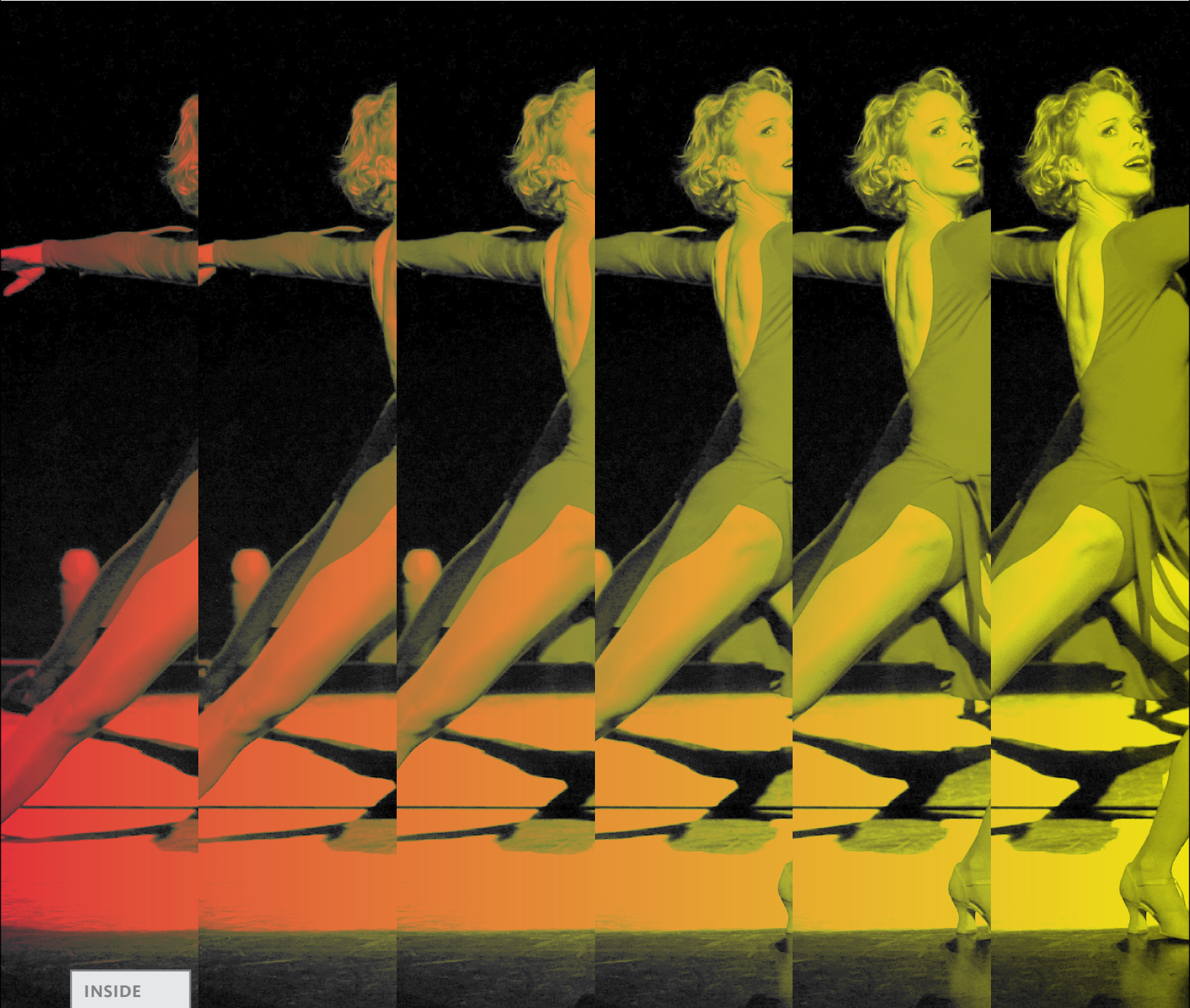




bookmark

SPRING 2008

FOR SUPPORTERS OF THE NEW YORK PUBLIC LIBRARY



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COVER STORY ▶

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DRAMATIC IMPRINT

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BOOKMARK

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COVER **Charlotte d'Amboise in the 2006 revival of *A Chorus Line*.**
Photo: Paul Kolnik.

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The New York Public Library
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Dear Reader,

As a supporter of The New York Public Library, you make it possible for us to realize our vital mission: providing free and open access to knowledge. Key to meeting the needs of all the people who walk through our doors or log on to our website is the Library's collection—the books, maps, photographs, audiotapes, DVDs, databases, and myriad other materials that are available to our users, more than 51 million items in all.

Expanding our collections to serve all our users and protecting the wonderful treasures in our care are among the Library's highest priorities. That's why so many of the articles in *Bookmark* reflect the importance and depth of the collections.

Consider this issue. Our News section brings attention to our first "born-digital" acquisition, a series of 2,400 compelling images by photographer Bettina Johae that explore the edges of New York City's five boroughs. News also focuses on *The Abolition of the Slave Trade*, a new addition to our website that draws on the rich holdings of the Library's Schomburg Center for Research in Black Culture. We also include a piece acknowledging a generous grant from the Doris Duke Foundation to preserve important documentation of the performing arts, including rare materials in our care related to Martha Graham's life and work.

For the Acquisitions section, we asked four curators to tell you about notable new additions to our world-renowned Research

Libraries. From a Communist-era Chinese woodcut print to the papers of powerful theater critic John Simon, this issue's acquisitions provide an entertaining reminder that every single item in the collections has a vivid story to tell about our world. In Books, we let you know about newly published titles based on the Library's holdings—turn to page 10 to read about a charming volume, *Historic Photos of Broadway*, which is drawn from the unsurpassed theater collection at our Library for the Performing Arts.

Our cover story explores one of the most appealing, but little-known, collections at the Library, the Theatre on Film and Tape Archive, or TOFT. For more than 35 years, TOFT has been filming Broadway and Off-Broadway plays, ensuring a permanent record of one of New York's most important, but ephemeral, art forms. To learn more about this fascinating, living collection, see pages 12–15.

Recently, we launched three new collection-support groups related to dance, theater, and our LGBT holdings; the Mercator Society, which supports the Map Division, continues as always. Members of our collection-support groups are passionate about these specific areas, and have directed their Library donations to them; they are also interested in meeting experts in the field, as well as other people who share their interests. Information about these dynamic groups is on pages 26–27.

One of the glories of The New York Public Library is the sheer range of people—

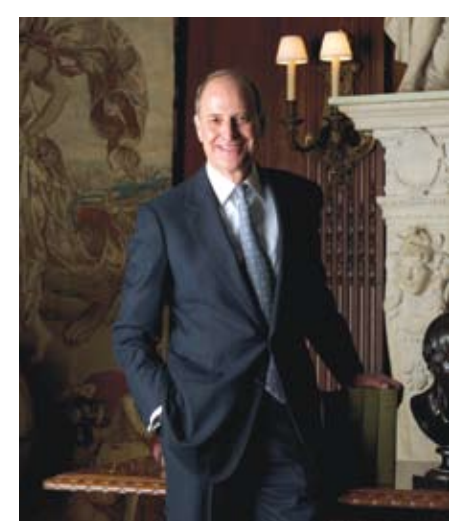


Photo: Todd Eberle.

toddlers to teens, young professionals to seniors, new readers to scholars—who make good use of the materials we have collected on their behalf. Whether circulating books and DVDs available at every branch, or the rarest items in our special collections, these resources are preserved at the Library so that they will continue to enrich the lives of millions of people for years to come.

Building and maintaining these great collections would simply not be possible without supporters like you. I hope you know how grateful we are that you have chosen to become part of the Library family. Our members are perhaps the Library's most precious collection of all!

Paul LeClerc
PRESIDENT, THE NEW YORK PUBLIC LIBRARY

Writers and Librarians Celebrate Their Collaboration

Was it a party, or the first annual meeting of a mutual admiration society? Either way, authors, journalists, literary agents, artists, art dealers, musicians, and film professionals—among them Jimmy Breslin, Liesl Schillinger, David Margolick, Dinitia Smith, and David Nasaw—poured into the Trustees Room on December

4 for “The Lions’ Pride,” a holiday reception honoring authors who have used the Library’s collections in their research. Far from resting on their considerable laurels, guests eagerly deflected the honor to NYPL librarians, whose contributions they claimed were pivotal.

The Master of Ceremonies, humorist Roy Blount, Jr., introduced “the man of the hour,” librarian David Smith, organizer of the event, whose name appears in countless book acknowledgments. “It makes me extremely proud to be in this privileged position of being able to help writers with their research. Your successes are our successes,” said Smith, the unofficial “Dean” of the Library’s Frederick Lewis Allen Room, a study for writers working under publishing contracts.

“Thanks to David, books I might never have discovered on my own would just appear out of the depths of the Library, saving me hours and hours of research,” said Alexander Rose, who wrote *Washington’s Spies* in the Library. Nancy Rubin Stuart, author of *The Muse of the Revolution*, called librarians “a writer’s best friends,” who open the doors to the world of information. The event was strictly BYOBook. By evening’s end, the display table was filled to overflowing. ■



Master of Ceremonies Roy Blount, Jr., and librarian David Smith at “The Lions’ Pride” event. Photo: Ken Levinson.

Grant from the Doris Duke Charitable Foundation Supports Documentation and Preservation at LPA

Now marking its 10th anniversary, the Doris Duke Charitable Foundation has awarded a two-year, \$1 million grant to The New York Public Library for the Performing Arts, Dorothy and Lewis B. Cullman Center (LPA). With this support, the Library will record approximately 25 live jazz, contemporary dance, and theater performances by artists or organizations previously supported by the Foundation, and will conduct and record approximately 45 oral histories with notable performing arts personalities responsible for or related to those performances. Additionally, the Library will preserve 70 hours of oral histories related to the life and work of dancer/choreographer Martha Graham. These tapes, currently housed at the Library, are in extremely fragile and deteriorating condition.

“The Foundation’s generous grant allows us to protect a unique and dynamic performing arts legacy by recording innovative and inspiring live performances and capturing individual and institutional oral histories that would otherwise be lost to future generations of artists, scholars, researchers, and arts professionals,” said Jacqueline Z. Davis, the Barbara G. and Lawrence A. Fleischman Executive Director of LPA. “This project will give greater depth to our materials and offer more profound insight into the artists’ work.”

Companies that have been supported in the past by the Foundation include jazz ensembles recognized by Chamber Music America’s *Encore* program and independent theater and dance companies based in New York City and across America. ■



The choreographer/dancer Martha Graham in 1922 in *Soaring* at Mariarden; a photograph from the Denishawn Collection in the Jerome Robbins Dance Division of the Library for the Performing Arts, Dorothy and Lewis B. Cullman Center.

Students and Teachers Communicate in Cyberspace



Young patrons find help for homework problems at www.homeworkNYC.org. Photo: Jessica Chornesky.

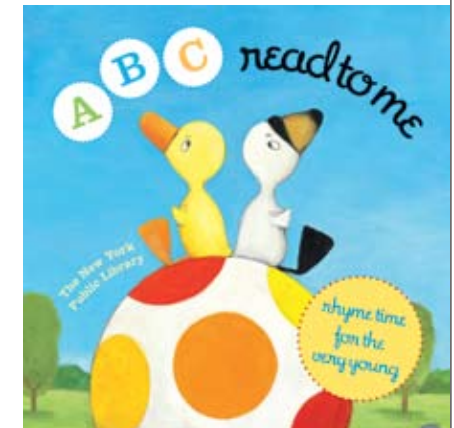
When you combine the power of a computer with the simplicity of a classroom blackboard, what do you get? Whiteboard technology—an interactive technology allowing students and New York City schoolteachers to communicate in real time. The innovative service, made possible by a grant from HSBC in the Community (USA), Inc., is part of Dial-A-Teacher and will be available this spring through www.homeworkNYC.org, a homework-help website powered by NYPL, Brooklyn Public Library, and Queens Library for students K through 12.

Accessible directly from home computers or at any NYPL location in the Bronx, Manhattan, and Staten Island, whiteboard technology will enable pupils and teachers to interact, using a suite of robust drawing tools. Tutoring is available in a variety of subjects and languages, including math, science, reading and writing, Spanish, French, and Chinese. From home, students can simply visit www.homeworkNYC.org, click on the Dial-A-Teacher link, and connect immediately.

For 24/7 help with their homework, students have visited www.homeworkNYC.org nearly one million times since its launch in 2005. For more information, visit the Library’s website at www.nypl.org and click on the Homework Help link, or visit www.homeworkNYC.org. ■

Grant from The Carroll & Milton Petrie Foundation Fosters Reading Readiness

In 2004, only 45.7 percent of public school third-graders met or exceeded the standards set by the City for its English Language Arts Test—which means that almost 55 percent of the City’s third-grade students are not reading at grade level. Thanks to The Carroll & Milton Petrie Foundation, the Library is now in a unique position to influence literacy at an early age. The Petrie Foundation’s generous grant has increased the capacity of the Library’s preschool programming, which reaches 35,000 children; provided collection materials for children; and expanded the Library’s extensive network of community partners serving preschool children and their caregivers. As part of the initiative, a colorful packet for parents and caregivers, titled “ABC Read to Me,” helps lay the foundation for reading readiness at home. An illustrated reading booklet, a CD, and a book of rhymes, specifically designed for children ages birth to 4, playfully engage children with words at a level they will understand. The packet and more information are available at local branch libraries.



The “ABC Read to Me” packet available at NYPL branch libraries through the support of The Carroll & Milton Petrie Foundation. Illustration from *Duck & Goose* © 2006 Tad Hills, Schwartz & Wade Books/Random House.

The Petrie Foundation also supports the Library’s Educational Outreach Program, Learning at the Library, which connects grade-school students to the Library’s research collections and services—making the Library seem less daunting and more accessible. As part of this program, students visit the Research Libraries, where they are exposed to primary source materials relevant to their curriculum, and participate in reference workshops, exhibition tours, and other activities. ■

Labs.nypl.org Provides a Window onto NYPL’s Digital Future



A “screen shot” of labs.nypl.org, which provides a window onto digital developments at the Library.

Visitors to the Library’s website (www.nypl.org) have already seen some of the exciting changes wrought by the Library’s digital “renovation.” Now, labs.nypl.org acts as a kind of digital incubator—a space in which ideas, formats, and experiments for the Library’s digital gallery, database structures, and information services can be tested, commented on, added to, put into practice, or discarded. Joshua Greenberg, the Library’s Director of Digital Strategy

and Scholarship, likens the project to a construction site. Says Greenberg: “On a construction site, first the area is fenced and then windows are created for the public to peer in. That’s exactly what we are doing here.” The Lab’s blog allows anyone—from inside or outside the Library—to add postings, creating a public forum or collaborative. The overall goal of labs.nypl.org is to make transparent the process by which the Library’s digital strategy unfolds, and to invite ideas that could result in innovative digital tools for millions of users. Expanded endowment support, which the Library is actively seeking, will fund digital projects determined to be of the most benefit. ■

2007 Brooke Russell Astor Award Goes to Founder of the Ali Forney Center

The Brooke Russell Astor Award—established in 1987 through a gift to the Library from David Rockefeller—recognizes unsung heroes who have substantially contributed to improving the quality of life in New York City. On October 30, Library President Paul LeClerc presented the \$10,000 award to Carl Siciliano, Founder (in 2002) and Executive Director of the Ali Forney Center (AFC), the largest and most comprehensive organization in the United States dedicated to helping homeless lesbian, gay, bisexual, and transgender (LGBT) youth to move safely and independently from adolescence to adulthood. Currently AFC offers emergency and transitional housing in six sites in Manhattan and Brooklyn, on-site medical care, mental health treatment, HIV prevention and testing, and vocational and educational services.

Nominations for the Astor Award were solicited from more than 400 individuals and organizations, including cultural groups, universities, foundations, elected officials, community groups, and social service agencies. Co-chaired by Elihu Rose and Paul LeClerc, the selection



Library President Paul LeClerc presented the 2007 Brooke Russell Astor Award to Carl Siciliano, Founder and Executive Director of the Ali Forney Center. Photo: Herb Scher.

committee includes representatives from the cultural, academic, government, and social service communities of New York. ■

Summer Reading Prepares Kids to “Catch the Reading Bug”



Summer readers peruse Library offerings. Photo: Christopher Beauchamp.

Studies show that reading builds vocabulary, and improves writing, spelling, and comprehension skills. Library summer reading programs help children retain the skills they acquired in school and prepare them for their return in the fall. Last year, The New York Public Library and its library partners in Queens and Brooklyn encouraged more than 130,000 residents in New York City's five boroughs to read during the summer, and the 2008 Summer Reading Program promises to see an even greater number of New Yorkers reading during summer break. This year's theme is “Catch the Reading Bug” for children and “Metamorphosis” for teens and adults.

To get readers started, the Library develops diverse reading lists for children and teens at every age and grade level, and for adults as well. In an effort to engage even more youngsters, the Library is integrating gaming into the program for the first time, bringing children, teens, and their families together to participate in video gaming activities that feature educational topics. Thousands of programs will be offered by the Library, including meet-the-author events, book group discussions, and arts and crafts events.

The program kicks off June 5 and runs through Labor Day and is free of charge. To participate, readers may sign up at their local branch library or visit the dedicated Summer Reading website at www.summerreading.org, which features online reading lists and other resources. To support the program, call Vanessa Novak, Director of Corporate Relations, at 212-930-0765. ■

The New York Public Library's Summer Reading program is generously supported by the Friends of Webster Library, the New York City Council through its Cultural After-School Adventure Fund, the New York Mets, Scholastic, and American Girl.

NYPL Programs Now Available Through Podcasts

A morning commuter's trip might be spent listening to novelist Umberto Eco discuss the entertaining *How to Talk About Books You Haven't Read* with the author, Pierre Bayard. Tuning into a discussion among scholars, graduate students may be treated to the subtleties of a new translation of *War and Peace* while riding the subway. On a weekend road trip, a listener can take in a conversation between multimedia artists Miranda July and David Byrne—or Norman Mailer's last public stand, at the Library. This spring, The New York Public Library is joining the MP3 revolution and making its popular programs available through podcasts.

Through its website, LIVE from the NYPL has long offered transcripts and audio and video recordings of selected programs for free. Now, podcasts literally bring Library programs to listeners wherever they go. Every program from LIVE's spring 2008 season will be available for free and easy download to your iPod or MP3 player. Those who subscribe to the service will receive new podcasts automatically. The Library will also bring programs from past seasons into the feed, and explore other series as well, including those from the Cullman Center for Scholars and Writers. To access the podcasts, visit www.nypl.org/live for LIVE programs and www.nypl.org/csw to tap into the lively discussions at the Cullman Center. ■

Multimedia artists Miranda July and David Byrne in a LIVE from the NYPL program.



Photo: Peter Foley.

Photography Collection Acquires First Digital Collection

In a move that shows just how important digital collections are becoming in the electronic age, the Library's Photography Collection (part of The Miriam and Ira D. Wallach Division of Art, Prints and Photographs) has made its first digital acquisition ever: New York-based photographer Bettina Johae's series *borough edges, nyc*, 2004–2007, which includes more than 2,400 images taken in all five boroughs. “Bettina's project is a perfect starting point because she has been developing so many possible formats and applications, from DVDs to an online project for nypl.org,” said Stephen Pinson, the Robert B. Menschel Curator of Photography. “The acquisition of the first born-digital collection is not only exciting, but also a great learning experience.”

Johae photographed the perimeter of New York City while biking along the boundaries of each borough. Images of the “borough edges” include industrial areas, waterfront parks, beaches, neighborhoods, garbage dumps, and ship cemeteries. Accompanying the images are abstract maps detailing the boroughs' farthest accessible path, which “re-map” the borders, or edges, of New York City. The collection includes 501 images of the Bronx, 289 of Manhattan, 971 of Queens, 347 of Brooklyn, and 310 of Staten Island.

Projections of the digital images, as well as photographic prints of 50 of them, will be included in the Library's exhibition *Eminent Domain: Contemporary Photography and the City*, on view in the D. Samuel and Jeane H. Gottesman Exhibition Hall of the Humanities and Social Sciences Library from May 2 to August 29. The exhibition, showcasing five New York-based photographers who address the use of urban space, investigates life in the city in terms of passage (seasons and time, people and places) and exchange (interior and exterior, individual and collective). The line between public and private spaces blurs, and the universal becomes personal. ■

“q_8037 warnerville/rosedale, queens” from Bettina Johae's series *borough edges, nyc*, 2004–2007, acquired by the Library. © and reproduced courtesy of Bettina Johae.



A color plate, captioned “Femme Bambara” (Bambara woman), from the book *Esquisses Sénégalaises* by P. David Boilat, published in 1853. From the Humanities and Social Sciences Library, General Research Division.

New Website Looks at the Eradication of the International Slave Trade

In 1807, President Thomas Jefferson signed an act banning the slave trade, which went into effect on January 1, 1808. Yet Africans continued to be deported to the United States until 1860. A new Library website—*The Abolition of the Slave Trade* (accessible through www.schomburg.org)—looks at the eradication of the slave trade from a larger perspective, taking into account the legal context, international treaties, African resistance, abolitionists' widespread networks, determined opponents, and dogged attempts at reopening the trade once it had been abolished. Launched in February by the Schomburg Center for Research in Black Culture, the site draws on the Center's formidable collections, including photographs, drawings, autobiographies, histories, and eyewitness accounts, as well as the insightful interpretation of scholars, led by the project's manager, Sylviane A. Diouf (see profile of Diouf on pages 8–9). “The conjunction of economic, political, social, and moral factors contributed to the slow extinction of the legal slave trade,” says Diouf, “but the details of that nine-decade struggle are only just beginning to emerge.” ■

from their base in the southern province of Jiangxi to Shaanxi Province in the northwest between 1934 and 1936. There they established a new revolutionary base in Yan'an, while fighting both the Japanese and the Chinese Nationalist (Kuomintang) armies.

The woodcut illustrated here, titled *Cun xuan* (1940–43), or “Village Election,” is by Yan Han, an artist who taught at the Lu Yi academy. Democratic elections were promoted at that time by the Communist party in the region. Since many villagers had little education, the government adopted many ways of enabling people to cast ballots, including drawing circles or lines, punching holes on or in ballots, dropping beans, etc. In this woodcut, the horizontal banner reads “Village Election Congress of the Wang Family Valley.” The left-side banner reads “Long live New Democracy,” while the right banner reads “To implement democracy.” The man dressed in black is guiding the voters as they step up to place their ballots in the box in the center of the table. ■

JOHN M. LUNDQUIST
The Susan and Douglas Dillon Chief Librarian of the Asian and Middle Eastern Division



Lu yi mu ke xuan [Selected Works of the Lu Yi Woodcuts]

Portfolio of 18 woodcuts
Yan'an: Lu Sin Academy of Arts and Literature, 1940–43

The Asian and Middle Eastern Division has a tradition of collecting original print and print-like material as an additional means of recording cultural history. This exceptionally rare and beautiful portfolio of 18 woodcuts falls into the tradition of Chinese “Worker Woodcuts,” promoted in the 1920s by the great Chinese writer Lu Xun as an art strategy to assist the then-nascent movement against warlord feudal forces in China. This album originated from the “8th Route Army,” in which 100,000 Chinese marched 6,000 miles

John Simon with Joe Papp, founding producer of the New York Shakespeare Festival

Black-and-white photograph, date unknown
The John Simon Papers

In some ways, you have to admire someone who can compare Judy Garland’s figure to “the giant economy-size tube of tooth-paste in girls’ bathrooms” or who would say of Doris Day that “her personality [is] untouched by human emotions, her brow unclouded by human thought.” These were some of the vivid criticisms hurled mercilessly by John Simon during his nearly 50 years as a drama critic (almost 40 of them at *New York* magazine). Mr. Simon so angered the theater community that, several years ago, producer Alexander Cohen sent his friends rolls of toilet paper, each sheet printed with the image of the infamous critic.

John Simon is one of the most important—if also most controversial—critics of the last half-century. So you can imagine my conflicted emotions when, out of the blue, came a phone call from Pat (Mrs. John) Simon asking if the Billy Rose Theatre Division might be interested in acquiring the John Simon Papers. I won’t suggest that, in person, Mr. Simon was a Teddy Bear. But I certainly saw nothing of the self-described “misanthrope.” He was receptive, conversational, friendly, and staggeringly intelligent. He seemed almost touchingly pleased that the records of his life and career would be cared for by an institution so respectable as The New York Public Library.

The John Simon Papers comprise about 20 linear feet of materials and include photographs from his boyhood in Serbia in the 1920s and 1930s, drafts of his columns, drafts of his writings on language, on film, theater, and music, and a miscellany of personal and professional documents. When the John Simon Papers become available to the public—with many never-before-seen items—they may well necessitate a revised assessment of the controversial critic. ■

BOB TAYLOR
Lewis and Dorothy Cullman Curator, Billy Rose Theatre Division,
The New York Public Library for the Performing Arts



A letter from Josephine Baker to Miki Sawada, May 7, 1953

The Josephine Baker Collection, 1933–1969

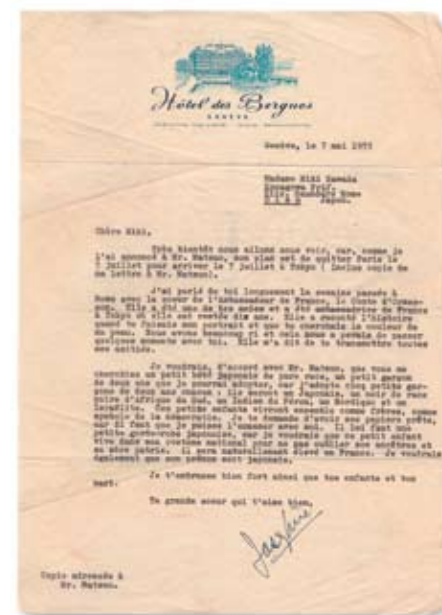
The world-renowned dancer and cabaret singer Josephine Baker—popularly known as “La Baker”—achieved fame in Paris during the 1920s and became the most successful American entertainer in France. In the 1950s, Baker sought to promote racial equality by adopting children of various races and nationalities. She eventually adopted 12 children, whom she called her “Rainbow Tribe.”

This letter is part of the recently acquired Josephine Baker Collection, which consists of 25 letters and postcards written by Baker to her Japanese friend Miki Sawada and other parties; three scrapbooks of photographs and press clips assembled by Mrs. Sawada about Baker and the children; and material from Baker’s 1952 South American tour. A substantial part of her correspondence with Mrs. Sawada deals with the adoption of a Japanese boy, Akio, the first child adopted by Baker. Although Baker was interviewed over the years about her adopted children, this letter, written in 1953, spells out the beginning of her plans.

If this is agreeable with Mr. Matsuo, I would like you to find me a Japanese baby of pure race, a two year old boy I could adopt, as I am planning to adopt five two-year old boys: one Japanese, one black from South Africa, one Indian from Peru, one Scandinavian and one Israelite. Those children will live together as brothers, as a symbol of democracy.

The collection was donated to the Center by Mrs. Sawada’s granddaughter, Sumi Kamiya. These are the first Baker manuscripts to come to the Schomburg Center, though there are other Baker-related materials in the other divisions of the Center. ■

DIANA LACHATANERE
Curator, Manuscripts, Archives and Rare Books Division
Schomburg Center for Research in Black Culture



EACH ISSUE OF BOOKMARK FEATURES SEVERAL RECENT GIFTS AND PURCHASES FOR THE LIBRARY’S COLLECTIONS. DIVISION CURATORS AND DEPARTMENT HEADS DESCRIBE THESE NEWLY ACQUIRED TREASURES, PLACING THEM IN RICH CONTEXT.

Buster of Bendel’s
Black-and-white photograph, date unknown
From the Scrapbooks of Geraldine Stutz

As President of Henri Bendel, Geraldine Stutz made the department store a taste maker, and turned high-end retailing into the byword of the 1950s through the 1980s. Among the innovations Stutz introduced was the idea of an in-store “Street of Shops” featuring boutiques. She also spearheaded annual new designer competitions. Fine art and fashion were joined when she championed Andy Warhol, whose work she knew from commercial advertising layouts. When asked to distinguish between fashion and style, Geraldine Stutz answered, “Fashion says, ‘Me too’ and style says, ‘Only me.’”

For all her innovative genius, Stutz was a stickler for some traditions. She decided to preserve the René Lalique windows discovered during a renovation of Bendel’s. The windows were her gift to New York—as was Buster, the store’s iconic doorman. James Jarrett, Jr., greeted customers for more than 70 years in his brass-buttoned jacket and Buster Brown hat. In fact, a Buster doll became a Bendel’s bestseller. This image of Buster was found in one of the eight personal scrapbooks, donated to SIBL by the executors of the estate of Geraldine Stutz, that chronicle Stutz’s role in retailing, fashion, and New York City life.

The Stutz scrapbooks complement the extensive holdings at the Science, Industry and Business Library (SIBL) that document the historic and current retail trade and fashion industries. The New York Public Library has been able to acquire unique trade journals, catalogs, swatch books, and ephemera relating to individual companies such as Henri Bendel, all of which serve the scholarly community and industry professionals. ■

JOHN GANLY
Assistant Director for Collections,
Science, Industry and Business Library (SIBL)



Photo: Don Pollard.

Meet:
SYLVIANE DIOUF

**Job: Curator of Digital Collections and Director of the Schomburg-Mellon Humanities Summer Institute, Schomburg Center for Research in Black Culture
NYPL Veteran: Since 2001**

ON MARCH 2, 1807, PRESIDENT THOMAS JEFFERSON SIGNED AN ACT “TO PROHIBIT THE IMPORTATION OF SLAVES INTO ANY PORT OR PLACE WITHIN THE JURISDICTION OF THE UNITED STATES,” EFFECTIVE AT THE FIRST STROKE OF 1808.

Yet this by no means meant suppression. Despite this law—as well as one passed in England—the international slave trade to the Americas endured for almost 60 years. A new website, *The Abolition of the Slave Trade* (www.schomburgcenter.org), launched in the spring by Sylviane Diouf of the Library’s Schomburg Center for Research in Black Culture, examines these harsh truths through a series of revealing essays, linked to collection images, maps, and texts.

“The website looks at the bigger picture,” says Diouf, the Center’s Curator of Digital Collections and manager of the website’s content, “all the economic, political, social, legal, and moral issues—from the Constitution and laws leading to abolition, to the role Africans played in the resistance, the revival of the slave trade, and suppression.”

A prolific author and former journalist, French-born Diouf has spent her career

pursuing the stories of Africans deported through the transatlantic slave trade. Indeed, she explored the subject in her Ph.D. thesis at the University of Paris, and later in *Servants of Allah: African Muslims Enslaved in the Americas* (New York University Press, 1998), the first book to retrace the 500-year-old story of West African Muslim communities in the New World. In 2007, Diouf published *Dreams of Africa: The Slave Ship Clotilda and the Story of the Last Africans Brought*

to America (Oxford University Press), for which she just won the American Historical Association’s prestigious Wesley-Logan Prize. In *Dreams of Africa*, Diouf chronicles the journey of the 110 children and adolescents forced to board the last known slave ship—which landed in Mobile, Alabama, 52 years after the slave trade had been outlawed.

Diouf’s scholarly passion didn’t come through an early epiphany or incident. “There is no single moment that led to the work I do,” she says in French-accented English, explaining that it’s the thrill of discovering new materials that drives her. “The territory has been covered when it comes to figures such as Frederick Douglass and W.E.B. Du Bois. Many wonderful biographies have been written. I am interested in the topics that have not been explored—the stories of

ordinary Africans, and how they survived, prospered, and kept their creativity under terrible circumstances.”

Arriving at the Schomburg Center in 2001, Diouf was charged with the ambitious task of managing the content of the website *In Motion: The African-American Migration Experience* (www.inmotionaame.org). The website documents 13 migrations over the last 400 years—from the transatlantic slave trade to the Great Migration before World War II and the arrival of immigrants from the Caribbean and from Africa. In connection with the 2005 launch, Diouf and Howard Dodson, Schomburg’s Director, edited a book by the same name, published by National Geographic. Offering empowering new interpretations, *In Motion* focuses on how peoples of African descent remade themselves and their worlds. Like *The*

A color plate by Charles Mattais, captioned “Mandingue,” depicting African resistance, from the book *Voyages en Afrique* by René Caillié, published in 1855. From the Humanities and Social Sciences Library, General Research Division.



Abolition of the Slave Trade, the website was designed for the casual user as well as for the scholar, who may dig further into linked collection materials.

For a time, Diouf lived in Gabon, where she taught at Libreville University. Later, she worked for the Senegalese diplomatic corps (her father was Senegalese) and taught at New York University. At Schomburg she found a home. “If I didn’t have to work at all, I’d be doing what I’m doing now,” she says. In addition to her job as Curator of Digital Collections, Diouf is Director of the Schomburg-Mellon Humanities Summer Institute, a program that encourages college juniors to pursue graduate study in the humanities. “This is the ultimate place for me to be doing the kind of research that I’m interested in. From unknown pamphlets, foreign-language materials, to databases, I am constantly amazed at what I find here.”

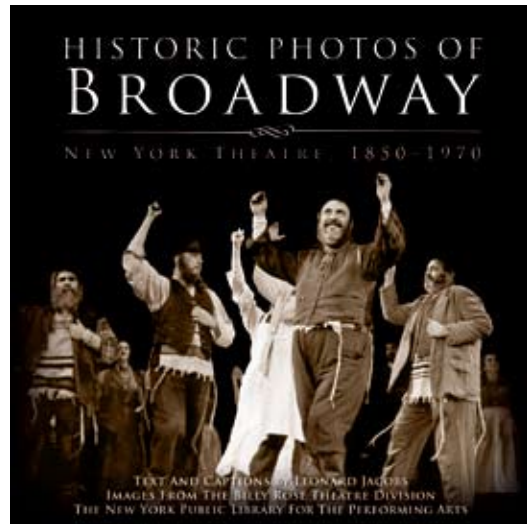
Diouf has written several award-winning children’s books on slavery and African history, contributes to numerous scholarly journals, and is an on-camera expert on her subject for PBS. The bicentennial of the law that banned the slave trade struck her as a unique opportunity to put Schomburg’s rich materials on the subject into the hands of a broader audience. Of eight brief essays by scholars, Diouf herself has written those on African resistance, African American celebrations surrounding the law abolishing the slave trade, and the efforts to revive the slave trade in the mid-19th century.

“The story is so much more complicated than the act of 1807,” says Diouf, “and the ways in which Africans resisted capture have been overlooked.” Scroll down to *The Revolution in Saint-Domingue*, for instance, to learn about the black revolutionaries who in 1803 drove Napoleon’s 43,000-man army off the first black-led republic, known today as Haiti. Or follow the intriguing tale of the Guadeloupe-born music instructor to Marie Antoinette—known as Chevalier de Saint-George—who abandoned his aristocratic way of life to become a revolutionary. Teacher workshops, led by Diouf, cue off the history the website explores.

“While freed people were involved in abolitionist activities, enslaved men and women fought against the slave trade and slavery through sabotage, escape, conspiracies, and revolts,” says Diouf. “*The Abolition of the Slave Trade* shows the great heroism in their individual and combined efforts to free themselves, as well as the efforts of well-known abolitionists.” ■

Historic Photos of Broadway: New York Theatre 1850–1970

BY LEONARD JACOBS
PUBLISHED BY TURNER PUBLISHING
IN ASSOCIATION WITH THE NEW YORK PUBLIC LIBRARY



With *Historic Photos of Broadway: New York Theatre 1850–1970*, The New York Public Library celebrates the Great White Way with 240 photographs, many never before published, from the acclaimed Billy Rose Theatre Division. The volume begins before the Civil War, when Broadway was not yet universally recognized as a brand, and continues through the 20th century as the Great White Way comes into its own—as powerful producers like Oscar Hammerstein I, A. L. Erlanger (head of the evil and monopolistic Syndicate), and the upstart Shubert brothers turn Broadway into the undisputed pinnacle of achievement of the American stage.

Historic Photos conjures a time when Times Square was farmland and when New York's theater district crisscrossed lower Manhattan. In addition to unusual streetscapes, the book features interior and exterior portraits of many of the most beautiful Broadway houses over the years. The volume is packed with photographs of truly incandescent actors: the great Sarah Bernhardt; matinee idol John Drew (ancestor of Drew Barrymore); the ravishing Ada Rehan; Broadway's indomitable cheerleader, George M. Cohan; and James O'Neill—father of playwright Eugene O'Neill—who played the Count of Monte Cristo for more than 30 years. Like the Broadway of yore, *Historic Photos* booms with the likes of Alfred Lunt and Lynn Fontanne, Helen Hayes, and Katharine Cornell.

The book revives the great plays of Eugene O'Neill and George Bernard Shaw, and the musicals of George and Ira Gershwin, Richard Rodgers and Lorenz Hart, and the très chic Cole Porter—as well as the dramas of Clyde Fitch, Rachel Crothers, George Kelly, Philip Barry, Lillian Hellman, Arthur Miller, and Tennessee Williams—whose *Streetcar Named Desire* brought Marlon Brando to world attention and theatergoers to their feet. Finally, the American musical theater reaches its zenith with *Oklahoma!*, *Carousel*, *Guys and Dolls*, *Wonderful Town*, *West Side Story*, *Hello, Dolly!*, *Fiddler on the Roof*, and many more.

With text by Leonard Jacobs, national theater editor of *Back Stage*, the book is a must for theater-lovers, as well as those who are interested in the history and development of New York.

Published in May, *Historic Photos of Broadway* is available through The Library Shop or at www.thelibraryshop.org. ■

Books Published by Cullman Fellows Draw Inspiration from the Collections

Each year, The Dorothy and Lewis B. Cullman Center for Scholars and Writers awards 15 fellowships to outstanding academics, creative writers, and independent scholars whose work requires a period of sustained, intense immersion in the collections of one of the world's great research libraries, as well as time away from their normal duties. The concept of creating such a center grew out of conversations between Paul LeClerc, the Library's President, and the historian Robert Darnton, a Library Trustee. The Andrew W. Mellon Foundation provided invaluable early support for planning the Center, which opened in 1999, thanks primarily to the extraordinary generosity of Trustees Dorothy and Lewis B. Cullman, imaginative philanthropists with a magnificent commitment to the Library.



David Ferriero, the Andrew W. Mellon Director of the New York Public Libraries, in conversation with Owen Sheers, novelist and current Cullman Center Fellow. Photo: Jori Klein.

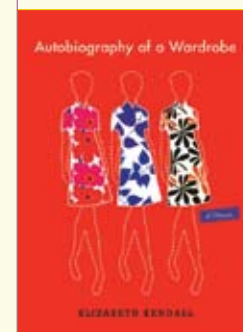
The Center, now in its ninth season, not only provides Fellows with a stipend and the resources to pursue the solitary work of study and writing; it also creates each year a vibrant intellectual community rich in cross-disciplinary exchange, and it actively promotes The New York Public Library's larger mission of advancing knowledge, and access to its superb collections. Cullman Center Fellows have produced first-rate scholarly and literary work that enriches the lives of individuals across a wide social and cultural spectrum. *Bookmark* offers five new and forthcoming titles that will add to the impressive and growing list of books published by Fellows. Descriptions of these works and brief biographies of the authors follow.

AUTOBIOGRAPHY OF A WARDROBE (MEMOIR)

Author: Elizabeth Kendall
Publisher: Pantheon
(April 2008)

A feat of imagination as subtle and stirring as it is dazzlingly particular, *Autobiography of a Wardrobe* is the story of a woman's life told from her wardrobe's point of view, in the wardrobe's exquisitely vibrant voice. The story opens with B. in the buttoned-up Midwest of the 1950s, then takes her to Harvard in the 1960s where she discovers ... Marimekko! miniskirts! bell-bottoms! In this charming self-portrait/cultural history, B. copes with the death of her mother, tries on glamour in New York, and finally comes into her stylish own.

A critic and historian of dance, **Elizabeth Kendall** was a Cullman Center Fellow in 2004–2005. Her books include *Where She Danced: The Birth of American Art-Dance* and *American Daughter, A Memoir*.



THE GINSENG HUNTER (FICTION)

Author: Jeff Talarigo
Publisher: Nan A. Talese/
Doubleday (April 2008)

At the turn of the 21st century a Chinese ginseng hunter lives alone by the Tumen River, spending his days in the mountains. He knows nothing of the world beyond the river, which separates northeast China from North Korea, until shadowy figures hiding in the fields, bodies floating down the river, and rumors of murder impinge on his solitude. On a trip for supplies he meets a young North Korean prostitute and learns through her of the tragedy occurring across the river and of lives he might save. Spare, intimate, strikingly atmospheric, *The Ginseng Hunter* is an unforgettable portrait of life on a fragile border.

Jeff Talarigo, a Cullman Center Fellow in 2006–2007, published his award-winning first novel, *The Pearl Diver*, in 2004. *The Ginseng Hunter* is his second work of fiction.

On Thursday, May 8, at 7 p.m. Jeff Talarigo will discuss *The Ginseng Hunter* with his Cullman Center classmate, Columbia University literature professor James Shapiro. For information about the program and purchasing tickets, visit www.nypl.org/csw.

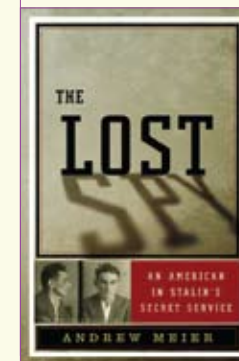


THE LOST SPY: AN AMERICAN IN STALIN'S SECRET SERVICE (NONFICTION)

Author: Andrew Meier
Publisher: W. W. Norton
(August 2008)

The case of Isaiah Oggins, a 1920s New York intellectual murdered on Stalin's orders in 1947, remained hidden in the Cold War files of the KGB and the FBI until Boris Yeltsin handed over a heavily censored dossier to the White House in 1992. Now, after years of international sleuthing, Andrew Meier reveals that Oggins was one of the first Americans to spy for the Soviets. *The Lost Spy* traces Oggins's rise—the brilliant Columbia University graduate spied on the Romanovs in Paris and on the Japanese in Manchuria—and fall: death by poisoning in a KGB lab. As harrowing as *Darkness at Noon* and as tragic as *Dr. Zhivago*, *The Lost Spy* is arguably the most important American spy story to come along in a generation.

Andrew Meier, the author of *Black Earth: A Journey Through Russia After the Fall*, and a Cullman Center Fellow in 2005–2006, is currently a writer-in-residence at the New School University.



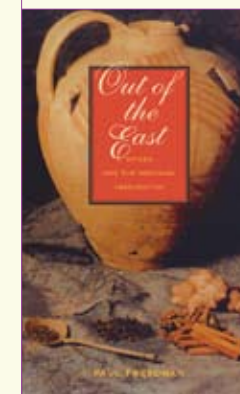
The Cullman Center is made possible by a generous endowment from Dorothy and Lewis B. Cullman in honor of Brooke Russell Astor, with major support provided by Mrs. John L. Weinberg, The Andrew W. Mellon Foundation, The Estate of Charles J. Liebman, Mel and Lois Tukman, John and Constance Birkelund, The Samuel I. Newhouse Foundation, and additional gifts from The Gilder Lehrman Institute of American History, Helen and Roger Alcaly, The Mrs. Giles Whiting Foundation, William W. Karatz, The Achelis and Bodman Foundations, and Lybess Sweezy and Ken Miller.

OUT OF THE EAST: SPICES AND THE MIEVEAL IMAGINA- TION (NONFICTION)

Author: Paul Freedman
Publisher: Yale University
Press (July 2008)

The extravagant demand for spices in medieval Europe—for common flavors such as pepper and cinnamon, and for rare aromatics, including ambergris and musk—led to imperial missions that changed world history. Paul Freedman explores the surprisingly varied ways in which spices were used during the Middle Ages—in cuisine, in the treatment of disease, in church ceremonies, and as symbols of beauty, affluence, and taste. This engaging study shows how the spice trade drove commerce and conquest at the dawn of the modern era.

Paul Freedman, a Cullman Center Fellow in 2002–2003, is Chester D. Tripp Professor of History at Yale University. His previous books include *Images of the Medieval Peasant* and *The Origins of Peasant Servitude in Medieval Catalonia*.

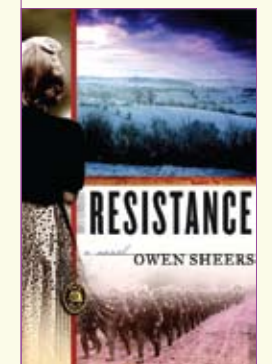


RESISTANCE (FICTION)

Author: Owen Sheers
Publisher: Nan A. Talese/
Doubleday (February
2008)

The year is 1944: after the fall of Russia and failed D-Day landings, German troops invade Britain and Churchill flees to Canada. Only a network of British resistance cells remains to defy the German army. Against this backdrop, *Resistance* opens with the women in a Welsh border valley waking one morning to find their husbands gone. Faced with this sudden, inexplicable absence, the women band together to work their farms and wait for news. The arrival of a German patrol forces an extraordinary mutual dependence between the women and the soldiers, one that will ultimately challenge them all with fundamental questions about love, fear, national allegiance, and human nature.

Owen Sheers, a current Cullman Center Fellow, is the author of *The Dust Diaries* and two volumes of poetry. *Resistance*, his first novel, is being translated into nine languages. ■



DRAMAMATIC IMPRINT

The Library's Archive of Performances on Tape Is a Boon for Theater Professionals and Researchers

"IMAGINE IF WE HAD A RECORDING OF SARAH BERNHARDT'S PORTRAYAL OF HAMLET," SAYS PATRICK HOFFMAN, DIRECTOR OF THE LIBRARY'S THEATRE ON FILM AND TAPE ARCHIVE (TOFT).

"We wouldn't be speculating why that performance is still talked about today," Hoffman, dressed in a natty suit and tie, has just arrived for the Library's taping of the musical *The Color Purple* at the Broadway Theatre on a bitter-cold January night. He steps inside TOFT's snug blue-and-white GMC van, parked since 2 p.m. outside the stage door. Hoffman greets a crew of five who busily prepare to man their control consoles, and carefully checks the on-screen credits on the van's video monitor to make sure they match the *Playbill*. "This is what we call a Ben-Hur," he says—in other words, a production cast and crew so large that the credits roll on and on.

"We taped *The Color Purple* with the original cast back in April of 2006," explains Hoffman, but TOFT has been called back to re-record the show before Fantasia leaves the cast. For the *American Idol*-deprived, Fantasia is a wildly talented singer who won season three of the television contest and whose career has skyrocketed. In the role of Celie in *The Color Purple*, Fantasia has earned a huge box-office following and the critics' accolades. The producers want TOFT to archive her stirring performance—this time, on their dime.

TOFT began in 1969 with founder Betty Corwin's bold idea: what if you committed theater to tape—so that actors, directors, and producers would have "study prints" for a variety of needs. The Library gave her "a desk, a typewriter, and a phone," says Hoffman, to pursue the project. It wasn't quite as simple as setting up a camera in the back of a theater and letting it roll. Relying on a background in theater production, Corwin approached the theater guilds, management, and unions, whose concerns about piracy had to be overcome. Corwin, it's noted, melted resistance with her passion for theater and her formidable charm. The terms she negotiated hold today. The show has to be taped live—no post editing. No one but the cast and crew can see the tape until the show has closed. Thereafter, the archive is available largely to theater professionals, whose purpose must be stated at the outset. The role of TOFT is to document, not to interpret.



The cast of the 2006 revival of *A Chorus Line*.
Photo: Paul Kolnik.



The former associate curator of the theater collection at the Museum of the City of New York, Hoffman joined the Library as Corwin's right hand in 1993. He became the director of TOFT in 2001, when Corwin stepped down to become special projects consultant. TOFT has a staff of seven—small, considering they tape and archive 60 to 70 shows a year—including Hoffman's assistant, a production supervisor, a cataloger, a technical supervisor, and two part-time Library technical assistants. Though regulars to TOFT tapings, the video production team is freelance. For all involved, late-night hours and overtime are the norm.

Stepping out of the van and over the cables that snake from the van inside the Broadway Theatre's stage door, Hoffman first visits Kristen Harris, *The Color Purple*'s production stage manager, and her staff. Harris explains that everyone's a bit on edge: it's nearly 7:30 p.m., and Fantasia is not yet in her dressing room—though the young star soon shows. Hoffman's most difficult task was completed long before this evening. In addition to setting up the taping, Hoffman secured written permission from every single person involved with the show—in this case, that list has included Alice Walker, author of the Pulitzer Prize-winning novel on which the musical is based.

At the theater, Hoffman is TOFT's ambassador. He cuts across the stage and down into the theater to talk to the electricians and then to check on his cameramen, who are poised in left and right aisle seats and in the mezzanine. He gives everyone involved with the taping a Hershey's almond chocolate bar—a ritual continued from Corwin's days. "I thought about giving that up, but I found out that people really expected it," says Hoffman, reaching into the seemingly inexhaustible supply in his briefcase. "We can never forget that we are here as guests of the theater," explains Hoffman, whose philosophy is "nice counts."

By the time Hoffman returns to the van, his production team is in place and ready to go. When the curtain goes up, the cameramen will take their cues from director Richard Stucker, a more than 20-year veteran of TOFT tapings, who communicates from the van through a microphone headset. Hoffman takes a seat on a tiny upholstered banquette, where he can oversee banks of monitors and the work of the director and the assistant director. Everyone waits expectantly for the curtain to rise at 8:05 p.m.

TOFT's first show was an off-Broadway musical called *The Golden Bat*, recorded in 1970 in black and white with a single camera set up in the back of the theater. At last count, TOFT had built a collection of 6,500 titles. Of these, 3,300 are live performances—plays, musicals, experimental and avant-garde productions—and an additional 3,200 videos are film and television adaptations of theater productions, interviews, dialogues, seminars, awards presentations, and other televised theater-related programs. Highlights of productions preserved include the three-part epic *The Coast of Utopia*, winner of the 2007 Tony Award for Best Play; the recent Pulitzer Prize-winner *Rabbit Hole* and *Doubt*; *Radio Golf*, the final play by August Wilson; *Mother Courage and Her Children*, starring Meryl Streep; the original casts of such outstanding productions as *A Chorus Line*, *The Lion King*, *Ragtime*, *Rent*, and *Monty Python's Spamalot*, as well as Stephen Sondheim's *Assassins* and *Sweeney Todd*.

From the rudimentary first tape, the theater community soon realized they had a hit on their hands. "The video recording of theater productions provides a crucial tool for students, actors, directors, producers, and designers, for no amount of writing, however detailed, can fully describe the diverse and often mysterious components which give any production its particular stamp," wrote the actor Kevin Kline. "I had to go back almost 30 years to remember the original staging," said Stephen Schwartz, the composer of *Godspell*. "The archival video proved to be an invaluable resource in assuring the most comprehensive and accurate director's script." In 2001, TOFT received a Special Tony Award.

Last year alone, more than 7,000 theater professionals and researchers from 47 states and 33 countries around the globe came to New York City to view tapes at TOFT. Among its more unusual visitors was a team of doctors studying the effects of stage fog. Since the renovation of the Library for the Performing Arts, videos are electronically sent from a central projection room to 24 monitors in TOFT's glass-enclosed screening room. This allows an actor and a director, for instance, to look at the same archival tape in adjacent booths. Depending on the show, TOFT typically uses one to three cameras—though a record five were required for *The Lion King*—which brings the recordings close to in-theater experience. Shows are taped simultaneously on video and digitally. "Funding is always a struggle," admits Hoffman. For a multicamera Broadway show, a TOFT recording typically costs \$14,000.



ABOVE In an ensemble scene, Fantasia as Celie in *The Color Purple*. Photo: Paul Kolnik.

OPPOSITE, TOP TO BOTTOM Behind the scenes at *The Color Purple*: the TOFT taping director's station with monitors; Patrick Hoffman (left) presenting the ceremonial Hershey's bar to head electrician George Milne; overhead monitors that show camera positions and the final "cut"; director Richard Stucker; the theater's wardrobe department; and a cast member applying her makeup before the show. Photos: Ellen T. White.

TOFT's annual operating budget of around \$900,000 comes from a variety of sources, including an endowment established by Harold Prince, The Ford Foundation Endowment Fund, and the Lucille Lortel Endowment Fund, as well as annual contributions from individuals and foundations. TOFT receives support from the National Endowment for the Arts and the New York State Council on the Arts. However, the Library's goal is to build an endowment and increase annual gifts so that TOFT can grow and document more theater for its archives.

"We're rolling," says Stucker. "Have a good show!" In preparation for this taping, Stucker has seen the show four or five times. On his console dash lies the production script with his copious notes—scribbled in the darkened theater during performances. His assistant director reads his notes into the mike connected to the director's earphones. The trick is to stay one step ahead of the action on stage, so he can train the best-placed camera to capture

it. "If an actor goes off his blocking [mapped stage movements], it can be trouble," says Hoffman. The sound, lighting, and video engineers regulate the footage that streams in from the cameras, so that the final cut is consistent. The crew keep their cool, but the ride is wild. There are no second chances. What everyone sees on the "performance" monitor is what they get.

"She's going to do a little walk here. Keep her head to toe," Stucker warns one of his camera operators. When they revive or deconstruct the show, directors and choreographers will appreciate that he has missed no aspect of the stage movement. "We are here to record as much of the staging approach as we can get so people studying it in the future can see not only what the show was like but how it was done," says Hoffman. Even on small monitors, Stucker's murmuring a constant, the mystery and thrill of live theater is evident. Fantasia's portrayal of Celie—an abused young wife who grows into a woman of

dignity over the course of the show—leaves not a dry eye in the house, not to mention in the van sitting outside the stage door. "It's very close to Fantasia's own story," explains Hoffman, "and there are nights when she feels it so deeply during her performance that it's hard for her to stay in control."

Two-and-a-half hours later, TOFT has its recording. One tape will remain in the archive and another will be stored in an off-site, climate-controlled vault. The theater's sound board operator stops by to check Fantasia's levels on tape. Fantasia is not a trained actress, so she replays show how her dialogue projects in the house. Soon, the video production team packs up and heads home. Hoffman savors another successful night at the theater. "Provided our funding continues, years from now, a researcher won't have to wonder how a show came together," says Hoffman, "or what made a particular performance so magical." ■



Photo: Peter Foley.

A FEISTY FAREWELL

When Norman Mailer died this past November, *The New York Times* aptly described him in a front-page article as the “combative and outspoken novelist who loomed over American letters longer and larger than any other writer of his generation.” A frequent guest—and user—of The New York Public Library, it was here that Mailer made his final public appearance, joining Günter Grass on June 27, 2007, for an unforgettable evening as part of the LIVE from the NYPL series. Though physically frail—he mounted the stage slowly, using two canes, and loudly bemoaned his unsatisfactory hearing—he gave a mesmerizing performance. This excerpt, from a portion of the evening devoted to a one-on-one interview with Mailer conducted by the Scottish novelist and critic Andrew O’Hagan, shows Mailer by turns witty, profane, irascible, political, and introspective. We will deeply miss his presence at the Library, and are proud that this lion in winter came here to make his final roar.

ANDREW O’HAGAN: Norman Mailer was born in 1923 in Long Branch, New Jersey. He was brought up in Brooklyn and was admitted to Harvard in 1939, where he studied aeronautical engineering. Mailer was drafted into the Army in World War II, famously, and served in the South Pacific. In 1948 he wrote *The Naked and the Dead*, based on his personal experiences during the war. It’s a bold evening already, so we may as well be bold and call it the best novel to emerge from World War II. Norman is intimate with the 20th century; his latest book, *The Castle in the Forest*, is a reimagining of Hitler’s childhood. And down through the years we see a writer fully engaged with that century and its totalities and its habits of mind, from *Barbary Shore* in 1951, a parable of Cold War politics, to an explanation of the psychology of sex in *The American Dream*, and all the way through *Why Are We in Vietnam?*, *The Executioner’s Song*, *Ancient Evenings*, *Harlot’s Ghost*. Norman Mailer is possessed of the most upbraiding and moral and reckless talent, and it’s a delight to have him here.

NORMAN MAILER: Listen, let me say something to the audience. This may well be one of the very last times I appear in public because old age is catching up with me. I’m getting deafer every damn day. My eyesight is such that I’m always asking for the lights to go down and I have a terrible time hearing. Everyone in the audience will be more aware of what’s going on than I am. And that’s one reason why I think we’re coming to the end of the road of public appearances.

AO’H: Let’s make the most of it. Norman, one of the things that I discussed with Günter Grass just now was the question of honor and shame.

NM: I’d like to take a long swing through the question. While Günter was talking, I was thinking of the peculiar nature that one has when it comes to a matter of love of one’s country. I’ve been angry at America most of the years of my life, but I’ve always been in love with America in the oddest fashion—it’s as if I’m married to America. In other words, one’s country is one’s mate. And, as we all know, I’m speaking out of the encyclopedic knowledge of six marriages. I can state that it’s very difficult to understand a wife. One’s relation with a wife is immense, just as it’s immense with a country. Now, you ask what do I think about Iraq in relationship to America? It’s like a fairly good couple where the husband suddenly goes out and cheats on the wife with a really foul relationship. Iraq is a foul relationship that America is having. And to say that is to say it all. It’s the worst war we’ve ever been in.

AO’H: Why the worst?

NM: Because there was no way it could succeed.

AO’H: Let’s remain with the central question of violence for a second. Would you say that violence became a subject for American writers only in the 20th century, following the example of Hemingway perhaps, that it became the subject, really, that writers took up? And you certainly did.

NM: Well, I’ve said that over and over. That it was the last frontier available to us.

You know, it was sex and then there was violence. In the 19th century, it was manners, it was society, it was good middle-class society, and it was love and romance, and any number of marvelous 19th-century novels enter the interstices of those matters, but by the time we came along in the 20th century, sex was already opening up. Henry Miller had been one of the bushwhackers. (Marvelous word, that, isn’t it? And all the time I was in the Army, and the sergeant would say, “We’ve gotta do a little bushwhacking today,” I never realized what he was offering us.) At any rate, violence had not been written about, and it was there to write about, and I was drawn to it.

AO’H: Was it during the writing of *The Naked and the Dead* or perhaps *An American Dream* that you began to realize your own personal capacity for violence?

NM: Well, first of all, I think most men do, and I think most men suppress it. I certainly had suppressed it for my early years and then it began to come out. And I began to feel that unless I could come to some terms with this violence—unless I began to learn a few martial arts and not be that afraid of difficulties in street fights and what have you—that I was going to sicken within. So in the course of coming to grips with it, I became fascinated with it as well, because I began to pursue the notion of how much morality there is in very violent people. And I don’t want to get into it tonight, because it’s an endless subject and worth a topic in and of itself. But the key thing, if you’re a serious novelist, is you want to write about things on two counts. One, you want it to be something

you can write about very well indeed. And, two, it helps if you feel that you know something about the subject that others don't. The one thing you don't want to do if you're a serious novelist is write one more novel that's like other people's novels.

AO'H: Can you say what it was about violence in America that you knew that other people didn't know?

NM: No, no, that would be talking about my own work in a way that I don't think appeals to me, no.

AO'H: Well, can you at least say if you think that living under the threat of atomic annihilation made Americans experience violence at a psychic level during the Cold War?

NM: No, on the contrary. What I felt was, here we were living under the threat of world annihilation, or national annihilation, or hundreds of thousands, if not millions of people, killed, at the least, in a nuclear conflagration. And *that* we were able to think about and talk about. But individual acts of violence we wanted nothing to do with. You couldn't talk about it, it was considered hateful, there was an assumption being made by a great many respectable people that it was okay to talk about nuclear warfare, to consider the possibility that if we got into a nuclear war with the Russians, we would destroy so many of them, they would destroy so many of us, would we win? And they were talking about millions of deaths. But talk about one—I remember once I wrote about two hoodlums that attack an old candy-store keeper—

AO'H: This is in "The White Negro."

NM: Yeah, and I said that from the point of view of society they're absolute monsters. From their point of view they were daring society, so they saw themselves as brave. Now, obviously they had no feeling for the old candy-store keeper, and that's the ugly downside of it. But the fact that they *had* a positive side, [that] absolutely outraged people.

AO'H: It outraged people at the time that you seemed to suggest they were existential heroes.

NM: No, no, no, no, no. That's what the critics said about it. The critics said, "Mailer says these punk killers are existential heroes." I defy you to find anyplace where I say they are existential heroes. You end up with a literary reputation that's built by your detractors. You know, it's as if you ask to have a house made of brick. And the contractor says, "Well, how about some very good dried brick?" And then you discover it isn't even the dried brick you

bought, it's the offal that they've dried in the sun, and the house stinks. All right, that's how literary reputations are created, see.

AO'H: Do you feel that there's been too much celebrity in your career? Too much other people building up a reputation saying stuff about the books rather than the free assessment of books that might come to readers in the course of reading them?

NM: In the beginning of my career, I was upset that *The Naked and the Dead* was that successful, because my whole feeling was, "Nobody will ever treat me like someone anonymous again." And I wanted that, because it enabled me to be an observer, and I loved it. It took me about 20 years to come to grips and to be able to make my peace with the idea that I was not going to have a life like most people and that I probably was not going to be able to write about most people.

AO'H: Or even a life like most writers. You've had more celebrity, probably, than any other writer in America.

NM: Well, it happened over and over and over. And then, maybe this can tie us into Günter Grass, because then what happened is, of course, there came that moment in the very early '60s when I stabbed my second wife. And after that, there was no turning back.

AO'H: Norman, do you think that act cost you the Nobel Prize?

NM: Well, Swedes are very intelligent people, and they're very proud of their prize. And I think they'd be damned, they're damned if they gave the prize to a guy who's a wife-stabber. And, you know, sour and bitter as I can become, I don't think I can blame them.

AO'H: Do you think these twin inventions of the 20th century, television and plastics, have degraded our sense of reality?

NM: Well, as Leon Trotsky once said, certain questions answer themselves by being asked.

AO'H: Talk about television, though?

NM: Television is interruption. I believe that the devil invented television, and on top of that, because God might have been going along with him, thinking, "Well, we have something new and creative—maybe this will help to educate the mass mind." I do work on the notion that the devil is canner and meaner and possibly smarter than the Lord. The Lord's a creator, the devil is a manipulator. And so what the devil realized is that, with commercials, he could destroy the human mind by 10, 20, 30 percent. How? By interrupting narrative.

Because narrative, narrative is what gets kids reading. A kid starts reading and they're fascinated with the story, and to their surprise they learn to read. They go up and they say, "Mommy, Daddy, I read half that book tonight." They're overcome. This was true 20, 30, 40, 50 years ago. Tonight you're lucky if you have a kid who says, "You know, I almost got through the first chapter." And the reason is, they're used to interruption. The commercials come along, they have nothing to do with the story, they just bombard the kid, and very often there are clusters of commercials, and that's even worse, and so they don't know what's going on. It's all sort of of equal value—narrative, exposition, color, black-and-white, plots, absence of plot, documentary, passion—it's all a mix, and it's destroying the human mind. I offer the devil as the best candidate for who's behind it. Because even the people who are making money off television don't sleep all that well when they think of what they're doing to the American mind.

AO'H: You have suffered, or enjoyed, many entanglements over the years with the women's movement. I wonder if, during those years when that was at its height, were you very angry at women?

NM: No. I was spoiled by women. I had a mother who adored my sister and myself. I had four aunts who were generous, loving women. I have one sister who's always been a terrific, close friend. No, I love women, and I made the mistake of thinking, because I had these six splendid relationships with women, that I could say anything I pleased to women because they understood—they knew I was on their side, they knew I loved them. What a fool! Then you take some of those tight-lipped women who never got the time of day from their father and wanted to destroy their father before his time—and here I am making these idiotic remarks about women. So of course I became the number-one target.

AO'H: Would you support Hillary Clinton for president?

NM: Well, it would depend on whether I think she could win. She's nicer than people think, but how nice can you be when you've spent all your time digesting all that political gruel year after year and shaking hands with people you despise year after year after year? No, politics does not improve human nature.

AO'H: Do you think the relationship between writing and politics was more exciting in America in the past?

NM: I don't know. I was excited by it, because a part of me wanted to be a politician.

AO'H: You stood for mayor in '69?

NM: Yeah, yeah, and you know I wasn't that good at it. I realized that politicians need enormous stamina, and I didn't have that kind of stamina.

AO'H: Do you think you also need to have an essential phoniness to make it work?

NM: Corniness?

AO'H: That would do. "Phoniness," I said.

NM: Let's say "shamelessness." By the way, you've been keeping me away from what I really want to talk about.

AO'H: Go for it.

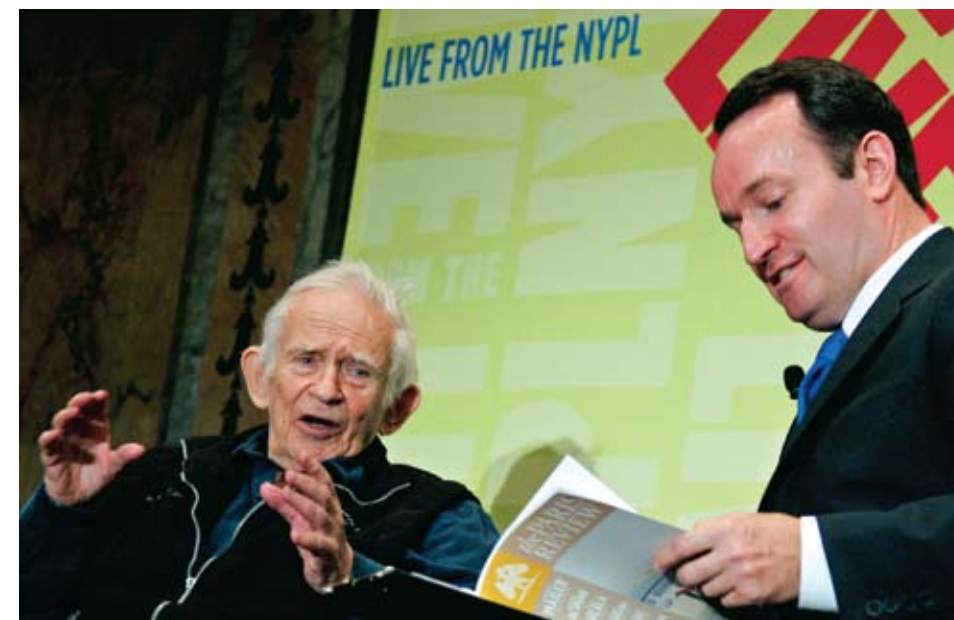
NM: Which is Günter's relation to Germany and mine to America. Günter and I have very similar relations to our countries. We each are like Don Quixotes who are trying to improve our country through fiction, through articles, through attitudes, and, you know, anyone who's got a critical sense can look at it from the outside and say, "This is a folly, you don't do that," but we take it very seriously. I know he does, and I know I do. For him, the problem that the Germans had was profound beyond measure. How could they, the most cultivated nation in Europe, the nation that extolled culture beyond all other values, in human artistic and aesthetic endeavor, how could this country have become so vile? It's like being married to a sort of a beautiful and intelligent woman who ends up becoming a monster. Can you still love her at all, can you find some explanation for her? So that his journey is, I believe, much more difficult than mine, because America, whatever its faults, has certainly not become a total monster. You know, we show small signs of it at times, we show ugliness at times, we show the possibility of being a worse country, but we certainly don't have anything comparable to the Nazis.

AO'H: Günter has been greeted over this book [*Peeling the Onion*] in Germany with what your old friend Kurt Vonnegut used to call a "shitstorm."

NM: Yes.

AO'H: It may be the case that this incident [the publication of Grass's memoir, in which he revealed that he had served in the S.S. in Nazi Germany] shows that a public and a press enjoy enacting revenge on a writer. You've experienced something of that yourself at times.

NM: Without question. But the key question is *not* where he served. Any one of us could have, in the same circumstances. You know, when you're 17 years old and there's a war on, you don't go around saying, "I'm in the wrong outfit." That's not



Norman Mailer, being interviewed by Andrew O'Hagan in the LIVE from the NYPL program, which was Mailer's last public appearance. Photo: Peter Foley.

the problem. The problem is why did he hold on to it so long?

And I started searching my own life. What have I held on to for a long, long time and never written about and indeed, may never write about? And it seems to me that stabbing my wife, my wife Adele, is probably what I will never write about. There are many reasons, but the one fundamental, core reason is that I've never felt ready to write about it. Because it's not enough to *write*, it simply isn't enough. You don't sit there and say, "Oh, I did this on such and such a day, and here are the reasons." That's the essence of bad writing. What you look for is to find an organic expression of everything in your life and everything you've ever done and everything you've ever believed in, and everything that you've ever betrayed yourself with, and you try to find some way to harness those powerful thoughts to an act that's out of character with the rest of your life. And if you can't do it so that you write something that's brilliant and enlarges not only your own focus but the focus of others, then you're better off not doing it.

AO'H: Would you say that America now is a good place in which to practice the arts?

NM: The novel, the American novel, the serious American novel?

AO'H: Yes.

NM: No, no longer. When I was young, it was the most exciting thing you could do. It was more exciting to be a major novelist than to be a movie star. That was then. Today you could line up ten major novelists and three teenagers would run them down in order to shake a movie star's

hand. No, the fact of the matter is that the novel may be on the way out. You know, a century from now the only people who practice it will be the kind of people who write five-act verse plays in iambic pentameter today.

AO'H: Norman, Günter mentioned the very real business of growing old as a writer and the effect it has, and the effort. I wonder, as we come to the end of this evening, if you could describe for me the question of how writing a book uses you. Is there less of you, do you feel, after each book?

NM: Oh, I think in your middle years, yes, there's a lot less of you after each book. Because the middle years are probably the years of your largest ambition and so there's much more anxiety attached to writing a book—"Is it going to be as good as I want it to be?" and so forth. By now, my feeling is that I'm old enough so that I should have picked up some craft, I should be more skillful than I used to be when I was younger. On the other hand, I can't pretend to having the same fire, and so my books have to be wiser and deeper than they were before. But there is—I think there's less of a commitment in terms of what you lose and give of your soul and your body and your energies. On the other hand, there is much less to give—you know, the eyesight's going, the hearing's going, this is going, that's going, it's getting harder and harder to do simple work, so in that sense, it's still punishing. Maybe I'm a masochist—but what a divine punishment it is to write a novel. ■

To hear an audiocast of the complete program, go to www.nypl.org/live, and select "Past Programs—Spring 2007 Season."

Friends of the Library



Young readers will benefit from the proceeds raised by the Friends Book Fund Campaign. Photo: Jessica Chornesky.

THE FRIENDS OF THE LIBRARY ARE IN THE MIDST OF AN EXCITING SPRING SEASON.

In March, Patron-level Friends and Bigelow Society members were treated to a presentation by Dr. John Lundquist of the Asian and Middle Eastern Division, in which he previewed and discussed the Library's first book-length web publication. The event showcased the Library's exciting initiative to make its collections more accessible through the digitization of primary materials. It was a great kick-off to our exciting spring season.

Here are some useful announcements just for you:

The Book Fund Campaign In February, the Friends announced their goal to raise \$80,000 to purchase 4,000 books. Now more than ever, with our extended hours, the Library needs your help to fill bookshelves with reading materials. Please contribute to this fund by responding in the mail or go to www.nypl.org/bookfund.

LIVE from the NYPL Discount Your Friends membership saves you \$6.50 on all LIVE and Cullman Center program tickets. To browse upcoming events and order tickets, visit www.nypl.org/live or call SmartTix at 212-868-4444. Remember—you must use your donor discount code: **FRSPA8**.

Dream Raffle 2008 Enter to win one of more than 200 fabulous prizes, while supporting the Library at the same time. This year, the grand prize winner will enjoy a luxurious cruise through Europe with Sea Cloud Cruises. Watch for your *Dream Raffle* package in the mail, send in your lucky tickets, and win!!

Library Shop Double-Discount Week We've added another double-discount week just for you. Friends save 20% at The Library Shop from June 6 to 14! Don't miss your chance to get the perfect gift for dads and grads.

In the upcoming months, we hope you're able to participate in these enriching members-only events.

Friends Lecture-Luncheon How to Be Good: Randy Cohen Tuesday, April 15	Member Preview <i>Eminent Domain</i> Wednesday, April 30 11:30 a.m.-7 p.m.	VIP Reception <i>Eminent Domain</i> Thursday, May 1 6-8 p.m.
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Go to www.nypl.org/support and view the complete member events calendar for more information or call 212-930-0653. ■

Benefits

Thanks to the generous support of Friends, the Library can continue to provide books and information, as well as research and educational programs, to the millions of users who visit us in person or online. Your contribution will help sustain essential library services valued by people in New York, across the country, and around the world. In return, you will receive exclusive privileges and opportunities extended only to Friends members.

- \$25 Library Associate (\$25 tax deductible)**
 - A personalized membership card
 - 10% discount at The Library Shop in the Humanities and Social Sciences Library and online at www.libraryshop.org
 - Preferred shopping times at The Library Shop with an additional discount
 - 10% off prints from the NYPL Digital Gallery
- \$40 Friend (\$40 tax deductible)**
 - All Library Associate benefits, plus:
 - A subscription to *Bookmark*, the Library's informative magazine
 - An invitation for 2 to attend the gala Holiday Open House in December
 - Invitations to Friends-only exhibition previews, lectures, and trips
 - 33% savings on LIVE from the NYPL tickets, and a waived service charge on those tickets

- \$100 Supporting Friend (\$64 tax deductible)**
 - All Friend benefits, plus:
 - The opportunity to bring 2 additional guests to the gala Holiday Open House in December
 - Invitations to special VIP exhibition openings
 - Invitations to a special Lecture-Luncheon series at a nominal fee
- \$250 Patron (\$214 tax deductible)**
 - All Supporting Friend benefits, plus:
 - Behind-the-scenes tours with curators of the Library's collections
- \$500 Sustainer (\$452 tax deductible)**
 - All Patron benefits, plus:
 - An invitation to a special Conservators Forum featuring noted writers and speakers
- \$1,000 Sponsor (\$952 tax deductible)**
 - All Sustainer benefits, plus:
 - Acknowledgment in the Library's Annual Report

Young Lions



Khaled Hosseini and Marc Forster answer questions from the audience after the Young Lions screening of *The Kite Runner*. Photo: Don Pollard.

IT WAS A BUSY FALL FOR THE YOUNG LIONS. IN OCTOBER, THE PROGRAM WELCOMED ACCLAIMED AUTHOR KHALED HOSSEINI AND DIRECTOR MARC FORSTER FOR A CAPACITY PREVIEW SCREENING OF

The Kite Runner, with screenwriter David Benioff on hand as well. The threesome discussed the challenges and joys of bringing this acclaimed international bestseller to the screen. Afterwards, the three participants entertained questions from Young Lions members, autographed books, and signed copies of the film's poster.

This event is a perennial highlight of the season, and as always there will be celebrity readings of excerpts from the finalists' works. The Young Lions Fiction Award ceremony is scheduled for April 28.

In November, the program hosted its first forum of the year, entitled *RISK*. The diverse panel included Pulitzer Prize-winning photojournalist Carolyn Cole, NYU professor Zur Shapira, and TPG-Axon CFO Michael Gismondi. Moderated by journalist and bestselling author Ben Mezrich, the conversation explored such questions as: Why do we take risks? How good are we at assessing risk? Are some people more inclined to risktaking than others? By night's end, the participants had shone a bright light on the subject and reached a remarkable level of consensus. In January, Ben Karlin entertained Young Lions with a discussion of his new book, *Things I've Learned from Women Who've Dumped Me*.

Finally, many exciting events take place every day at the Library, and Young Lions members save \$6.50 on all LIVE from the NYPL and Cullman Center program tickets. To browse upcoming events and order tickets, visit www.nypl.org/live or call SmartTix at 212-868-4444. Remember—you must use your donor discount code: **FRSPA8**. ■



Kite Runner screenwriter David Benioff. Photo: Don Pollard.

Looking forward, the Young Lions Fiction Award is quickly approaching, and judging is well under way for the 2008 prize. The Readers' Committee—chaired this year by Rob Spillman—is hard at work narrowing the 94 submissions down to the five finalists.

Upcoming Events

- SPECIAL EVENT**
Young Lions Library Tour
APRIL
- SPECIAL EVENT**
Young Lions Fiction Award
APRIL 28

Benefits

The Young Lions is a membership group for New Yorkers in their 20s and 30s who are committed to supporting the work of the Library. Each season, members are invited to exclusive programs created by the Young Lions Committee that contribute to the life and vitality of the Library. These exciting events feature young leaders in the humanities, arts, film, politics, business, law, and the media.

Membership in the Young Lions is \$350 a year and includes invitations to all Young Lions panels and screenings, and discounts to LIVE from the NYPL events. By joining at the \$750 Young Lions Conservator level, members also have the opportunity to attend Conservators Forums and Preview Clubs.

For more information on the Young Lions Program, contact us at younglions@nypl.org or 212-930-0885. You can also learn more online at www.nypl.org/joinyl.

Library Cubs



Bestselling author/ Cubs Committee member Ann Brashares (center) and husband, Jacob Collins, talk with prospective member (left). Photo: Don Pollard.

AT THEIR SIGNATURE ANNUAL VALENTINE'S CELEBRATION IN FEBRUARY, LIBRARY CUBS—THE LIBRARY'S MEMBERSHIP GROUP FOR FAMILIES—ENJOYED A FUN, ACTIVITY-FILLED PARTY!



Tender-hearted Cubs spent a fun-filled afternoon together at the annual Valentine's Celebration.

Guests enjoyed tasty treats, music, a story hour led by a children's librarian, a book-themed puppet show, special craft projects led by a team from the Center for Book Arts, and much, much more.

Earlier in the year, Cubs parents were invited to a cocktail reception at the home of Committee member Susan York and her husband, Tucker. It was a lovely evening of conversation and hospitality held in honor of the Cubs Program and the critical money it raises for children's services at the Library's 87 neighborhood branches.

Cubs members enjoy discounts on all LIVE from the NYPL and Cullman Center program tickets. To browse upcoming events and order tickets, visit www.nypl.org/live or call SmartTix at 212-868-4444. Remember—you must use your donor discount code: FRSPA8.

Library Shop Double-Discount Week Save 20% at The Library Shop from June 6 to 14! Find the perfect gift for a new baby or a child's birthday. ■

Conservators



Guests paid a rare visit to the Library's seven levels of stacks and the Bryant Park stack extension. Photo: Don Pollard.

THE CONSERVATORS WINTER/SPRING SEASON BEGAN IN JANUARY WITH "A SCHOLAR'S JOURNEY,"

a special library tour that took guests behind the scenes at the Humanities and Social Sciences Library to the Dorothy and Lewis B. Cullman Center for Scholars and Writers, and on a fascinating adventure through the seven levels of book stacks and down to the underground Bryant Park facility. David S. Ferriero, the Andrew W. Mellon Director of The New York Public Libraries, welcomed those attending, and Jean Strouse, the Sue Ann and John Weinberg Director of the Cullman Center, and Matthew Sheehy, Chief of Access and Reader Service, were the able guides.



Jean Strouse, Weinberg Director of Cullman Center for Scholars and Writers, welcomes Conservators. Photo: Don Pollard.

President Paul LeClerc welcomed Astor-level Conservators to their annual luncheon in his office in February. Special guest Ruth Carr, Chief of the Irma and Paul Milstein Division of United States History, Local History and Genealogy, talked about this very popular collection and brought some wonderful items for guests to view.

In March, the Spring Preview Club featured noted Princeton historian and former Cullman Center fellow Sean Wilentz discussing his much-anticipated *The Age of Reagan: A History, 1974-2008*. A fresh chronicle of America's political history in the era of Watergate, this new book raises questions and opens passionate debate about our nation's recent past. Guests had the opportunity to read galley's of this soon-to-be-published work prior to the event and engaged the author in a lively discussion.

Conservators enjoy discounts on all LIVE from the NYPL and Cullman Center program tickets. To browse upcoming events and order tickets, visit www.nypl.org/live or call SmartTix at 212-868-4444. Remember—you must use your donor discount code: FRSPA8.

Library Shop Double-Discount Week Conservators save 20% at The Library Shop from June 6 to 14! Find the perfect gift for dads and grads. ■

Upcoming Events

Family Concert
MAY 3
They Might Be Giants will introduce their new children's album, *Here Come the 1, 2, 3's*, in an exclusive mini-concert for Cubs.
For more information, visit the Library Cubs calendar at www.nypl.org/support or contact the Library Cubs Program at librarycubs@nypl.org or 212-930-0670.

Benefits

Become the newest member of the Library Cubs Program today!
The Library Cubs membership program promotes the importance of reading and libraries for families. Each year, more than five million children use the Library as a place to pursue dreams, feed their curiosity, and let their imaginations soar. Funds from the Library Cubs Program help ensure the availability of children's resources at The New York Public Library.
Your annual membership support of \$1,000 will help provide more books, more programs, and more opportunities to explore, learn, and grow for children throughout New York City and beyond. In return, you will receive invitations to a variety of intimate, Library-themed events just right for families—exclusively for Cubs.
For a full description of the Program and membership information, visit www.nypl.org/support, or contact the Library Cubs Program at librarycubs@nypl.org or 212-930-0670.

Upcoming Events

Poetry at the Library: Josephine Hart & Friends (for all members)
An evening of celebrity readings
APRIL 17
Philanthropy in the 21st Century: Conversations on the Power of Giving, Part II (for all members)
This series is made possible through a generous contribution from The Bank of New York Mellon.
MAY
Lenox and Astor Reading Group (for Lenox and Astor Conservators)
Writer/Actor Buck Henry discusses Joseph Heller's 20th-century classic *Catch-22* in a private home
MAY

Benefits

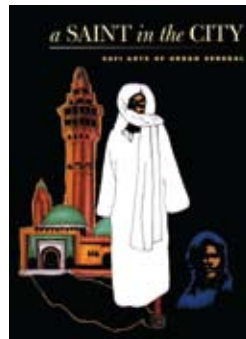
Within the Conservators Program, authors and book lovers, newsmakers and information seekers, scholars, and the simply curious all converge in the spirit of philanthropy for the benefit of the Library. By making a gift of \$1,500 or more to the Annual Fund, members provide crucial support for the Library's most essential activities—purchasing, preserving, cataloging, and sharing books and materials, in both print and digital formats, and attracting and retaining highly trained and knowledgeable staff. In appreciation, donors receive exclusive benefits and services.
Conservator – \$1,500
• Join prominent writers and speakers for debates, lectures, and panel discussions
• Read highly anticipated books prior to publication and meet with the authors
• Attend behind-the-scenes tours with Library curators
• Receive recognition in NYPL's Annual Report
Lenox Conservator – \$5,000
All Tilden Conservator benefits, plus:
• Hear distinguished authors discuss their favorite books in a private home
Astor Conservator – \$10,000
All Lenox Conservator benefits, plus:
• Attend an annual luncheon hosted by the Library's President
Tilden Conservator – \$2,500
All Conservator benefits, plus:
• Attend a holiday cocktail reception at the home of the Library's President
For more information, visit our website at www.nypl.org/support, or contact the Conservators office at 212-930-0670 or conservators@nypl.org.

The Schomburg Society

THE SCHOMBURG CENTER ...

WHERE EVERY MONTH IS BLACK HISTORY MONTH

The Center's spring season opens with a new exhibition, *A Saint in the City*, on view in the Latimer/Edison Gallery until May 31. Originally on view at the Fowler Museum of Cultural History at UCLA, *A Saint in the City* presents a visual culture of a dynamic religious movement known as the Mouride way, which is inspired by the Senegalese Sufi pacifist, poet, and saint Amadou Bamba (1853–1927). The Schomburg Center will feature selections from the original exhibition. Don't forget to check out *The Abyssinian Baptist Church Bicentennial Exhibition* as well, on view in Exhibition Hall until June 30. ■



A Saint in the City: cover for the book that accompanies the exhibition.



The exterior of the newly renovated Schomburg Center at night. Courtesy of Dattner Architects.

Upcoming Events

Staged Reading
Presented by the Frederick Douglass Creative Arts Center
APRIL 16

Junior Scholars' Youth Summit 2008
MAY 3

Concert
A Father's Day Gift/JVC Concert
JUNE 15

For more information about all public programs, visit www.schomburgcenter.org.

Benefits

Membership in the Schomburg Society supports the Harlem-based modern research library in its efforts to collect, preserve, and provide public access to information and resources essential for documenting the history and cultural development of peoples of African descent worldwide. Benefits vary depending on the level of membership, which ranges from \$35 to \$5,000, and include:

- Year's subscription to the Schomburg Center newsletter, *Africana Heritage*
 - 20% discount in The Schomburg Shop and on tickets to select Center-sponsored programs
 - Quarterly public programs calendar
 - Annual subscription to *Black Issues Book Review*
 - Invitations to VIP events
 - Complimentary copy of a major Center publication
 - Acknowledgment in the Schomburg Center newsletter and the Library's Annual Report
 - Invitation to an annual luncheon with the Chief
- For more information on what each level of membership offers, visit the Schomburg Center's website at www.schomburgcenter.org and click on Membership.

The Bigelow Society

BEHIND THE SCENES WITH THE BIGELOW SOCIETY



Last year, Bigelow Society members had the opportunity to tour the landmark Rose Main Reading Room and the normally closed stacks underneath it with Matthew J. Sheehy, Chief of Access and Reader Service at the Humanities and Social Sciences Library.

Exclusive events and tours like these are just some of the benefits that Bigelow Society members enjoy. We also offer opportunities to take computer classes that explore the Library's electronic resources, and invite members to the annual Bigelow Society Tea.

All that is necessary to join the Bigelow Society is for you to inform us that you have included the Library in your estate plans, either through a bequest in your Will, a life-income gift (like the Charitable Gift Annuity option mentioned on this page), or by designating the Library as a beneficiary of a retirement account. If you are interested in learning more about the Bigelow Society, please contact John Bacon, Director of Planned Giving, at 212-930-0568.

MARK YOUR CALENDAR!

Those joining the Bigelow Society before May will be invited to our annual Tea. Enjoy the company of other dedicated supporters in the elegant Celeste Bartos Forum, meet Library staff hosts at each table, and hear more about our world-class treasures. ■



TOP Matthew Sheehy, Chief of Access and Reader Service, led supporters on a behind-the-scenes look at the Library's stacks. Photo: Don Pollard.

ABOVE The Annual Tea is a popular event for Bigelow Society members. Photo: Keith Widylar.

Benefits

Founded in 1991, the Bigelow Society is an honorary organization that recognizes the generosity of individuals, during their lifetime, who include the Library in their estate plans or create a life-income gift. There is no minimum amount required for membership.

Benefits include:

- Invitations to exclusive, behind-the-scenes tours of Library divisions and facilities
- Invitations to special computer classes
- Invitation to the annual Bigelow Society Tea
- Listing in the Annual Report under the Bigelow Society
- Invitations to special VIP exhibition openings
- 10% discount at The Library Shop
- 33% savings on LIVE from the NYPL tickets

For information on planned giving at the Library, contact the Planned Giving staff at 212-930-0093 or plannedgifts@nypl.org.

A GIFT THAT PAYS YOU BACK

You can support the Library and receive a guaranteed stream of income for the rest of your life. How? By making a gift to the Library to establish a Charitable Gift Annuity.

Beginning at age 55, you can transfer cash or appreciated securities to the Library, in return for a fixed annuity, paid to you in quarterly installments for life. (If you are younger than 55, a deferred-payment annuity may be created.) You will also be entitled to a tax deduction for this gift. For more information about this or the Library's other planned-giving options, please contact John Bacon, Director of Planned Giving, at 212-930-0568. ■

AGE AT TIME OF GIFT	RATE	ANNUAL PAYMENTS FOR \$10,000 GIFT	ANNUAL PAYMENTS FOR \$25,000 GIFT
55	5.5%	\$550	\$1,375
60	5.7%	\$570	\$1,425
65	6%	\$600	\$1,500
70	6.5%	\$650	\$1,625
75	7.1%	\$710	\$1,775
80	8%	\$800	\$2,000
85	9.5%	\$950	\$2,375
90 and over	11.3%	\$1,130	\$2,825

Friends of Dance

THE INAUGURAL EVENT OF THE FRIENDS OF THE JEROME ROBBINS DANCE DIVISION

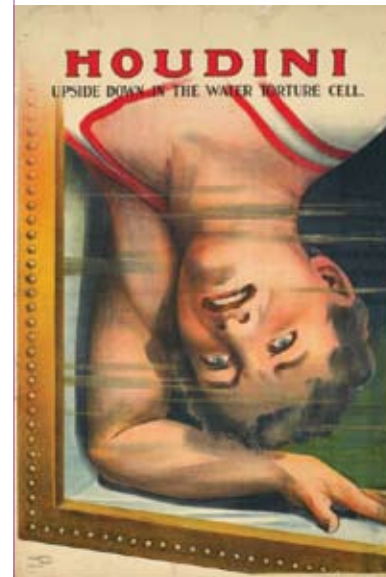
was held September 19, 2007, at The New York Public Library for the Performing Arts, when long-time Library supporter Anne H. Bass sponsored a screening of a rare film of George Balanchine's famed 1965 ballet *Don Quixote*, recently restored and preserved by the Dance Division. Working side by side with the Dance Committee, the Friends of Dance, co-chaired by Ms. Bass and Caroline Cronson, is a group committed to supporting the vital work of the division through their monetary contributions and their creative ideas. Friends not only contribute personally but also assist in identifying other sources of private support that may help maintain and enrich the work of the division. Honorary members of the Friends include stars of the international arts world whose contribution to dance has been especially outstanding, among them such noted artists as Merce Cunningham, Natalia Makarova, Arthur Mitchell, Mark Morris, Kyra Nichols, and Robert Rauschenberg. ■



The inaugural event for the Friends of Dance featured a screening of George Balanchine's *Don Quixote* at The New York Public Library for the Performing Arts, introduced by its principal dancer (above), Suzanne Farrell. Courtesy of New York City Ballet.

Theatre Committee

ESTABLISHED IN 2004, THE COMMITTEE FOR THE BILLY ROSE THEATRE DIVISION SUPPORTS



Poster advertising world-renowned escape artist Harry Houdini performing his Upside Down Water Torture Cell routine. This rare poster, along with several others, was preserved and digitized for posterity through the generous support of the Committee for the Billy Rose Theatre Division.

including Edward Albee, Jane Alexander, Glenn Close, Paul Newman, Sarah Jessica Parker, Hal Prince, Jimmy Smits, and Stephen Sondheim. ■

the vital work of one of the world's largest and most comprehensive archives devoted to the theatrical arts. In 2008, contributions from members of the Committee will provide funding to conserve many of the division's treasures most in need; among them are rare and unique circus posters, original set and costume designs, ephemera documenting 18th- and 19th-century British theater, and hundreds of scrapbooks recording theater and film activity in the United States from 1880 to 1930. In addition to the regular membership of the Committee, the division benefits from the support of 54 Ambassadors of the Theatre Division, notable figures from the theater community

LGBT Committee

THE LIBRARY'S NEW LESBIAN, GAY, BISEXUAL, AND TRANSGENDER (LGBT) COMMITTEE HELD

its inaugural event in the Trustees Room on April 3, hosted by co-chairs Carey Maloney and Hermes Mallea, longstanding dedicated Library supporters. The event also honored Time Warner, the MAC AIDS Fund, and Estée Lauder for their gifts totaling \$480,000 to help the Library catalog and make available its LGBT collections, which are among the most comprehensive in the country. Jason Baumann, Manager of the LGBT Committee, showcased some of the holdings, including historic materials from the first New York Gay Pride parade and rare Walt Whitman materials. The LGBT Committee helps fund work to preserve and catalog these remarkable items, including the massive archives donated to the Library from Gay Men's Health Crisis and ACT UP. Along with Honorary Co-Chairs Rita Mae Brown, Tony Kushner, and Edmund White, a 2006 Cullman Center Fellow, members also act as advocates for the LGBT Collections and ensure their place as a primary resource for the LGBT community. ■

Photograph of a Pentagon picket protest, July 31, 1965, taken by Kay Tobin Lahusen and part of the Barbara Gittings and Kay Tobin Lahusen Gay History Papers and Photographs, whose photographs have been digitized with funds raised by the Committee. The collection was a gift of Gittings and Lahusen to the Library's Manuscripts and Archives Division.



Membership on the LGBT Committee begins at \$1,000 annually. Membership in the Mercator Society begins at \$250 annually. For more information about joining either the LGBT Committee or the Mercator Society, contact Jessica Castellano at 212-930-0756 or jessica_castellano@nypl.org.

Mercator Society

AS THE LIBRARY'S LONGEST-RUNNING CURATORIAL COMMITTEE,

the Mercator Society has provided financial and creative support for the extraordinary map collections of the Library for 23 years. Members' gifts enable the Lionel Pincus and Princess Firyal Map Division to acquire, preserve, and digitize antiquarian maps in its collections, which include, among many other materials, extensive New York City collections that detail the city to the building level. (Many of these are viewable on the NYPL Digital Gallery at digitalgallery.nypl.org.) Currently, the Map Division staff is engaged in a project that involves digitally layering historical and contemporary maps of various locations from different points in time. Through this project, for example, one can view the development of lower Manhattan by toggling through a timeline of historic maps. The painstaking work with each map frame is supported in part by Mercator Society members.

Members of the Mercator Society will meet on June 3 at the Humanities and Social Sciences Library to hear featured guest speaker W. Graham Arader III, one of the world's most prominent dealers of rare and antiquarian maps. ■



Elisha Robinson, [Pier area from the Navy Yard to Clark Street]. Lithograph from his: *Robinson's Atlas of the City of Brooklyn, New York* (New York, 1886). The Lionel Pincus and Princess Firyal Map Division.

Yearly memberships in the Friends of Dance and on the Theatre Committee begin at \$5,000. For more information about joining, contact Jessica Castellano at 212-930-0756 or jessica_castellano@nypl.org.

The President's Council



Gayfryd Steinberg, Alex Ross, and Louise Grunwald. Photo: Chris Jorda.

THE PRESIDENT'S COUNCIL 2008 SPRING DINNER WELCOMED THE SEASON EARLY, ON MARCH 3,

and featured John Schaefer, host of WNYC's *Soundcheck*, interviewing Alex Ross, the bestselling author and music critic of *The New Yorker*, whose latest book, *The Rest Is Noise: Listening to the Twentieth Century*, was named one of the top five nonfiction books of 2007 by *The New York Times*. Council members and guests were entertained and intrigued by Ross's amusing yet profound take on music history. A special selection of manuscripts from the Library's music collections was on display as part of the program.

Under the leadership of co-chairs Louise Grunwald, Gayfryd Steinberg, and Alice Tisch, the Council has met its goal of recruiting ten new members this year and is well on its way toward raising more than \$3.3 million in general operating support for the Library. ■



Astor Hall elegantly decorated for dinner. Photo: Chris Jorda.

Benefits

The highest category of membership at The New York Public Library, the President's Council is a select group of individuals who have an interest in libraries and education and in The New York Public Library in particular. Members are committed to the Library's continuing development as a national and international resource, and contribute \$25,000 or more each year in support of the Library's essential operating needs.

In addition to all of the benefits of the Friends and Conservators programs, President's Council members also receive:

- Invitations to two intimate and elegant dinners each year
- Invitations to purchase tables or tickets for the annual Library Lions gala
- Private, tailored tours of the Library and its collections, upon request
- Free admission to any LIVE from the NYPL public program, upon request

For information about joining the President's Council, contact Amy Scerba Karaszia, Director of Individual Giving, at 212-930-0630 or amy_karaszia@nypl.org, or visit the Library's website at www.nypl.org/support.

For support of the Library's general operations:

The Arts and Letters Foundation
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Judy and Howard Berkowitz
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For support of The New York Public Library for the Performing Arts, Dorothy and Lewis B. Cullman Center:

Dorothy and Lewis B. Cullman

For support of the Library's endowment:

Sue and Edgar Wachenheim III

For support of the Library's Digital Strategy for Scholars:

The Brine Family Charitable Trust

For support of the archival processing and preservation project at The New York Public Library for the Performing Arts, and for support of acquisitions, preservation, and technology in The Research Libraries:

Robert W. Wilson

For support of the renovation of the 125th Street Branch's Children's Room:

Mr. and Mrs. Timothy R. Barakett

THE NEW YORK PUBLIC LIBRARY GRATEFULLY ACKNOWLEDGES THE FOLLOWING

DONORS OF \$25,000 OR MORE

FOR THEIR LEADERSHIP SUPPORT RECEIVED
BETWEEN OCTOBER 1 AND DECEMBER 15, 2007.

For support of the endowment of the Office of Staff Development:

In memory of Samuel Schacter

For support of the Library's program in English for Speakers of Other Languages and for support of the Chairman's Visiting Committee:

Dwight and Julie Anderson

For support of the Library's Exhibitions Program:

Pannonia Foundation

For support of the St. Agnes, Hamilton Fish Park, Aguilar, George Bruce, Washington Heights, and Harlem branch libraries:

Estate of Mark J. Warren

To endow the maintenance of the Humanities and Social Sciences Library:

Estate of Barbara A. Joseph

To catalog historical audio collections:

The Andrew W. Mellon Foundation

For support of the Schomburg Center for Research in Black Culture's Scholars-in-Residence Program:

The Andrew W. Mellon Foundation

For support of the Library's Homework Help website:

HSBC Bank USA

For support of the African Burial Ground National Monument:

JPMorgan Chase & Co.
Time Warner, Inc.

For support of the Library's Page Program:

Alcoa, Inc.
The Peter Jay Sharp Foundation

For support of the Schomburg Center's 2008 Women's Jazz Festival

American Express

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GRATEFULLY ACKNOWLEDGES
THE FOLLOWING MEMBERS OF
THE BIGELOW SOCIETY FOR
THEIR SUPPORT THROUGH:

A Bequest Intention:

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A Charitable Gift Annuity:

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Bertha Kokaliars
Janet Kozera
Kishore B. Marathe
Regina Pearlmutter
Jane C. Rubens
Nancy D. Warfield

A Charitable Trust:

Marie Schisano

For support of the Schomburg-Mellon Humanities Summer Institute:

The Andrew W. Mellon Foundation

For support of the Library's Dorot Jewish Division:

The David Berg Foundation

For support of the documentation and preservation of jazz, modern dance, and theater performances:

Doris Duke Charitable Foundation

For support of health-related programming and outreach in The Branch Libraries:

Sergei S. Zlinkoff Fund for Medical Research and Education

For support of LIVE from the NYPL:

Metro New York

Corporate Dinner



The 2007 Corporate Dinner, honoring Stephen A. Schwarzman, in the Celeste Bartos Forum. Photo: Michael DiVito.

EVENT
9th annual Corporate Dinner

DATE
June 26

HONOREE
James B. Lee, Jr.
VICE CHAIRMAN OF JPMORGAN CHASE & CO.

CORPORATE DINNER CO-CHAIRS
K. Rupert Murdoch
CHAIRMAN AND CEO OF NEWS CORPORATION

Stephen A. Schwarzman
CHAIRMAN AND CEO OF THE BLACKSTONE GROUP

The New York Public Library's ninth annual Corporate Dinner will take place on Thursday, June 26. This year's honoree is James B. Lee, Jr., Vice Chairman of JPMorgan Chase & Co.

This year's Corporate Dinner Co-Chairs are K. Rupert Murdoch, Chairman and CEO of News Corporation, and Stephen A. Schwarzman, Chairman and CEO of the Blackstone Group, who was the Corporate Dinner honoree in 2007.

JPMorgan Chase & Co. is a leading global financial services firm with operations in more than 50 countries. The firm is a leader in investment banking, financial services for consumers, small business and commercial banking, financial transaction processing, asset management, and private equity. Since 1970, the company has been one of the Library's most generous corporate donors and has supported a variety of Library initiatives and projects, including the Small Business Information Network at the Science, Industry and Business Library.

The New York Public Library initiated this high-profile fundraising event to support the Library's collections and services. In just a short period of time, and with an impressive list of corporate honorees, the event has acquired a cachet all its own. More than 450 people are expected to attend this year's dinner. Cocktails will begin in Astor Hall at 6:30 p.m. and dinner will follow in the Celeste Bartos Forum at the landmark Humanities and Social Sciences Library. ■

Spring Luncheon

A funny thing happened at the library ...

The Library's 27th annual Spring Luncheon, co-chaired by Joan Hardy Clark, Heather Mnuchin, Liz Peek, and Calvin Trillin, will take place on Wednesday, April 9. The luncheon is a highly anticipated fundraising benefit for the Library and an important date on New York City's cultural calendar.

The theme this year is humor. The program, entitled *A funny thing happened at the library*, will be moderated by Pulitzer Prize-winner and Editor of *The New Yorker* David Remnick. The panel will feature brief readings and a lively and entertaining discussion by renowned humorists, including Jenny Allen, Andy Borowitz, Calvin Trillin, Ian Frazier, and Fran Lebowitz. The luncheon begins at noon and the program at 1 p.m., in the Celeste Bartos Forum at the Humanities and Social Sciences Library.

The afternoon is sure to be filled with many laughs—and even a few surprises! Proceeds benefit the General Book Fund and enable the Library to acquire the books and materials needed to keep its world-renowned collections current and vibrant. For more information, call 212-930-0886.

EVENT
27th annual Spring Luncheon

THEME
A funny thing happened at the library

DATE
April 9

MODERATOR
David Remnick
PULITZER PRIZE-WINNER AND EDITOR OF *THE NEW YORKER*

SPECIAL GUESTS
Jenny Allen, Andy Borowitz, Calvin Trillin, Ian Frazier, and others
OUTSTANDING HUMORISTS

SPRING LUNCHEON CO-CHAIRS
Joan Hardy Clark, Heather Mnuchin, Liz Peek, and Calvin Trillin



Images on this page courtesy of Simon & Schuster.

This calendar highlights a few of the many exhibitions and programs taking place at the Research and Central libraries. For a complete list of exhibitions, lectures, performances, classes, and events, as well as hours, locations, and services, visit www.nypl.org.

Support for The New York Public Library's Exhibitions Program has been provided by Celeste Bartos, Mahnaz I. and Adam Bartos, Jonathan Altman, and Sue and Edgar Wachenheim.

LIVE from the NYPL has been made possible with generous support from Celeste Bartos and the Margaret and Herman Sokol Public Education Endowment Fund.

The Cullman Center is made possible by a generous endowment from Dorothy and Lewis B. Cullman in honor of Brooke Russell Astor, with major support provided by Mrs. John L. Weinberg, The Andrew W. Mellon Foundation, The Estate of Charles

J. Liebman, Mel and Lois Tukman, John and Constance Birkelund, The Samuel I. Newhouse Foundation, and additional gifts from The Gilder Lehrman Institute of American History, Helen and Roger Alcahy, The Mrs. Giles Whiting Foundation, William W. Karatz, The Achelis and Bodman Foundations, and Lybess Sweezy and Ken Miller.

The New York Public Library for the Performing Arts gratefully acknowledges the leadership support of Dorothy and Lewis B. Cullman. Additional support for exhibitions has been provided by Judy R. and Alfred A. Rosenberg and the Miriam and Harold Steinberg Foundation.



Window card for limited engagement of Jerome Robbins's own company, Ballets: U.S.A., at the Alvin Theatre in New York, September 1958. The Jerome Robbins Dance Division, The New York Public Library for the Performing Arts.

Humanities and Social Sciences Library

Fifth Avenue and 42nd Street
www.nypl.org/humanities/

EXHIBITIONS

212-592-7730

Monumental France: The Photographs of Édouard Baldus

THROUGH JUNE 28
PRINT GALLERY

Sketches on Glass: Clichés-Verre from The New York Public Library

THROUGH JUNE 28
STOKES GALLERY

Eminent Domain: Contemporary Photography and the City

MAY 2-AUGUST 29
D. SAMUEL AND JEANE H. GOTTESMAN EXHIBITION HALL

PUBLIC PROGRAMS

LIVE from the NYPL
www.nypl.org/live or
212-930-0855; tickets:
www.smarttix.com or
212-868-4444

PEN WORLD VOICES: The New York Festival of International Literature

Annie Proulx, Michael Ondaatje, Colum McCann, Bernhard Schlink, Peter Esterhazy, Jeffrey Eugenides & others

MAY 4 (SIX EVENTS)

Philip Gourevitch & Errol Morris "Standard Operating Procedure"

MAY 13

Salman Rushdie

JUNE 27

CONVERSATIONS from the Cullman Center for Scholars and Writers

www.nypl.org/csw or
212-930-9213; tickets:
www.smarttix.com or
212-868-4444

"Whalesong: Past and Future, New York and the World"

APRIL 19

"Fresh Takes": Michael Kinsley, Maureen Dowd, and Frank Rich, moderated by Sean Wilentz

APRIL 21

Mark Morris in Conversation with Wendy Lesser

MAY 5

Jeff Talarigo and James Shapiro

MAY 8

Celeste Bartos Education Center, South Court

www.nypl.org/southcourt/
or 212-930-9284

"John Milton at 400: A Life Beyond Life"

APRIL 12 (REPEATED APRIL 15)

"Mailer's Milton"

APRIL 23

"Milton, Marriage, and Myth in the Victorian Novel"

MAY 7

The New York Public Library for the Performing Arts

Dorothy and Lewis B. Cullman Center
40 Lincoln Center Plaza
www.nypl.org/lpa/

EXHIBITIONS

212-870-1630

New York Story: Jerome Robbins and His World

THROUGH JUNE 28
DONALD AND MARY OENSLAGER GALLERY

Writing to Character: Songwriters and the Tony Awards

THROUGH JUNE 15
VINCENT ASTOR GALLERY

PUBLIC PROGRAMS

Bruno Walter Auditorium
www.nypl.org/lpaprograms
or 212-642-0142
Admission is free, but tickets are sometimes required; call for information.

Ben Franklin and the Armonica: Lecture-Demonstration by Cecilia Brauer / Series: *Unusual Musical Instruments*

APRIL 5

An Evening with Lynn Ahrens and Stephen Flaherty / Related exhibition: *Writing to Character: Songwriters and the Tony Awards*

APRIL 10

"Remembering Aunt Kat" Katharine Houghton and Charlotte Moore in Conversation / Series: *Remembering Kate: A Celebration of the Donation of the Katharine Hepburn Papers to the Billy Rose Theatre Division*

APRIL 12

Gregory Zuber, percussion The Metropolitan Opera's Principal Percussionist in a recital based on the Library's John Cage Music Manuscript Collection / Series: *Treasures of the Music Division*

APRIL 14

Edward Albee in Conversation

APRIL 17



Barbara Carroll, piano/vocals / Related exhibition: *Writing to Character: Songwriters and the Tony Awards*

APRIL 24

Dick Cavett and Marian Seldes / Series: *Remembering Kate: A Celebration of the Donation of the Katharine Hepburn Papers to the Billy Rose Theatre Division*

APRIL 28

Schomburg Center for Research in Black Culture

515 Malcolm X Boulevard
www.nypl.org/sc/
or 212-491-2200

EXHIBITIONS

A Saint in the City

THROUGH MAY 31
LATIMER/EDISON GALLERY

Science, Industry and Business Library

188 Madison Avenue
at 34th Street
www.nypl.org/sibl/
or 212-592-7000

EXHIBITIONS

George Lois: Cultural Provocateur

MAY 6-SEPTEMBER 30
CULLMAN ROTUNDA AND HEALY HALL

PUBLIC PROGRAMS

Conference Center, Room 018
(Lower Level)

"Pension Dumping: The Reasons, the Wreckage, and the Risks for Wall Street"

APRIL 2

"Ramparts of Resistance: Why Workers Lost Their Power and How to Get It Back"

APRIL 9

"The Art and Engineering of Central Park's Bridges"

APRIL 30

"Smart Investing: How to Achieve Great Returns Without Using a Broker"

MAY 6

"How to Transition Your eBay® Hobby into a Thriving Business"

MAY 13

Mid-Manhattan Library

455 Fifth Avenue at 40th Street
212-340-0849

PUBLIC PROGRAMS

"A Dylan Thomas Tribute," featuring Aeronwy Thomas, poet and daughter of Dylan Thomas, and Peter Thabit Jones, poet and editor of *The Seventh Quarry*

APRIL 9

Author @ the Library presents: "The World in a City: Traveling the Globe Through the Neighborhoods of the New New York City," with *New York Times* editor Joseph Berger

APRIL 21

Cartoonist @ the Library presents: "'The Life of a Chair-breaker' and Other Stories," with cartoonist and graphic novelist Ben Katchor

MAY 7

Photographer @ the Library presents: "The Black Panthers," with award-winning photographer and social activist Stephen Shames

MAY 27

Author @ the Library presents: "New York Echoes: Short Stories," with critically acclaimed novelist Warren Adler

JUNE 6

Donnell Library Center

20 West 53rd Street
212-621-0618

PUBLIC PROGRAMS

Donnell Library Center Auditorium

Performance/Demonstration by the American Mime Theatre, under the direction of Paul J. Curtis

APRIL 1

"Kathryn Crosby Remembers Bing"

Mrs. Crosby will share memories of her late husband through words, images, and songs. Tickets will be given out 1 hour prior to the program on a first-come, first-served basis. Related film series: *Bing Is Back!*

APRIL 6

In concert with flutist Norman Dee and pianist Josephine Chan Yung

MAY 3

"On Broadway," a concert of favorite Broadway musical selections presented by HR Management Artists. Tickets will be given out 1 hour prior to the program on a first-come, first-served basis.

JUNE 14

FILM SERIES

Donnell Library Center Auditorium
212-621-0609

Featuring: *Bing Is Back!* Bing Crosby mastered every American entertainment medium during his career and made an everlasting impression upon the American consciousness. In conjunction with the series, Bing's widow, Kathryn Crosby, will present a live program on April 6 (see above).

APRIL 2, 9, 16, 23 & 30

Abecedarium Cinema Lynne Sachs and Susan Agliata will present and discuss *Abecedarium: NYC* (www.nypl.org/abecedariumnyc), the interactive, web-based video art installation Sachs has created for NYPL.

APRIL 10

Meet the Maker Program: George G. Stoney George Stoney, one of the most respected and influential figures in American documentary, will screen and discuss a restored print of his film *Shepherd of the Night Flock*.

MAY 6

Don't forget, Friends receive \$5 off all LIVE from the NYPL and Cullman Center public program tickets, plus a waived service fee on those tickets.

That's a \$6.50 savings on each ticket!

You must use your donor code **FRSPA8** when ordering.

To order LIVE and Cullman Center tickets, visit www.nypl.org/live or call SmartTix at 212-868-4444.



Photo: Don Pollard.

Did you know that The New York Public Library has increased its hours by 25 percent?
Visit www.nypl.org for details!



The New York Public Library
www.nypl.org

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