentation priorities, to coordinate and evaluate current efforts, and to link these efforts to national preservation efforts. The Coalition is to be formed by participatory, cooperative projects, rather than by direct membership. Specialists in all areas of the dance field will be sought to develop and implement projects. Members of the core administrative committee will attend meetings and conferences around the country to inform the dance community of current Coalition activity and plans, to present educational programs, and to elicit suggestions, cooperation, and participation.

**NEXT BROADSIDE
DEADLINE IS JAN. 15, 1993.
Please return enclosed
information form to editors.
See form for details.**

EXHIBITIONS

The Library of Congress's Music Division mounted a display of original materials from its collections for an exhibition entitled "Political Satire in American Musicals of the 1930s" which ran through November 25, 1992 in the Performing Arts Reading Room of the James Madison Memorial Building. Included in the display were the original synopsis and the draft of the 1931 libretto by George S. Kaufman and Morrie Ryskind for *Of Thee I Sing* created in collaboration with George and Ira Gershwin. The Arena Stage consulted these works in preparing the final libretto for its fall revival of the production. The display also included original manuscripts, libretti, photographs, playbills, and sheet music relating to the work of Moss Hart, Richard Rodgers, Irving Berlin, and Lorenz Hart. Other highlights included George Gershwin's music sketches for *Of Thee I Sing*, compiled and bound by Ira Gershwin, and Richard Rodgers' original music manuscripts for songs for *I'd Rather Be Right*.

MEMBER NEWS

JAMES FISHER's *The Theatre of Yesterday and Tomorrow: Commedia dell'arte on the Modern Stage* was published in September 1992 by the Edwin Mellen Press. Prof. Fisher (Wabash College) recently received a Research Award from The Society for Theatre Research (London).

JAMES HATCH (Hatch-Billops Collection) has a forthcoming biography of the African-American playwright Owen Dodson due to be published by the University of Illinois Press (Champaign) in

Spring, 1993. The book is entitled *Sorrow is the Only Faithful One: The Life of Owen Dodson*.

EVELYN HISZ was promoted to Full Professor at the Borough of Manhattan Community College Library, City University of New York.

STEPHEN B. JOHNSON was appointed editor, *Theatre Research in Canada*. He recently authored an article which appeared in *Nineteenth Century Theatre* on the 1896 film of Joseph Jefferson's *Rip Van Winkle*.

EDWARD MAPP is co-author (with John Kisch) of *A Separate Cinema: Fifty Years of Black-Cast Posters* published by Farrar, Straus & Giroux (November 1992). Approximately 45 selections from Mapp's collection of original black cast cinema posters will be exhibited at The Balch Institute for Ethnic Studies in Philadelphia commencing February 1993.

SONIA MOORE's book *Stanislavski Revealed: The Actor's Guide to Spontaneity on Stage* was recently published by Applause Theatre Books (1991). She also presented a paper on Stanislavski's Final Technique at the 1992 ATHE Convention in Atlanta.

DR. CLAIRE MYERS has been promoted to Dean of Arts and Humanities at Elon College (North Carolina).

ERIC LEDELL SMITH has been appointed Director of Collections at the Afro-American Historical and Cultural Museum in Philadelphia, PA. He is the author of *Bert Williams, A Biography of the Pioneer Black Comedian* which was

nominated for the 1992 Pulitzer Prize in Biography.

CHESTER F. WRIGHT has joined the staff of Sirsi Corporation, in Huntsville, AL, as a customer support consultant for Sirsi's Unicorn Collection Management System, an integrated UNIX-based library automation package.

PROJECTS

Ohio State University's Jerome Lawrence and Robert E. Lee Theatre Research Institute has recently completed the cataloging of its extensive microfilm collection of 17th- through early 20th-century promptbooks. This project, funded by the Department of Education Title II-C Strengthening Research Library Resources Program and The Ohio State University, allow access to the collection with records on OSU's online catalog as well as on OCLC. The catalog records include extensive added entries for prompters, actors, and theatres.

QUERIES

JAMES ELLIS announces his intention to sell his theatre collection of some 12,000 items, including books, prints, playbills, programs, autograph letters, and other ephemera. The emphasis of the collection is on the 19th century English stage. Interested persons should write to Mr. Ellis at: 496 Montague Road, Amherst, MA 01002.

Theatre Historian FRANKLYN LENTHALL (founder and curator of the Boothbay Theatre Museum) is collaborating with MRS. RICHARD F. GOENNEL on a book about Thomas Rice of "Jim Crow" fame. Mrs. Goennel is a direct descendant of T.D. Rice.

Please send letters, information about T.D. Rice to:
Franklyn Lenthall, 3-A Signal Point Village, Sea Street, Boothbay Harbor, ME 04538.
Or: Mrs. R.F. Goennel, 5 Logan Place, Rowayton, CT 06853.

BROADSIDE, the quarterly newsletter of the **THEATRE LIBRARY ASSOCIATION**, welcomes press releases, information about acquisitions, cataloging projects, finding aids, exhibitions, conferences or events relating to the **PERFORMING ARTS (THEATRE, DANCE, FILM, TELEVISION)**. Send information about acquisitions, cataloging projects and finding aids to Susan Brady, 55 Warren Street, 3A, New Haven, CT 06511. Please send other news items to: Maryann Chach, *Broadside*, c/o Shubert Archive 149 W. 45th St., New York, NY 10036 (212-944-3895) or send E-mail communications to Catherine J. Johnson at: **HTC@HARVARD.HARVARD.EDU**.

TLA CALENDAR

DEADLINE FOR VOL.20, NO.3 (WINTER 92-93) IS JANUARY 15, 1993.

DEADLINE FOR VOL.20, NO.4 (SPRING 1993) IS MARCH 1, 1993.

February 26, 1993. TLA Board Meeting, New York Public Library, Lincoln Center.

June 4, 1993. TLA/Freedley Book Awards Ceremony, New York.

June 24-July 1, 1993. American Library Association Annual Meeting, New Orleans. TLA program, June 27.

August 4-7, 1993. Association for Theatre in Higher Education. National Conference, "Imagining the Future: Theatre Education in the '90s," Wyndham-Franklin Plaza, Philadelphia, PA. Contact: ATHE, c/o THEatre SERVICE, P.O. Box 15282, Evansville, IN 47716-0282. FAX: 812-476-4168.

November 19-21, 1993. American Society for Theatre Research (ASTR)/Theatre Library Association (TLA) annual meeting, New Orleans.

Officers of the **Theatre Library Association** (founded 1937): President, James Poteat; Vice President, Robert Taylor, Curator, Theatre Collection, New York Public Library for the Performing Arts; Secretary-Treasurer, Richard M. Buck, Assistant to the Executive Director, The New York Public Library for the Performing Arts; Recording Secretary, vacant.

Broadside ISSN: 0068-2748, published quarterly by the Theatre Library Association, 111 Amsterdam Ave., New York, NY 10023, is sent to all members in good standing. Editor: Alan J. Pally, Theatre Library Association. TLA membership (annual dues: \$20 personal, \$25 institutional) also includes *Performing Arts Resources*, published annually. Current members may purchase past issues of *PAR*, \$10 prepaid, and *Broadside*, \$2 prepaid.

PAR VOL.18 ON PLANNING PERFORMING ARTS EXHIBITIONS

Performing Arts Resources is planning to focus on EXHIBITIONS of PERFORMING ARTS MATERIALS in volume 18. *PAR* invites query letters from anyone interested in writing on how archivists, museum curators and exhibition specialists collaborate on planning exhibitions and programs. Please submit your ideas **AS SOON AS POSSIBLE** to *PAR* editor:

Barbara Cohen-Stratyner, Editor, *Performing Arts Resources*, c/o Theatre Library Association, 40 Lincoln Center Plaza, New York, NY 10023-7498