

# BROADSIDE

## NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Volume 20, no.3

Winter 1993

### TLA/ASTR CONFERENCE IN NEWPORT, RI.

The 1992 joint meeting of the **Theatre Library Association** and the **American Society for Theatre Research** convened in Newport, Rhode Island, November 20-22, with meetings held at the Marriott Hotel and the Newport Casino. The conference theme was "Theatre and the Visual Arts." **Martin Meisel's** keynote address reminded listeners that theatre history was originally the province of English and Speech Departments, with the emphasis on dramatic texts. In the 1960s, theatre began to establish itself as a subject in its own right, and attention turned to the stage image and to the relationship between the actor and the audience. Today, theatre (and performance art) is recognized as an integral part of the culture of all societies in all eras. Subsequent panel discussions explored theatrical iconography's usefulness as a description of the contemporary political and social scene as well as documentation of a particular performance or career. For the second year of a three year experiment, ASTR/TLA held a "break out" session of six small seminars on topics related to the main theme of the conference, at which participants discussed papers that had been read in advance. The audience was given abstracts of the papers so that they could comment if they wished.

With about 100 in attendance, the

TLA program was held at the **International Tennis Hall of Fame** in old **Newport Casino**, designed by **McKim, Mead and White** and built in the 1880s as a social and recreational center. (The U.S. Open Tennis Tournament began here in 1881 before moving to Forest Hills, NY, in 1915). The panel, entitled "Whither the Theatre Collection in the Research Library?", was organized by **Catherine Johnson** and chaired by TLA President **James Poteat**. Panelists were: **Louis Rachow**, Librarian of the **International Theatre Institute/US**; **Judith Milhous**, Professor of Theatre at the Graduate Center of the **City University of New York**; **Charles Aston** (in absentia), Head of the Special Collections Department of the **University of Pittsburgh Library System**; and **Catherine Johnson**, formerly Assistant Curator of the **Harvard Theatre Collection** and recently appointed coordinator for the **Dance Heritage Coalition**, a cooperative project concerned with the documentation and preservation of American dance.

**Louis Rachow** began the program with an overview of the development and current status of theatre collections. In the United States, their history parallels that of theatre studies, with the emphasis originally on drama and literature while theatrical ephemera

(programs, photographs, clippings, etc.) were virtually ignored. However, the advent of the new stage movement in the early 20th century, with avant-garde offerings by European and American designers and directors, highlighted the importance of more comprehensive documentation. Theatre companies started to maintain their own archives, and private collectors began to think about contributing their personal holdings of theatrical memorabilia to libraries, museums and academic institutions.

In 1933, *Theatre Arts Monthly* published a series of articles describing various theatre collections in United States libraries and museums. The following year, a National Theatre Conference study of public, private and university collections also focused attention on the increasing number of theatre practitioners in programs throughout the country. In the same year, the **American Library Association** asked **George Freedley** to survey and evaluate the holdings of foreign institutions. The **Theatre Library Association** was formed in 1937. In 1952, **Paul Myers** and **Andre Veinstein** began their work of co-editing an international directory of institutions, which was published in 1960 as *Performing Arts Libraries and Museums of the World*. Updated editions of this directory have been published

periodically, with the 4th edition appearing in 1992, and each one has included more entries. Unfortunately, a reversal of the trend is now evident, especially in the United States, where budgetary and other considerations have led to the neglect, contraction and possible demise of theatre collections in some academic and research institutions. [ SEE *Broadside*, v. 19, no. 3-4, Winter-Spring 1991-92].

**Judith Milhous** presented a scholar's view of theatre collections and their value. She said that the convenience, efficiency and contacts afforded by such concentrations of unique items, especially nonbook materials, were invaluable to scholarship, especially for information on "sub-star" individuals who were nevertheless important in theatre history. Milhous paid tribute to curators and their staffs, who not only know how to ferret out information that might be overlooked by someone less familiar with their holdings, but also teach by example through their enthusiasm and their dedication. She suggested that scholars who have found these facilities useful should write letters to library administrators, giving examples of specific acquisitions that have been especially valuable, so that administrators will see these collections as necessities, rather than luxuries. Libraries are now collecting for the 21st century, and many items which are common today will soon be uncommon. Milhous said that librarians should actively seek out donors of material, and not wait passively for contributions, and she stressed the importance of preserving financial records in whole or in part, because they shed light on theatrical activity of their time. She cautioned, however, that there should be more specialization of collections, and that institutions should build on their strengths rather than duplicating areas where other collections are already strong.

**Charles Aston** was unable to be present, but his paper offering a library administrator's view was read by **Richard Buck**, Secretary-Treasurer of TLA. Aston said that librarians must actively campaign for the ongoing cooperation and support of the library director, faculty members and the university provost in order to assure support for their collections. Citing the case of the University's **Ford and Harriet Curtis Collection** (founded in 1960) which includes materials on theatre in Pittsburgh and New York going back to the Civil War, Aston pointed out that, because it is not being utilized as fully as other arts units in the library, its budgetary support is diminishing. He noted a dichotomy between performance study and theatre history, which has left the Curtis Collection in a very vulnerable position, where it is being maintained but not enhanced. Aston stressed the need for faculty to work with librarians to establish (or re-establish if necessary), strengthen, or, at least, not diminish special collections.

**Catherine Johnson**, speaking as a theatre librarian, presented a view of the current status of theatre collections and theatre librarianship. Administrators have dismantled collections, or made them sub-sections of other divisions, or eliminated some nonbook formats that are difficult to manage. However, she felt that librarians themselves must respond to this challenge in new and positive ways.

Johnson suggested several ways in which theatre librarians could increase their visibility to other professionals and the public, improve their methods, and make potential users aware of theatre resources. These included: greater public visibility through outreach programs; strengthening TLA and increasing our membership through better communication to the field and re-examination of our goals

and our priorities, including our relationship to other professional organizations and groups on both the national and regional levels; greater accessibility of collections through better bibliographic control and computerization of nonbook formats, similar to that already in place for visual and manuscript materials. The days of extensive clipping files are numbered as newspaper and periodical articles are increasingly available electronically, and we must find economical ways of utilizing this new tool in order to preserve the theatrical heritage. Johnson reaffirmed the point made earlier that theatre librarians must encourage use of their collections for coursework in both theatre history and theatre practice. We must also train users in accessing materials by computers and more traditional tools.

In the discussion period that followed, it was pointed out that music and art programs must have specialized collections to support their work, whereas theatre books and materials are often spread throughout the library stacks. However, if theatre collections are allowed to disappear or become minor appendages of more general collections, the ultimate victims will be the theatre scholars. One positive note was the announcement by ASTR President **Don Wilmeth** that he had recently attended a "summit" conference at the **Center for Performing Arts of Miami University** (Oxford, OH), where ten national theatre associations met to discuss cooperation and coordination of their efforts along a variety of lines. Proposed topics for study included protection of libraries and archives, in addition to educational quality, employment opportunities, and cultural diversity. The TLA panel papers will be published in *Theatre Survey* because of their importance to scholars.

In addition to the meetings, participants enjoyed two receptions,

one hosted by the **University of Rhode Island** at **Canfield House** (site of Newport's first, and only, gambling casino, 1897-1905) and one in Providence at **Brown University's John Hay Library**, where a special exhibition on stage and screen personalities had been

prepared for the occasion. There was also a staged reading at the **Marriott Hotel** entitled "Buy the Bay: Coastal Life in the Gilded Age," which used selections from diaries, letters and reminiscences, together with contemporary songs, to present an entertaining, informal

picture of resort life on **Narragansett Bay** at the turn of the century.

The next TLA/ASTR conference will be held in New Orleans, November 11-14, 1993. The theme will be "Culture and Performance."

--Dorothy Swerdlove

## TLA NEEDS YOU---COMMITTEES CALL FOR MEMBERS TO VOLUNTEER

The Theatre Library Association encourages TLA members' participation in TLA committee activities.

**Book Awards Committee.** The Book Awards Committee supervises the two book awards that the Theatre Library Association gives each year: The George Freedley Award for the best book about theatre and live theatrical performance, including vaudeville, puppetry, pantomime, circus, etc; and The Theatre Library Association Award for the best book in the field of recorded performance, including motion pictures, television, and radio. The seven committee members include the chair, and three jurors for each award. The Book Awards Committee welcomes any suggestions for books to consider and inquiries from anyone interested in serving on future juries. Contact: Steve Vallillo, 91 Mohr Ave., Bloomfield, NJ 07003.

**Membership Committee.** The Membership Committee coordinates the association's wide campaign to increase TLA membership. In order to maintain TLA's current programs and develop more regional activities, it is vital that we broaden our membership base. The committee supports any effort to promote TLA, and will supply brochures, sample publications, and letters of invitation upon request. We are also directly contacting institutions, professionals in related fields, and other interested individuals. Remembering that a wide range of

people and organizations may be interested in TLA, all suggestions for potential members are welcome and will receive prompt attention. Members: Geraldine Duclow (Theatre Collection, Free Library of Philadelphia, Logan Square, Philadelphia, PA 19103. Fax: 215-563-3628); Richard Wall (Assistant Professor, Reference Dept., Queens College, City University of New York, Library, Flushing, NY 11367. Fax: 718-793-8049)

**Membership Directory Committee.** The Membership Directory Committee produces the annual membership directory. The committee is responsible for updating information about members and soliciting additional member information for inclusion in the TLA newsletter, *Broadside*. While the membership directory is automated, the committee is investigating computerized methods for maintaining membership records and seeks help from interested TLA members. Contact: Maryann Chach, Shubert Archive, 149 West 45th St., NYC 10036. Members: Maryann Chach, Nena Couch (co-chairs)

**Nominations Committee.** The Nominations Committee has as its primary charge the annual selection, from the entire membership, of a slate of six candidates to run for the four positions opening on the Executive Board. (Board terms are in three-year rotations.) Formal deliberations usually begin in mid-summer with members of the committee supervising all aspects of

the process from solicitation of the nominees to ballot preparation to the election itself in October. The Nominations Committee may also recommend candidates for positions as TLA officers.

Members: Richard Wall, Chair; Mary Ann Jensen; Dorothy Swerdlove.

**Program Committee.** The committee plans TLA programs at the annual American Library Association meeting, and the joint annual TLA/American Society for Theatre Research meeting.

The committee also plans other special programs, panels, workshops, etc. Contact: Co-chairs, Richard Buck and Bob Taylor, Billy Rose Theatre Collection, New York Public Library for the Performing Arts, 40 Lincoln Center Plaza, New York, NY 10023-7498. FAX: 212-787-3852.

**Publications Committee.** The committee oversees the two publications of TLA: the quarterly newsletter *Broadside* and the annual *Performing Arts Resources*. The committee's charge is to advise on editorial policy, to insure timely publication, to monitor publication budgets, and to advise the Executive Committee of TLA on the appointment of editorial staff. The standing publications committee has been inactive in recent years. New co-chairs were appointed at the February 1992 TLA board meeting with the specific charge to review current newsletter production. The co-chairs are Catherine J. Johnson and

Maryann Chach. Any TLA member interested in serving as a Column Editor for specific areas, such as--Book Reviews (Reference Books, Books Received, Bibliographic Essays on Major Performing Arts Books), Regional News, News from Electronic Networks,

Preservation and Grant News, TLA Calendar, Exhibitions, Collectors' Column--, **PLEASE CONTACT:** Maryann Chach, *Broadside*, c/o Shubert Archive 149 W. 45th St., New York, NY 10036 (212-944-3895) or send Electronic-mail communications to Catherine J.

Johnson at:  
**cjjxu@cunyvm.cuny.edu**  
The co-editors will coordinate the column editors and will be responsible for assigning the reporting or writing of one or two feature articles per issue.

## CATALOGING COUNCIL OF THE DANCE HERITAGE COALITION

The Dance Heritage Coalition, a national alliance founded to create and encourage cooperative efforts to better document, preserve, and access the legacy of dance, has identified projects in four areas of activity: Documentation, Preservation, Education and Access. Currently activating plans in the Access area, the Coalition seeks broad participation from the library and archives community at large and from performing arts libraries and archives in particular in developing guidelines for cataloging performing arts material.

These guidelines will help to coordinate, advocate, and explicate national descriptive standards and tools for cataloging and archival management of dance documentation and research materials. The guidelines will apply existing standards and investigate, among other things, various levels of access, standards in producing local finding aids, and needs for thesauri and data dictionaries.

Performing arts collections are

comprised of a variety of formats which raise cataloging issues and problems. Not all institutions have the cataloging expertise or resources to deal with all of the issues and there is currently no single source through which one can determine how the variety of materials should be handled. These guidelines will be based on the existing rules and standards for cataloging a variety of formats and would include examples specific to performing arts materials. The guidelines would draw on existing manuals:- *Archives Personal Papers and Manuscripts* by Steve Henson; *Graphic Materials: Rules for Description* by Betsy Betz Parker; *Archival Moving Image Materials* by Wendy White Henson, and others and would elaborate on AACR2 rule interpretations relevant to particular formats. Among the formats to be included are: photographs (individual, series, and collections); programs, playbills (broadside), and souvenir programs; video and film; designs; performing arts archives; dance notation and libretti. Additionally

the guidelines will discuss issues of levels of cataloging: collection to series to item level, and minimal cataloging levels.

The Coalition seeks broad participation and experience in the development of these guidelines and would like to hear from anyone interested in participating in their development or anyone currently working on a parallel or related project. If you are interested in serving on a TLA committee to participate in development and review of such guidelines, please contact:

**Catherine Johnson**, Coordinator,  
Dance Heritage Coalition  
149 Harmon Avenue Pelham, N.Y.  
10803 Phone: (914) 738-7185;  
Fax: (914) 738-7271; E-mail:  
**cjjxu@cunyvm.cuny.edu**.

If your library or archive holds significant materials in the field of dance which are currently inaccessible, the Coalition would also like to hear from you.

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**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: **cjjxu@cunyvm.cuny.edu** **NEXT DEADLINE IS APRIL 30, 1993.**

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## LEE ASH: IN MEMORIAM

Lee Ash, prominent librarian and antiquarian bookman and Theatre Library Association member, died at the Yale-New Haven Hospital on January 8, 1993, after a brief illness. He was 75. An eminent bookman and leading authority in the administration of academic and special libraries, collection development programs, and library appraisals and consultantships, he was also author and editor of numerous publications including seven editions of the standard reference work *Subject Collections: a Guide to Special Collections*.

Lee's distinguished career had its beginnings in New York in the 1930s at the **Explorers Club**, the **Museum of the American Indian**, and the **Argosy and Brentano's Book Stores**, to name only a few organizations and associations where he held positions and apprenticeships. Library studies, programs, and related educational activities at the **University of Chicago** and **Columbia University** soon followed. Prior to joining the U.S. Army Medical Corps during World War II, he was named director of the **WPA Library Service** of the State of Indiana. From 1953 to 1957 he was librarian of the **Carnegie Endowment for International Peace**. In 1957 he assumed a two-year editorship of *Library Journal*. His professional associations included chairman of the **Rare Books and Manuscripts Section** of the **Association of College and Research Libraries Division** of the **American Library Association**, member of ALA's publishing board, and **ALA council** member. Lee was also the editor of *American Notes & Queries* and the series editor of *Special Collections*, a series of thematic journal issues.

Lee's genuine love for the realm of books is best reflected, perhaps, in **The Antiquarium** -- his own rare book firm conducted from his Bethany, Connecticut, home -- and in his membership in the **Grolier Club**. His willing and dedicated commitments to library boards and committees were a joy to him. Three examples: the **American Museum of Natural History** (Collection Development and Appraiser); the **Hampden-Booth Theatre Library at The Players** (Library Committee Chairman and Board Vice-President); and, the **New York Academy of Medicine** where he was recently elected an Associate Fellow.

TLA pays tribute to Lee's invaluable professionalism and friendship. TLA salutes his widow, Marian, former executive editor of the Yale University Press. Their passionate concerns, as a team, for social justice, civil liberties, and political reform -- not only in their respective professions but also on local, national, and international levels -- are consistently being demonstrated and manifested in their continuing good works.

--Louis A. Rachow

A memorial tribute was held at The Players Club, Friday evening, March 19th, 1993. His widow requests that memorial donations be sent to the Hampden-Booth Library, The Players Club, 16 Gramercy Park South, New York, NY 10003 for the purchase of books. Checks should be made payable to the Hampden-Booth Library.

## TLA SPONSORS THEATRE LIBRARIANSHIP AWARD

The Executive Board of TLA has recommended the establishment of an award to the profession. This award, presented annually, would acknowledge and honor a member of our profession who has made an outstanding and significant contribution to theatre librarianship. TLA traditionally has defined "theatre librarianship" broadly enough to embrace virtually all areas of the performing arts, e.g. dance, cinema, public entertainments, etc.

Criteria for selecting an honoree and for presenting the award have yet to be determined and we welcome suggestions from our membership at large. Among the questions to be decided are the following:

Who is eligible? Who nominates? Who votes? What are the criteria for selection? What type of award should this be, e.g. trophy, plaque, certificate, cash, etc.? How, when and where should we present it? Options might include ASTR/TLA meeting, Freedley Award meeting, our own reception or dinner, etc. Would our members be willing to support an annual award dinner or reception at, say \$30, \$50, \$75 per person?

We welcome your responses to these questions and any other suggestions you might have regarding this award; we would like to see it become an important and cherished honor. Bob Taylor and Nena Couch are heading the committee. If you would like to work with them, please let us know that also. Address all correspondence to: Bob Taylor, Curator, Billy Rose Theatre Collection, New York Public Library for the Performing Arts, 40 Lincoln Center Plaza, New York, NY 10023-7498.

## MEMBER NEWS

**JAMES FISHER** (Wabash College) has completed *Before the Theory: The Early Productions of Edward Gordon Craig* which is due to be published by Edwin Mellen Press in 1993. Prof. Fisher was named a six-month Fellow at the Newberry Library, Chicago, in 1992. He is currently working on books on **Al Jolson** and **Spencer Tracy**.

**SIDNEY JACKSON JOWERS** has written the "Costume" entry in *The New Grove Dictionary of Opera* (London: Macmillan Press, 1992).

**SCOTT DOUGLAS MORROW**, Artistic Director, **Scott Morrow Dance Theatre**, and Director of Public School Programs, **Bronx Dance Theatre**, organized a workshop "Jazz Dance: A Multicultural Experience," on Sunday, March 14th, at the American Association for Higher Education National Conference, Washington, DC. He will also be teaching technique and repertory and lecturing on pedagogy during a one week dance residency at the University of Nevada-Reno during April. In the Fall, he founded the Institute for the Advancement of Education in Dance, the goals of which are to develop and evaluate new educational designs, grounded in the latest research, which stand the greatest chance of making dance knowledge and skills available to city school children.

**LAURENCE SENELICK**, Professor, Tufts University, edited three books which were published in November 1992: *Gender in Performance: The Presentation of Difference in the Performing Arts* (University of New England Press); *Wandering Stars: Russian Emigre Theatre 1905-1940* (University of

Iowa Press); and, *Cabaret Performance, Vol.2: Europe, 1920-1940* (Johns Hopkins University Press). The **National Theatre Translators' Fund of the Literary Managers and Dramaturgs of the Americas** presented Senelick with an award to translate the 19th century musical comedy, *Lev Gurych Sinichkin; or, A Provincial Actress's Debut*, by D.T. Lensky. Senelick's essay on Mikhail Bulgakov, "From Haven to Hell at the Art Theatre," appeared in the American Repertory Theatre's newsletter, and he participated in a panel discussion on Keith Dewhurst's adaptation of Bulgakov's *Black Snow* at that theatre.

**MARINA SNOW**, Humanities Reference Librarian, California State University, Sacramento, is the author of a play, *Alkali Flat*, written during her sabbatical leave. The play was reviewed in *The Script Review: The Newsletter for Playwrights and Producers*, vol.3, issue 6 (August/September 1992) and was produced in a staged reading in the CSUS Studio Theatre in July 1992.

**ARVID SPONBERG** (Valparaiso University) is the editor of the newsletter of the American Theatre and Drama Society. He is also chairman of the Society's Committee on Promptbooks which is surveying theatre collections to determine the extent and quality of promptbook holdings in the U.S. The Committee is charged to assess the feasibility of establishing an on-line database for promptbooks. Prof. Sponberg requests assistance from all interested theatre librarians. Contact him at: Valparaiso University, English Department, Valparaiso, IN 46383. Tel.: 219-464-5100.

Fax: 219-464-5496.

E-Mail:

ASPONBERG@VALPO.BITNET **OR**  
ASPONBERG@EXODUS.VALPO.EDU

**WENDY WARNKEN** is conducting a needs study for the archive of the **National Ballet of Canada**.

## ACQUISITIONS

The **Library of Congress** has acquired two rich collections which document the American musical theatre. Tony Award winning stage and film dancer/actress **Gwen Verdon** presented her personal collection of memorabilia and other items that span the careers of her and her late husband, musical theatre choreographer and director **Bob Fosse**. The extensive collection includes choreographies, films, videotapes, sound recordings, posters, photographs and other production materials including set designs and models. Other items include correspondence, scrapbooks, scripts, casting files, press reviews, news clippings, programs, appointment books and daily notes. The collection will be held by the Library's **Music and Motion Picture, Broadcasting and Recorded Sound** divisions. The **Irving Berlin** Collection was recently presented to the Library of Congress by the composer's daughters. The collection consists of 750,000 items including music, personal and business papers, scrapbooks, and other related materials.

The **University of Texas's Harry Ransom Humanities Research Center (HRC)** recently added three collections to the Theatre Arts Collection: the **Gordon Conway Archive**, **Sir Donald Wolfitt's** collection and the **Theatre Guild** collection. A native Texan, Gordon

Conway was a noted costume and fashion designer as well as an illustrator for magazines from about 1917 to 1936. She also designed costumes for early films in Europe. The collection contains approximately 100 photographs, 1000 personal documents, a few hundred renderings and pieces of performance documentation. The biographical file is now 90% cataloged according to Melissa Miller, assistant curator of the Theatre Arts Collection. Conway began her career doing illustrations for *Vanity Fair*. During the twenty years she lived in Europe, Conway provided illustrations for magazines, such as the *Tatler*, *Madonna*, and *Eve*. She also designed costumes for *Peggy-Ann*, an early Rodgers and Hart musical; the 1934 *Why Not Tonight?*; and productions of **British Gaumont**. Sir **Donald Wolfit's** archive contains promptbooks, production documents, personal and business correspondence, business accounts, designs, and even costumes from Sir Wolfit's several theatrical companies in Great Britain during the 1930s, 1940s and 1950s. Sir **Donald Wolfit** was the actor-manager whose life was depicted in the play and film *The Dresser*. The **Theatre Guild** collection includes papers of producers, **Armina Marshall** and co-founder **Lawrence Langner**. The collection consists of about 100 linear feet of records and covers 95 theatrical productions, 150 radio shows and 75 early television productions. Some significant new pieces have been added to **W.H. Crain's** collection, which is housed in HRC. Recently, Dr. Crain added a **C. Lovat Fraser** poster for a 1920s production of *The Beggar's Opera* and **Igor Stravinsky's** working score for rehearsals with **George Balanchine** for *Apollon Musagète* (presented at the Théâtre Sarah Bernhardt in Paris), signed and dated "6 June 28, Paris." The HRC has acquired the archive of American playwright **Adrienne Kennedy**. The archive contains Kennedy's earliest play,

**CALL FOR PAPERS  
TLA/ASTR MEETING IN NEW ORLEANS  
NOVEMBER 11-14, 1993**

The Theatre Library Association will present its annual session at the joint meeting of ALA/ASTR in New Orleans, November 11-14, 1993. The theme of the ASTR Conference will be **"Culture and Performance."** Victor Turner's pronouncement -- by their performance we shall know them -- points to theatre studies' increasing attention to the cultural dynamics of performance. The TLA panel will focus on the subject of **"Documenting Culture: Collecting for Today's Research Trends."**

Theatre collections have sometimes been accused of being "euro-centric," i.e., of ignoring non-European cultures which have contributed to the richness and diversity of contemporary and historic performance. Papers should focus on strategies for collecting materials that support research in performance studies, semiotics, and culturally diverse studies; strategies for making collections more accessible to these fields of study, including methods for providing expanded subject access; how to revise collection policies to meet research trends; responding to researchers' needs; or, working with culturally specific groups to document and collect their performance tradition. Papers might report on an active project, discuss a theoretical model, or review historical trends.

**DEADLINE FOR PROPOSAL IS JUNE 1, 1993.**

Please send proposals (one page or less) to TLA Program Committee chairs, **Richard Buck** or **Bob Taylor**, **Billy Rose Theatre Collection**, New York Public Library for the Performing Arts, 40 Lincoln Center Plaza, NYC 10023-7498. FAX: 212-787-3852

*Pale Blue Flowers*; her mystery novel, *Deadly Triplets*; and her 1987 autobiography, *People Who Lead To My Plays*. Also included in the archive are drafts and manuscripts of *A Lancashire Lad*, a children's musical play based on the childhood of **Charlie Chaplin**, and her 1969 play *A Rat's Mass*, with a score by jazz pianist **Cecil Taylor**.

The Wesleyan University Cinema Archives in Middletown, Connecticut has acquired the papers of three noted individuals in the fields of motion pictures, drama, and television. The papers of film director **Frank Perry** document a career which spans nearly three decades. Perry's pictures include *David and Lisa*,

*The Swimmer*, *Diary of a Mad Housewife*, *Mommy Dearest*, and *Compromising Positions*. The **Irene Mayer Selznick** Collection consists of a small but fascinating group of papers which relate to the fifty year friendship of the Broadway producer and former wife of **David O. Selznick** with actress **Ingrid Bergman**. The Collection is a valuable complement to the Bergman Collection, which is also housed at the Cinema Archives. The papers of Wesleyan alumnus **David Kendall**, a former writer and producer of TV's *Growing Pains*, will be transferred to Wesleyan on an ongoing basis.

## EXHIBITIONS

**QUEENS COLLEGE LIBRARY** has planned an exhibition and program to celebrate the 50th Anniversary of Rodgers and Hammerstein's *Oklahoma*. TLA board member, **Richard Wall** is

curating the exhibition. Scheduled to run during National Library Week, the programs include: Sunday, April 18, Performance in Concert Hall of Aaron Copland School, 2:00-4:00PM; Monday, April 19, Lecture on Musical Comedy, Copland School Choral

Room, 12:00-2:00PM; and, Wednesday, April 21, Panel discussion by Music and Drama Faculty, Rosenthal Lecture Room, #230, 12:00-2:00PM. Queens College is located in Flushing, New York. For more information, contact David Cohen, 718-997-3626.

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## CALENDAR

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**DEADLINE FOR VOL.20, NO.4 (SPRING 1993) IS APRIL 30, 1993.**

**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 28.

**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 11-14, 1993.** American Society for Theatre Research (ASTR)/Theatre Library Association (TLA) annual meeting, Monteleone Hotel in the French Quarter, New Orleans. Call for Papers. Detailed proposals or papers relevant to the conference theme of "Culture and Performance" are due April 5, 1993. Contact: Prof. Gresdna Doty, Dept. of Theatre, 217 Music and Dramatic Arts Building, Louisiana State University, Baton Rouge, LA 70803.

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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, Rosemary L. Cullen, Brown University.

**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. Co-editors: Maryann Chach, Catherine J. Johnson, 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.



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