

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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Commedia dell'arte: A New Translation Project at The Ohio State University

Most theatre history students have heard about the *Commedia dell'arte*, whose legendary professional actors and actresses improvised their parts using only brief plot outlines, or scenarios (Italian = *scenari*, *canovacci*), to guide them. But few in the English-speaking world have ever dealt with the actual scenarios themselves, since none of these sources was recorded originally in English. Only about eight hundred scenarios are known to exist, in one form or another, the vast majority being in manuscript. No complete publication of them has ever been attempted, either in Italian or in any other language. But that situation may soon change.

For decades, the only generally available publication containing samples in English of these cryptic sources was Kathleen Lea's *Italian Popular Comedy...* (Oxford, 1934), which provided ten scenarios in both Italian and English, five just in English. Henry Salerno's highly edited English versions of the fifty "Scala" *scenari* in *Scenarios of the Commedia dell'arte: Flaminio Scala's 'Il Teatro delle favole rappresentative'* (New York, 1967) was a useful if uncritical contribution to the field. Kenneth and Laura Richards' *The Commedia dell'Arte: A Documentary History* (Oxford, 1990) surprisingly added only four more English translations to the foregoing scenario mix, one of which (by Scala) was already available.

A new scenario-translation initiative is currently underway at The Ohio State University, involving the Neapolitan scholar Francesco Cotticelli (on a postdoctoral fellowship at OSU, 1998-99), his faculty sponsor Professor Thomas Heck, author of *Commedia dell'arte: A Guide to the Primary and Secondary Literature* (New York, 1988), and Anne Goodrich Heck, a professional translator. They are working to prepare for publication a bilingual edition of the largest extant collection of Italian *commedia dell'arte* scenarios, namely that at the Biblioteca Nazionale di Naples, ms. XI.AA.40 and 41, also known variously as the Sersale collection, the Casamarciano collection, or the Passanti manuscript, named for the copyist who prepared

the manuscript ca. 1700.



Francesco Cotticelli

There are about 176 decipherable scenarios in the two volumes, some of which are early examples of plays or operas that would later become famous, like the legend of the stone guest (cf. Molière's *Festin de Pierre*, or Mozart's *Don Giovanni*), preserved in this source as the "Comvitato di Pietra." (A short excerpt appears below.) Cont. on page 3

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FROM THE PRESIDENT

Soon after my term began in January, I had the opportunity to represent TLA at the American Library Association's midwinter meeting in Philadelphia. At a luncheon given by ALA for its affiliate organizations, immediate past president Geraldine Duclow graciously introduced me to officers of the Music Library Association, the American Indian Library Association, the American Association of Law Libraries, and other affiliate representatives. The luncheon gave me the opportunity to learn more about these organizations and to talk about the Theatre Library Association. It was a wonderful way to begin my term of office.

It is a real pleasure to continue to be involved in the activities of TLA, and to work with the officers, board and committee members, and editors who have made such great contributions to the success of TLA programs and publications. I welcome the newest members of our board, and I look forward to working with them as we build on past accomplishments and develop additional ways of meeting the needs of our members. Among other activities, we are currently planning the TLA book awards program in May in New York City, the program for the annual meeting of the American Library Association in New Orleans in June, and the TLA plenary session for the American Society for Theatre Research conference next November in Minneapolis. We hope that members will be able to attend one or more of these events. We are also in the process of creating a TLA listserv which will provide a forum via electronic mail for members to discuss issues, make suggestions, ask for advice, and disseminate information about meetings and conferences of common interest. Please join us!

Address Change for SFPALM

San Francisco Performing Arts Library & Museum
(new address as of Feb. 1, 1999):
401 Van Ness Ave., 4th Floor
San Francisco, CA 94102

Tel: 415-255-4800
Fax: 415-255-1913

FROM THE EDITOR

As some of you may know, I am a past chair of ARTS Section of ARCL-ALA, and I continue to remain active in the section. Within ARTS there is a Dance Librarians Committee and a Film and Broadcast Studies Discussion Group. It was my thought that a Theater Librarians Committee should be initiated, so I brought the idea to the TLA Board who encouraged me to investigate interest and procedure.

At the Midwinter meeting of ALA in Philadelphia in January, I asked the membership of ARTS section if they would support the establishment of a Performing Arts Librarians Discussion Group -- and the answer was an overwhelming and unanimous "yes." I suggested the name change to include those involved in all aspects of the theatrical performing arts -- theatre, mime, circus, puppetry, and all forms of performance art.

In ACRL sections, a discussion group is established first, and if it proves active and viable, the leadership applies to have the discussion group become a standing committee. A primary difference is that a discussion group includes outreach to non-librarians and patrons of theatre and performing arts collections, whereas a committee is predominately concerned with librarians and their needs.

The purpose of creating this discussion group is twofold: 1) outreach to the many librarians who have collection development responsibility for theatre and performing arts topics, but who have no expertise in said areas; and 2) to brighten the focus on theatre and performing arts collections and concerns. Of course, a nice by-product is that TLA will become clearly visible to a wider range of librarians and other interested parties.

I will be writing the official application and will submit it to the ARTS Section at our annual meeting at the end of June. If any of you have ideas, suggestions or comments, I would greatly appreciate hearing from you. Write, email, or call -- Cheers! nls

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Commedia dell'arte cont.

The process of translation begins with Dr. Cotticelli's critical Italian transcription of the manuscript sources, which were written in an old Italian idiom, heavily inflected with the Neapolitan dialect. (Cotticelli transcribed and studied the Casamarciano collection in the course of his graduate studies, 1989-1998, culminating in his Dottorato di Ricerca degree, equivalent to our Ph.D.)

Having a good command of English, Cotticelli writes out a rough English draft of what is stated or implied in each scenario. Then, using both the original and Cotticelli's English draft, the Hecks create an idiomatic English translation. Finally, all three scholars sit down around a computer to iron out differences, check on the nuances in Italian and English readings, and finalize the English version.

Below is an example of the "states" of translation which are occurring daily with this project. This is an excerpt from Act III of "Comvitato di Pietra," a Neapolitan adaptation in which Don Giovanni's servant is the popular comic character, Pulcinella (rather than, for example, Leporello). Incidentally, the underlines found in this source signify, besides stage-settings, the entrances of characters:

A. Original Italian version (Cotticelli's transcription):

Atto terzo

Tempio con statua a cavallo; in campagna)

Don Giovanni ridendo con Pollicinella della burla fatta alli villani, lui, che esso aveva avuto il gusto, e lui le bastonate; in questo Don Giovan si volta, e vede il tempio con la statua del Commendator Ulloa ucciso, e Don Giovan l'ammira, legge l'editione, e lo convita a cenar seco, statua dice: «Sì», Pollicinella sue paure, ...

B. First draft English version: Act III

(A temple with a statue on a horse; in the country)

Don Giovan laughing with Pollicinella about the joke he made to the farmers, he, that he had his pleasure, and [Pollicinella] got the beatings. At that Don Giovan turns, and sees the temple with the statue of the dead Commendatore Ulloa; Don Giovan is admired, reads the

markings, and invites him to dinner. Statue says "Yes," Pollicinella his fears, ...

C. Final edited English version: Act III

(A memorial chapel with an equestrian statue; in the country)

Don Giovanni enters with Pulcinella, laughing over the trick he has played on the countryfolk. [Pulcinella] says that [his master] had all the fun, while he got a beating. At that Don Giovanni turns, and sees the chapel with the statue of the murdered Commendatore Ulloa. Don Giovanni admires it, reads the inscription, and invites it to dine with him. The Statue says "Yes." Pollicinella shows his fright. ...



Thomas and Anne Heck

If this painstaking work of translation and collective editing proceeds at a fast enough pace, the three principals may tackle several more *Commedia dell'arte* sources this year. Their agenda currently includes:

- Perugia, Biblioteca comunale, A.20. "Selva ovvero zibaldone di concetti comici... [by] Placido Adriani..." (22 scenarios and many set pieces) – compiled by a Neapolitan in 1734, now preserved in Perugia; transcribed and edited by

Stefania Maraucci, a colleague of Dr. Cotticelli's at the University of Naples.

- *Dell'arte rappresentativa premeditata e all'improvviso...* (Napoli: Mutio, 1699). This highly revealing 350-page treatise on acting, one of the first of such thoroughness to be published anywhere, has never had an English translation.
- A Latin acting treatise, all but unknown outside Naples, but highly pertinent to the subject of acting and in particular of directing: Parrino's *Belvederius sive Theatrum*, of ca. 1740.

Scholars interested in this work are welcome to contact Professor Heck or Dr. Cotticelli at the following e-mail addresses: heck.3@osu.edu, or cotticelli.1@osu.edu. --
Tom Heck, Ohio State University

The William H. Gates Foundation Awards Seattle Children's Theatre \$ 500,000

Seattle Children's Theatre is proud to announce a generous pledge to the theatre's Capital Campaign by the William H. Gates Foundation in the amount of \$ 500,000. The gift will be used toward construction of a Technical Pavilion that will house the theatre's rehearsal studios and classrooms, as well as the scene, costume, and prop shops. The pavilion is the final component of a building campaign that began a decade ago, resulting in the Charlotte Martin Theatre and Eve Alvord Theatre at Seattle Center.

The pavilion, expected to be completed within the year 2000, will promote more effective and efficient communication between company artists by housing the entire theatre company together for the first time in its 24-year history. When completed, SCT will be the most comprehensive children's theatre complex in the nation.

The William H. Gates foundation was created in 1994 by Bill and Melinda Gates to support initiatives in areas that are of particular concern to them. The Gates' have also established the Gates Library Foundation, chartered to provide computer and Internet access to patrons at public libraries in low income communities across the U.S. and Canada.

TLA PANEL AT ASTR

"If I Do It, Will They Sue Me?" or Fair Use and the Internet

TLA Panel at the 42nd Annual Meeting of the American Society for Theatre Research and the Theatre Library Association

TLA found the perfect topic to suit the theme of the 1998 American Society for Theatre Research and Theatre Library Association Annual Conference held last November at the Omni Shoreham Hotel in Washington, D.C. Since the two organizations were spending three days debating and exploring the ramifications of "Playing by the Rules: Theatrical Regimes, Regimens and Regulations," TLA felt it only proper to focus on a question dear to all late-20th century scholars' hearts: if I use this document or image on my website, will I get sued? The answers--yes, no, and maybe--were presented in grand fashion at the well-attended presentation and discussion held on Friday, November 20, from 4- 5:30 PM.

TLA's panel at this conference was planned concurrently with a similar panel presented at the June, 1998 ALA conference, also in Washington, and so assiduously documented for *Broadside* in the Summer 1998 issue by **Maryann Chach**. Since both conferences were being held in the nation's capitol nearby the Copyright Office of the Library of Congress, it seemed prudent to focus attention on one of the hottest topics in both libraries and academe: copyright and the internet. Hence, two of the principal speakers, Attorney **Madeleine Nichols**, Curator of the Dance Collection at the New York Public Library for the Performing Arts and Gayle T. Harris, retired from the Copyright Office and currently President of Research Unlimited which specializes in copyright research, appeared at both conferences. For ASTR/TLA, however, **Susan Brady** and **Susan Peters** prepared a creative twist to follow Nichols' and Harris' presentations that gave them special pertinence for the many performance scholars and instructors in the audience. San Francisco attorney and TLA Board member **Paul Newman** served both conference panels ably as moderator and respondent.

Since Nichols and Harris did such a superb job at the earlier conference, they presented much the same material here (please see Chach's article for details). Nichols prepared and discussed an informative handout that covered federal copyright law, highlighting key cases that have established precedents for intellectual property rights in literature and the arts. She also provided sources for obtaining copyright clearances (see end of this article) as well as useful Website addresses (see Internet Resources column this issue) for further information. Harris also prepared a terrific pamphlet, "If I Use It, Will They Sue Me? Maybe" with the subtitle, "A Quick and Dirty Guide For Assessing Copyright Status" in which she guides you through the right questions to ask and the proper procedures to follow. In "Some General Rules" she warns to "never use an unpublished work" and to conduct a careful search for anything published and registered in the United States after 1923. The good news, however, is that materials published prior to 1923 should be copyright free and throughout her talk, she reiterated 1923 as the watershed date. If you are dealing with foreign authorship, she recommends consulting "Copyright Laws and Treaties of the World," available from the Bureau of National Affairs. Her "rough rule of thumb" is to remember that "copyright endures for at least 50 years from a foreign author's date of death."

Following Nichols' and Harris' excellent presentations, Paul Newman reintroduced Susan Brady, the newly-elected TLA President, and Susan Peters, a member of the Executive Board, who had prepared a mock Website which was distributed in hardcopy to everyone in attendance. They chose six items which they felt would be the type of documents and images that a professor may want to post on the web for students and then asked our panel of experts for advice on potential infringements of copyright law. Their proposed website included the Johannes de Witt drawing of the Swan Theatre in London, duplicated here from Oscar Brockett's *The Essential Theatre*; a 1998 production photograph from Terence McNally's *Corpus Christi*; a page from Ellen Terry's marked copy of *Faust* found in *Collecting Theatre Memorabilia* by George Speaight; a fabricated letter from Stephen Sondheim to Susan Peters regarding the 1973 production of *A Little Night Music*; a costume drawing by Lucinda Ballard for *The Gay Life* in 1961 and currently on

the "Tonys" Website; and a comedy/tragedy mask graphic from the Gordon and Breach Publishing Group website. Although there wasn't time to discuss each of these at length, they provided a marvelous impetus for all the panelists to share their expertise and engage the entire audience, who eagerly added questions and clarifications of their own. In most cases, however, Nichols and Harris reiterated the same advice--do your homework. Just because someone else has published a document or image either in print or on a website, don't presume it is copyright free. If you "play by the rules" and conduct your own investigation, chances are, they happily concurred, you won't end up in jail. -- **Martha S. LoMonaco**

CLEARANCES FOR COPYING

The following addresses are useful sources of assistance in securing clearance for copying of published materials. Prepared by Madeleine M. Nichols, Curator, Dance Collection, The New York Public Library for the Performing Arts, 40 Lincoln Center Plaza, New York, NY 10023-7498. Verified and updated by Ed. 2/1999.

1. Copyright Clearance Center, Inc.
222 Rosewood Drive
Danvers, MA 01923
978-750-8400 Fax 978-750-4470
<http://www.copyright.com>
2. Motion Picture Licensing Corporation
5455 Centinela Avenue
Los Angeles, CA 90066-6970
(800) 462-8855
(310) 822-8855 Fax: (310) 822-4440
E-mail: info@mplc.com
<http://www.mplc.com>
3. Institute for Scientific Information, Inc.
(Original Article Tear Sheet Service)
3501 Market Street
Philadelphia, PA 19104
(800) 336-4474, at the prompt, press 2
(215) 386-0100 Fax (215) 386-2911
E-mail: sales@isinet.com
<http://www.isinet.com>

4. University Microfilms International (UMI)
300 North Zeeb Road
PO Box 1346
Ann Arbor, MI 48106-1346
(800) 521-0600
(734) 761-4700
E-mail: infor@umi.com
<http://www.umi.com>
5. National Technical Information Service
Technology Administration
U.S. Department of Commerce
Springfield, VA 22161
(703) 605-6000 Fax (703) 605-6900
E-mail: info@ntis.fedworld.gov
<http://www.ntis.gov>
6. Information Industry Association
1625 Massachusetts Avenue NW - Suite 700
Washington, DC 20036
(202) 986-0280 Fax (202) 638-4403
E-mail: info@infoindustry.org
<http://www.infoindustry.org>
7. For any copying or quoting even arguably beyond the "fair use" permission of the federal copyright statute, it is recommended that the requestor write directly to the publisher of any published work or to the creator(s) of any published work. This safety procedure applies to copying any work, regardless of format of the source work, e.g. book, magazine article, photograph, motion picture or videotape, etc.

REPORT ON 1998 TLA/ASTR Annual MEETING

The annual joint meeting of the Theatre Library Association and the American Society for Theatre Research took place at the Omni Shoreham Hotel in Washington DC, November 19-22, 1998. The conference theme was *Playing by the Rules: Theatrical Regimes, Regimens and Regulations*.

The keynote session, entitled *Today's New Rules*, featured two speakers discussing the history and present status of the National Endowment for the Arts (NEA). Barbara W. Grossman, Tufts University, was appointed to the NEA Council in 1994; she has seen the budget fall from \$162 million in 1994 to \$98 million for FY 1998 (with a comparable drop in the number and kind of applications) in the face of unremitting Congressional criticism. In 1997, with its publication of *American Canvas*, the NEA tried to defend itself with utilitarian arguments (e.g. culture as therapeutics rather than art as art), for fear that art would sound too elitist. Another manifestation of NEA problems was the "decency and respect" criterion, which was upheld by the Supreme Court as not inhibiting individual expression, but which may hold problems for other recipients of government funding such as libraries, educational institutions and public broadcasting.

Nevertheless, Ms. Grossman said that the diversity of applications is still impressive -- non-profit organizations requesting grants cover a broad spectrum -- and the NEA remains the largest funding source for the non-profit sector, generating \$11 from private sources at the state level for every dollar that it grants. She expects that the new chairman, William Ivey, will be a strong and articulate advocate for the arts.

Karen Christensen, General Counsel for the NEA, offered the perspective of a "arts warrior". She noted the tremendous growth in non-profit groups and audience attendance at their offerings; budgets grew from under \$3 million in 1966 to \$176 million in 1992. While review panels now include members of Congress and lay persons in addition to peer professionals, she does not think that this -- or the "decency" provisions -- will have substantive effects on criteria. It is true that individual grants have been eliminated (except for literature) in favor of broader categories, and organizations can now submit only one grant proposal instead of multiple entries. However, many theatrical organizations are working in tandem with one another and with their local communities -- school visits, post-production discussions, workshops, etc. -- to develop grant proposals. The NEA will soon announce grants to a wide variety of organizations, based on the impact of the proposed projects and the group's ability to carry them out.

Ms. Christensen praised both former NEA chairman Jane Alexander and the current chairman, William Ivey, who is expected to carry on Ms. Alexander's mission. She cautioned the audience to remember that the NEA is a public institution that dispenses public funds, and artists must be prepared to enter into thoughtful advocacy discourse in support of their commitment, instead of merely saying that the art speaks for itself.

In the session on *Rules to Play By*, two papers considered the state of theatre in 17th century France -- "no other period had so many rules" -- including the effort to establish an academy of acting similar to those for painting, music and dance, and to gain social respectability and citizenship status for actors. The third paper dealt with New York City in the 1920s. An experiment to use citizen play juries instead of police inspectors to judge plays for possible obscenity was set up by the district attorney with the acquiescence of Actors Equity Association and the Dramatists Guild. However, the urban middle-class juries proved to be open-minded that the experiment was soon abandoned. The speaker did not know of any similar experiments elsewhere.

Repression and Resistance: This session began with a paper describing the prostitute boy actors who were trained to portray females in 17th century Japan, combining power over the actors with pleasure for the powerful spectators; vestiges of these images of stylized female allure can be seen today in Kabuki drama. In South Africa, the artistic response to apartheid was to present plays of mixed race (e.g. Athol Fugard's *The Blood Knot*) by independent groups and/or in spaces where racial censorship could be ignored or circumvented. In the German Democratic Republic of the 1950s and 1960s, the aims of the state and the theatre were considered to be the same, so there was no formal regulation; but later, theatre people began to see themselves as the loyal opposition, and this was reflected in performance. Vaclav Havel once described the Czech experience as the "velvet prison," where one had privileges -- including public presentation -- so long as one conformed.

Rules of the Frame: Papers considered the external boundaries or context in which various theatrical presentations and representations occurred. American

impresarios exhibited "show Indians" both at home and abroad, often in natural history museums as part of a collection of "natural" specimens. In England, exotic displays of oriental culture were exhibited in museums, often using panoramas and other scenic effects, while theatres mounted plays and spectacles along similar lines which were advertised as authentic representations. A third paper discussed theatre reforms in England in the 19th century, particularly with regard to the relaxation of licensing regulations.

Playing by Different Rules: All three papers dealt with racial and gender problems and challenges in the United States. Some women critics have opted for anonymity, but there were others such as poet and former slave Phillis Wheatley (1753?-84) who did not hide her situation. August Wilson's challenge to the theatre community to acknowledge black identity but to work for equal funding, was discussed in two papers, as was bi-racialism. One speaker opted for the term "hued identities" as being more descriptive than black, white, etc.

Breaking Rules/Breaking Ground: The first paper described the situation in Nazi Germany, where most of the directors and dramatists were Jewish, when Josef Goebbels was placed in charge of the Culture Chamber. The second paper was an account of the artistic work and the political activism of the Living Theatre. Finally, there was a first-hand account of a group from the United States who went to Bosnia to work with Bosnian children in music and theatre in an effort to bring about reconciliation.

The Theatre Library Association presented *If I Do It, Will They Sue Me: Fair Use and the Internet*. The panel, which was moderated by attorney Paul Newman, included Madeleine Nichols (The New York Public Library), Gayle Harris (copyright consultant, formerly in the US Copyright Office), Susan Brady (Yale University) and Susan Peters (Emory University). It was similar in content to the panel presented at the American Library Association conference last June, which was fully reported in *Broadside* (See vol. 26, no. 1, Summer 1998), but the audience was entirely different, being composed of students and scholars who are the consumers of the materials that librarians mount on their websites. (See article on page 4 of this issue.)

Three useful hand-outs were distributed at the beginning of the session: 1) examples of text and illustrations which were potential infringements of copyright; 2) the compendium of relevant provisions of the Constitution together with suggested sources for clearances, including websites, and a recent release from the U.S. Copyright Office; 3) a brochure prepared by Gayle Harris entitles "A Quick and Dirty Guide for Assessing Copyright Status." After Ms. Nichols and Ms. Harris had described various cases and ruling, Ms. Brady and Ms. Peters led the discussion. Many questions from the floor were fielded handily by the panel. There were about 75 people in the audience for this lively and informative session.

A regular feature of the ASTR/TLA Conference in recent years has been a group of small seminars, which gives additional members a chance to participate and to discuss works in progress. This years there were eight seminars, many of the relating to the subjects which had been dealt with in the plenary sessions.

ASTR also holds its annual business meeting during the conference, there were some items of particular interest to TLA members. It was announced that the category of Institutional Membership is being dropped, which means that libraries will no longer receive the *Newsletter*. They can subscribe to *Theatre Survey* as a regular periodical, and they can purchase editions of the *Directory of Doctoral Programs* as they appear. ASTR renewed its invitation to TLA members (reported in the last issue of *Broadside*) to contribute articles on collections to the new *Re-Sources* section of *Theatre Survey*.

The 1999 ASTR/TLA conference will take place in Minneapolis MN, November 12-14. The theme is *Geographies of Performance: Performances Outside and Inside Theatres*. Further details will be forthcoming in a few months. In the year 2000, the conference site is to be New York City, with CUNY as the host institution. San Diego is the locale for 2001. **Dorothy L. Swerdlove**

CORRECTION:

In the article on the IFTR Conference that appeared in *Broadside*, Summer 1998, Hearst's castle in Wales was incorrectly identified as Leeds. The correct name is St. Donat's.

SPOTLIGHT ON: The Jerome Lawrence and Robert E. Lee Theatre Research Institute



In 1986, the Theatre Research Institute at Ohio State University was renamed the Jerome Lawrence and Robert E. Lee Theatre Research Institute in honor of the Ohio playwrights whose works include *Inherit the Wind*, *The Night Thoreau Spent in Jail*, *Auntie Mame*, *First Monday in October*, and many others for stage, screen, and radio. More than simply a change of name, this rededication was a major commitment by OSU Libraries in the establishment of a new professional position of curator for the Institute library and a re-commitment by the OSU Department of Theatre which had supported the Institute since its inception in 1951. The intervening years since the rededication have been busy and productive in all areas for the Institute - performing arts holdings have increased extensively and have served campus and Columbus communities and researchers nationally and internationally; major research opportunities have been provided for graduate students for work within the collections; public programming and activities have grown; and the publications have expanded, with the journal *Theatre Studies* becoming juried for graduate students in theatre nationally and with the establishment of a monographic series on theatre studies jointly published by the OSU Press and the Institute.

It is impossible to mention all the performing arts treasures acquired in the last twelve years, so examples will have to serve. Major collections documenting the work of playwrights Lawrence and Lee, Sidney Kingsley, Tom Eyen, Don Nigro and John Patrick provide insight into the creation of the written word, while the Isabel Bigley Barnett, Eileen Heckart, Nancy Kelly, Robert Post, and Clifton Webb collections illuminate the art of performance. Certain collections are valuable in a number of areas: for instance, the Twyla Tharp Archive which documents not only Miss Tharp's creative work in dance, but also allows glimpses into the work of other artists in design, photography, playwriting, as well as dance, and holds the organizational archives of her

company. The work of the producer and producing organizations is demonstrated in the Robert Breen collection on *Porgy and Bess*; the Doris Cole Abrahams collection on *Equus*; the Los Angeles Theatre Center, Contemporary American Theatre Company (Columbus), and the Horse Cave Theatre (Kentucky) organizational archives, as well as that of the American Playwrights Theatre, an OSU-based organization which promoted new plays by established writers for production in regional and university theatres. The work of the director is documented in such holdings as the Robert Breen, Luke Yankee and Randy Skinner collections.

One of the Institute's special interests is in collecting papers of the writer about performing arts. The Institute holds the American Theatre Critics Association archives, and is also home to collections of a number of critics and writers including Otis L. Guernsey, Jr., Holly Hill, Michael Grossberg, Elizabeth L. Maupin and E. B. Radcliffe. One of the most widely-used collections in the Institute is the Earl Wilson collection which includes the late New York Post columnist's working papers, research files, photographs, clippings and scrapbooks. The Norris Houghton collection, transferred to the Institute from Denison University, documents his interest in, and writings about, Russian theatre. A recent acquisition, the Irwin Spector papers, includes research materials for Spector's biography of Emile Jaques-Dalcroze.

Over the last five years, the Institute has experienced incredible growth in the area of design and technical theatre. New design acquisitions include work by Boris Anisfeld, Toni-Leslie James, and Tony Straiges, and a copy collection of the Tom Skelton papers held by the New York Public Library's Dance Collection. Several hundred theatre, television, film, opera, ballet and French music hall designs assembled by theatre scholar and dealer Gerald Kahan have enriched the holdings as have donations from collectors Sylvia Westerman and Paul Stiga.

In response to the immensity of the performing arts, and to the similarity of institutional concerns about preserving and making the record of those arts available for research, cooperation among institutions has become an important element in Institute operations. Of particular note are

some institutional relationships, both formal and informal, that have developed in recent years. Certain acquisitions have been possible because of cooperative efforts; for instance, the Robert Breen collection, containing both Breen's *Porgy and Bess* and other production work and his American National Theatre and Academy, were jointly acquired by OSU and George Mason University. A portion of the Earl Wilson collection was transferred to the Institute by the Shubert Archive to add to the bulk of the collection given by Earl Wilson, Jr. The Institute is one of the OSU special collections participating in the Consortium for Popular Culture Collections in the Midwest, with special collections from Kent State University, Bowling Green State University, and Michigan State University. OSU is an active member of the Dance Heritage Coalition, an alliance of major dance collections which address areas of concern for the field in dance documentation and preservation.

None of this growth has come without a cost. Major ongoing support is provided by the Ohio State University Libraries, the College of the Arts, and the Department of Theatre. In addition, significant grant funding for various projects has come over the last twelve years from the Department of Education Title II-C program, and from the National Endowment for the Humanities through the Dance Heritage Coalition. The Margo Jones Award, founded by Jerome Lawrence and Robert E. Lee to honor a pioneer of the American professional regional theatre, is administered by the Institute and supported by an endowment from Lawrence and Lee. Sylvia Westerman, OSU alumna, left not only her design collection but a bequest to preserve and maintain the collections. And, looking to the future, a major fund-raising initiative is underway to support a new arts complex that will house the Lawrence and Lee Theatre Research Institute.

For further information about the Institute, please take a look at our website:

http://www.lib.ohio-state.edu/OSU_profile/triweb/
or contact us at: The Jerome Lawrence and Robert E. Lee Theatre Research Institute, The Ohio State University
1430 Lincoln Tower, 1800 Cannon Drive, Columbus, OH
43210-1230; telephone and fax, 614-292-6614, E-mail at theatreinst@osu.edu

-- **Nena Couch**, Curator and Associate Professor

INTERNET RESOURCES

Copyright Websites

Library of Congress: American Memory online exhibit; Thomas legislative service; bill tracking; bill summaries and status. <http://www.loc.gov>

U.S. Copyright Home Page: NIE listings for restored Gatt works; copyright forms and information. <http://lcweb.loc.gov/copyright>

Law Journal Extra: information on legislation, cases and articles; has a separate section for internet and copyright. <http://www.ljx.com/copyright/>

ALA Washington Office Intellectual Property Information: legislative issues regarding intellectual property and fair use <http://www.ala.org/washoff/ipinfo.html>

Digital Futures Coalition: <http://www.ari.net/dfc/>

Stanford University Copyright and Fair Use Site: <http://fairuse.stanford.edu>

Cornell Law School Copyright Law Collection: <http://fatty.law.cornell.edu/topics/copyright.html>

New York Law School Media Law Center: <http://www.cmcnyls.edu>

Cyberlaw and Cyberlex: recent cases and articles about internet law <http://www.cyberlaw.com>

Franklin Pierce Law Center: U.S. patent, trademarks, and copyright. <http://www.fplc.edu/tfield/ipbasics.htm>

NEW BOOK ANNOUNCEMENT

Terrence Ross and **David Wilmore** announce the second edition of *British Theatrical Patents 1801-1900*. It documents the history of theatrical invention including magic, architecture, fire prevention, illusion, stage machinery, theatre lighting, costume. Copies are available for £ 26.50, cheque in pounds sterling made out to "D.C. Wilmore" at: Theatre search, The Lodge, Braistay Woods, Summerbridge, North Yorkshire, ENGLAND, HG 34DN

IN MEMORIAM

"The Best Seat in the House: W. H. Crain"

The April 1998 passing of W. H. Crain, long-time member of The Theatre Librarians Association, has been marked by many. A familiar figure in audiences around the nation, he has been honored and saluted for his roles as benefactor, collector, curator, playwright, actor, among others. A few lines can provide a lifetime of information, but "Deacon" would, no doubt, prefer a story or two. He many times insisted that to capture his attention in the theatre, it was only necessary to "bring down the house lights". Still, a theatre man at heart, "Deacon" Crain always asserted that the public was not served until a good story had been well delivered.

In his acceptance of a USITT award, Dr. Crain remarked with his familiar self-deprecating wit "I am the biggest ham left unsmoked". Born in Victoria, Texas, July 19, 1917, William H. Crain's regular theatre-going visits to New York began in his youth, and became annual expeditions in later years. Proposing that he'd been born with "corn starch in my hair", Deacon summarized his acting as an assembly of character roles which suggested age and status. In a biographic note, he attributed all this to acquiring an early taste for applause by portraying Santa Claus "too many times" for his dancing teacher's parties in Victoria. The nickname "Deacon" itself derived from a role he played in the 1930s, in a satiric piece. Always a believer in a divine being who had a sense of humor, it would not stretch the imagination to claim that to Deacon the concept of reverence was tinted with humor. The nickname "Deacon" followed Dr. Crain into his college career, his several degrees and his adult life.

Dr. Crain's college career spanned the 1930s, '40s, '50's and '60's. The duration of this trek into the academy included an interruption for service in World War II, as well as the attainment of five degrees. His was the first PhD in Playwrighting awarded by the University of Texas. While he served a residency in playwrighting in the 1950s, it was finally the academic world of research which claimed his time, his tenure with the Theatre Arts Collections at the Harry Ransom Humanities Research Center lasting from 1965 through 1994. The Crain

Collection, donated by the estate of Dr. Crain to the Theatre Arts Collection of the Humanities Research Center, encompasses thousands of rare books, scenic and costume designs, discrete collections, posters and other materials documenting the creative efforts of figures in the performing arts. Dr. Crain's astute choices for acquisition reflected his sensitivity to the dialogue between the academic approach to the performing arts and the artistic approach to production. Among his publications, Dr. Crain listed the "Dictionary of American Drama Critics, 1850 - 1919", a joint publication with Albert Johnson.

Dr. Crain's benevolent efforts have given rise to their own cycle of stories. The boards on which he served, appointments he filled and organizations he supported are too numerous to list. His personal advocacy ranged from support extended to students on internships, to the more informal role he frequently played as benevolent host, extending the gift of tickets to a wide range of fellow audience members. His charitable activities and his activism for the arts are similarly well known and so extensive they can only be suggested here. Sponsor for festivals which ranged from Shakespearean production to New Music, his name on donor lists remained a fixture for many years. His name was even among the producers listed for the premier of "Paint Your Wagon". He expressed his motivation in the following: "when you've gotten as many friends and as much interest, excitement, ecstasy and plain old country fun out of something as I have, you feel as if you should give something back."

Dr. Crain always maintained that he'd spent his life enjoying himself. The irony would not have been lost on a man who was regarded in his region as a Daddy Warbucks figure, that the night before his death, Dr. Crain attended for the second time in as many weeks, a spectacular staging of "Annie". A friend who attended his funeral in Victoria describes Dr. Crain's resting place with "Our Town" imagery: "He is on the gentle rise of the main hillside, surrounded by a crowd of people of many generations. Although braced around with a scattering of a wide variety of trees, his place is open to sky and sun. The sweep of this perfect slope is honored by breezes and graced with birdsong. Leave it to Deacon to have found the best seat in the house." -- **Melissa M. Miller**

Babs Craven

Babette Craven, well-known collector of porcelain actor figures, and widow of actor Robin Craven, died near Philadelphia at the home of relatives, on November 29, 1998. She was eighty-eight. Ms. Craven's collection, reputed to be the best of its kind in America, was split between the Theatre Collection at Harvard University and the Folger Shakespeare Library, which presented an exhibition of her porcelain. In the catalogue of its exhibition, the Folger said that "Mrs. Craven brought a finely tuned sensibility and a great love of the stage to her life as a collector." A resident of New York City, Mrs. Craven was also a long-time TLA member and a volunteer and supporter of the NYPL's Theatre Collection. -- **Brooks McNamara**

Caroline Shaffner

Caroline Shaffner died Tuesday, October 20, 1998. She was born on June 24, 1901. Ms. Shaffner and her husband Neil founded the Shaffner Players, a prominent Toby and Suzie company in 1925. They later appeared on radio, and collaborated on more than a hundred plays. In later years, Mrs. Shaffner was founder and curator of the Theatre Museum of Repertoire Americana in Mount Pleasant, Iowa, which was devoted to the history of traveling popular theatrical forms in America.-- **Brooks McNamara**

Performing Arts Roundtable Meeting

The Performing Arts Roundtable will be meeting during the 63rd annual meeting of the Society of American Archivists, in Pittsburgh, PA, August 23 through August 29, 1999, at the Pittsburgh Hilton and Towers. The meeting will be held on Friday, August 27, with exact time and place to be announced. The theme of the annual meeting, "Creation, Preservation, and Access" will guide the group's discussion. Topics also to be discussed include website development for the roundtable and plans for a program at the 64th annual meeting of SAA in 2000 to be held in Denver, CO. If you plan to attend or have any questions, contact the Performing Arts Roundtable chair, **Mary E. Edsall** at medsall.jpdf@taconic.net or by telephone at 413-637-1322. -- **Mary Edsall**, Jacobs Pillow

BOOK REVIEWS

Mackerras, Colin. *Peking Opera*. N.Y.: Oxford University Press, 1997. ISBN: 0-19-587729-2, cloth, \$17.95

Colin Mackerras' *Peking Opera*, a title in the Series "Images of Asia", presents a clear, concise, informative description/introduction to a form of theatre beginning in Beijing, China's capital, in 1790 as celebrations marked the eightieth birthday of the Qianlong emperor(1). Similarities in the use of "music, singing, libretto, costumes, acting, and makeup..." between Western opera and the Peking Opera are noted. The importance of mime and acrobatics in Peking Opera makes it unique. The book is fairly short, only 72 pages with a preface, a very helpful glossary, a selected bibliography, and an index. It is wonderfully illustrated. Many of the photographs are the author's own, or at the very least, taken by him. He has wisely cited the permissions received, and by whom, in the preface, thereby eliminating or reducing any potential copyright problems. Also in the preface, the author states that although the name of China's capital, Beijing, is used as the authority in the People's Republic of China "...Peking Opera is still the accepted name" (viii). In addition to the previously listed contents, there are four chapters: 1)The History; 2)What are Peking Operas About?; 3)The Performance Arts; and, 4)How Is the Peking Opera Doing Nowadays? Within each of the chapters Mackerras guides the reader-- be they novice or aficionado of the Peking Opera-- to an appreciation, and/or understanding of the performance of this form of the theatrical arts.

Understanding elements of the many cultures of the world would hopefully bring a much better appreciation of those cultures, thereby leading to less friction worldwide. While the titles in the "Images of Asia" series are written with the non-specialist as the primary audience, this title can be and should be used by many specialists. Librarians, as well as undergraduate and graduate students, academics in the obvious fields of the performing arts, sociology, and political science (especially those studying the rise and end-- October 1, 1949 to October 6, 1976-- of the Cultural Revolution) should find valuable information using this book. -- **Monica J. Burdex**, California State University, Northridge.

Cohen, Allen, and Harry Lawton. *John Huston: A Guide to References and Resources*. (Reference Publication in Film Series). New York: G. K. Hall & Co., 1997. ISBN 0-8161-1619-9, cloth.

If the authors of this comprehensive reference book overlooked any source pertaining to film director/screenwriter/actor John Huston, it is difficult to imagine what that source may be. *John Huston: A Guide to References and Resources* "does not purport to break new ground on Huston criticism," Cohen and Lawton explain, "but attempts to gather together the critical work undertaken by others" (p. ix). Divided into 34 sections, the volume opens with a brief biography of Huston (1906-1987), based largely on his autobiography, *An Open Book* (New York: Scribner, 1980), and *The Hustons* by Lawrence Grobel (New York: Scribner, 1989), which is of appropriate length and depth in this context but leaves the reader wanting to know more about the man who inspired this massive tome. The content also includes a discussion of its subject's oeuvre; a chronology of his life and career; a filmography containing credits, cast, and synopsis of each film with which Huston was involved, arranged according to the various facets of his career; an annotated bibliography, arranged chronologically, of publications about Huston and his work, supplemented by an unannotated list of general works; lists of articles about and reviews of Huston's films; a bibliography of his published screenplays; a description of available primary sources; and a directory of repositories holding Huston-related collections.

From this mass of data, Huston emerges as versatile, meticulous, and innovative. Simply scanning the titles of the 42 films he directed--films as diverse and as memorable as, for example, *The Maltese Falcon* (1941), the Oscar-winning *Treasure of the Sierra Madre* (1948), *Moulin Rouge* (1954), and *The Misfits* (1961), all four of which Houston also wrote--suggest an extraordinary talent, one which indeed merits the attention this book bestows. The authors intend it "as an introduction to a study of the director and his complete career in the movie industry" and "as a guide and encouragement to all who are moved to undertake research on any stage or aspect of his life and career" (p. ix). The book certainly should accomplish those purposes, for it constitutes a review of the literature

(to 1997) upon which future Huston biographers and critics might draw.

With the possible exception of a section listing films available for purchase on video and other media which likely will become dated quickly, the information herein promises to be of enduring value. This is not, however, leisure reading for the casual fan of old movies. Rather, it is an exhaustive compendium of sources for the scholar and the serious student of filmmaking. No one undertaking research pertaining to John Huston, to his father Walter, or to his daughter Anjelica should fail to consult it, and it is recommended for the reference shelves of all libraries which serve filmmakers and film historians. -- **Florence M. Jumonville**, Earl K. Long Library, University of New Orleans.

Owen, Norton. *A Certain Place: The Jacob's Pillow Story*. Becket, MA: Jacob's Pillow Dance Festival, 1997. ISBN: 0-9658357-0-7, paper, \$12.95.

In 1930, modern dance trailblazer Ted Shawn purchased an eighteenth-century farm in Becket, Massachusetts. He envisioned the property as a rehearsal retreat where he would prepare his touring programs with a small group of dancers left over from the Denishawn company. This group, which included Jack Cole and Barton Mumaw, formed the basis for Ted Shawn & His Men Dancers, established in 1933. To raise extra money, Shawn and his dancers began giving "Tea Lectures" in July 1933, which were enthusiastically attended by the neighbors. The men danced, and afterwards served tea and cucumber sandwiches to the audience. Twice as many people showed up for the first performance than had been expected. However, by 1940, Shawn had disbanded his company and was looking around for a buyer for the property.

Shawn's farm was acquired in 1941 by a group of interested Berkshire residents who hired him to direct a dance festival and school to be housed there, and construction on a new theatre began late that year. On July 9, 1942, the first theatre in the United States to be designed exclusively for dance gave its inaugural presentation. The uniquely American cultural institution known as The Jacob's Pillow Dance Festival was born.

Owen Norton, Director of Preservation for the festival, has written a brief, eloquent text which chronicles the history of Jacob's Pillow from its "prehistory" (1790-1932) through 1995 in celebration of the 65th Anniversary season. Accompanying the book are numerous evocative photographs, many of which are by John Lindquist who used his camera to tell the Pillow's story from the earliest days to his death in 1980. These photographs are a record of the variety of dance events presented at the festival over the years, representing ballet, modern, jazz, and ethnic. We see Shawn exhibiting his famous form on a ladder in 1931 as he paints the farmhouse. Dancers as different as Margot Fonteyn, Carmen de Lavallade, and Eiko and Koma are pictured performing at the dance farm, as is the Russian Village Project.

An enduring cultural monument like Jacob's Pillow deserves a lengthier, more comprehensive history, but until one is written, Mr. Norton's book is a concise and attractive first look at America's oldest dance festival in continuous operation. He has provided a wealth of information, including complete chronological listings of Jacob's Pillow Performers 1933-1997, Jacob's Pillow Directors 1933-1997 and the Faculty 1936-1997. As Sali Ann Kriegsman says in her foreword to the book, "The story of Jacob's Pillow parallels the development of dance arts during most of the 20th Century." *A Certain Place : The Jacob's Pillow Story* can be ordered from The Jacob's Pillow Dance Festival, P. O. Box 287, Lee, MA 01238 for \$12.95 plus \$3.00 for handling and postage. Credit card orders accepted by phone at 1.413.637.1322. -- **Virginia Wilhelm**, New York Public Library for the Performing Arts.

Turk, Edward Baron. *Hollywood Diva: A Biography of Jeanette MacDonald*. Berkeley, CA: University of California Press, 1998. ISBN: 0-520-21202-9, cloth.

I started Edward Baron Turk's new biography of Jeanette MacDonald, *Hollywood Diva*, with some trepidation. I have never been a particular fan of operetta, and, frankly, I wondered if MacDonald's life was fascinating enough to warrant over 300 pages of biographical text. But my fears were unfounded. It turns out that a book devoted to the "Iron Butterfly," as she was known by the studio bigwigs, was long overdue. MacDonald was an integral part of the

movie musicals that helped ease the country through its Great Depression, and, in addition, was a vital force in bringing opera and classical music to a mass audience.

Hollywood Diva starts off by describing the working class life of MacDonald's family in Philadelphia, where she was born in 1903. Jeanette's obvious musical talent was matched by her ambition, and by the time she was a teenager, she was successful enough as a chorus girl to support her family. Although Jeanette would work steadily on Broadway during its halcyon days of the 1920s - in shows such as *Irene*, *Tip-Toes*, and *Yes, Yes, Yvette* (and yes, yes, she played Yvette) - she never attained stardom there. That would come with the advent of talking pictures.

Fortunately for MacDonald, the noted German movie director Ernst Lubitsch was instantly smitten with her and cast her in *The Love Parade* opposite Maurice Chevalier in 1929. Thus began a string of sophisticated pre-code musicals at Paramount (there would be three more with Chevalier) which not only showcased MacDonald's beautiful singing voice but invariably also showcased her comely figure by having her appear in some type of lingerie. In 1934 she added her name to the already impressive roster of stars at Metro Goldwyn Mayer. Ironically, her second film at MGM - *The Merry Widow* - found her once again partnered with Maurice Chevalier and directed by Ernst Lubitsch. But it would be her next film - *Naughty Marietta* - that would team her with Nelson Eddy, the partner to whom she continues to be indelibly linked in the public's mind. Her movies with Eddy - *Rose Marie*, *Maytime*, *The Girl of the Golden West*, *Sweethearts* and *New Moon* - were all big successes (the one exception was their last film together, *I Married An Angel*). By 1937, Jeanette MacDonald was at the top of the MGM heap.

MacDonald will forever be associated with such popular songs as "Indian Love Call," "Sweethearts," "Lover, Come Back to Me," "Ah, Sweet Mystery of Life!," and of course "San Francisco." But she was also careful to insert arias into her movies wherever possible and, in fact, it was her great desire to sing at the Metropolitan Opera. When, in 1942, her contract was not renewed by MGM, Jeanette went full tilt in her attempt to pursue a career in opera and

began to train with the renowned German soprano Lotte Lehmann. MacDonald made her operatic debut in *Romeo et Juliette* in Montreal in 1943. Between 1943 and 1945 she performed *Romeo et Juliette* and *Faust* in several major cities; however, her dream of seeing her name on the marquee at the Met never materialized. MacDonald, with her characteristic pragmatism, decided her forte was the concert stage where she continued to bring her brand of "high brow" music to enthusiastic audiences for many years.

Hollywood Diva is certain to appeal to anyone interested in the performing arts: MacDonald's career encompassed the theater, films, opera, the concert stage, television and even Las Vegas. Turk make no bones about his admiration for his subject, and, in an afterward, argues convincingly that MacDonald has not received her proper due as one of the great popular entertainers of the 20th century. What emerges in this well-written, well researched book is a portrait of a talented woman who, much like her screen personae, was determined yet at all times charming. Referring to a backstage scene in *Sweethearts*, Turk writes: "[the scene] pricks the self-deceit of moviegoers who imagined the actress as either a monstrous egomaniac or a languishing good-goody. Throughout *Sweethearts*, MacDonald projects mischief, glamour, and graciousness. The resulting portrait is the closest thing we have to a screen rendition of her genuine vivaciousness." [p. 228]

What the reader will not find in *Hollywood Diva* is a juicy tell-all biography, precisely because there apparently was not a lot to tell vis-a-vis MacDonald's personal life. She was happily married to actor Gene Raymond from 1937 until her death in 1965.

I could quibble with Turk's constant use of footnotes -- most are interesting, but their ubiquity tends to interrupt the story. Turk has done a wonderful job chronicling MacDonald's stage credits, films, and principal recording sessions. His quotes are exhaustively annotated, and his bibliography is impressive. The photo collection effectively captures the many aspects of its subject (Turk includes a particularly fun picture of MacDonald twirling around in a Las Vegas dance routine, exposing nothing but bare legs and panties!) But I think the highest praise I can indeed give *Hollywood Diva* is that it made me reconsider

MacDonald's movies: I have already watched *Love Me Tonight* (Paramount 1932) and I look forward to viewing many more, this time with a new appreciative eye. And I'm certain that this is exactly what Turk would wish. --
Charles Kloth, M.A. candidate, Drama, Hunter College

JOB ANNOUNCEMENT

The Theatre on Film and Tape (TOFT) Archive of the New York Public Library for the Performing Arts is seeking to fill the following position:

LIBRARIAN/CATALOGER

PARTTIME (17 1/2 hours per week)

TEMPORARY (Two years maximum)

GENERAL DESCRIPTION:

Under the general direction of the Director and Assistant to the Director, is responsible for logging in all incoming videotapes and assessing videotapes for collection suitability; cataloging data from tape evaluation reports and Playbills into local database and RLIN; transferring TOFT computer card catalog and local database entries into RLIN; providing progress reports; assisting with administrative activities; and other duties as required.

REQUIREMENTS:

MLS degree from an ALA accredited library school. Knowledge of contemporary figures, works and institutions in New York and American theatre. Experience and facility with computer operations and database software packages. Knowledge of MARC format and moving image materials cataloging rules. Experience cataloging moving image materials in RLIN. Administrative and organizational skills and excellent oral and written communication skills. Must be able to demonstrate initiative and work effectively with colleagues and supervisors under minimal supervision.

Schedule flexible. Competitive salary/benefits package.

Send cover letter and resume to:

Betty L. Corwin, Director

The Theatre on Film and Tape Archive

New York Public Library for the Performing Arts

40 Lincoln Center Plaza

New York, NY 10023

MEMBER NEWS

Monica J. Burdex has been awarded a Sabbatical for Spring semester 2000 to complete an annotated bibliography on the Theatre Owners' Booking Association (T.O.B.A.), compiled from the Chicago Defender and the Pittsburg Courier newspapers from 1921-1930.

Louise Kerz-Hirschfeld is photo-editor for the essay "Looking Over His Shoulder" published in *Hirschfeld On Line* (Applause Books, 1998).

Frank Mohler (Appalachian State University) recently had an article published in *Theatre Design and Technology*, Winter 1999, 46-56, entitled "Survival of the Mechanized Flat Wing Scene Change: The Court Theatres of Drottningholm, Gripsholm, and Cesky Krumlov." The article references computer animations of each type of wing change at <http://www1.appstate.edu/orgs/spectacle>.

Scott Morrow has been "enstooled", to use the proper word, as an honorary chief of the Assante tribe in the Kwamang region of Ghana, in West Africa. On July 6, 1997, he became Nana Kwasi Scott Douglas Morrow. Ten years ago, when he founded the Jazz Dance Ministry for Racial Reconciliation, Peace and Healing, he began to utilize dance as a vehicle for educating all peoples about diverse cultures. Through movement and lecturing, Morrow traces the roots of African, European, Latin, and Caribbean cultures. Morrow, who was born in Midwood, Brooklyn, has been an admirer and promoter of African culture all his life. Nan Morrow's enstoolment is already having a ripple effect in the U.S. and Africa - a New York office of the Kwamang Council of State and a Pan-African Institute for Peace and Culture in Ghana are being planned.

Laurence Senelick (Tufts) received the Barnard Hewitt award of the American Society for Theatre Research for his book *The Chekhov Theatre: A Century of the Plays in Performance* (Cambridge University Press, 1997). His most recent publications are *Lovesick: Modernist Plays of Same-sex Love, 1894-1925* (Routledge), and "Seduced and Abandoned. When Hollywood Wooed the Moscow Art Theatre," *Film History* (Spring, 1999).

NYPLA Seeks New Director

Robert Marx, Executive Director of The New York Public Library for the Performing Arts (LPA), has left the Library to pursue his writing, broadcasting, and theatrical production work. He will also oversee the performing arts programs of the Fan Fox-Leslie R. Samuels Foundation. **Susan (Suki) Sommer**, has been appointed Acting Director of LPA while a national search is underway for a successor. Suki, a TLA member, has had a lengthy career with the NYPL, including ten years as Chief Librarian of LPA's Circulating Collections, and her present position as Chief of the Music Division, which she will continue concurrent with her duties as Acting Director.

CALENDAR

May 28, 1999. TLA-Freedley Awards will be presented at 6pm. The ceremony will be held in the Kaplan Penthouse of the 10th floor of the Rose Building (enter on the 3rd floor plaza level) at 165 West 65th St at Amsterdam Avenue in New York City.

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

November 12-14, 1999 ASTR/TLA conference will take place in Minneapolis MN. The theme is *Geographies of Performance: Performances Outside and Inside Theatres*.

March 3-5, 2000. First National Conference on Integrative Studies and the Black Expressive Arts will be held at the Center for Black Music Research at Columbia College in Chicago IL.

Officers of the **Theatre Library Association** (founded 1937): President (1999-2000), **Susan Brady**, Yale University; Vice President (1999-2000), **Kevin Winkler**, New York Public Library for the Performing Arts; Executive Secretary (1998-2000), **Maryann Chach**, Shubert Archive; Acting Treasurer (1998-2000), **Paul Newman**

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. Editor: **Nancy L. Stokes**, University of Akron. 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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