

EDITORIAL

With this issue my term as editor of *Theatre Survey* comes to an end. The six issues for which I have been responsible depend in the first instance, of course, on the authors whose work they include. Backstage, however, is a large support staff without whom these productions would never have happened. Readers in the United States, Canada, and England have given freely of their time and expertise. ASTR members who contributed time to the Editorial Board have been especially helpful, often making suggestions for the improvement of manuscripts they approved for publication. Marvin Carlson and Walter Meserve kept the journal on track during the time an NEH grant took me away from New York. Jan Heissinger has kept the books and seen to the mailing, both crucial tasks. Patti Gillespie has inaugurated the Book Review section as a separate feature of the journal. J.K. Curry, Jack Shalom, and Anne Beck have, with great devotion, done the tedious computer work that enabled us to produce camera-ready copy. Ed Wilson made the facilities of the Center for Advanced Study in Theatre Arts available to ASTR. My heartfelt thanks to all of them.

The new editor of the journal will be Michael Quinn, and the new book review editor will be J. Ellen Gainor. They will no doubt make changes in the journal, but let me take this opportunity to tell potential contributors that there is no substantial backlog at present. Good manuscripts are always welcome.

One feature of this issue requires comment. Since not all members can attend the annual meeting, I thought it was important to print three of the papers that were presented at the Theatre Library Association Panel in Newport, R.I., in November of 1992. The question, "Whither our Theatre Research Collections in the Research Library?" took on a special urgency between the time the panel was projected and the time we arrived in Newport. At the February 1992 TLA Board Meeting, Mary Ann Jensen, Curator of the William Seymour Theatre Collection, announced that the Princeton Libraries had decided to close the collection

as a separate curatorial unit and disperse the materials to different format units within the Special Collections department. Brigitte Kueppers described the reorganization that had occurred in the Theatre Arts Library at UCLA. Some of the troubles of the Theatre Collection at the Museum of the City of New York had recently been aired in the *New York Times*. At the urging of the TLA Board, Catherine Johnson agreed to organize this panel. She is the former Assistant Curator of the Harvard Theatre Collection and is now coordinator for the Dance Heritage Coalition, a cooperative project concerned with documentation and preservation of American dance. Louis Rachow, librarian at the International Theatre Institute in New York City, formerly librarian of the Players Club, provided an overview of the development of theatre collections. I contributed some remarks from the point of view of a documentary historian, and Charles Aston, head of Special Collections at the Hillman Library of the University of Pittsburgh spoke from the point of view of the library administrator.¹ I hope this special feature will serve to alert ASTR members to a problem that will continue to affect us all.

—Judith Milhous

¹ Mr. Rachow's paper has appeared in the *ITI Newsletter*, but I thought it was too important to the membership of ASTR to leave out. Mr. Aston's paper was, unfortunately, not available to us.