

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Vol.26, No. 1

TLA's 61st Anniversary Year

Summer 1998

TLA-FREEDLEY AWARDS

30th Anniversary of the George Freedley Memorial Award
25th Anniversary of the Theatre Library Association Award

Master of Ceremonies **Kevin Winkler** welcomed an enthusiastic throng of TLA members and guests to the 30th anniversary celebration of the George Freedley Memorial Award for distinguished contribution to the literature on theatre or live performance and the 25th anniversary of the Theatre Library Association Award for outstanding book in the area of film or broadcasting. He introduced **Richard Wall** (Queens College), Chair of the Awards Committee, who thanked the publishers for submitting so many outstanding books on the arts and making the work of the jurors so difficult. Wall also thanked the jurors for their hard work. The Freedley Award Jurors were **James Fisher** (Wabash College), **Jason Rubin** (Washington College) and **Don B. Wilmeth** (Brown University). The TLA jurors were **Steven Higgins** (Museum of Modern Art), **Madeline Matz** (Library of Congress) and **Stephen M. Vallillo** (former Chair, Awards Committee).

Alvin Epstein, who most recently played Lee Strasberg in the American Repertory Theatre's production of **Robert Brustein's** play *Nobody Dies on Friday*, recounted his involvement over the

years with productions of *A Midsummer Night's Dream* in presenting the Freedley Award to **Gary Jay Williams** for *Our Moonlight Revels: "A Midsummer Night's Dream" in the Theatre* (University of Iowa Press). Williams was very appreciative and thanked theatre librarians who over the years had responded very generously to his requests.



Gary Jay Williams (Freedley winner) with actor/director Alvin Epstein

In presenting the honorable mention to Freedley nominee **Michael A. Morrison** for his *John Barrymore, Shakespearean Actor* (Cambridge University Press), **John Simon**, theatre critic for *New York Magazine*, called the author a "savior" saying that "he saves Barrymore from the frivolity of his life and restores him to his art." Simon quoted Kenneth Tynan's reaction to Donald Wolfitt's

portrayal of Hamlet ("we've seen all the pieces of Hamlet but not the whole Hamlet") and noted that Morrison had given us the "whole Barrymore." Morrison in his acceptance graciously thanked archivists and theatre historians for the help they had given him with a special thanks to the Research Collections of NYPL.

The Theatre Library Association's Awards went to two books whose themes dovetailed.



Playwright/performer Betty Comden with TLA winner Cari Beauchamp

Betty Comden, performer, playwright and co-author of *Singing in the Rain*, the famous movie send-up of the silent to sound transition, was honored to present **Cari Beauchamp** with the TLA Award for *Without Lying Down: Frances Marion and the Powerful Women of Early Hollywood* (Charles Scribner's Sons). Marion, one of the

powerful women pioneers in Hollywood, began by writing continuities in 1912-13 and became a screenwriter for Mary Pickford. Her career transcended the sound era and she won Academy Awards for her screenplays for *The Big House* in 1930 and *The Champ* in 1932. Marion became part of a support group of early women pioneers. The title of the biography comes from her description of the type of man she wanted; she wanted "a man she could look up to without lying down." **Cari Beauchamp** described her quest to take Francis Marion and her friends "out of the footnotes of history." In proposing the book to publishers, Beauchamp said Marion's address book read like a who's who of Hollywood. When she actually finally saw Marion's address book, lo and behold it was true. It did read like a who's who of Hollywood. Beauchamp thanked the 30 libraries across the country and the librarians who helped her. She said she would get citations to sources from librarians that were like love notes: "Saw this, thought of you." She said it was like a chorus of support. Through persistence, she finally got into the Turner/MGM archives on the 94th try ("If I had taken any of the first 93 "no's" as anything but a maybe..."). Her journey through the biography, while a labor of love, was also a tricky bit of detective work as she pieced together the puzzle of Marion's life. Beauchamp ended by warmly thanking her husband "who never made a condescending remark about the paltry advance." With laughter and applause the winners and audience adjourned to a

champagne reception across the hall.

The honorable mention was given to **Donald Crafton's** *The Talkies: American Cinema's Transition to Sound, 1926-1931* (Charles Scribner's Sons). Quoting Charles Chaplin who said "motion pictures need dialogue as much as Beethoven needs lyrics," **Ron Hutchinson**, the founder of the Vitaphone Project, credited Crafton with dispelling many of the myths that have grown up around the transition from silent to sound films and noted that from 1926 to 1930 everything changed in the movie business. Popcorn even replaced peanuts because it was a "quieter snack." When Warner Bros. released *Don Juan*, the first full length movie with synchronized sound effects, the film was accompanied by sound shorts, canned moments of vaudeville and acting performances." The disks for these shorts have recently been discovered and the shorts are being restored as the Vitaphone project. In his book, Crafton documents the impact of these shorts and other early sound films on the film industry. In his comments, Crafton said in Hollywood there was much confusion over the new medium ["talkies"] and what to do with it. Crafton also thanked archivists for their help in making his book possible and gave a special thanks to **Joseph Yranski** (Donnell Library) for his help with in providing him with illustrations.

TLA at ALA Let's Do it! Is it Legal?

On Monday morning, June 29th, 1998, the **Theatre Library Association** presented *Let's Do it! Is it Legal?*, a panel discussion that examined copyright issues and the Web, with emphasis on issues specific to performing arts collections. TLA's program committee (**Susan Peters**, **Susan Brady** and **Rosemary Cullen**) organized the panel which was chaired by **Paul Newman**, TLA board member and an attorney from San Francisco. **Rosemary Cullen** (Brown University), **Madeleine Nichols** (The New York Public Library for the Performing Arts) and **Gayle T. Harris** (retired from the Copyright Office and currently President of Research Unlimited) each presented cogent papers on the dilemmas and pitfalls that await librarians mounting websites on the internet.

Ms. Cullen, Curator of the Harris Collection (The John Hay Library, Brown University) described Brown's *African-American Sheet Music Digitizing Project*. Brown University Library received one of ten grants awarded in the Library of Congress's National Digital Library Competition "to enable public, research, and academic libraries, museums, historical societies and archival institutions...to create digital collections of primary resource material for distribution on the Internet." The John Hay Library has one of the largest sheet music collections of any library in the

United States and the African-American collection is one of the most important and heavily used categories in the collection.

The African-American Sheet Music collection consists of approximately 6,000 items of music, by and relating to African-Americans, from the 1820s to the present day. Of that number, 1,700 titles are fully cataloged in MARC format and are the basis for this digitizing project. The sheet music includes: Songs from the heyday of antebellum blackface minstrelsy in the 1850s and from the abolitionist movement of the same period; Numerous titles associated with the novel and play, *Uncle Tom's Cabin*; Civil War music about African-American soldiers and the plight of the newly emancipated slave; Post-Civil War music reflecting the problems of Reconstruction, the beginnings of urbanization and the northern migration of African-Americans (notably in the music associated with the Harrigan & Hart shows of the 1880s) and the emergence of African-American performers and musical troupes (blackface minstrelsy and later the beginnings of the African American musical theatre in the late 1890s).

In choosing items to include in the project, Ms. Cullen said the aim was to choose materials over 75 years old so as not to violate anyone's copyright. Although fairly certain that everything chosen for inclusion is in the public domain, Brown decided to add LC's disclaimer from the "The American Variety Stage" project to its copyright and

permissions page. Worried that performance rights might still be in effect, Brown added a proviso warning that if there are performance rights involved, the user must obtain them. Brown wanted to "transmit materials appropriately" so they chose to make high resolution images available over the net (650 pixels, 300 dpi). While Brown was worried about images from the collection being downloaded and used improperly, they didn't want to be unduly restrictive. They wanted to provide access but also retain the integrity of the image. On every page of the internet document, Brown included a statement of ownership and copyright and information on how to obtain permission to copy, publish or otherwise use the materials was made readily available. Cullen pointed out that there are methods to tracking how images are downloaded and used; one commercial method is Digimark which changes one or two bits in the image and uses those bits to track the image on the Web. The African-American Sheet Music project is due to be mounted on the American Memory Website within the next year (1998-1999). (<http://memory.loc.gov/ammem/>)

Madeleine Nichols, Curator of the Dance Collection, The New York Public Library for the Performing Arts, and an attorney, began her discussion with the origins of copyright in the U.S. -- The Constitution of the U.S. (Article I, Section 8, Clauses 8 and 18) in which it is stated that "The

Congress shall have Power...To promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries;" and, "To make all Laws which shall be necessary and proper for carrying into Execution the foregoing Powers, and all the Powers vested by this Constitution in the Government of the United States, or in any Department or Officer thereof." She took the audience through the sections of the Copyright Act of 1976 (17 U.S.C.A: 106) which outline the exclusive rights of the copyright owner and what constitutes fair use (Section 107).

Then Nichols cited a number of court cases that were both readable and relevant to copyright and fair use issues. In *Horgan v. Macmillan, Inc.* 789 F2d 157 (2d Cir. 1986), George Balanchine's estate sued Macmillan for infringing Balanchine's choreography of *The Nutcracker*; the book that Macmillan was about to publish was a photo essay of Balanchine's version of *The Nutcracker* and the suit alleged that Macmillan used so much detail from the ballet that it was a violation of Balanchine's right to his choreography.

The pre-publication publicity for Pres. Gerald Ford's memoirs by Harper & Row prompted another fair use case. Prior to publication, Harper & Row sold to *Time* magazine the rights to publish an excerpt from the memoirs. Before *Time* could publish the excerpt

which focused on Ford's pardon of Pres. Nixon, Nation obtained an unauthorized copy of the galleys and scooped *Time*. *Time* now refused to pay Harper & Row for the rights. Harper & Row Publishers sued Nation Enterprises (Harper & Row Publishers Inc. v. Nation Enterprises, 471 US 539, 1985) for violation of copyright; Nation which had used approximately 300 words of text from the memoirs claimed fair use. The court ruled in favor of Harper & Row because the memoirs were not yet published at the time the excerpt was used.

Another case focusing on fair use and unpublished manuscripts which Nichols cited involved Ian Hamilton's biography of reclusive writer J.D. Salinger (Salinger v. Random House, Inc. 811 F2d 90 (2d Cir), petition for rehearing denied, 818 F2d 252 (2d Cir.), cert.denied, 110 S. Ct. 1168 (1990). Friends of Salinger had donated personal letters he had written them to several libraries. In researching his biography of Salinger, Hamilton had access to these letters but he had also signed library restriction forms agreeing NOT to quote from any unpublished material without the permission of the author. Hamilton sent a copy of the galleys of his book to Salinger requesting permission to quote from the unpublished letters. Salinger refused him and sought an injunction to prevent publication. Hamilton and his publisher argued that the quotes constituted fair use and furthered critical study of an important author. The courts, noting that Salinger's output had been

sparse over the years and that he had maintained his reclusive habits, ruled that Salinger was entitled to benefit economically and artistically from the first publication of his letters and denied Hamilton's argument. Two other cases that have implications for libraries and librarians were: New Era Publications International v. Henry Holt & Co., 873 F1d 576 (2d Cir), petition for rehearing denied, 884 F2d 659 (2d Cir. 1989), cert. denied 110 S. Ct. 1168 (1990) which involved the publication of a biography of L. Ron Hubbard, and, Community for Creative Non-Violence v. Reid, 109 S. Ct. 2166 (1989) covered issues which dealt with independent contractor vs employee, work for hire, freelance creators, etc. and specifically whether the copyright in a piece of sculpture was owned by the nonprofit group that commissioned the artwork OR the sculptor. Nichols urged libraries and librarians to be aware of copyright and how fair use issues may differ for published and unpublished works. She also emphasized that the law for "unpublished works" and for "works for hire" is especially pertinent to performing arts resource materials.

The final speaker was **Gayle T. Harris** who had been a copyright examiner in the Copyright Office from 1963 to 1995 and now is the President of her own company, Research Unlimited, Inc. which specializes in copyright research. Ms. Harris gave us an overview of the Copyright Office and how it's

worked over the years. U.S. copyright records have been kept since 1790 but were not always in one central location. Sometimes they were stored in the Federal district courts in the region in which they originated. As an example, Harris cited the court in San Francisco where local records covering a period from 1852 until 1870 were stored and provide an invaluable history of the culture of the post-Gold Rush era of that city. San Francisco playwrights and authors registered their work in the local office. In 1870, there was a general revision of the patent and copyright laws. As a result A. R. Spofford of the Library of Congress managed to establish a centralized Copyright Office at LC and all the regional offices were closed and their records were transferred to LC. From 1870 to 1978 a copyright card file of some 41 million cards grew and documented copyright. After the "new" copyright law of 1978 was enacted, the copyright records were automated (See <http://www.lcweb.loc.gov>). Ms. Harris described how you might search for copyright information by taking the number on one of the 41 million cards (which have very brief, incomplete information) and going to the basement to look at record books that will have more data on the copyrighted item and its author(s).

Nowadays Ms. Harris is back working as a consultant for LC's American Memory project working on assessing copyright status for the works of political cartoonists. Her searches have included Miguel

Covarrubias, a caricaturist/artist, who began contributing to Frank Crowninshield's *Vanity Fair* in 1924; Clifford Berryman, a political cartoonist for the *Washington Evening Star* whose early cartoons fell into the public domain because neither he nor the *Washington Evening Star* used the copyright notice until 1962; and, David Levine who has apparently been meticulous about registration and assignment requirements and consequently controls the rights to most of his own works.

She told an anecdote about "perpetual" copyrights that involved *Peter Pan*. Sir James Barrie had left his *Peter Pan* copyright to the Children's Hospital in London. The work fell into the public domain 50 years after Barrie's death, just long enough for Steven Spielberg's *Hook* to open in the theatres. When Parliament was apprized of the situation, they rushed through a law that granted the Children's Hospital a perpetual copyright -- and the resulting royalties -- in *Peter Pan*.

Ms. Harris urged the audience to be cautious about using copyrighted material but also noted that it can sometimes be established that a work might be "legally" safe to use despite the fact that it does not have 75 years of age. Finally, libraries and librarians should be aware that Congressional action on the use of intellectual property on the internet is not likely to come any time soon, and thus it is everyone's responsibility to proceed with care.

A question and answer period followed. After the stimulating presentations, it was clear that libraries and librarians should proceed with caution, if not trepidation, when mounting anything on the Web. -- **Maryann Chach (Shubert Archive)**

CONFERENCE REPORTS

SIBMAS Conference:

London The 22nd Conference of the International Association of Performing Arts Libraries and Museums (SIBMAS) was hosted by SIBMAS UK (Theatre Information Group) and the Theatre Museum of London, July 1-4, 1998. Claire Hudson and her staff at the Theatre Museum arranged an informative and entertaining program of meetings, tours and social events.

The theme of the conference was *Performing Arts Collections: Virtual, Dead or Alive?*, and presentations considered the impact of information technology on theatrical productions and on the records of such productions maintained by various libraries, museum and archives, as well as educational possibilities offered by the new developments.

The opening session dealt with the use of computers in the planning of productions, encompassing everything from scenic design to ticket sales. Computers provide a means of instantaneous communication among various offices in order to enhance planning

and control of multiple projects by eliminating delays and duplications. Several speakers stressed, however, that technology has no intrinsic value but is only a supportive tool. Moreover, theatre staffs (and others) are not being trained fast enough or thoroughly enough to realize the potential offered by technology.

Video recording and digitization for educational and research use have given rise to programs and pilot projects in many countries. A computerized multi-media project is being developed cooperatively by Italy, France and Spain with a grant from the European Union, and speakers described other programs that have been undertaken in Belgium, Australia, France, Finland, and the United Kingdom. They are designed to deliver a variety of multi-media materials to the desktop user, and many of them have links to several data bases. One speaker cautioned that while digitization has become *fashionable*, and often attracts start-up funding, there are many problems to be considered in deciding what to digitize. These include copyright clearance, condition of the originals - some are too fragile, even for a scanner - and also, whether a digital version is available elsewhere. Other considerations are staff and user training, long-term costs and marketing problems if the aim is to sell the final product - it is easier to make money with CD-ROMs than with digitization. For those interested in digitization, *Towards the Digital Library*, edited by L. Carpenter, S. Shaw and A Prescott was recommended.

Problems of preserving digitized resources are already being addressed. Continued maintenance will be necessary to prevent deterioration, and there is always the possibility that the technology can become obsolete. In this context, the final speaker, (from SONY UK) said that in the next five years there may be several different technologies to choose from. Manufacturers want to develop standards and trans-coding analysis in order to upgrade their systems while still in general use. Networking is a key factor. Many systems are being tested, and manufacturers are eager to begin a dialogue with users as soon as possible.

Two SIBMAS commissions also made reports. Rosabel Wang reported that the International Bibliography of Theatre (IBR), sponsored since 1985 by SIBMAS, now covers 1982-1996. There are 54,000 annotated entries on theatre books and articles published around the world, with 245,000 subject references and 50,000 geographical-chronological references. In spite of steady growth in subscriptions, revenue still does not cover costs, and they are considering a move to CD-ROM, which is much cheaper than paper copy.

The International Directory of Performing Arts Collections faces similar problems. Paul Ulrich reported that he now has 7,500 entries from about 150 countries ready for the second edition, and there is no way to print this amount

of material economically. Only 180 copies of the first edition were sold, and many organizations that did but it said that they would prefer to have the Directory on the Internet.

In addition to the presentation of papers, several site visits had been arranged. A 2-day pre-conference (June 29-30) offered visits to the British Library in its new location at St. Pancras the British Film Institute, a tour of the Royal Opera House which is being enlarged and remodeled, and a backstage tour of the Drury Lane Theatre. The second day was spent at Stratford-on-Avon for a visit to the Shakespeare Center Library, where members viewed some of the Center's rare holdings, and then to the Royal Shakespeare Company Collection to view costumes, props, paintings and similar objects. During the conference itself, there was a half-day visit to the Globe Theatre for a tour and a reception, and an evening performance of *As You Like It*, where most of the SIBMAS members sat in the galleries, but a few adventurous souls elected to be groundlings. At the closing reception in the Theatre Museum, stall members presented two hilarious skits - mini *Hamlet*, and a capsule melodrama, ending the conference in a highly entertaining note.

These biennial conferences address problems of interest to the library world. Some of the speakers are outside experts who can alert the audience to current and future developments. In addition, members can establish valuable

contacts with colleagues from other countries and discuss matters of mutual concern. As Richard Buck reported after the Helsinki meeting in 1996, it is important the TLA members take an active part in SIBMAS activities. The next Congress is scheduled for Paris in 2000. -- **Dorothy L. Swerdlove**

IFTR CONFERENCE:
Canterbury The 13th quadrennial World Congress of the International Federation for Theatre Research (IFTR/FIRT) was hosted by the University of Kent at Canterbury, July 6-12, 1998. The conference theme was *Theatre and Theatre Research: Exploring the Limits*.

Keynote addresses at various sessions considered the gap between performance research - interaction between the audience and the actor (and his/her collaborators) in a variety of venues - and the more traditional approach to theatre research as the study of earlier theatre practice in order to enrich our current theatre. With so many factors - gender, race, politics, societal values, etc. - influencing the theatre today, and so many different types of performance, the limits seem to be wherever we put them, especially now that interdisciplinary studies are more prevalent. While the opening up of theatre research to cross-fertilization from other disciplines has been beneficial in many respects, caveats were issued on the dangers of pushing the limits so far that theatre scholars try to study the whole world. If the absence of boundaries means the absence of discipline, it may be time

to set limits again. Papers were also delivered concerning the history of theatre in Argentina and China under various regimes which illustrated some of these arguments.

In an effort to foster continuity between congresses and to encourage wider participation in the Federation, several years ago IFTR instituted a system of working groups, whose members meet at least once a year to discuss ongoing research. Much of the conference was devoted to simultaneous working group sessions, which included choreography, community plays, feminist research, historiography, iconography, performance analysis, Samuel Beckett, scenography, etc. Other *ad hoc* groups discussed Greek tragedy, British theatre, Shakespeare, critical analysis, performance and theory, national stages, contesting cultures, and similar topics. One of these *ad hoc* groups was concerned with archives, and complemented the SIBMAS sessions of the preceding week. The printed program for the Congress contained abstracts of the papers offered at all of these smaller meetings.

Two evening performances were offered during the week: a Swedish language production of Ionesco's *The Chairs*, and *Noh: Thomas Becket*, a play in the Noh tradition inspired by T.S. Eliot's *Murder in the Cathedral*. In addition to the formal meetings, one-day outings were scheduled to London and to Rye, home of Henry James and other literary celebrities, where a downpour failed to dampen spirits

as we trudged the cobbled streets. A small group embarked on a 3-day post-conference trip to Bath and Cardiff, where we visited two performing arts centers (one housed in Leeds Castle, once owned by William Randolph Hearst), and the new Dockside development which is being planned as a Welsh conference center and cultural complex.

Future IFTR meetings are planned form New Dehli (1999 - although because of the summer heat in India, it may be pushed back to January 2000), Lyon (summer 2000), Sydney (2001), with the next quadrennial Congress scheduled for Cape Town in 2002. -- **Dorothy L. Swerdlove**

NYPL TEMPORARY QUARTERS

The New York Public Library for the Performing Arts will **MOVE** to **TEMPORARY** quarters this summer to make way for an extensive, two-year renovation of its Lincoln Center facility. *Tentatively*, the Research Collections (currently on floor 3 at Lincoln Center) will close for three weeks beginning on Monday, July 20, 1998, and reopen at The New York Public Library Annex on Monday, August 10. The Circulating Collections (currently on floors 1 and 2 at Lincoln Center) will close for two weeks beginning on Monday, August 10, and reopen at the Mid-Manhattan Library on Monday, August 24. There will be changes to public services, hours of operation, public programs, and

exhibitions during our two-year stay at the interim locations. The Library for the Performing Arts (LPA) will reopen at its Lincoln Center home in the fall of 2000.

TEMPORARY HOMES FOR THE COLLECTIONS

The New York Public Library for the Performing Arts at the Annex 521 W. 43rd Street (between 10th and 11th Avenues) New York, NY 10036-4396 will house the LPA Research Collections: 1) Dance Collection (including the Jerome Robbins Archive of the Recorded Moving Image); 2) Music Division; 3) Rodgers & Hammerstein Archives of Recorded Sound; 4) Billy Rose Theatre Collection (including the Theatre on Film and Tape Archive)

The New York Public LPA at the Annex will also house the LPA Circulating Orchestra Collections.

LPA Administrative Offices at the Annex will include the General Administrative Offices, Public Programs, and Exhibitions.

The New York Public Library for the Performing Arts at the Mid-Manhattan Library 455 Fifth Avenue, fourth floor (at 40th Street) New York, NY 10016-0122 will house the LPA Circulating Collections for: 1) Drama/ Dance/Arts Administration; 2) Music; 3) Video and Sound Recordings. The Circulating Collection Administrative Offices of LPA will also be at the Mid-Manhattan Library.

TENTATIVE RELOCATION DATES

RESEARCH COLLECTIONS (floor 3 of the Lincoln Center facility)

Service suspended: Mon. July 20

Service resumed: Mon. August 10

CIRCULATING COLLECTIONS (floors 1 and 2 of the Lincoln Center facility)

Service suspended: Mon. August 10

Service resumed: Mon. August 24

The LPA Research Collections will be closed to the public for three weeks and the Circulating Collections will be closed for two weeks during the relocation. To minimize service disruptions, the Research Collections will reopen at the Annex **BEFORE** the Circulating Collections are closed. Portions of the LPA collections **WILL BE AVAILABLE AT ALL TIMES** during the relocation.

PLEASE NOTE: The dates for closing, moving, and reopening the LPA collections are **TENTATIVE**. Consult the web site and the printed information to be made available at New York Public Library facilities for updates. Finalized dates will be announced as soon they are determined.

Most collections and services of the New York Public LPA will be available at the interim locations. However, public areas will be smaller; delivery time for research materials will be longer; some materials will be available by appointment only; and a limited amount of materials will be unavailable until the Lincoln Center facility reopens in the fall of 2000.

The details of which materials will have limited or no access at the interim locations will be announced as soon as possible.

HOURS

RESEARCH COLLECTIONS AT THE ANNEX

Monday: Noon-7:45pm

Tuesday: Noon-5:45pm

Wednesday: Noon-5:45pm

Thursday: Noon-7:45pm

Friday: Noon-5:45pm

Saturday: Noon-5:45pm

Sunday: Closed

CIRCULATING COLLECTIONS AT THE MID-MANHATTAN LIBRARY

Monday: 9am-9pm

Tuesday: 11am-7pm

Wednesday: 9am-9pm

Thursday: 11am-7pm

Friday: 10am-6pm

Saturday: 10am-6pm

Sunday: Closed

Consult the NYPL website, www.nypl.org, for updates. Questions may be directed to: performingarts@nypl.org

TLA WEBSITE

www.brown.edu/Facilities/

University-Library/beyond/TLA/TLA.html

TLA NEW ADDRESS

Theatre Library Association

c/o The Schubert Archive

149 W. 45th St.

New York, NY 10036

Telephone: 212-944-3895

FAX: 212-944-4139

150TH ANNIVERSARY

In October 1998, New York City's Episcopal **Church of the Transfiguration** will celebrate its Sesquicentennial. To many around the world it is known as *the Little Church Around the Corner*, and has long been renowned as the church of the American theatre and acting profession.

In 1870, famed actor Joseph Jefferson was rebuffed at a nearby church when trying to arrange the funeral of his friend and colleague George Holland, because of the stigma against the acting profession. Asked where he might arrange a service for his friend, the parish priest off-handedly replied, "Oh, there's a little church around the corner that does that sort of thing." Whereupon Jefferson replied, "God bless the little church around the corner." The name stuck after the incident was reported in the press around the country.

Having played so large a part in removing the stigma from the acting profession. The parish was adopted by the theatre, and became the spiritual home to a host in that calling.

The year long celebration will culminate on Foundation Day Weekend, October 3-4 with a number of special events. This year also marks that 75th anniversary of the Episcopal Actor's Guild, which from its founding has been associated with the parish. Shortly after his arrival in 1923, Dr. J.H. Randolph Ray joined with Rev. Walter Bentley and Deaconess Jane

Hall to found the Episcopal Actors' Guild of America, an association formed to foster the work of the church among people of the theatre and to express the needs of theater people to the church. Walter Bentley, a priest who had been a Shakespearian actor, had founded the Actors' Church Alliance in 1892. Deaconess Jane Hall had established the Rehearsal Club, a residence for young actresses newly arrived in New York City. It seemed natural for the Church of the Transfiguration to become the home of the organization formed to link church and theatre. Dr. Ray was made the Actors' Guild's first warden by virtue of his office as rector of the church, and all succeeding rectors have been *ex officio* warden of the guild ever since.

The noted actor George Arliss was elected first president of the Episcopal Actor's Guild. Such theatrical greats as Otis Skinner, Basil Rathbone, Walter Hampden, Vinton Freedley, Tallulah Bankhead, Peggy Wood, Cornelia Otis Skinner, Walter Abel, Sidney Blackmer, Charlton Heston, Joan Fountain, Rex Harrison, and Barnard Hughes have graced the annals of the guild as an officer, or as a member of its council.

Information about upcoming events can be found at the church's website www.littlechurch.org or by calling 212-684-6770. The Church of the Transfiguration is located at 1 East 29th St. NYC.

MINUTES of the TLA BOARD MEETING

May 29, 1998

President Geraldine Duclow (Philadelphia Free Library) opened the annual business meeting at 5:10PM and recapped the proceedings of the Executive Board meeting held earlier that day. Ms. Duclow summarized Treasurer Jane Suda's Mid-Year Treasurer's report: TLA had a total of 333 paid members (161 Institutional, 135 Personal, 30 Non-salaried). Second notices would be going out this summer. The checking account current balance was \$19,888.68. In addition, TLA members had donated \$905 towards the TLA-Freedley awards ceremony. Maryann Chach, editor of *Broadside*, announced that vol. 25, no. 3-4 (Winter/Spring 1998) was in the mail and that Steve Vaffillo, the editor of *Performing Arts Resources*, vol. 21, which will be devoted to *Pleasure Gardens*, has four essays on the topic that are almost completely edited. Publication is planned for the fall. Marti LoMonaco (Fairfield University), TLA board member and liaison to the American Society for Theatre Research (ASTR) reported on ASTR-TLA events. The ASTR annual conference with TLA will be in Washington, DC from November 20 to 22nd, 1998. TLA will present a program called "If I do it, will they sue me?" -- a follow up to last year's TLA program at ASTR (The program committee, Susan Peters, Susan Brady and Rosemary Cullen are organizing the

panel). The program will focus on the legal issues surrounding the use of performing arts materials on the Web. Forthcoming ASTR conferences: 1999 will be in Minneapolis, and the 2000 conference will be in New York City. Louis Rachow, the chair of the nominations committee, asked TLA members to submit nominations to him for the offices of President, Vice-President and four board members. Deadline for nominations is July 5th. The date for next year's TLA-Freedley Awards has been set for Friday, May 28, 1999 (location and time to be announced). The meeting adjourned at 5:40PM.

NEW EDITOR FOR BROADSIDE

We extend an official TLA welcome to Nancy L. Stokes, the new editor of *Broadside*. Nancy is Associate Professor of Bibliography: Performing and Visual Arts at the University of Akron (OH) and is responsible for collection development and management in theatre, dance, music and art. An active member of the American Library Association (ALA), Nancy was Chair of the ARTS Section of American College and Research Libraries (ACRL) during 1996-1997. Trained as a singer, she studied conducting with Robert Page, and has been a free-lance conductor since the early 1980's. Nancy has worked in a variety of venues including choral repertoire, choral/orchestral works, dance, and musical theatre -- emphasis on an extensive involvement with musical theatre. She has performed, worked

as a lighting designer, built scenery and costumes, and served as props mistress. Nancy has a real love of musical theatre and has discovered that she prefers to be and is most at home "in the pit." She has been a member of TLA since 1992 and also holds memberships in ASTR and ATHE. Welcome aboard, Nancy!

BOOK REVIEWS

Block, Geoffry. *Enchanted Evenings: The Broadway Musical from "Showboat" to Sondheim.* (NY: Oxford University Press, 1997)

Geoffrey Block's *Enchanted Evenings: The Broadway Musical from Showboat to Sondheim* reads like a series of undergraduate papers rather than a coherent, unified argument. Block works to tell us everything he knows about each show, but is not selective in picking specific points to make an argument. Block also seems confused about his audience: he gives detailed descriptions of the narrative of some songs and the history of which songs were included, but touches on so many issues that it would confuse readers unfamiliar with the source material. The superficial analysis merely reiterates obvious points.

Block is deeply caught in a cultural Darwinist idea that musicals moved from the silly books and strong scores of pre-Rodgers and Hammerstein shows, to the "integrated" musicals in the *Oklahoma!* model to the "concept" musicals of Stephen Sondheim. Block employs only enough theory to dismiss theoretical concerns: while he acknowledges that

"Neutrality is neither always possible nor always desirable to achieve" he argues "My general intent, however, is to articulate the merits as well as the flaws of opposing arguments" (xvii-xviii), indicating that he is free of bias and can fairly represent both sides.

Block's choice of shows is particularly troubling. No matter what term he chooses to call it, he is arguing for a cannon in musical theatre. While Block claims that he picked musicals that "pose intriguing critical, analytical, aesthetic, and political musicals" he seems to rely on popular acclaim (measured by length of run and box office receipts) to choose the shows. While he includes a few shows that did not make it into his lists of the top ten shows of each decade and top 40 from 1920-1959, he sticks exclusively to shows that have already received considerable scholarship.

This book would have been adequate if it had come out 20 years ago. However, the use of the male nomenclature (for example, the chapter on *Lady in the Dark* and *One Touch of Venus*, both shows that center on female protagonists, is called "The Broadway Stranger and His American Dreams"), the lack of theoretical grounding and the ability to reduce such wonderful source material to dry, boring essays all makes me wonder why Oxford University Press, after publishing Ethan Mordden's *Broadway Babies* and Philip Furia's *The Poets of Tin Pan Alley*, would think this book could fill a need.

The only people that I would recommend this book to are scholars that need to be abreast of all the literature in the field. While there is some information that could be of use to undergraduates, Block would serve as a poor introduction to musicals due to his mediocre use of language, and his boring analysis which could easily turn a student off to musical theatre altogether.

-- Alisa Roost

Frank, Sam. *Ronald Colman: A Bio-Bibliography* (Westport, CT: Greenwood Press, 1997)

In his book *Ronald Colman: A Bio-Bibliography*, Sam Frank contends that actor Ronald Colman has been denied his proper due in recent studies of stars from the heyday of the Hollywood studio system. Thus, his book purports to recognize Colman's achievements and serve as a recovery project of sorts by documenting his career in detail. It is organized into twelve chapters, several of which record and evaluate the actor's entire oeuvre. The greater portion of the book, however, consists of various reference lists in relation to all aspects of Colman's career: stage work; filmography; radiography; television shows; discography; awards, honors, and nominations; and an annotated bibliography of other works about Colman.

It is in this latter area that the book offers its major contribution, in that Frank has done an impressive job of compiling a step-by-step accounting--complete with his own insightful annotations--of the actor's work in a variety of entertainment media. In

this regard, it stands as a very useful guide for further study on Colman as well as the various historical periods of studio production (i.e, c. 1920--1960) which encompassed his film work.

However, Frank's biographical essays also provide a succinct summary and analysis of the arc of Colman's career from his early stage work in London and New York through his film successes in a number of major pictures from both the silent and "talkie" eras (e.g., *Beau Geste*, *Lost Horizon*, *A Tale of Two Cities*, *The Prisoner of Zenda*). In evaluating Colman's legacy, the author argues convincingly that his screen image as a romantic, cultured gentleman who typically embodied high ideals (or frequently championed righteous causes) greatly influenced successive generations of actors such as Laurence Olivier, Charles Boyer, Rex Harrison, and David Niven. While Frank is unabashed in his admiration for Colman, he avoids hagiography and openly discusses the actor's failures as well as his successes. In doing so, he astutely notes Colman's tendency to "play it safe" and accept offers which reinforced his identifiable leading man persona. This led to Colman's rejection of a number of character roles throughout his career (e.g., the lead in David Lean's *The Bridge on the River Kwai*) which might have demonstrated his impressive range as an actor to a far greater degree on screen. Frank contends that such professional conservatism also contributed to the declining numbers of films made by Colman in the

post-World War Two era as his romantic persona of "noblesse oblige" fell out of favor with audiences, which in turn contributed to the general lack of awareness of his contributions to film history in recent years.

Overall, Frank's straightforward evaluation of both the pros and cons of Colman's career choices and acting style is informative and provocative. He makes a strong case for his argument that Colman is indeed a figure worthy of further recognition and critical study, while also providing a wide range of references and resources to help facilitate such future work.--**David Callaghan (CUNY Graduate Center)**

Martin, Carol, ed. *A Sourcebook on Feminist Theatre: On and Beyond the Stage London and New York*. (NY: Routledge, 1996.) *A Sourcebook on Feminist Theatre and Performance: On and Beyond the Stage*, an imaginative and intelligently organized work, reminds us that feminist performance can claim a history of its own. The *Sourcebook* is a compendium of essays, interviews, and performance scripts most of them published in *TDR: A Journal of Performance Studies* over an approximate twenty-year period, from the late 1970s to the early 1990s. This was an extremely fertile era in feminist performance marked by the intersection of new and bold feminist theatrical expression combined with a burgeoning critical and theoretical discourse. Martin has done an

important service for teachers of performance and performance scholars by culling these key sources that document, as she notes, "one of the paths feminist theatre took in the pages of one decisive journal" (xvii). The principal strength of Martin's collection is its organization into sections on History, Theory, Interviews, and Texts which resound with one another in fruitful and engaging ways. The *Sourcebook* contains several pivotal essays in the history and rediscovery of women in theatre and in postmodern critical and theoretical approaches to performance analysis. (Two essays not originally published in *TDR* are Misha Berson's on women in regional theatre and Carol Martin's on Anna Deavere Smith.) The History section opens with Helen Krich Chinoy on women in American theatre (which was excerpted from her pioneering work *Women in American Theatre*, edited with Linda Walsh Jenkins); works by Jill Dolan, Lynda Hart, Elin Diamond, Kate Davy, Peggy Phelan, and Carol Martin, drawing on psychoanalytic and various poststructuralist methods, comprise the Theory section. The dialogic nature of the text is reflected in the way the essays analyze many of the performers also interviewed in the collection--Karen Finley, Holly Hughes, Anna Deavere Smith, and Robbie McCauley. Likewise, the two performance scripts, Hughes' *Dress Suits to Hire* and Finley's *The Constant of Desire* deepen readings of the essays and interviews. Jill Dolan's Introductory Essay written for the collection ("Fathom

Languages: Feminist Performance Theory, Pedagogy, and Practice"), provides an excellent grounding for the book setting the contents within the history of New York feminist performance and the theoretical landscape of the past two decades. A positive and encouraging outcome of the combination and juxtaposition of material documented in the *Sourcebook* is in helping dislodge the kind of "either/or" thinking that has, over the years, created some unfortunate methodological splits among both feminist academics and between theorists and practitioners. Many feminist playwrights, for instance, saw a cruel irony that as their work began to be validated and made visible in the public sphere, feminist poststructuralist critics were espousing the impossibility of the coherently constituted author. But by placing essays of different strategies and of multiple "positionings" side-by-side and by putting theory and performance text in partnership, Martin lets several voices speak. Her wish is for readers to see how different critical strategies may be profitably applied to feminist performance, yet also to note their limitations. Martin states in her introduction that "[e]xamination of these flaws will help eradicate the binary way of thinking that has compartmentalized these positions into seemingly discrete perspectives and practices," (xvi) and points to work in queer theory and race theory that has already challenged some of these entrenched beliefs. This is an extremely useful and valuable collection adaptable for both advanced undergraduate and

graduate classes in feminist and gender and performance, contemporary theatre, theatrical theory, as well as playwriting and solo and autobiographical performance. Combining, for instance, Rebecca Schneider's interview with Holly Hughes, Kate Davy's essay ("Reading Past the Heterosexual Imperative: Dress Suits to Hire") and Hughes' script, an instructor can hope to elicit a rich, multi-faceted discussion. Although the *Sourcebook* is limited, by necessity, to the work published by *TDR* and therefore not inclusive of the range of other feminist scholarship (focused on dramatic literature, for instance) Martin makes clear that her aim was not to chart a "progression of scholarship" as it was to "document discussions and changing points of view" (xvi). Indeed, the trajectory of theoretical and critical concerns presented here as well as the history of feminist theatre provided (from feminist and lesbian theatre activity of the early 1980s, in essays by Charlotte Rea and Emily Sisley, to the postmodern practices of the WOW Cafe) provides crucial background for students. The *Sourcebook* illustrates well how theory and practice can illuminate one another in a mutually engaged dialogue of criticism and creativity.
-- Julie Malign (Gallatin School, New York University)

Ulrich, Paul S. *A Preliminary Bibliography of German-Language Theatre Almanacs, Yearbooks, Calendars, and Journals of the 18th and 19th Centuries*. Maske und Kothurn Internationale Beiträge zur

Theaterwissenschaft, 35 Jg. 1989, Vol. IV. Vienna, Cologne, Weimar (Böhlau Verlag) 1994.

German theater almanacs, modeled on French theater almanacs, first appeared in the second half of the 18th century. Every theater which considered itself to be important has its own almanac which contained a calendar for the coming year and listings of actors, directors, productions and information about the repertory of the preceding year; most of the were short-lived. When agents were the prompters at one of the major theaters (especially in major cities such as Vienna, Berlin, or Budapest), their almanacs contained information about other theaters, about who was engaged where, and about who was seeking a new contract. Actors were charged for being put in contact with theaters offering engagements, however, theaters were not charged for this service. Similar services were provided for playwrights. Agents received fees for finding an engagement for an actor; additional fees were charged for guest performances. In 1893, for example, 490 stages with approximately 20,000 persons were listed in the most successful almanac produced by theater agents, the *Almanach für Freunde der Schauspielkunst*, published by Ludwig Wolff in Berlin.

Paul S. Ulrich's seminal bibliography of German-language theater almanacs not only provides valuable information on European theater life in the late 18th and early 19th centuries, it offers valuable insights in the German theater of the

époque which was a much more complex organism than is generally recognized. In his introduction, Ulrich points out that in the years 1853-1892, German-language theater was performed in over 1500 locations all over the world, between Moscow and San Francisco, where the German-speaking population was often larger than in most German cities. This was particularly true in America, where several cities such as St. Louis and Milwaukee (both represented with one almanac in Ulrich's bibliography) had a German population exceeding 100,000, whereas most cities in Germany still had populations less than that number.

A glance at the places listed in Ulrich's bibliography raises several questions. According to the number of listings, Vienna (131) clearly was the German-speaking theater capital of the world. But why are some towns, not necessarily the largest ones, represented extensively while others are only sporadically mentioned? For example, why does a town such as Weimar whose *Hoftheater* was the center of the German theater world have only one entry? Why on the other hand, do insignificant towns such as Ödenburg (35 entries) or Meiningen (40 entries) cast such a tall shadow? A possible answer is that the latter two court theaters created a particularly dynamic theater life and became famous by their tours throughout Europe. Some entries (as the theaters in Aarau, St. Gallen, and Zurich) indicate the presence of a republican German-speaking theatre (the

bourgeois share-holders' theater) within monarchist Europe. Other listings remind us of a lively German theater tradition that was destroyed irrevocably by World War II: Szegedin (3 entries), St. Petersburg (3 entries), Riga (16 entries), Reval (1 entry), Prag (13 entries), Lemberg (14 entries), Krakau (6 entries), Budapest (71 entries), and Zagreb (55 entries).

Ulrich's bibliography is not only a fascinating guide through a century of German theater, it also draws attention to the theater almanac as a new and unusual source of information for historians and theater specialists alike. Hopefully, Ulrich's research will be continued to cover the theater almanacs of our century. -- **Rolf Kieser (Queens College, CUNY)**

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 librarian's, students, and academics, and should 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:

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MEMBER NEWS

James Fisher (Wabash College) has two upcoming book publications: *Stephen Sondheim: A Research and Production Sourcebook*. (Greenwood Press, 1998) and *Eugene O'Neill: A Research and Production Sourcebook* (Greenwood Press, 1999). Other recent publications include three articles: "Between Two Worlds: Ansky's *The Dubbuk* and Kushner's *A Dybbuk*," in *Soviet and East European Performance*, Spring 1998; "Troubling the Waters: Visions of Apocalypse in Wilder's *The Skin of Our Teeth* and Kushner's *Angels in America*," in *Thornton Wilder Casebook*, 1998; and the entry "Camino Real," in *Tennessee Williams: A Bibliographic Guide to the Plays* edited by Philip C. Kolin (Greenwood Press, 1998). He has also published 6 book reviews, 6 recording reviews, 1 theatre review, and participated in the Wabash College Theatre production of *Charley's Aunt*.

William Green (Queen's College) presented a paper, "Directorial Uses of Farce in Shakespeare's *The Merry Wives of Windsor*," at the 13th World Congress of the International Federation for Theatre Research, Canterbury, England, July 8, 1998.

He served as a delegate from TLA to the 22nd International SIBMAS Congress, London, England, July 1-4, 1998. He has had three reviews published in the *Shakespeare Bulletin*. Dr. Green was chosen as one of the "100 Alumni Stars" in celebration of the 60th Anniversary of Queens College/CUNY ceremony, May 2, 1998.

Ruth Ann Phimister is a narrator for Recorded Books, Inc. unabridged books. Her recordings include: Kaye Gibbons' *Ellen Foster*, Anna Quindlen's *Black and Blue*, Mary McGarry Morris' *A Dangerous Woman*, and Luis Duncan's *Summer of Fear*. She is also featured on Lee Smith's *The Devil's Dream*, and Willaim Lashner's *Veritas*.

Laurence Senelick (Tufts University) attended two conferences this summer: the 50th anniversary of the International Federation for Theatre Research in Canterbury, and the first formal meeting of the group on European Theatre Iconography in Mainz. His play *The Interview* was a finalist in the Actors Theatre of Louisville National Ten-Minute Play Contest, from among 1950 submissions.

Don Wilmeth (Brown University) has had two books published: *Staging the Nation: Plays from the American Theatre 1787-1909* (Bedford Books, 1998), and with co-editor Christopher Bigsby, *The Cambridge History of American Theatre: Beginnings to 1870*. Vol. 1. Spring of 1998, Dr. Wilmeth was named the Asa Messer Distinguished Professor at Brown

University; in July he began a term as Chair of the Department of Theatre, Speech and Dance. Don was selected as recipient of the 1998 Special Achievement Award for his contribution to the theatre profession on the national level which is to be presented in November by the New England Theatre Conference. He was also reelected for a second term as Secretary of the American Society for Theatre Research. Don continues as editor of "Cambridge Studies in American Theatre and Drama" and is eager for submission of manuscripts of proposals. Contact him for more details.

CONTRIBUTIONS NEEDED

Gary Jay Williams (Catholic University), editor of *Theatre Survey*, invites any TLA members/librarians to send proposals for short essays on elements of their theatre collections which might be of interest to the primarily theatre historian readership. A regular section of *Theatre Survey* is "Re: Sources" provides a brief characterization of collections and news of theatre-related exhibitions. Contact Gary by e-mail at williagj@cua.edu.

1999 TLA-FREEDLEY AWARDS NEEDS A NEW SPACE

If you know of any available spaces, contact: Maryann Chach, at the TLA address, or Kevin Winkler at the address listed for book reviews.

LETTER FROM THE "NEW" EDITOR

As I begin as editor of *Broadside*, I would like to encourage everyone to participate in its publication. If you have any information at all about your collections, your projects, your publications or awards, or information about the awards, publications, or projects of other members of the TLA, please let me know about them. Any information you might be able to send will be greatly appreciated.

If you would like to write an article about a theatre related topic, I am sure you will find many interested readers through the newsletter. Articles and information notes do not need to be long -- even just a few paragraphs can be sufficient to share a great deal of information.

Perhaps you have an idea about a column. A new "Internet Resources" column appears in this issue. Susan Peters provided a handout at ALA this past June which will appear in the next issue. Any and all ideas are welcome.

Please think about the next newsletter and how you can contribute to make it valuable and informative to all TLA members. I look forward to hearing from, and meeting, many of you in the future.

Cheers! -- nls
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INTERNET RESOURCES

Here are some basic sites that are good starting points for exploring the Internet in Arts. Since the Internet changes constantly, I've focused on what I hope are relatively stable "gateway" sites which will lead you to many additional resources.

Yahoo Arts Section
<http://www.yahoo.com/Arts/>

The venerable and popular site that indexes Internet sites by topic. Broken down into many subtopics, such as cinema, dance, drama, music, performing arts, etc. One of my favorite sites.

World Wide Web Virtual Library (by Subject)
<http://vlib.org/Overview.html>

Some people think this is better than Yahoo as a subject index to the Internet; I think it's different. See section on Humanities- theatre and drama.

THEATRE

World Wide Arts Resources
<http://wwar.com/theater/>

A theatre resources index page which will lead you to thousands of theatre related resources. Includes resources for: academic, actors, auditions, cabarets, choreographers, civic theatres, comedy, company, costume, festivals, guilds, journals, lighting, multimedia, musicals, non-

profit resources, off Broadway, opera, players theatres, playhouses, playwrights, production, schedules, Shakespeare, talent agencies and ticket resources

Theatre Central
<http://www.theatre-central.com>

Provides many links to theatre-related pages from all over the world. It covers news, listings for Broadway, Off Broadway, Regional, national tours, London, and summer stock, industry announcements, multimedia, on-line magazines, on-line ticket purchases, Broadway grosses, casting and jobs, and a who's who.

Scott's Theatre Links
<http://www.theatre-link.com>

A searchable database which gathers together hundreds of theatre-related sites under such categories as Academic Programs, Broadway, Casting/Contact Services, Goods & Services, News, Shakespeare, Shows, Theatres and Venues, Resources, and Groups and Organizations.

Jogle's Favorite Theatre Related Resources
<http://artsnet.heinz.cmu.edu/OnBroadway/links/>

Links to resources for education and theatre; theatre listings, tickets and reviews; newsgroups and chat rooms; people in the industry; professional resources; sites dedicated to individual shows, stagecraft; home pages of individual companies and theatres.

Playbill Online
<http://www.playbill.com>

Partner of *Theatre-Central*, provides hot links to current news articles. Previews of the upcoming 98-99 Broadway season. Listing of current performances in New York, the rest of the USA (by city), and throughout the world; order tickets online.

NATIONAL ARTS ORGANIZATIONS

ArtsUSA
<http://www.artsusa.org/>

The home page for the American Council for the Arts. An excellent starting point for information on funding, arts policy, health and legal issues, arts education, and political advocacy.

Arts Wire
<http://www.artswire.org/>

Launched in June 1992, is the NY Foundation for the Arts' national computer-based communications network designed to enable artists, arts organizations and communities across the country to better communicate, share information and coordinate their activities. ArtsWire provides access to current arts news and information, discussion of arts-related issues, the latest listings of grants and jobs in the arts and a forum for creating and experiencing online art. Includes a weekly arts news update, Web tours, a database for accessing other arts sites, and home pages for subscribers. --
Nancy L. Stokes

CALENDAR

November 20-22, 1998: The American Society for Theatre Research (ASTR) annual conference with the **Theatre Library Association (TLA)** in Washington, DC. TLA panel: *If I Do It, Will They Sue Me?* The ASTR plenary session will be *Playing By the Rules: Theatrical Regimes, Regimens and Regulations*. Conference papers will address the theme of *rules* for the theatre - interpreted in a broad sense. Topics will include theatrical self-regulation, external control, restraint and constraint, aesthetic and civil rules, and theatrical modalities that appear to regiment as much as they transform.

January 29-February 3, 1999: American Library Association (ALA) midwinter conference in Philadelphia.

May 28, 1999. TLA-Freedley Awards Time and place TBA.

June 24-July 1, 1999: American Library Association (ALA) annual conference in New Orleans.

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

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