

Theatre Library Round Table
June 23, 1937.

.

Mr. Lydenberg: Friends, you are welcome! I am going to show how heartily the Library wants to extend that welcome by refraining from saying the obvious and talking to you about how welcome you are, how glad we are to have you here and how strongly we feel that such an occasion as this does offer much promise, much hope. The thing to do is to stop talking about that and get down to business. We have a full program, full of thought, questions, challenge; and I am sure that Mr. Freedley will be glad to start now and begin the journey full of promise and certain of success.

Freedley: Ladies and gentlemen of the Theatre Librarians Round Table: I shall say as little as I can myself because the whole point in the meeting was to get you all here and let you do the talking.

It is my plan to propound the suggested questions, and then to ask one of you to comment as to just what you think of it.

This first theatre librarians round table includes representatives from the leading libraries and museums of the country which have theatre collections or special drama interests. In addition to those we have asked people who have special private collections, people connected with theatre museums, people who are writing on the theatre. Everyone here has a common interest. Our means of expressing our interest is different, but we have one common interest which is the theatre, the theatre in all its diversified aspects.

The first question that comes up this morning for discussion is the exchange of duplicate material. All of us have duplicates of one kind or another. Certainly that material would be of use to other libraries lacking that material, if they only knew who had it. I am going to ask Professor Ball of Princeton what he thinks should be done.

Ball: It comes as somewhat of a surprise to me, and I am in the worst position to speak on the subject because I do not yet know the extent of the duplicate material in the theatre collection at Princeton. It seems to me a problem which is essential to discuss is how inexpensively so to list that material as to be able to send out these records to other theatre collections for consideration.

Freedley: May I ask Mrs. Hall if she can offer any suggestions? She has been able to work out with the New York Public Library a very satisfactory exchange system.

Hall: I feel that my chief difficulty at Harvard would be to make a list of duplicate material because we have so much of it there. It has always seemed to us it would be easier if the libraries who need something would write for what they need. I could much more easily check what they need than list all our duplicates. We would like to have these where they would do the most good irrespective of their value. I have exchanged with Mr. Freedley, I think to our mutual advantage.

I wish that somebody might have something to say about exchanging duplicate clippings. I find so many do not do that. If you all feel that a list of the duplicate material should be made, I would be glad to see what we can do at Harvard, although we are very short-handed. I suppose a general list of the things would do; general works, programmes, pictures, etc. We have, of course, thousands of prints at Harvard which are duplicates, but it would be a tremendous undertaking to list them all.

Freedley: Would it be possible to arrange between libraries to send a box of material? without listing? If it is known that the University of Chicago, for instance, requires Chicago programmes of a certain date, they could be sent there. Then Chicago would have the burden of checking that material against their own files and taking what they need, and in return send to Harvard or Princeton or Yale what Harvard, Princeton or Yale might require in exchange.

Sayler: Mr. Freedley, as an outsider keenly interested in all of your problems (for a time I was in the special library field) may I throw this out as a possible Utopian suggestion. If you are going to bring forth anything like a theatre association, it seems to me under the auspices of the organization you could found, finance, execute and administer a clearing house. The process then would be for every member to send all duplicate materials to that clearing house irrespective of where it might land. That clearing house would list that material. If it had seven copies of a certain item there would be one listing and it would show there are seven copies of that piece. That listing would be available to all members and everyone who sent this duplicate material in would get a certain credit and be able to draw up to that credit as he saw items listed on general holdings that he did not have.

Freedley: He would have the right to withdraw material irrespective of the varying financial value of the pieces?

Sayler: It would average up in time. The result would be, for instance, that Columbia would send something and get something back that would come from Amherst, and what Amherst got would

not be something from Columbia but from Stamford or goodness knows where. I think also you could very well afford to open the doors on an associate basis to private collectors, if necessary.

It would draw them into the orbit of libraries and museums, and those collections might eventually come into public institutions.

Freedley: The second point for discussion is the compilation of published and unpublished indices and bibliographies or a card system which might be exchanged. Mr. Rush, what do you think of such a project?

Rush: I think the hopes of exchange of cards are getting brighter. We are going to be reproducing cards shortly, now that we have new processes, microphotographic and the like, and it will not be long before we can exchange reproductions more cheaply and easily. I have a daughter at Bennington. They have not started a theatre collection there yet of much size. She came to Yale this winter and worked on Hamlet, and laid out several hundred designs and costumes. We filmed them for her and sent them to her, so all winter she has been working on film reproductions of those hundreds of pictures, and I think it cost her 67 cents or something like that.

Ball: I would like to say just a word because during this last year I worked much with microphotography. Mr. Clark and I have had occasion this year to have many manuscripts reproduced in this fashion which was much cheaper than photostating or re-typing would have been. It seems to me such bibliographical lists could be typed up first and then microphotographed and sent around more cheaply than in any other way and be preserved much better.

Rush: May I add one more word about that suggestion? If we will actually do something about it instead of meeting and talking about it, the thing will get going. If we go home and do something right away, we will be exchanging material soon.

Freedley: I would like then to pass on to point No. 4, to speak of cataloguing and short-cuts in cataloguing. I know that Mr. Gjelsness and Mrs. Erichsen have been working along those lines of short-cuts in theatre cataloguing.

Erichsen: I catalogue, but am afraid I am not working along the same lines. Not having worked in a theatre collection, I can not say anything on the subject.

Freedley: Mrs. Hall, you have had much experience in the cataloguing and the arranging of theatre material.

Hall: We do not catalogue our programmes. The card catalogue would be filled up with cards if we did that. The playbills are just put in the stack and arranged geographically, and there is a general card in the main catalogue saying playbills and photographs can be consulted in the theatre collection. The only cataloguing that is done of the prints is my catalogue which has been published, most of it; the photographs are not catalogued.

Rush: The most helpful thing I can think to do is to go and see what Mr. Freedley is doing in his department here. It is a thrilling thing, I think. We just stand in awe of it in our place. I wonder where he gets the money to do it with.

Freedley: Apparently the only thing we have proved by our discussion is that we are not cataloguing and it is something that we have got to consider in the immediate future. That work was one of the things the Music Library Association developed strongly in their organization of music libraries.

The next point is the question of the encouragement of local depositories. Miss Constance Rourke, who is unable to be present, has had much experience in trying to find local collections of playbills when she was tracing the movements of Lotta Crabtree in preparing her "Troupers to the Gold Coast". The thing she felt was the need for every library in the country to establish a local collection, no matter how small.

Miss Chokla, what about the McCord Theatre Museum? You are collecting Texas material there, I believe.

Chokla: Yes, we are. That is how the thing started. However, we accept anything we can get whether it relates to the southwest or not. We arrange contests in connection with our collection to draw interest, as well as material from all the southwestern states.

Rush: Isn't there a good deal we can do in giving publicity to the fact that we want material of this kind? An old friend in New Jersey has collected programmes from the time she was a little girl and was dumfounded when I suggested she bring them up here to the New York Public Library. She was going to throw them out.

I might tell you that at Yale we are training collectors, a couple of scholarship boys, who spend so many hours a week to collect loose material of all kinds around the university,

and particularly the kind of material we are talking about today. They are kept busy. After two or three years in that work, they are so interested that they become adult collectors very shortly. You can easily see what twenty-five years of instruction and training in that line will mean.

Mulholland: Publicity for libraries in cities will get material of the smaller towns surrounding them: It is always a good newspaper story that libraries want the material the people have. Get the towns to working one against the other to see which one can be most completely represented. A raft of material comes in, and worth while material.

Freedley: Mr. Wyman, you told me you are making beginnings in establishing a theatre collection at the University of Hawaii. I suppose you are collecting programmes for the Honolulu stage as well as for your own university's productions?

Wyman: Yes, we are. I got interested through seeing the collection at Tokyo, in the museum which is a replica of the Fortune theatre. Dr. Tsubouchi was the man who translated the entire work of Shakespeare into Japanese for their stage, and made quite a collection of Japanese things. That started me off and I collected a few Japanese items there for our collection. I am not connected with the library, but try to work in connection with it in any way I can to assist in building up an active theatre collection.

Freedley: Miss Seymour, have you any problems at the Museum of the City of New York you think are pertinent to our discussion?

Seymour: I don't think so. We are rather embarrassed, as many are, by lack of funds, so we have to depend entirely on gift material and we have become so rich with that, that now we need space, and we are a little embarrassed with our desire to collect all we can and our knowledge that we are overflowing. But people are very generous in finding New York material and offering it to us, and then we try to turn over what we don't want to other museums and libraries that can use it.

Freedley: There is one point I believe no one has brought up. It seems to me it is a wise thing wherever we can, to encourage the community to establish its own depositories. Then if the library or museum is unwilling to accept and care for the material and attempt the active collecting of it, it is proper for any library or museum located anywhere in the country to collect it. But first we should encourage the community to do

it for itself.

The next point is the securing of unpublished manuscripts, and as Mr. Barrett Clark has been doing more about that than anyone else at the present time, I will ask him if he will start the ball rolling.

Clark: There are several points in connection with this that probably cut across the subject as a whole. You will forgive me if I go into details, because of a particular project on which my associates and I are now engaged, and that is the collection of the most famous unpublished American plays of the last 140 years. Let me throw the discussion for the moment into an entirely practical aspect of this thing. For instance, during the last three days, I have been at last, after two years' effort, in touch with the owner of what is probably the most interesting and valuable collection of Boucicault material ever brought together. It includes the original longhand manuscripts of Boucicault's plays. There are many plays down in the books as lost, dating 60 or 70 years past, also 70 or 80 prompt scripts in Boucicault's own writing. It is difficult to pin him or his biographers down to facts. As far as I can judge from preliminary study of this material, it appears that this material was gathered by Boucicault himself in the 80's for the purpose of allowing William Winter to bring out an authentic edition of the plays of Boucicault. Almost all of the material contains annotations in his own hand. This was bought by a private collector seven or eight years ago for \$5,000. It was put into storage. Two years ago when I began this project of collecting, I wrote to the owner and told him what we were trying to do. He said that was a good idea, but he, being a layman and having no particular interest in the literature or theatrical or historical aspect of the subject, said, "I don't think I am interested. If you want to buy the collection for what I paid for it, you are welcome."

Last fall, seeing the possibility of cooperating with two or three libraries with some appropriation, I was able to offer the owner \$1500 for the collection because I saw my way clear to selling all the duplicates and two or three scripts for \$1200 or \$1300. It so happened that he left for a trip around the world the day before, and three days ago he came back and said, "I accept your offer." I at once wired the libraries and friends who were interested in making this purchase with me

I wish right now that it were possible for some informal association, or organization (although I don't like that word); an informal board somehow to take action on a thing of this kind. That board, knowing the ability to purchase on the part of libraries throughout the country, and knowing the interest in the material, might for the time being apply not to me but to the owner of that material, saying: We are very much interested; we may not be able to pay much money because we are a non-profit corporation. We would like to take this under our wing. Would you allow us to take this material out of storage?

Another point is this: A year ago I went to the largest play agent and told him that one offshoot of the scheme was the encouragement of people like himself and other agents to turn over their play manuscripts specifically, and programmes and letters to those libraries that are equipped or interested. The mere fact that Mr. Freedley is in charge of this theatre collection has made it possible for me in passing to say, "Why don't you send this material you are about to throw away to the library?"

Another time I was called up by Mrs. Henry B. Harris who owned the Hudson theatre some years ago. She said, "You may have any scripts you want or anything else you want, but inasmuch as we have only about sixteen hours before we have to clear out, you will have to pick out what you want and dump the rest." I picked out about 100 scripts. Then I began looking at the account books and I suppose fifty letter files of correspondence from one-half the playwrights between 1900 and 1925; an infinite amount of very interesting contract material, correspondence, appointments with stock theatres, showing the business workings of the whole stock situation of the first twenty-five years of the present century. I had no time, no money, except to pay a truckman out of my own pocket to take the manuscripts which I took. The amount was small and I could swing it. The material had to be out in sixteen hours. What I wanted at that moment was to be able to turn to the secretary of some board or association to back a truck up and take all of that stuff and cart it away to see how much was worth keeping. Much of it certainly was worth keeping; some was not. Nevertheless I had the questionable pleasure of dumping about half a ton of that material and seeing it thrown out the back chute.

The agent to whom I refer told me that two months before I came he destroyed five thousand manuscript plays. They were taking up too much space and almost all of them were out of copyright and therefore of no interest among the picture people. In any event, this company simply destroyed five thousand manuscripts. I looked over the list. There were 90 titles of Boucicault among them. The same agent has 4000 more plays. Another has six or seven thousand. There are several agents in bankruptcy. One I know of has 2500 scripts, American, English, French and German. They are somehow in hock. They may be held for debt. I would like to know how much that debt is and how it can be secured. . . .

The sum and substance of my own practical experience in this field is this: That a great many people, not understanding the value to us, to students of material of this kind, have a notion that I or any private collector is trying to put something over or that I am a scout for the picture people. Some of these people have been extremely friendly and generous, but for the most part they suspect any individual. If there was a board that had a letterhead, and on that letterhead were the names of certain responsible librarians and university people, it seems to me that whenever any of us who are interested in

collecting this material came across worth while material, we could suggest that the collection be given here or here or here.

About a year ago Professor Ball and I, among others, had the idea to start a theatre documents board. We were going to write to 20 or 30 people. The purpose of the board was to impress the public to a very great extent. The actual working board would be small. It was to be non-incorporated; as small as possible. We thought the dues would be one or two dollars, and would pay for postage, post cards, etc.

My own feeling is this: I would like to suggest that instead of forming another board or association, this one would be under the A.L.A., or somehow a part of some existing association, rather than to start another.

May I ask for a point of information? Would it be in accordance with the by-laws of the A.L.A. to form such a subsidiary organization as this which would cut across existing sub-divisions and groupings of the A.L.A., plus, as I mentioned sometime ago, private collectors, outsiders, possibly as associates?

Freedley: I think that would be possible. As I understand it, when the music people formed an organization they did so quite independently, so as to be free to do certain things that they might not be able to do as a sub-division of the A.L.A.

Miss Steele, you are a member of the Music Library Association. Did that question come up in the formation of that organization?

Steele: I think it did when we all met in New Haven informally in 1931. We decided we would rather be quite separate; that we would work better outside of the Library Association than inside. That meeting was not in conjunction with A.L.A. and they have never met with them.

Overton: But the A.L.A. has always included them in the programmes just the same, so they have that advantage, at least.

Freedley: Then it would probably be perfectly possible, if it becomes the Theatre Library Association, to join the A.L.A. in the same way as the Music Library Association did.

Rush: We should see that something should be done about it. I want to see action.

Sayler: In line with this suggestion of action, and as a representative of the profession of publicity I would say that whatever is done here, I would suggest that all of you, when you go back home, get in touch with your best newspaper, or more than one paper, and let it be known, broadcast across this continent that

this material which Mr. Clark has told you about disappearing is wanted by somebody, and, for God's sake, keep it; hold on to it!

Gilder: I think the clearing house is instantly needed. It would be a means of creating those contacts.

Freedley: Would it be your suggestion, Miss Gilder, that it would be a proper function of a theatre documents board, or whatever form this organization might take, to have a publicity committee which would send out mimeographed sheets to member libraries and organizations which are associated, and leave it to those libraries or museums to contact their local newspapers?

Gilder: Yes, and have it in approximately the right form for the newspapers.

De Bondeli: I think that is a good suggestion, and I think it should go out to more papers than members of the organization. Some item in a little country paper may turn up more than a city paper. It might be that we can work through the Associated Press, for instance.

Sayler: Only on your outstanding and most startling pieces of news, because the weight of contemporary "hot stuff" is too heavy and this is in their eyes purely subsidiary and filler material.

De Bondeli: How would you notify small town papers, for instance?

Sayler: Send it to the managing editor.

De Bondeli: Would it not be difficult for an organization like this to notify a number of editors? Could we not send it to a central agency?

Sayler: No, you must be responsible, and your letterhead must carry such names as to leave no question about the authority of it.

Sherwood: The main thing is to get the material and have the public have enough confidence in the organization to present the material to it. Later we could get together and fight about it to see who would get it.

Hofer: I feel you have to get a comprehensive name for your organization. Perhaps a committee should be appointed to draft a title. I think we ought to get down to action on matters of this sort, and hope action can be brought about, in accordance with Mr. Rush's suggestion.

I move we organize an association to be known temporarily, at least, as the Theatre Library Association, the permanent name to be adopted later.

Thompson: I second the motion.

Freedley: What is the feeling of the now organized Theatre Library Association?

Sayler: May I suggest that a committee of five be empowered to appoint sub-committees for various problems?

Clark: It obviously calls for not only an organization but for endowment. With my knowledge and experience in such matters, I think there is enough glamour about the theatre, enough strange allurements to the whole subject, and enough concrete specific problems that you can catch somebody's imagination, and you will have all the money you need to do it and to do it right.

Hofer: I move that Mr. Freedley, Mr. Clark and Professor Ball start this committee and be empowered to add thereto as many more members as they think necessary for the efficient operation of this committee, with the idea in mind that there might be a quorum present and give them the power to expand the committee as well as to form sub-committees.

Overton: I second that motion.

Freedley: Would anyone like to discuss the motion before it is voted on? (No discussion; motion was carried.)

I would like now to go back to a point in which I think we are all tremendously interested, and that is the avoidance of duplication of expense and effort by a division in the field of collecting. I was talking yesterday to Mr. Abbott, director of the Museum of Modern Art Film Library about it. Mr. Abbott?

Abbott: The main point we had under discussion was on film stills. We have been attempting an arrangement whereby when we acquire film stills we make up a negative. This is filed with us here in New York, then we will send a duplicate of that still to any library throughout the country wishing one, for the cost of the

paper on which it is printed. That might be carried further by any other library that acquires a still that is not on file with the Film Library. You could have a negative of that still made which the Film Library would pay for. It would be sent to New York and made available for any other library that wanted it. I do think it is a practical idea. The negative stills will last longer than positive copies will. If the negatives are sent to the file they could always be re-ordered, and you could have them in any size you wanted, all the way from 5 x 7 to 18 x 24. It seems to me to be a very sensible thing to do if we could have an organization such as the one coming into being here, so that we could have a clearing house for a list of the material and get it located. Then also you come to the other point which may be a heresy for all I know. Within certain limits it would be a great waste of time and money to have duplicate collections of stills or magazines, perhaps not books. It would be my rough suggestion that we avoid, within certain limits, large scale duplication of similar material, particularly photographic and magazine material.

Freedley: We will pass on to the next point which is the question of loan travelling exhibitions. I believe Mr. Coad in replying to Mr. Lydenberg's invitation to this meeting spoke of liking to have some such service offered to the libraries and universities of America. We all know what the Museum of Modern Art Film Library is doing. Many of you know what is being done by the Picture Collection of this Library. There is, I believe, a committee at this time working on loan travelling exhibitions which Miss Gilder can tell us something about. But will Mr. Coad speak about it first?

Coad: I suppose the need is a fairly self-evident one to those who work in relatively small colleges having small appropriations for such purposes. I have often felt a desire for pictures or small reproductions of Greek, Elizabethan, Restoration and other stages, which we seem in no position to buy that would add interest in the study of drama, and I have no doubt many teachers in other institutions feel the same way. I just wondered whether large libraries or an organization such as this might not buy something of this sort that could be got for a small fee.

Gilder: For about three years the National Theatre Conference, of which I was the secretary, had three or four travelling exhibits that were inexpensive, that could be sent around. One was a history of the theatre, where you go from Greek to modern in twenty photographs. Another was an Elizabethan exhibition. Those exhibitions went around the continent as fast as they could be packed. As long as the National Theatre Conference was running as a membership organization that was one of the services we

offered our members. Since the New York office was closed, I am continually requested for those exhibitions which I cannot send, and at the moment there is no organization providing them. It is not difficult to do, but it costs a little money. The material is given me by various generous friends. It costs \$50.00 to box, insure and send out. It is a practical and a useful idea. I would be glad to see some organization take it up.

Chokla: We have felt that it is one of the best means we have for getting publicity for the McCord Museum in Texas. These flat exhibits are just first-rate. They spread out and look fine in a room. For one dollar we can get two or three towns acquainted with what we have and they get excited about them. We do it in connection with little theatres particularly.

Hunt: One of the things which impresses me this morning tremendously is the need for us who live out from New York, away from these collections, to know of the places where we can get them. It seems to me this new organization might, as one of its services to such a person as myself, for instance, send out a mimeographed sheet telling of all of these things and giving the exact place where we can get them. I should like sometime to have just what Miss Gilder said written down on paper and put it in my files.

Gilder: The Artists clearing house project hopes to come into existence to answer exactly that kind of question over the whole field of the four arts. That is to say, you want to know where very good films are and don't know exactly what the address of the Modern Film Library is. This organization hopes to be able to answer such questions instantly. If you want to know where the music collections are or material on what non-profit organizations are handling concert material, this clearing house will bring together all these non-profit organizations that have not the money to put into publicity but have the material you want. It will bring all these lines together for the service of the country as a whole.

Freedley: As this particular point has developed from loan travelling exhibitions to the exchange of information about theatre projects, we have carried over into the next point which we might blend into it, which is the exchange of information about acquisitions. If some important gift comes to a library or museum, other libraries or museums should know about it, because, after all, it may be a collection which is totally unknown. It would not be necessary to go to any great detail.

Coad: Is not a large membership highly desirable from college libraries as well as private collectors, so that the benefits of such information will be as wide-spread as possible?

Freedley: Yes, again this carries over into the next point of cooperative indexing of periodicals, a suggestion made by Mrs. Hall of Harvard.

Hall: Several years ago I found the New York Public Library was making an index of current periodicals, something I felt was very essential because there is so much information in periodicals we can't get any other way. So I thought the time would be ripe if we could have copies of the index files which were already made in the New York Public Library. I feel that if we all could index the periodicals we have, and exchange these cards with one another by photographic process or the cheapest way, that we will all benefit tremendously by it and save ourselves a lot of time and help other people.

Freedley: Would it be your feeling that it would be better to have each individual library do their own indexing and then pass that information on, or to have one or two libraries appointed to cover that with the expense shared by all?

Hall: It would be very much better to have the library with the greatest number of periodicals do that. This is much better than having so many different people doing the same thing.

Freedley: A uniform theatre classification would have to be taken up, though it would be perfectly possible to copy those cards without subject headings and let each library add its own subject heading.

Gafford: It is possible that the library which has been chosen to do the indexing might select a number of items not of interest to a library paying for that service. The information should be sent to the member library and the cataloguing division of that library could handle it.

Freedley: Mr. Mulholland said to me yesterday that he wondered whether it would be possible to have a board of advisement on library purchases, that many librarians in general libraries, not having any special knowledge of the theatre, purchased books which were not necessarily the best books, or books which duplicated each other because the person making the selection was not familiar with the books themselves. Would you develop that theme, Mr.

Mulholland?

Mulholland: I think you have covered it. The idea I had was that in an organization -- people who really know the subject could be of **much** help to smaller institutions where the librarian did not know this particular subject. If specialists of this organization could get out lists for those on the fringe with small collections you would be doing an enormous amount of good.

Freedley: Mr. Saylor has asked for a discussion of the following three points:

1. Possible service to the theatre and the public by way of bulletins, reading lists, etc.
2. Production service -- aid to stage directors, and scene and costume designers.
3. A direct systematic plan for the acquisition of current material while it is still available.

Saylor: Really, up to now we have been discussing, I think, chiefly the acquisition and cataloguing and making available to all types of people with interest in records of the theatre of the past. Mr. Freedley has read three points to you. Since I first **proposed them to Mr. Lydenberg** they have boiled down to two. They are the two aspects of the same general theme of the contemporary theatre and the library's possible connection with it. One is, of course, the service to the theatre and the public on the part of the library; the other is the service of the theatre to the library.

Those of you in metropolitan positions must remember many times when people have come to you to ask you to stand behind a certain thing, or to pass on information to the public about a certain thing in the form of exhibitions, circulars, booklets or whatever it may be. When such and such a company or player comes to you, I would put at their service everything we can, to bring what they are doing to the attention of the public.

Now, in order to make this a fifty-fifty proposition, it is only fair to ask the theatre to cooperate with you in building up the permanent collection for the sake of the future. I have been for many years on the firing line of the creation of the very material you are talking about. I am sometimes amazed at the amount of such things still in somebody's attic or here or there or wherever across the country, involving the theatre of times past. I am amazed until I begin to realize that there are others like myself who keep and put away things like that. If requests come at the wrong time, the requests will be ignored. The wrong time is during the days of preparation. It

is the business of theatre librarians in all producing centers to keep in touch with all press representatives and particularly to ask to be informed of the closing of a production, whether it runs one night or five years, because the one time you can get this material is during the week ending Saturday night when the show goes to the warehouse. There is no longer any use for the scrap book, or daily need for this material which is the very thing you want as a record. It is yours for the taking away. But Monday morning of the week after, it is on its way to the dump.

Freedley: As the time is drawing to a close and many of you have other meetings to attend, I declare this first meeting of the Theatre Library Association at an end.

List of Discussion Subjects
For the Theatre Meeting, June, 1937

1. Exchange of duplicate material *Ball*
2. Compilation of published and unpublished indices and bibliographies *Rankin*
3. Avoidance of duplication of expense and effort by a division in the field of collecting *Abbott*
4. Short cuts in cataloguing *Eastly Hill*
5. Establishment of local depositories *Rankin*
6. Securing unpublished manuscripts *Clark*
7. Photostating of rare items *Ward*
8. Publication of plays *Hunt*
9. Loan travelling exhibitions *Wood-Corps*
10. Exchange of information about acquisitions *Leipziger*
11. Cooperative indexing of periodicals *Hall*
12. Union catalogue of Theatre books in New York City *Hofor*
13. Possible service to the theatre and the public by way of bulletins, reading lists, etc. *La Jolla*
14. Production service--aid to stage directors, and scene and costume designers. *Sayler*
15. A direct systematic plan for the acquisition of current material while it is still available. *S*

See for assessment of library conditions

Persons in attendance at the Theatre Librarians Round Table
June 23, 1937

Lucille Gafford, University of Chicago
 Sarah Chokla, McCord Museum of the Theatre and University of Texas
 Lillian A. Hall, Harvard Theatre Collection
 Garrison P. Sherwood, Museum of the City of New York
 Mary A. Bennett, Furness Memorial
 Caroline Wenzel, California State Library
 C. Seymour Thompson, University of Pennsylvania
 Douglas L. Hunt, Birmingham-Southern College
 Rosamond Gilder, Theatre Arts
 Catherine M. Harkness, Akron Public Library
 Charlotte Bilkey, Revenna Public Library
 Roy Day, The Players
 Robert E. Ball, Princeton
 Dorothy J. Hill, National Archives
 N. Imogene Copps, University of Virginia
 Edith B. Gurney, Rochester Public Library
 Evelyn O'Conner, Boy Scouts of America
 Anna M. Erichsen, N.Y.P.L.
 Arthur E. Wyman, University of Hawaii
 Lois M. Mulligan, Utica Public Library
 Eunice G. Wilson, N.Y.P.L.
 John Mulholland, The Sphinx
 Elizabeth K. Steele, Detroit Public Library
 Elsa de Bondeli, Museum of French Art
 Oral S. Coad, Rutgers University
 Alice M. Humniston (representing Alice Coldren), University of
 California at Los Angeles
 Florence Overton, N.Y.P.L.
 Charles E. Rush, Yale University
 Rudolph Gjelsness, University of Arizona
 John E. Abbott, University of Modern Art Film Library
 Mrs. Elizabeth P. Barrett, N.Y.P.L.
 Philip Hofer, Pierpont Morgan Library
 Grace Chippendale, Hyde Park Library (Boston Public)
 Helen O'Lochlainn Crowe, Play Bureau, Federal Theatre Project
 James C. Foutts, Ohio State Library
 Mrs. Charles Schenber, Fort Worth Public Library
 Caroline S. Beck, Los Angeles Public Library
 Sarah E. Fralich, Trenton Public Library
 Dorothy Hallaner, Art Institute of Chicago
 Lucretia Vaile, Queensboro Public Library
 Julia M. Gardner, N.Y.P.L.
 D.J. Culver, Culver Service, 205 East 42nd Street, N.Y.C.
 May Davenport Seymour, Museum of the City of N.Y.
 Oliver M. Sayler, 21 East 37th Street, N.Y.C.
 Barrett H. Clark, Dramatists' Play Service
 Helene D. Peck, N.Y.P.L.
 Mrs. Bella C. Landauer, 440 Park Avenue, N.Y.C.
 H.M. Lydenberg, N.Y.P.L.
 George Freedley, N.Y.P.L.

Miss Lucille Gafford (University of Chicago)
Miss Dorothy J. Hill (National Archives)
Arthur E. Wyman (University of Hawaii)
Mrs. Bella Landauer
John Mulholland
Miss Florence B. Hill (Cleveland)
Miss Imogene Copps (University of Virginia)
Douglas L. Hunt (Birmingham-Southern College)
Charles E. Rush (Yale University)
Barrett H. Clark (Dramatists' Play Service)
Robert H. Ball (Princeton)
John E. Abbott (Museum of Modern Art Film Library)
Oliver M. Saylor
Philip Hofer (Pierpont Morgan Library)
A.J. Wall (New York Historical Society)
Miss Constance Rourke
Dr. H.M. Lydenberg (N.Y.P.L.)
Miss Florence Overton (N.Y.P.L.)
Miss Eunice Wilson (N.Y.P.L.)
Miss Julia Gardner (N.Y.P.L.)
Miss Jean Spaulding (Brander Matthews)
Walter Pritchard Eaton (Yale)
Mrs. Lillian A. Hall (Harvard)
Mr. Thomas M. Iiams (Huntington)
Dr. Edwin Willoughby (Folger)
Prof. G.C.D. Odell (Columbia)
Miss M. Davenport Seymour (Museum of the City of N.Y.)
Garrison P. Sherwood (Museum of the City of N.Y.)
Roy Day (Players)
Mrs. Edith J.R. Isaacs (Theatre Arts)
Miss Rosamond Gilder (Theatre Arts)
F.C. Carver (Amherst)
Miss Mabel R. Gillis (California State)
Donald Coney (University of Texas)
Messmore Kendall
D.J. Culver
Miss Elizabeth K. Steele (Detroit)
Miss Mary A. Bennett (Furness)
Mr. Archibald Henderson (University of North Carolina)
Mrs. Katharine K. Garbutt (Los Angeles Public)
Oral Sumner Coad (New Jersey State College for Women)
Miss Elsa de Bondeli (Museum of French Art)
Miss Maud D. Brooks (Olean Public Library)
Mrs. Erichson (N.Y.P.L.)
Mrs. Barrett (N.Y.P.L.)
Miss Peck (N.Y.P.L.)
George Freedley (N.Y.P.L.)

Mr. Louis (Chicago)
Mr. Paul (New York Public Library)
Miss Thompson
Miss (Chicago)
Miss (Chicago)

22 June, 1937