

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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TLA's 61st Year

Winter-Spring 1998

ASTR/TLA MEETING IN SAN ANTONIO

The annual joint meeting of the **Theatre Library Association** and the **American Society for Theatre Research** took place at the Menger Hotel in San Antonio, Texas, November 13-16, 1997. The conference had no specific theme so papers were presented on a variety of subjects. In addition, the eight seminar sessions brought together smaller groups who could discuss topics such as reconstruction of theatre audiences in the 19th and 20th centuries, political/historical theatre, feminism, Afro-American theatre, dance and various forms of performance art.

The Theatre Library Association's presentation on November 14 was coordinated and moderated by **Susan Brady**. The panel discussion dealt with "Performing Arts Research and Teaching in Cyberspace." **Patrick Finelli** described his "distance learning cybercourse" at the University of South Florida, which allows students throughout the world to participate via Finelli's website. **Bruce McConachie (University of Pittsburgh)** discussed the computer-based, interactive performance history project called "Performance in History."

Don Wilmeth (Brown University) has been serving as consultant to the Library of Congress for the "American Variety Stage" section of LC's national digital library project, "American Memory." The multimedia anthology of vaudeville and popular entertainment (1870-1920) comprises scripts for vaudeville sketches, Yiddish plays, sound recordings and films, which are available through the American Memory website.

Rosemary Cullen described the **National Digital Library Project** at Brown University which is digitizing African-American sheet music, 1850-1920. **Susan Brady** concluded the program with a brief description of the different kinds of archival materials and reference sources available at Yale University libraries via the web. Several hand-outs were provided, including a list of websites for the various projects discussed plus the new TLA website which has just been set up at: http://www.brown.edu/Facilities/University_Library/beyond/TLA/TLA.html

The TLA program was among the most heavily-attended

sessions and one of the high points of the conference. This was particularly significant in view of the ongoing discussions between ASTR and TLA regarding our participation in future meetings.

The Menger Hotel is literally across the street from the Alamo, and conference-goers were able to visit the buildings and grounds of this historic monument. On Friday evening, a reception was held at the **Marion Koogler McNay Art Museum** which houses many scenic and costume designs for theatre, music and dance, donated by **Robert L. B. Tobin**. In addition, approximately twenty-five people were taken on a special tour of the warehouse where many of the works are stored when not on exhibition.

The 1998 conference is scheduled to be held in Washington, DC, and Minneapolis is the proposed venue for 1999 and New York City for 2000. --**Dorothy L. Swerdlove**

TLA Holds Board Meeting in San Antonio

For the first time, a TLA board meeting took place away from the Northeast. This innovation is a result of a recent board decision to have a meeting at the annual ASTR Conference. Attending the meeting were **President Geraldine Duclow**, **Vice President Susan Brady**, directors **Rosemary Cullen**, **Annette Fern**, **Don Grose**, **Marti Lo Monaco**, **Paul Newman**, **Susan Peters** and former director and officer, **Dorothy Swerdlove**, who constituted more than a quorum.

After routine actions by the board, including approval of previous minutes and the customary officers' reports, **Marti Lo Monaco** reported on her activities as TLA liaison to ASTR to try to define and strengthen the relationship between the two organizations. She was optimistic that the two groups will proceed to an understanding that will benefit both. Efforts have been made by the two groups for TLA to make a stronger contribution to the programs at future ASTR annual meetings.

Due to a shortage of time and a scheduling conflict, the board meeting was adjourned until two days later, when it was reconvened at a breakfast meeting to complete

consideration of items on the TLA agenda.

In the meantime, TLA took a giant step forward when Susan Brady, of Yale University's Beinecke Library, moderated TLA's plenary session entitled "Performing Arts Research and Teaching in Cyberspace." The program was splendid and a great success. Participants included **Bruce McConachie** of the University of Pittsburgh, **Patrick Finelli** of the University of South Florida, **Don Wilmeth** of Brown University, **Rosemary Cullen** of our board and also of Brown University and **Susan Brady**. The audience of over 100 were impressed and entertained by this topical and vital presentation for theatre researchers which included a valuable handout and filmed examples.

THE INTERNATIONAL BIBLIOGRAPHY OF THEATRE

The IBT - The International Bibliography of Theatre - is the indispensable tool conceived by the American Society for Theatre Research (ASTR) in 1979. A comprehensive bibliography of this magnitude had long been overdue, and when the ASTR Committee on Research, chaired by **Helen Krich Chinoy**, submitted a proposal for publication of an annotated bibliography in 1978, the committee's recommendation was accepted unanimously. The ASTR proposal, invigorated by discussions about collaborative data processing from the **Modern Language Association (MLA)** and the possibility of establishing a network of existing institutions where graduate students would work under the supervision of faculty resource guidelines, began immediately.

Professor Benito Ortolani, successor to **Professor Chinoy** as chairman of the ASTR Committee, was granted a commitment of faculty and staff release time, operational support services, and a start-up fund of \$10,000 from Brooklyn College. Systems analyst **Rosabel Wang** undertook a field analysis of theatrical research needs. **Professor Irving Brown** approached the **National Endowment for the Humanities (NEH)** for funding and was awarded \$180,000 for his efforts. The **Theatre Research Data Center (TRDC)** was established at Brooklyn College for the project with **Professor Ortolani** as editor. In 1996, the **SIBMAS Congress** offered IBT the opportunity to outline the project's current principal goals which include perfecting world coverage, intensifying marketing, and making a timely shift to CD-ROM publication. Improving coverage is a matter of continuing IBT's efforts to locate and involve nationals from

An energized board reconvened on Saturday morning, **November 15**, bursting with ideas and suggestions for future meetings. There was also a discussion of the current pressing issue before the board which is how to retain and increase TLA's membership. It is hoped that the enthusiasm generated by this meeting will trigger membership interest.

In addition to attending other fascinating sessions of the conference, TLA members enjoyed the historic Texas hotels and a trip to the Alamo, a cocktail party at the McNay Art Museum and a tour of the Tobin Collection vaults, and the San Antonio Riverwalk. The board members went home concluding that the off-Broadway TLA board meeting was a success! --**Paul Newman**

India, Japan, Spain, Africa, and South America to supply coverage of their national theatre publications.

IBT differs from publications of the **Modern Language Association** in that the **MLA** is an organization of college and university teachers seeking to advance all aspects of literary and linguistic study of English and modern foreign languages; whereas, IBT stresses theatre and the performing arts. As **Ronald Vince** so distinctly affirmed in the Spring 1990 issue of *Theatre Research International*: first, IBT is the only comprehensive bibliography available for the study of theatre; second, it presents weighty evidence of the existence of an academic discipline that is still unacknowledged in some quarters of academe; third, it helps us to define and redefine our discipline; no one who uses the IBT can fail to have his or her conceptions changed, enlarged or clarified. Above all, it aids theatre researchers to recognize themselves as part of an international community of scholars and their work as part of a continuing world-wide process.

It is our hope that all major college, university, and public libraries (regardless of the strengths or weaknesses of the respective institution's performing arts departments) will help celebrate publication of the 10th Anniversary Edition of IBT in 1997 by purchasing these volumes. Inquiries about the bibliographies, the databank, and purchase information may be addressed to the Theatre Research Center, Brooklyn College, City University of New York, Brooklyn, NY 11210. Tel: 718-951-5998. Fax: 718-951-4606 E mail: rxwbc@cunyvm.cuny.edu --**Louis Rachow**

**THEATRE LIBRARY ASSOCIATION MEMBERSHIP DIRECTORY
1998 ADDENDUM**

The following pages are an update to the 1997 TLA Membership Directory and should be used in conjunction with that directory. This is not a complete list of all TLA members but only changes that have been recorded with the TLA office since the 1997 directory was published. A new directory will come out in 1999.

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BOOK REVIEWS

Gerald Bordman. *American Theatre: A Chronicle of Comedy and Drama, 1869-1914* (New York: Oxford University Press, 1994).

Al Weissberg. *Broadway Sweetheart: the Al Woods Story* (Privately published. Available from the author: Al Weissberg, 12320 Macs Road, Reading, CA 96003).

Some months ago, a friend asked me whether I knew anything about the plot of a play titled *The Still Alarm*. I did not, but I reached for my copy of Bordman's *American Theatre* and found it on page 259. And that is the beauty of this ambitious project that spans non-musical theatre in America from 1869 to 1969 in three volumes, published over a two-year period. It offers a ready reference, providing salient details (plot, cast, theatre, opening, thumbnail biographies of theatre personalities) of productions presented during one hundred years. During the course of my recent researches, I have looked up one obscure play after another and always found what I wanted in Bordman's volumes.

Taken with his books on American musical theatre and American theatre history, Bordman has rendered an invaluable service to researchers. Frankly, I do not know how he accomplished the task. The sheer monumentality of the project would overwhelm a committee of scholars, but Bordman has pulled it off alone. I recommend the *American Theatre* chronicles as a ready reference and a jumping-off place for further research. Although information about more recent theatrical activity can be found in other places and in more profuse detail, it is certainly convenient to have the nuts and bolts of each production between the covers of these three volumes: 1869-1914, 1914-1930, and 1930-1969. (The breakdown in these three periods roughly corresponds to changes in the American theatre climate). Bordman's books demand a place on the reference shelf of libraries, both public and personal.

Except in a few rare cases, play producers are not the most visible participants in theatrical collaboration. First of all, the role of the producer as we know it today is barely one hundred years old. Secondly, the theatre-going public in general has really very little conception of what the role entails. Finally, unless they write their own stories, their names disappear in history. Quickly. We can welcome, therefore, Al Weissberg's biography of A. H. (Al) Woods, a prodigious producer for forty and more years on Broadway.

BOOK REVIEW GUIDELINES FOR BROADSIDE

Book reviews submitted for publication in **Broadside** should follow these general guidelines. The review should focus on the book's usefulness as a scholarly or reference tool for librarians, students, and academics, and highlight its contribution to the broadening of knowledge in its particular subject area. The review should be no longer than 500 words in length and be submitted in hard copy, as well as on 3 1/2" disc (DOS, WordPerfect 5.1 or ASCII format).

For more information, including a list of current books received by TLA, contact: Kevin Winkler, Book Reviews Editor, NYPL for the Performing Arts, 40 Lincoln Center Plaza, NYC 10023. Tel: 212-870-1620. Fax: 212-870-1704. E-mail: kwinkler@nypl.org

Weissberg had a special interest in his subject, who also happened to be his uncle by marriage to his Aunt Rose Blumkin.

In his book, *Broadway Sweetheart: The Al Woods Story*, Weissberg has lovingly chronicled the life and career of his famous relative from the time he broke into the theatre in the early years of the century until his death in 1951 at the age of 81. Known as the King of Melodramas, he produced popular plays of the "ten-twenty-third" variety, which had predictable and sensational plots and endings but which appealed to a large audience that could afford tickets that cost ten to thirty cents. Later, when the genre became popular, he produced bedroom farces and comedies featuring the female impersonator Julian Eltinge. Along the way, he provided opportunities for young and untested talents and introduced new playwrights. Although he made a fortune during his lifetime, he ploughed it back into his theatrical ventures and found himself bankrupt in the early Depression. Getting back on his feet slowly, he eked out a few more years of producing.

Weissberg's book contains everything that anyone needs to know about this colorful theatrical personality -- the shows, the stars, his rivals and friends - and provides an in-depth account of an era of Broadway theatrical history that has faded into memory. (The book has been privately published

and is available through the author, a TLA member). --Mary Henderson

Terence Rees and David Wilmore. *British Theatrical Patents 1801-1900.* 2nd rev. & enl. ed. 192 p. Provides an essential reference work for anyone interested in patents, theatre, engineering, magic, and architecture. £17.95 (Postage & packing are extra; air mail, £6.55 or surface £3.05. Checks in pounds sterling to include postage & handling should be made payable to D. C. Wilmore (The Lodge, Braisty Woods, Summerbridge, North Yorkshire, England HG3 4DN (Note: this is a limited edition of only 500 copies).

MEMBER NEWS

Stephen B. Johnson (McMaster University), new TLA board member, had *Juba*, his stage play based on the life of William Henry Lane, performed in Toronto in the spring and a radio version of the story was produced by the Canadian Broadcasting Corporation in March 1998 with Douglas Campbell in the cast. There is a strong TLA connection to the play -- the setting is the New York Public Library where a researcher struggles (sometimes literally) with the documents he is reading to recreate Juba's dance.

Scott Morrow was "enstooled" or named traditional chief in the Kwamang Traditional Area of the Asante Nation and given the new name "Nana Kwasi Morrow 1." The choreographer has been attempting to bridge the gap between peoples of different backgrounds through the multicultural and educational performances staged by his dance group. In Kumasi, Ghana, the Scott Morrow Dance Theatre performed the world premiere of Rapsodia Afrikiko, a work choreographed by Morrow.

Laurence Senelick (Tufts University) co-edited the theatre iconography issue of *Theatre Research International* (Autumn 1997), including his article on "Early photographic attempts to record performance sequence." He also published "Farini's patents" in *Theatre Notebook* (1997) and "Seagulls over Niagara" in *Slavic and East European Performance* (Winter 1997). He gave several talks on Weimar cabaret for the Huntington Theatre in Boston and for the Goethe Institute in Rome.

POSITION OPEN AT NYPL:

ASSISTANT CURATOR, THEATRE COLLECTION

Administer daily operations of our Theatre Collection including public service, access, technical services, training and supervision. Catalogs non-archival materials and monitors preservation practices. Identifies models of service and processing which integrate information and multi-media technology. Develops and maintains related web page. Conducts tours, assists with collection development, public relations and public programs.

ALA accredited MLS and degree in theatre, film or related subject. Command of library networks, automation systems and databases; on-line searching and cataloging utilities (RLIN and OCLC). Demonstrated experience with HTML and SGML and the development and management of a Web Homepage. Supervisory and training experience. Substantial experience or training in the management of book and non-book materials.

Starting salary \$40,679, excellent benefits and 3 weeks vacation. Please send resume to: The New York Public Library, Human Resources Department KN-BR, 188 Madison Ave., 5th Floor, New York, NY 10016-4314 Or E-mail hrd@nypl.org An Equal Opportunity Employer

Mary Hunter Wolf, director, producer and innovator in the field of arts education, was honored last fall by having an award named in her honor. On Education Night, October 28, 1997, Connecticut educational leaders, administrators and teachers met at Long Wharf Theatre where the first annual **Mary Hunter Wolf Award** was presented to **Julian Schulsberg**, a teacher and director at Hamden (CT) High School. Each year, Long Wharf Theatre will make this award, in Wolf's name, to an outstanding Connecticut educator. **Sarah Peterson**, Director of Humanities and Education at Long Wharf, commented that the Theatre chose to honor Wolf because of her role as an artist and her dedication and strong interest in educating future generations in the arts.

NEWS NOTES

Dance Heritage Coalition Names New Director.

Michelle Forner was named director of the **Dance Heritage Coalition (DHC)**. She will be responsible for the day-to-day operations of the Coalition, a national alliance of institutions holding significant collections of materials documenting dance. She will focus on project management, development, communications, and outreach. Ms. Forner succeeds former TLA board member **Catherine Johnson**, the founding director of the DHC. Ms. Johnson continues as project manager for DHC's Access to Dance Research Resources

project. Ms. Forner has 10 years of administrative experience in not-for-profit. She served as an archivist on the DHC: Access Project at the Library of Congress. The DHC's mission is to preserve, and improve access to materials that document the creative contributions of dance. Current members of the Coalition include the Dance Collection, New York Public Library for the Performing Arts; the Harvard Theatre Collection; Ohio State University; the Library of Congress; the San Francisco Performing Arts Library and Museum; the American Dance Festival; and Jacob's Pillow Dance Festival. DHC operations are funded in part by the Andrew W. Mellon Foundation. The Dance Heritage Coalition headquarters have relocated to Washington, DC. For further information, contact DHC at P.O. Box 15130, Washington, DC 20003. Tel.: 202-707-2149.

1999 Kurt Weill Prize

The Prize committee has issued a call for nominations for the 1999 prize (for works first published in calendar years 1997 and 1998). There will be two 1999 prizes: the author of the winning book entry will receive a cash award of \$2,500 and the author of the winning "article" entry will receive \$500. Media may include not only print but also audio or video recordings, multi-media projects and on-line publications.

Works addressing the American musical theater are particularly encouraged. Deadline: April 30, 1999. For more information, contact: Joanna Lee, Weill Foundation, 7 East 20th St., 3rd Floor, NYC 10003 or consult the Foundation's web page: <http://www.kwf.org>

QUERY

Andre Sherri or Antoinette Sherri. Looking for information on the Sherri's for a biography of Antoinette. The Sherri's ran a costume shop, Andre Sherri's Costumes, at 42 West 48th St. NYC during the 1920s. Andre produced two

Broadway plays, *Atta Boy* and *Listen Lester* and had a role in the film, *The Warning*. Contact: Wayne Carhart, 508 E. 78th St., Apt. 4B, New York, NY 10021. 212-734-3160.

THEATRE LIBRARY ASSOCIATION at AMERICAN LIBRARY ASSOCIATION ANNUAL MEETING, WASHINGTON, DC
PROGRAM: "LET'S DO IT! (IS IT LEGAL?)" -- An examination of copyright issues and the Web.

DATE: Mon., June 29th **TIME:** 9:30AM-12:00 noon

PLACE: Rm.TBA

TLA's program at ALA, "Let's Do It! (Is it Legal?)," will focus on different LEGAL issues involved in creating a THEATRE or PERFORMING ARTS WEBSITE. The panel will be moderated by Paul Newman, a TLA Board member and a San Francisco attorney and will feature Madeleine Nichols, Curator, Dance Collection, New York Public Library for the Performing Arts and an attorney, and Rosemary Cullen, Curator of the Harris Collection, Brown University.

The program focuses on how to create a theatre or performing arts website without running into legal problems or violating copyright. The panel will examine how performing arts materials and collections can be made available on the net. What permission forms do you need, from whom, when, and for what? Are photographs (actors, theatres, scores, etc) protected by copyright when used on the Internet? When you take a photograph off the web does the concept of "fair use" apply? Join us as we explore the virtual world of theatre!

1999 TLA-FREEDLEY Awards Need a New Space

The TLA board is looking for a new space to hold next year's awards because of Lincoln Center's closing. If you know of any available spaces or would like to serve on a local arrangements committee, please contact Maryann Chach at the TLA address below or Kevin Winkler, NYPL, 40 Lincoln Center Plaza, NYC 10023. Tel.212-870-1620. Fax: 212-870-1704. E-mail: kwinkler@nypl.org

TLA'S NEW ADDRESS: Theatre Library Association, c/o Shubert Archive, 149 W. 45th St., New York, NY 10036 Tel: 212-944-3895 Fax: 212-944-4139

Questions about publications (editorial, Claims, etc.) can be sent to above address.

NEW TLA WEBSITE -- UP AND RUNNING AT:

http://www.brown.edu/Facilities/University_Library/beyond/TLA/TLA.html

George Freedley Memorial Award/Theatre Library Association Award

Friday, May 29th, 1998, 6:00PM

**Bruno Walter Auditorium, New York Public Library for the Performing Arts at Lincoln Center
111 Amsterdam Ave. (at 65th St.).**

Betty Comden, Alvin Epstein, Ron Hutchinson and John Simon will present the Awards to Gary Jay Williams, Michael A. Morrison, Cary Beauchamp, and Donald Crafton. Presentation promptly at 6:00PM.

TLA ANNUAL BUSINESS MEETING IMMEDIATELY PRECEDES THE CEREMONY AT 5:00PM.

CALENDAR

June 29, 1998 TLA at ALA, Washington, DC [See Box p.5]

November 1998 ASTR Annual Meeting with TLA, Washington, DC

Officers of the Theatre Library Association (founded 1937): **Geraldine Duclow (Free Library of Philadelphia)**, President, 1997-98; **Susan Brady (Yale University)**, Vice President, 1997-98; **Jane Suda (New York Public Library for the Performing Arts)**, Treasurer, 1998-2001; **Maryann Chach (Shubert Archive)**, Executive Secretary, 1998-2001.

Executive Board members: **Nena Couch (Ohio State University)**, 1998-2001; **Rosemary Cullen (Brown University)**, 1997-1999; **Annette Fern (Harvard University)**, 1997-1999; **B. Donald Grose (University of North Texas)**, 1996-1998; **Mary Ann Jensen (Princeton University)**, 1996-1998; **Dr. Stephen B. Johnson (McMaster University)**, 1998-2001; **Martha S. LoMonaco (Fairfield University)**, 1996-1998; **Melissa M. Miller (University of Texas at Austin)**, 1998-2001; **Paul Newman (Private Collector/Lawyer)**, 1997-1999; **Susan L. Peters (Emory University)** 1998-2001; **Louis A. Rachow (International Theatre Institute of the U.S.)**, 1996-1998; **Kevin Winkler (The New York Public Library for the Performing Arts)**, 1997-1999.

Broadside ISSN: 0068-2748, published quarterly by the Theatre Library Association, c/o Shubert Archive, 149 West 45th St., New York, NY 10036, is sent to all members in good standing. Co-Editors: **Maryann Chach, Nancy L. Stokes**. TLA membership (annual dues: \$30 personal, institutional; \$20, students/retirees) also includes *Performing Arts Resources*, published annually. Current members may purchase past issues of *PAR*, \$10 prepaid, and *Broadside*, \$2 prepaid.



Theatre Library Association

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