

# BROADSIDE

Vol.27, No. 1

TLA's 62nd Anniversary Year

Summer 1999

## THEATRE LIBRARY ASSOCIATION/GEORGE FREEDLEY AWARDS

On Friday, May 29th, 1999, the Theatre Library Association presented its annual book awards: the George Freedley Memorial Award is given to the most distinguished book on Theatre or live performance Arts published during the preceding year and the Theatre Library Association Award given to the best book on Film, Television, Radio or other recorded performance. **Kevin Winkler**, TLA board member and chair of the Awards Planning Committee, welcomed everyone and introduced the distinguished presenters. **Richard Wall**, Book Awards Chair, thanked the publishers and his panel of jurors for their work in selecting the winners. The Freedley Awards Jurors were **James Fisher** (Wabash College), **B. Donald Grose** (University of North Texas), and **Don B. Wilmeth** (Brown University). The TLA Award Jurors included **Stephen Higgins** (Museum of Modern Art), **Madeline Matz** (Library of Congress) and **Stephen M. Vallillo** (Former Chair, TLA Awards Committee).



Freedley Winner: **Meryle Secret** for *Stephen Sondheim: A Life* with presenter **Richard Maltby, Jr.**

**Richard Maltby, Jr.** (co-lyricist for *Miss Saigon* and co-director for *Fosse*, among his many credits) presented the Freedley Award to **Meryle Secret** for *Stephen Sondheim: A Life* (New York: Knopf, 1998). Maltby, a friend of Sondheim's, who was also interviewed for the book, said he was eager to read the book because he wondered whether he had humiliated himself or whether he had said anything that would make Steve hate him forever. He acknowledged that Sondheim had been responsible for advancing the musical as an art form. He praised Secret's biography for delving into Sondheim's perceptions and feelings, and for discovering where his ideas came from. His only quarrel with Secret was that she attributed a "Maltby quote" to Sondheim ("the worst thing about being a lyricist is that everyone else is in rehearsal, whereas you are back at the hotel, trying to fix those two terrible lines."). Now Maltby was sure that whenever he used that phrase people would think he was quoting Sondheim. Cont. pg. 3

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#### TLA's Website:

[http://www.brown.edu/Facilities/University\\_Library/beyond/TLA/TLA.html](http://www.brown.edu/Facilities/University_Library/beyond/TLA/TLA.html)

## FROM THE PRESIDENT

I would like to take this opportunity to thank the many individuals who worked so hard to make the spring and summer TLA events so successful. The TLA book awards ceremony and reception, so graciously hosted by TLA Vice-President **Kevin Winkler** (who was assisted by staff members of the NYPL for the Performing Arts at Lincoln Center and other New York-area TLA members) was a very special event. The evening was made particularly dramatic by its setting in the Kaplan Penthouse, made available to TLA through the kindness of **Alison Lehner-Quam** and **Michaelyn Harris** of the Lincoln Center Institute.

The tropical heat and monsoon-like rains of New Orleans in June did not deter the TLA program panelists and the board members who provided technical assistance. Librarians from a variety of institutions throughout the country attended the session and joined in a lively discussion following the presentations. I thank everyone whose participation contributed to a very informative session.

There are many opportunities for members to become actively involved in the Theatre Library Association, and the officers and board members welcome your participation. If you are interested in serving on a committee (publications, program, membership, or book awards, for example), editing a column for *Broadside*, chairing or participating in a TLA program at ALA or ASTR, or assisting in editing *Performing Arts Resources*, please contact me.

While some of my colleagues are traveling to exotic locations this summer, I am taking advantage of the offerings of performing arts venues closer to home. During the New Haven International Festival of Arts and Ideas, I had the opportunity to attend two plays performed by the Royal Shakespeare Company. In two weekends, at the Jacob's Pillow Dance Festival in Becket, Massachusetts, I saw wonderful performances by four different companies, attended pre-performance talks, viewed exhibits of archival materials, and visited with the Pillow's director of preservation, Norton Owen. And late this summer I plan to see a new musical by Edward Gorey at the Provincetown Rep. I hope that you, too, are having a performance-filled summer. Enjoy! **Susan Brady**

## FROM THE EDITOR

A slightly different approach to the **Spotlight On** column this month -- **Lillian Tudiver** sent me a lovely note asking if I might possibly be able to include any information from an article she was enclosing concerning her private collection of theatre materials. After reading the article, the obvious decision was to use it in its entirety as the **Spotlight On** column this issue. Although my original intent was to spotlight library and organizational collections, I believe it is just as important for us to be aware of private collections and their collectors.

As I think about it, there are several reasons to investigate private collections. First, private collectors often have items which are not available publicly. Private collectors are often the most knowledgeable persons concerning the finite areas represented in their collections. By necessity, we institutional librarians are forced to be generalists, the private collector has the luxury of being a specialist.

Secondly, as Lillian tells us, the private collector is an enthusiast who is often willing to share materials, knowledge, and expertise on a volunteer basis -- a trait that is becoming far too rare.

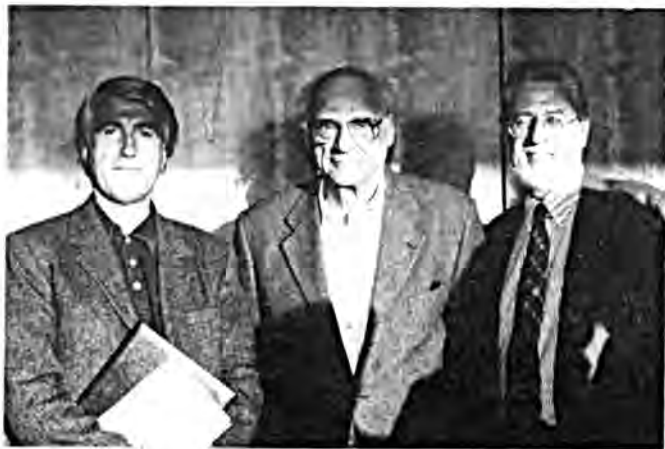
And the existence of a private collection also raises the question of "What will happen to the collection when the collector is no longer an active collector?" One possible solution to that issue is somewhat circuitously addressed in two articles in this issue -- archival materials donated to libraries.

But most importantly, at least in my mind, is the question of our obligation as librarians to identify and preserve these special, private collections for the generations of enthusiasts researchers to come. What are you doing to further the cause?

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In her acceptance, Secrest acknowledged that she would not have done the Sondheim book without Sondheim's cooperation. She described Sondheim as a born teacher but noted that he doesn't talk easily about himself. In order to get to the heart of her subject, Secrest would wait and come back to Sondheim again and again with questions about a specific topic. Each time, she would try to extract a little more information. She described the process as a little like peeling onions. She showed the finished manuscript to Steve who said he would edit only for factual accuracy but not for interpretation.



Freedley Honorable Mention: left to right: **Christopher Bigsby**, **Arthur Miller** (presenter) and **Don B. Wilmeth** for *The Cambridge History of American Theatre: Volume One, Beginnings to 1870*

**Arthur Miller**, whose *Death of Salesman* is celebrating its 50th anniversary in a critically acclaimed revival by the Goodman Theatre on Broadway, introduced the winners of the Freedley Honorable Mention, **Don B. Wilmeth** and **Christopher Bigsby**, co-editors of *The Cambridge History of American Theatre: Volume One, Beginnings to 1879* (Cambridge University Press, 1998). Mr. Miller attested to his interest in American theatre history which he said we are alleged not to have. He pointed out that American theatre did not begin with Eugene O'Neill and that the Cambridge History traces the changes and the continuity,

the social and political influences on theatre. Miller said this was "not a once over lightly book" and that Chris Bigsby, in conversations, had surprised him with information. Don Wilmeth thanked Miller for taking the time to present the award. He said the editors of the Cambridge Press brought Chris and himself together. Wilmeth opined that it is not easy to get 30 contributors to write history and to get it to hang together and still be accessible and readable.



TLA Winner: left to right: **Richard Koszarski** (presenter) to **Steven J. Ross** for *Working-Class Hollywood: Silent Film and the Shaping of Class in America*

**Richard Koszarski** presented **Steven J. Ross** with the TLA Award for his *Working Class Hollywood: Silent Film and the Shaping of Class in America* (Princeton, NJ: Princeton University Press, 1998). In accepting his award, Ross said that "if my mother knew I was here at Lincoln Center accepting an award, she would've hoped it was the ten years of accordion lessons." Ross thanked **Charles Musser** for his generosity in providing critical notes on his draft of the book. He also thanked archivists and his family for their support. **Eileen Bowser**, Curator Emeritus of the Film Department of the Museum of Modern Art, presented **Charles Musser** with the TLA Honorable Mention for *Edison Motion Pictures, 1890-1900: An Annotated Filmography* (Washington, DC: Smithsonian Institution Press, 1998). Eileen Bowser praised Charles Musser for his high standards in creating his filmography and historiographic work.



TLA Honorable Mention: **Charles Musser** for *Edison Motion Pictures, 1890-1900: An Annotated Filmography* with presenter **Eileen Bowser**.

The site for the Awards ceremony and reception was the Kaplan Penthouse, of the Lincoln Center Institute. Thanks to TLA member **Alison Lehner-Quam** of the Lincoln Center Institute, TLA was able to borrow this beautiful space as a backdrop for the ceremonies. This light-filled space featured a wrap-around terrace with spectacular views of the Hudson, upper Broadway and downtown. During the reception, **Mark Frawley** dipped into his repertoire of Broadway show music to provide the right mood for the celebrants and party-goers who sampled the champagne and hors d'oeuvres. TLA board member **Camille Croce Dee** provided the flowers as a donation from 1-800-flowers.com. It was a spectacular event! --**Maryann Chach** (Shubert Archive)

## **PALDG APPROVED BY ARTS SECTION**

The Arts Section of ACRL approved the creation of the Performing Arts Librarians Discussion Group (PALDG) at the annual meeting of ALA in New Orleans. The first official meeting will be held at the ALA annual meeting in Chicago on July 6-12, 2000. The time is tentatively scheduled for Sunday, July 9<sup>th</sup> from 8:30am-9:30am which immediately precedes the Arts Section General Membership meeting. Details and further information will appear in upcoming issues of *Broadside* and on TLA-L.

## **SUBSCRIBE NOW TO THE TLA LIST-SERV**

Do you have a question regarding a TLA publication or program? Is there a conference or exhibit that you think TLA members would like to hear about? Are you interested in obtaining assistance from performing arts librarians and archivists concerning the handling of certain types of materials? The TLA List-serv, mounted by Alicia Snee, Music, Theatre and Dance Librarian at Southern Methodist University, now makes it possible to communicate online with other List-serv subscribers. Currently we have 32 subscribers. Where is everyone else?

To Subscribe:

- 1) Send email to [majordomo@mail.smu.edu](mailto:majordomo@mail.smu.edu)
- 2) In the body of the email message type the following line: `subscribe tla_1`

## **SAVE THE DATE! OCTOBER 15, 1999** "HIS CHAMPIONSHIP SEASONS!: THE JOSEPH PAPP/NEW YORK SHAKESPEARE FESTIVAL ARCHIVES"

Theatre Library Association announces the opening of the Joseph Papp/New York Shakespeare Festival Archives at the New York Public Library's Billy Rose Theatre Collection with a panel discussion October 15, 1999. Exact time and location to be announced.

Participants to include the Archives' staff: **Mary Ellen Rogan**, Senior Archivist; **Jeremy Megraw**, Project Archivist; **Calla Biondi**, Processing Archivist; and **Martha S. LoMonaco**, Assistant Professor of Fine Arts, Fairfield University.

For more information, contact:  
Kevin Winkler by phone (212) 870-1620 or by email [kwinkler@nypl.org](mailto:kwinkler@nypl.org)  
or check TLA's website:  
[http://www.brown.edu/Facilities/University\\_Library/beyond/TLA/TLA.html](http://www.brown.edu/Facilities/University_Library/beyond/TLA/TLA.html)

## SPOTLIGHT ON: Lillian Tudiver's Personal Theatre Collection



My personal library started with one book about 25 years ago, when a staff member whose mother was an Earl Carroll Showgirl gave me a copy of Marian Spitzer's *The Palace: A History of Vaudeville's Premier Showplace*.

I collect collective biography in theatre and film, musical comedy, vaudeville, Yiddish theatre, male and female impersonators, and theatre buildings. My books, vertical files and information files are organized, catalogued, and indexed.

For several years I resisted cataloguing my collection,. I kept thinking it would never exceed 100 books. Instead I used a technique I learned in Brooklyn Public Library's Telephone Reference and Social Science Divisions. The books used constantly are in the bookcase closest to my desk. The rest are in various locations. The ones I used least are in the farthest bookcase, in fact in another room, as the least used books are in the closed stacks. When I needed a less used book, it might take me 20 minutes to find it. The last time this happened, about three years ago, I decided to catalog them. I don't use Dewey or LC, just author, title, some subjects, bookcase number and shelf number.

I'm my own patron, librarian, and clerk. Before retirement, I started working on two books: one a biography of Marilyn Miller, a musical comedy star of the 1920's, and the second tentatively called *Film Performers in Collective Biography*. I do the research on Marilyn Miller at the Theatre Collection Performing Arts Research Center at the New York Public Library once each week, and the Collective Biography from my own collection.

If I were 55 instead of 71, I would drop all my current projects and try to write the definitive history of vaudeville. There are several useful books by Anthony Slide, Joe Laurie, Jr., Douglas Gilbert, and Sophie Tucker's autobiography, but they all contain gaps. None of them

lists all the major performers, particularly the ones no one remembers today, nor do they list all the venues where vaudeville played including small time, medium time, big small time, little big time, medium big time, and big time. I am not old enough to have seen vaudeville, but I am old enough to have seen vaudeville's successor: the stage show at presentation houses in Manhattan such as the Roxy, the Capitol, Loew's State, the Paramount, and Radio City Music Hall. That put the icing on the cake was my research on Marilyn Miller As a child, she was part of a family act, the Five Columbians. The Theatre Collection at NYPL for the Performing Arts has her scrapbooks with reviews of the act and others on the bill. They traveled all over the United States and Canada, and even once to Puerto Rico.

From the Theatre Collection, I learned the importance of obituaries. Since 1974, I have maintained an obituary file in the performing arts. I add the death dates to two film books, two theatre books. Two dance books, two classical music books, two jazz books, and one book on rock and roll. If they are not in any of these sources, they go into an obituary card file. I clip the *New York Times*, *Classic Images*, a monthly newspaper primarily on film performers, *Marquee*, the organ of the Theatre Historical Society (THS) , and a friend sends me obituaries from London newspaper. In exchange, I send her obituaries of children's authors, children's librarians, the children's book section of the *New York Times Book Review*, and articles on children's Films and Television.

Not only is this mutually beneficial, but it also benefits libraries. Some of my clippings are duplicated for *Book House*, the major resource of Children's literature in Great Britain, and some of the clippings she send me are duplicated for the Dance Collection and the Theatre Collection at NYPL for the Performing Arts. Before working on Marilyn Miller at the Theatre Collection, I give 2 hours to the Dance Collection, usually clipping newspapers.

Every week I send the death dates to Brooklyn Public Library's Telephone Reference to be added to the latest edition of Halliwell's *Filmgoers Companion*. When there is a new edition, after updating my copy, I update Telephone Reference's copy. Each new edition contains

additional names, many of the deceased. It is relatively easy for me to get most of the death dates as I own the *Variety Obituaries 1905-1994*, George Bryan's *Stage Deaths*, and Eugene Vazzana's *Silent Film Necrology*. In exchange for this volunteering, I am permitted to purchase some of their discards. Through the years I have acquired almanacs, literary compendiums, and older editions in music, theatre, and films.

I try to go to the Strand Bookstore at least twice each year, and Binkins in downtown Brooklyn. I volunteer in a thrift shop and always check their bookshelves. My main source of new books is Edward Hamilton. I receive a large catalog monthly. He is the best remainderer I know. Sometimes his titles are so inexpensive (\$1 - \$5), that I will order a book even though I am unsure of its contents. If it turns out to be unimportant for me, I give it to a friend or in some cases I donate it to the Brooklyn Public Library, when all copies are missing from the shelves, or to the Theatre Collection.

My vertical files contain clippings from newspapers, periodicals, and xeroxed copies of articles from books I don't own, and included such material as flops. George Pierce Baker's 47 workshop at Harvard, niches of the I. Miller Theatre Building, vaudeville glossaries, Yiddish theatres in the United States, Academy Award winners, and the Roundabout Theatre Company.

My information files contain such items as the names of theatre critics, motion picture theatre architects, the first black theatre in New York City, the Rockettes, and who originated "My Father thanks you, my Mother thanks you, and I thank you." attributed to George M. Cohan. I have a file of articles on theatres arranged by place and name of theatre, and two catalog drawers of motion picture theatres with information mainly culled from *Marquee*.

I index every clipping in the vertical file, a technique I learned from the Dance Collection. When I read a theatre or film book, I do so with paper markers, and make notes for the information file, or add it to the back of cards in my 75 tray card catalog of film performers. If a book has an inadequate index, such as Joe Laurie's *Vaudeville*, I compile an extra index for it. If a book has no index, and if I decide to keep it, I make an index for it, such as Robert

Kimball's *Reminiscing with Sissle and Blake*, or Ann Corio's *This Was Burlesque*, and give copies of my index to the Theatre Collection.

When I can answer letters to the editor from *Call Boy*, the organ of the British Music Hall Society, and *Classic Images*, I do so. Usually the questions concern the birth and death dates of performers. I supplied many definitions on popular entertainment for Joe Trapido's *International Dictionary of Theatre Languages*.

On an irregular basis I send corrections, additions, and deletions to *Call Boy* and *Classic Images*, and to the editors of *Notable Names in American Theatre*, and Barbara Cohen's *Biographical Dictionary of Dance*, and Eugene Vazzana's *Silent Film Necrology*.

I have a pen pal in Australia and every Christmas I send him articles on Australia and the names of performing artists born in Australia and New Zealand. I have files of performing artists born in Brooklyn, male and female impersonators, and children under the age of 12 in film and theatre.

When I add a new subject heading to my information files, I check my sources for additional information. The American Theatre Wing is a recent example of a new subject heading.

Friends call me from time to time to ask me questions on film, theatre, and literature. As one of them said, I'm the only reference service open 24 hours a day when a librarian is at home.

I may never finish the two books I work at, but looking things up, the *art* of reference librarianship, gives me enormous satisfaction.

Sometimes I think I ought to give lessons on how to have a successful retirement. Being interested in something and pursuing it is the *key* that unlocks the door to fulfilled days without the pressures of a job. It also helps minimize the aches and pains that come with senior citizenship. --  
**Lillian Tudiver**

## TLA at ALA in NO

The Theatre Library Association conference program at ALA/New Orleans this year was a fine success. Approximately 30 people attended "The Stagestruck Librarian" on Monday, June 28 for a 2 1/2 hour morning session aimed at people who were not trained as theatre librarians but were suddenly faced with any one of a variety of problems: selection of theatre-related material, receiving a gift of theatrical ephemera, etc. TLA's president **Susan Brady** chaired the program and gave a brief overview of the difficulties facing librarians today when it came to theatre-related material.

**Janine Davies** from the Houston Public Library spoke on partnering opportunities. Her talk "Libraries and the Arts" focused on her work with the Houston theatre community and the performance of plays in the public library setting. Children and adults who had never been in the library before came to see performances, interact with the actors, and learn more about the library and its collections. It sounded like a great way to introduce people to the world of "performance." She spent a little time going over the nuts-and-bolts of setting up these programs (keeping good statistics, advertising, knowing the community so that scheduling was done for optimum effect, etc) and some possible funding organizations.

**Alicia Snee** is the Music, Theatre, and Dance Librarian from Southern Methodist University. Her talk was titled "Stranger in a Strange Land: Developing Bibliographic Instruction and Collection Development Programs for Theatre Studies." Alicia was faced with a group of people who expected little or nothing from the library, or just didn't know what to expect at all! She had to develop and implement a faculty/student liaison program quickly. By being approachable and doing a lot of approaching, she learned what was needed for classes and individual research and sought to fill those needs. Alicia had a handout of basic theatre-related material but also asked for input from the audience for more. Finding current material (as we know) is an on-going problem. Alicia stressed the importance of talking with students and faculty at every opportunity to find out what the needs are and to offer her services, such as BI.

**Florence Jumonville**, Head of the Louisiana and Special Collections, Earl K. Long Library, University of New Orleans, gave a talk called "Phantoms of the Opera and the Theatre: The History and Description of Performing Arts Ephemera." This was a most fascinating talk! Florence wisely brought some slides to show-and-tell, such as old New Orleans opera programs, and talked about the importance of keeping and preserving such material for historical research, not only as part of our theatrical heritage but for broader historical/social research. For example, she had a slide of an opera broadside from around the 1850s that listed the seating prices for both free and slave Negroes, a poignant reminder of that peculiar institution but also a surprising note of "liberality" in that people of color and slaves were allowed to attend performances! In addition to her fascinating slides, she talked about the great difficulty of cataloguing and storing this material, and stressed the importance of as much depth in cataloguing as possible so that people could find things.

After the speakers finished, there was time for questions and answers. Questions ranged from "What do you think of the new dance reference book?" to "what's available on-line?" Susan Brady took this opportunity to give out info on the new TLA listserv and encouraged all there to sign up! All in all, congratulations to the 3 speakers and to Susan Brady for pulling this together. -- **Susan Peters** (Emory University)

## CORRECTIONS/ADDITIONS TO 1999 TLA MEMBERSHIP DIRECTORY

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Tel: 212-966-3231  
Delete: 212-650-6308

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[Please delete old E-mail address]

## HUNTER-WOLF PAPERS DONATED TO YALE

The Beinecke Rare Book and Manuscript Library is pleased to announce that Mary Hunter Wolf, theater director, arts administrator and educator, has donated her papers to the Yale Collection of American Literature. Throughout more than seventy years of work in the theater, Mary Hunter Wolf contributed to venues as diverse as historical pageants and Broadway productions, silent film and color television, the stage and the classroom. Hunter Wolf's work was characterized by a sense of community, supporting both art and artist. Tennessee Williams, with whom Hunter Wolf collaborated in 1945, observed, "I think Mary is one of the most intelligent people I have ever met."

Mary Hunter Wolf's theater career includes her directorship of the American Actors Company, her acclaimed production of Sartre's plays, and her participation in and support of the work of Agnes de Mille, Katherine Dunham, and Jerome Robbins in developing the dance elements of American Musical Theater.

In 1955, Hunter Wolf made a startling and successful transition from New York Theater to Connecticut education, combining her training, experience and creativity to pioneer programs in theater and education. Her work with the Stratford Shakespeare Festival has influenced the education programs of other Shakespeare festivals across the country. In 1970 she founded The Center for Theater Techniques in Education, which seeks to create a learning community that nurtures children and their creativity. In speaking about Hunter Wolf, Frances Clark, director of the Arts Council of Greater New Haven, said of her work: "She is my role model--her discernment and her sensitivity and her sharp critical eye never cease to amaze me." Born on December 4, 1904 in Bakersfield, California, she attended Wellesley College and then the University of Chicago. She first directed at the Cube Theater in Chicago in 1928. Her papers include correspondence with such figures of the American theater as Jerome Robbins, Tennessee Williams, Thornton Wilder, and Katherine Dunham as well as scripts, scrapbooks, musical scores and manuscripts. The papers document both her career as a theater director and her later work in education.

Her papers join several other theater resources in the Yale Collection of American Literature, including the papers of Eugene O'Neill, Thornton Wilder, and the Theater Guild. The growing collection of theater archives contain scripts, technical notes, casting books and production photographs, as well as reviews and correspondence, providing an exhaustive view of several developments in American theater. -- **Susan Brady** (Yale)

## BALANCHINE ARCHIVAL MASTER TAPES DONATED TO NYPL for the PERFORMING ARTS: Tapes Feature Principal Dancers of New York City Ballet and American Ballet Theatre Coached by Originators of Balanchine Roles

The George Balanchine Foundation is pleased to announce a donation of seven master tapes in its archival video series to the Dance Collection of the New York Public Library for the Performing Arts at Lincoln Center. Capturing such major artists as Alicia Alonso, Todd Bolender, Maria Tallchief, Marie-Jeanne, and Frederic Franklin as they coach Balanchine repertory with dancers of today, the tapes augment the Foundation's original gift in 1997, which inaugurated The George Balanchine Foundation Video Archives. The Archives now contain 14 completed master tapes.

Participating artists in the new videos are drawn from the ranks of past and present principal dancers of New York City Ballet and American Ballet Theatre and include: Merrill Ashley, Judith Fugate, Nichol Hlinka, Nikolaj Hrbbe, Lourdes Lopez, and Damian Woetzel (NYCB); and Angel Corella and Paloma Herrera (ABT). Commentary has been provided by dance scholars and journalists Arlene Croce, Francis Mason, Doris Hering, Stephanie Jordan, Jack Anderson and Nancy Reynolds, the Foundation's Director of Research.

The video program, which retrieves Balanchine choreography no longer in repertory and preserves the interpretations of performers who worked with him in the studio, encompasses two collections: The Archive of Lost Choreography and The Interpreters Archive. All tapes are shot with broadcast-quality equipment, ensuring the greatest durability and the longest life.



Concurrent with the donation of master tapes, Dance Heritage Coalition (DHC), a consortium of institutions holding substantial multi-format collections documenting dance, will continue to oversee the dissemination of the archives to research libraries and collections worldwide. While the tapes are not for sale, copies are made available for on-site viewing in accredited repositories on a non-restrictive basis. In the year since the initial offering of seven tapes, thirty one research institutions in this country and abroad have added The George Balanchine Video Archives to their non-circulating collections. Further information about the Library Distribution Program is available through Michelle Forner, DHC, P. O. Box 15130, Washington, DC. Telephone: 202-707-2149; e-mail: mfor@loc.gov.

## MEMBER NEWS

**Sidney Albert** has had two articles published in *Shaw: The Annual of Bernard Shaw Studies* v. 19, 1999 entitled "Evangelizing the Garden City?" (41-77) and "Ballycorus and the Folly: In Search of Perivale St. Andrews" (159-174).

**Mary E. Edsall** has received a Presidential fellowship from Temple University to pursue the Ph.D. in Dance. She will be working with the Dance Department and the Paley Library on new initiatives involving performing arts collections at Temple. Formerly the Assistant Curator of the Harvard Theatre Collection, she worked most recently as Consulting Archivist at Jacob's Pillow Dance Festival. Ms. Edsall is also the new President-elect of the Congress on Research in Dance.

**A. James Fisher** (Wabash College) has been named the McLain/McTurnan/Arnold Research Scholar for 1999-2000. His most recent production was *The Notebook of Trigorin* by Tennessee Williams, freely adapted from Anton Chekhov's *The Sea Gull*. He has had two book reviews published in the *Journal of Dramatic Theory and Criticism*, Spring 1999; two audio reviews published in *ARSC Journal*, Spring 1999; and numerous biographical essays which are to be published in *American National Biography* due out in 1999.

**Laurence Senelick** (Tufts University) spoke on images of the *commedia dell'arte* in 18<sup>th</sup> century Russia at the annual meeting of the caucus on European Theatre Iconography,

which met in July in Wassenaar, Holland. He also spoke on *Uncle Vanya* at the Shaw Festival, Niagra-on-the-Lake, Ontario, Canada.

**Don B. Wilmeth** (Brown University) received the Betty Jean Jones Award for Outstanding Teacher of American Theatre and Drama from the American Theatre and Drama Society. He accepted the award on July 31<sup>st</sup> at the ATHE conference in Toronto.

## TLA at ASTR in MINNEAPOLIS

Radisson/Metrodome, 615 Washington Avenue SE  
Saturday, November 13, 10-11:30 a.m.

In keeping with the conference theme, *Geographies of Performance*, TLA's plenary session will highlight the history and documentation of the productions of several Minneapolis/St. Paul theatre companies. Tentatively entitled, *Finding a Home: Documenting Performance*; the panel includes Michael Lupu, dramaturg, and Jo Holcomb, librarian, of the Guthrie Theatre; Kathryn Gagnon, a representative from the Penumbra Theatre Company, an African-American theatre company in St. Paul, which recently celebrated its twentieth anniversary; and Alan Lathrop, curator of Special Collections at the University of Minnesota where the records of the feminist theatre company At the Foot of the Mountain are held, and Jacqueline Hayes, a researcher who used the AFOM materials during her dissertation research. Chaired by Ann Ferguson, Bernard F. Burgunder Curator for George Bernard Shaw and Theater Arts Collections at Cornell University, the panel will discuss the history of the companies, how the companies document their performances, how the documentation is archived, and how records are used both by members of the companies and by those conducting historical research.

All TLA members are invited to attend an open TLA board meeting during the ASTR/TLA conference at a time and place to be announced.

## **DANCING IN THE MILLENIUM CONFERENCE ANNOUNCED**

Dancing in the Millenium, celebrating it, investigating it, talking about it, watching, affirming it--members of no less than 20 organizations dealing with dance in all its many aspects will meet July 19th-23rd of the year 2000 in Washington DC to work collaboratively on the exchange of ideas and information about dance in all its facets. Exhibits, performances, panel discussions, plenary sessions, and film screenings are all intended to be part of this unprecedented gathering of so many organizations, all of them dedicated in one way or another to the art of the dance.

The four core organizations sponsoring the conference are the Dance Critics Association, the Congress of Research on Dance, the Society of Dance History Scholars, and the National Dance Association.

Other organizations involved represent a very broad range of specialties and interests. Included are American Dance Guild, American Dance Therapy Association, Country Dance and Song Society, Dance and the Child International/USA Chapter, Dance Films Association, Dance Heritage Coalition, Dance Librarians Committee/American Library Association, Dance Notation Bureau, Dance Perspectives, Dance USA, International Association of Blacks in Dance, International Association of Dance Medicine and Science, International Tap Association, Laban/Bartenieff Institute of Movement Studies, the National Dance Education Organization, and Preserve, Inc.

A conference steering committee, chaired by Susan Eike Spalding of CORD and Dawn Lille Horwitz of SDHS has met several times to work out the many details involved. The Mariott Hotel in Washington is the site of what, promises to be an important and innovative conference. A call for proposals for conference content--workshops, panels, papers, and lecture demonstrations has gone out to members of every organization involved, and interested others are invited to submit a proposal. The deadline for proposals is September 15.

## **INTERNET RESOURCES**

### **Publishers and Journals**

The column this month features internet resources for publishers/rental agencies and journals of theatre related materials. URL's were current as of 8/10/99. Ed.

### **PUBLISHERS/RENTAL AGENCIES**

Broadway Play Publishing, Inc.

<http://www.BroadwayPlayPubl.com/>

Dramatist Play Service, Inc.

<http://www.dramatists.com/>

Music Theater International

<http://www.mtishows.com/>

Pioneer Drama Service, Inc.

<http://www.pioneerdrama.com/>

Quite Specific Media Group, Ltd.

<http://www.quitespecificmedia.com/>

Samuel French

<http://www.samuel french.com/>

Currency Press (Australia)

<http://www.currency.com.au/>

### **JOURNALS**

AisleSay: The Internet Magazine of Stage Reviews and Opinions

<http://www.escape.com/~theanet/AisleSay.html>

American Drama

<http://blues.fdl.uc.edu/www/amdrama/>

Didaskalia: Ancient Theater Today

<http://didaskalia.berkeley.edu>

Drama Magazine

<http://www.dokumenta.co.uk/dramaonline.html>

JTD: The Journal of Theatre and Drama

<http://research.haifa.ac.il/~theatre/jtd.html>

MUSE: Scholarly Journals Online: sample and subscription information  
<http://muse.jhu.edu/>

On-Stage Studies: sample and subscription information  
<http://www.colorado.edu/TheatreDance/OnStage/index.html>

PAJ: Performing Arts Journal: sample and subscription information  
<http://www.press.jhu.edu/press/journals/paj/paj.html>

Playbill On-Line  
<http://www1.playbill.com/>

Sound Journal  
<http://speke.ukc.ac.uk/sais/sound-journal/index.html>

The Stage (UK)  
<http://www.thestage.co.uk/>

Stage Directions  
<http://www.stage-directions.com/>

The Journal for Stage Directors and Choreographers Foundation: index and subscription information  
<http://www.ssd.org/foundation/journalindex.html>

TDR: The Drama Review  
<http://mitpress.mit.edu/journal-home.tcl?issn=10542043>

TDI: Theatre Crafts International  
<http://www.etcnyc.net/tci/>

Theatre InSight  
<http://www.utexas.edu/students/ti/>

Theatre Management Journal  
<http://artsnet.heinz.cmu.edu/ATHEEJ/>

Theatre Perspectives International  
<http://www.tesser.com/tpi/>

Theatre Research International: abstracts and subscription information  
<http://www3.oup.co.uk/jnls/list/tri/>

Theatre Topics: sample and subscription information  
<http://www.press.jhu.edu/press/journals/tt/tt.html>

TRIC: Theatre Research in Canada: abstracts and subscription information  
<http://www.lib.unb.ca/Texts/TRIC/>

Women & Performance  
<http://www.echonyc.com/~women/>

## RESEARCHER QUERY

René Clémenti-Bilinsky, grandson of the Russian theatrical and film designer Boris Bilinsky (1900-1948), is conducting a world-wide search for Bilinsky's works as well as manuscripts, books and articles pertaining to him. Born in Russia, Bilinsky designed costumes, sets, and posters for the theatre, ballet, opera, and film in Germany, France, and Italy. Mr. Clémenti-Bilinsky has located Bilinsky designs and posters in Paris, Israel, at New York's Metropolitan Museum of Art, at the Harvard Theatre Collection, and the San Francisco Museum of Fine Arts. Additional works are in private hands. Mr. Clémenti-Bilinsky may be contacted at 12, rue du Champ de Mars, F-75007 Paris, France; telephone/fax 33 1 45 55 52 69.

## JOB ANNOUNCEMENT

Seattle Pacific University, Department of Theatre. Tenure-track Associate Professor beginning in fall, 2000, (other ranks considered). Ph.D. or MFA in Theatre, with professional or extensive theatre experience desirable. Candidate should have a strong undergraduate teaching commitment coupled with significant higher education teaching experience. Teaching assignments will be generalist in nature with courses assigned in acting, directing, theatre voice, script analysis, theory, and dramatic literature, as well as new general education curriculum in the arts and humanities as part of an interdisciplinary team. Assignment will also include directing a minimum of one drama production each academic year. To receive application materials, contact: James Chapman, Chair, Dept. of Theatre; Seattle Pacific University; 3307 Third Avenue West Seattle, WA 98119 FAX 206-281-2771; email: [jchapman@spu.edu](mailto:jchapman@spu.edu).

## CALENDAR

**October 15, 1999. TLA Annual Business Meeting and Program, 5:00-7:00PM** at the Penthouse of the Sardi's Building (11th Floor, 234 W. 44th, between Broadway and 8th Ave. -- entrance to elevators is in lobby of building just west of Sardi's restaurant). Program is "His Championship Seasons!: The Joseph Papp/New York Shakespeare Festival Archives."

**November 11-14, 1999 ASTR/TLA.** American Society for Theatre Research/Theatre Library Association Annual Conference, Minneapolis, MN. The theme is *Geographies of Performance: Performances Outside and Inside Theatres*. TLA panel on Sat., Nov.13 from 10:00-11:30 AM. More information to follow.

**January 14-19, 2000. ALA Midwinter Conference** in San Antonio.

**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.

**June 2, 2000. TLA/Freedley Awards** scheduled. Time and location to be announced.

**July 6-12, 2000. ALA Annual Conference** in Chicago.

**July 19-23, 2000. Dancing in the Millenium** in Washington DC.

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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**

**TLA Website:** [http://www.brown.edu/Facilities/University\\_Library/beyond/TLA/TLA.html](http://www.brown.edu/Facilities/University_Library/beyond/TLA/TLA.html)

**TLA Listserv:** To Subscribe: 1) Send email to [majordomo@mail.smu.edu](mailto:majordomo@mail.smu.edu) 2) In the body of the email message type the following line: `subscribe tla_1`

**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: \$30 personal, \$30 institutional; \$20 non-salaried members) also includes *Performing Arts Resources*, published annually. Current members may purchase past issues of *PAR*, \$10 prepaid, and *Broadside*, \$2 prepaid.

**BROADSIDE**

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