

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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SPRING 1975

NEW SERIES

AMERICAN POPULAR ENTERTAINMENT CONFERENCE

The Theatre Library Association and the American Society for Theatre Research are formulating plans for a Conference on the History of American Popular Entertainment to be held in the fall of 1977 at Lincoln Center for the Performing Arts in conjunction with the annual ASTR meeting. The project will center around long neglected aspects of theatrical performance which are currently generating much interest among theatre students and scholars. Some indication of that interest is suggested by last year's conference on popular entertainment at the University of Manchester, England and by recent issues of *Theatre Quarterly*, *Journal of Popular Culture*, *The Drama Review* and *Educational Theatre Journal* devoted to the discussion of theatre as a popular art form.

The term "popular entertainment" is difficult to define. Throughout history popular forms have appeared, merged, and disappeared, almost unnoticed by scholars and historians, so that it has become difficult to sort out individual forms and to trace the relationship of one to another. But a basic definition is at least possible. Traditional popular entertainments consist simply of live amusements aimed at a broad, relatively "unsophisticated" audience. Unlike folk forms, to which they are related, popular entertainments are created not by amateurs, but for profit by professional showmen. Typical examples of traditional popular entertainments from various periods include the circus, *commedia dell'arte*, vaudeville, pantomimes, the burlesque show, Grand Guignol,

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HARVARD THEATRE COLLECTION MOVING TO NEW QUARTERS

On 15 April 1975 the Harvard Theatre Collection will suspend the reading room, photographic and mail reference services for a number of months. The staff will devote full time to the final stages of the massive reorganization and packing required to move the entire Theatre Collection to new quarters now under construction. The actual shifting is expected to take place over the fall and winter months. Miss Jeanne T. Newlin, Curator, expresses regret for this temporary inconvenience to readers and researchers.



NEW APPOINTMENTS

Grenville Cuyler, Assistant Curator of the Theatre and Music Collection of the Museum of the City of New York, has accepted an offer to head the drama and theatre activities at Concord Academy in Concord, Massachusetts this fall. The coed college preparatory school has just completed and fully equipped a new 400-seat theatre.

Ted Perry assumes his new position as Director of the Department of Film at The Museum of Modern Art July 1st. Mr. Perry, Professor and Chairman of the Department of Cinema Studies, School of the Arts/Graduate School of Arts and Sciences at New York University since 1971, succeeds Willard Van Dyke. The new director is editor of TLA's *Performing Arts Resources* just off the press.

TLA TO MEET WITH ALA IN SAN FRANCISCO

Theatre Collections in the Bay Area is the theme of this year's TLA Summer meeting held in conjunction with the annual ALA Conference in San Francisco on Thursday, July 3d. The day's activities will begin at eleven a.m. with tours of San Francisco's War Memorial Opera House and the Paramount Theatre in Oakland. Tickets for both tours are limited to 75 each and may be purchased for one dollar each from Hobart F. Berolzheimer, Free Library of Philadelphia, Logan Square, Philadelphia, Pennsylvania 19103.

The afternoon program will consist of a panel discussion in the Lurie Room of the San Francisco Public Library chaired by Norman Philbrick on the Philbrick Library with opening remarks by Kevin Starr, Librarian of the San Francisco Public Library. Panelists scheduled to appear are Robert Sarlos on the University of California at Davis Theatre Collection; Dunbar Ogden and/or Leslie Clarke on Theatre Materials at the University of California, Berkeley; Samuel Stark on the Stark Index in the Stanford University Theatre Collection; and Celeste Ashley on recent acquisitions in the Stanford Theatre Collection.

Following the panel program and discussion period a representative from the American Conservatory Theatre (ACT) will inform members and guests of ACT's productions, plans and activities, and Steve Baffrey of KRON-TV will speak on the current theatrical scene in San Francisco. A champagne reception will conclude the day's events.

GEORGE FREEDLEY MEMORIAL AND THEATRE LIBRARY ASSOCIATION AWARDS

Winner of the 1974 George Freedley Memorial Award is Robert C. Toll for his *Blacking Up: the Minstrel Show in Nineteenth-century America* (Oxford University Press). Honorable mention goes to John F. Wharton for his *Life Among the Playwrights: Being Mostly the Story of The Playwrights Producing Company, Inc.* (Quadrangle/The New York Times Book Company). Established in 1968 by the Theatre Library Association the George Freedley Award is made annually to that book on the live theatre which best demonstrates outstanding scholarship, readability and contribution to knowledge during the preceding year.

The Theatre Library Association Award for the outstanding book dealing with recorded performance including motion pictures and television was presented to Gerald S. Lesser for his *Children and Television: Lessons from Sesame Street* (Random House). The TLA Award was first given in 1974.

The presentation awards were made at a cocktail reception May 2d at The Walter Hampden Memorial Library at The Players. Members and guests present included former award winner Louis Sheaffer; drama critics John Beaufort of *The Christian Science Monitor* and Hobe Morrison of *Variety*; Rosamond Gilder and author Robert Kimball.

FOR THE ASKING

--- PLUS POSTAGE

In appreciation for the "valued services of TLA" Dr. Joseph Mersand is making available to members of the Theatre Library Association for the asking his *Index to Plays with Suggestions for Teaching* (Scarecrow Press, 1966). To receive a complimentary copy write Dr. Mersand at the Department of Teacher Preparation, York College of CUNY, 150-14 Jamaica Avenue, Jamaica, N.Y. 11432. Each request must be accompanied by a self-addressed 6½ x 9½ oak tag clasped envelope complete with eighteen cents (18¢) postage.

A reprint of Dr. Mersand's article "Contemporary Plays for the English Classroom" is also available upon request accompanied by a 7 x 10 clasped self-addressed envelope plus ten cents (10¢) postage.

WORKS IN PROGRESS

BYNNER, Witter (Author, Poet and Playwright, 1881-1968) James Kraft, Executive Editor, The Witter Bynner Foundation, Inc., 2816 O Street, N.W., Washington, D. C. 20007

JEWISH THEATRE (World History with Emphasis on the Yiddish Stage) Book. Professor Herbert Marshall, Center for Soviet and East European Research, Southern Illinois University, Carbondale 62901

OAKES, James (Theatre Critic, c1820-1878. Pen name: Acorn) Thesis. Eric R. Marshall (UCLA) 5021 Oakdale Avenue, Woodland Hills, California 91364

OSBORNE AND AFTER (Bibliography of Works By and About and a List of Production Data on Nineteen Contemporary British Playwrights) Dr. Letitia Dace, Associate Professor of Speech, Drama and English, John Jay College of Criminal Justice, The City University of New York, 444 West 56 Street, New York, N.Y. 10019

STREET MAGICIANS. Book. Edward B. Claffin, 64 West 85 Street, New York, N. Y. 10024

VAUDEVILLE (Dramatic History) Book. Mari Lyn Henry, 115 West 71 Street, New York, N. Y. 10023

GALE INFORMATION GUIDE LIBRARY

Richard Stoddard has signed to compile a bibliography entitled *Stage Scenery, Machinery and Lighting; a Guide to Information Sources* as part of the "Gale Information Guide Library" series published by Gale Research Company of Detroit. The bibliography will include source materials on Medieval Europe, Renaissance and Baroque, the 19th and 20th-centuries as well as general histories and manuals of contemporary practice in staging and lighting methods. Mr. Stoddard was formerly with the Department of Drama and Theatre at the University of Georgia in Athens.

The first volume in the performing arts series, *Performing Arts Research: a Guide to Library Use*, by Marion K. Whalon, is slated to appear by the end of the year. Louis A. Rachow is Series Editor of the bibliographic project.

GRANDMOTHER TYLER'S BOOK

A memoir written by Mrs. Royall Tyler in Brattleboro, Vermont between 1858 and 1863 and the last known privately owned Royall Tyler item, was donated to the Vermont Historical Society by William Royall Tyler in January 1974. The ceremony occurred in Mr. Tyler's office at the Dumbarton Oaks Research Library and Collection, located in Washington, D. C.

Mr. Tyler, Director of Dumbarton Oaks, was Assistant Secretary of State for European Affairs, 1962-1965 and U.S. Ambassador to the Netherlands, 1965-1969. He is the great-great-grandson of Mary Palmer Tyler, who married Royall Tyler in 1794 and was widowed from him in 1826. Mrs. Tyler wrote her memoir for her children and grandchildren. She delved into her own family history back to the mid-18th century and concluded with the War of 1812. Ambassador Tyler donated this memoir to the Vermont Historical Society because it is the major depository for Royall Tyler manuscripts. The Royall Tyler Collection was a gift to the Society from Miss Helen Tyler Brown, great-granddaughter of the playwright, poet and essayist.

A jurist as well as a literary figure, Royall Tyler is best remembered as the author of *The Contrast* (1887), the first comedy to be written by a native American and professionally staged in this country. *Grandmother Tyler's Book* is the name given to Mrs. Tyler's manuscript because a volume bearing that title was edited by Frederick Tupper and Helen Tyler Brown and published in 1925 by G. P. Putnam's Sons. That volume revised the sequence of some of Mrs. Tyler's reminiscences and omitted others. The original is now available for research in the library of the Vermont Historical Society.

CHAMBERLAIN BROWN COLLECTION

Offers are still open for the purchase of the "William Kranz Theatrical Scrap Book Memorabilia Collection of Chamberlain Brown" as described in the Summer 1974 *Broadside*. Particulars may be obtained from Alan C. Gershwin, Gershwin & Associates, P. O. Box 623, Radio City Station, New York, N. Y. 10019.

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popular melodrama and farce, the traveling carnival, the minstrel show, the amusement park, blackface minstrelsy, the dime museum and the medicine show. There are dozens of other less well-known forms. Today, many of these traditional popular forms have been absorbed into or replaced by radio, films and television, the media of contemporary mass culture.

Although there is much overlapping, it is possible to divide popular entertainments into three categories: the variety entertainment, popular theatre and the entertainment environment. Variety entertainments are basically collections of independent acts, such as circus, burlesque shows, minstrel shows, Wild West shows and vaudeville. As Michael Kirby has pointed out, variety entertainments, like Happenings, are compartmented — that is, they are made up of separate acts or "compartments" with no transfer of information from one to another. Thus, on a vaudeville bill, a comedy sketch might be followed by an acrobatic act, which is in turn followed by a song-and-dance routine. We do not need to see the comedy sketch, however, in order to understand the performance of the acrobat or the song-and-dance routine. These compartments may be sequential, as in the vaudeville bill mentioned above, or they may even be simultaneous — as in the American three-ring circus, in which focus shifts from one ring to another, sometimes encompassing action in two or three rings at the same time.

"Popular theatre" includes twenty-three melodrama, Grand Guignol, Toby Shows, Tom Shows, fairbooth plays, *commedia dell'arte*, vaudeville and burlesque sketches and the sort of spectacle dramas once performed at amusement parks. All of these draw from the tradition of legitimate theatre to one extent or another. However, they possess few of the artistic and intellectual pretensions common to the regular stage. Subtlety and conventional good taste are usually secondary to action, fantasy and physicality. The script of a popular theatre piece is often little more than a scenario or framework for improvisation, comic business and spectacular effects. Ultimately, as Ralph Allen has suggested about burlesque sketches, the result is logical — a play in which



fantasy and absurdity are accepted as commonplace to an extent unknown on the regular stage.

A final category is the entertainment environment. Basically, these may be divided into two major types: those that redefine for a short time an already existing area — such as a street fair — and those that constitute a temporary or permanent self-contained environment — such as the "glass houses" and "dark rides" at carnivals. More complex self-contained environments include the traveling carnival and the amusement park. Such environments are made up of independently housed attractions, including rides, food stands and a mixture of booths that usually contain simple shows and other entertainments. All these attractions operate simultaneously, with the spectator creating his own organization by his personal choice, in a specific order, of particular rides, stands and booths. The "shape of the event" for the spectator is the result of the way in which he combines different elements from the environment.

The conference — the first of its kind in America — will focus on many of these aspects of popular entertainment through a combination of papers, demonstrations and films, as well as a number of exhibits mounted by the Lincoln Center Library and Museum of the Performing Arts.

(Portions of this article appeared originally in *The Drama Review*, T-61, and are reproduced here with permission)

— Brooks McNamara

Brecht, Bertolt. *Collected Plays*. Vol. 7. Ed. by Ralph Manheim and John Willett. (*The Visions of Simone Machard, Schweyk in the Second World War, The Caucasian Chalk Circle, the Duchess of Malfi*) N. Y.: Random House, 1974 \$15

Cole, David. *The Theatrical Event: a Mythos, a Vocabulary, a Perspective*. Middletown, Conn.: Wesleyan University Press, 1975. \$10

Edson, Russell. *The Falling Sickness: a Book of Plays*. N. Y.: New Directions, 1975. \$7.95; pap. \$3.75

Halporn, Louisa. *The Benefit Performance and Other Stories of the Yiddish Theater*. N. Y.: Bloch Pub. Co., 1974. pap. \$1.50

Hartnoll, Phyllis. *Who's Who in Shaw*. N. Y.: Taplinger Pub. Co., 1975. \$8.95

Helbling, Robert E. *The Major Works of Heinrich von Kleist*. N. Y.: New Directions, 1975. \$13.50; pap. \$3.75

King, Phil. *The Play's the Thing*. N. Y.: Carlton Press, 1975. \$4

Medoff, Mark. *When You Comin Back, Red Ryder?* Clifton, N. J.: James T. White Pub., 1974. \$6.95; pap. \$3.95

Moore, Edward J. *The Sea Horse: a Play*. Clifton, N. J.: James T. White Pub. Co., 1975. \$6.95; pap. \$3.95

Newton, Stella Mary. *Renaissance Theatre Costume and the Sense of the Historic Past*. N. Y.: Theatre Arts Books, 1975. \$29.95

Southern, Richard. *The Medieval Theatre in the Round*. Rev. and expanded ed. N. Y.: Theatre Arts Books, 1975. \$16.95

Wiesel, Elie. *Zalmen, or the Madness of God*. Adapted for the stage by Marion Wiesel. N. Y.: Random House, 1974. \$6.95

Williams, Tennessee. *Cat on a Hot Tin Roof*. (American Shakespeare Theatre Production) N. Y.: New Directions, 1975. \$7.50; pap. \$2.45

The Editor respectfully requests that publishers send all review copies of their respective publications to Mr. Louis A. Rachow, The Walter Hampden Memorial Library, 16 Gramercy Park, New York, N. Y. 10003. Thank you.

PUBLICATIONS OF NOTE

Adaptable Stage Costume for Women, by Elizabeth Russell. New York: Theatre Arts Books, 1974. 94p. illus. \$10.75

Putting to use her experience as a student in two Paris couturier houses and as a professional theatrical costumer, British Elizabeth Russell reveals how a company can have a versatile and economical repertoire of costume changes primarily upon a basic dress and bodice design. A variety of period sleeves, ruffs, collars, fissures, aprons and bustles can transform the basic dress from something correct to the eye of Henry VIII into a number that would do in the time of George III or any of the three Victorian eras. The author supports her directions with practical hints as to materials (plastic table cloths are first-rate for ruffs, easy to pleat, clean and buy at a rummage; sheeting and bedspreads suit many needs; newspapers at skirt hems provide a convincing silken rustle); and as to the effect of stage lighting on colors of cloth. Cutting instructions are shown on graph paper designs. Though very British in terminology this manual translates readily for American convenience and is a handy reference to learn differences in periods.

---Sarah Chokla Gross, formerly
Editor of *BROADSIDE*

Creative Intention: about Audio-visual Communication from Hollywood to John Doe, by Ben R. Parker and Patricia Drabik. New York: Law Arts Publishers, 1974. 292p. bibliog. index. \$14.50

At the outset the authors define "creative intention" as "the purposeful planning of the elements of story and techniques of production to convey the creative individual's own interpretation to an audience" and then proceed to define "the ways by which an audience of the audio-visual media discovers the creative intent of the originator and interpreter through what it sees, hears and feels". Film making dilettantes and collections devoted to film production technique materials will find it of use and interest.

The National Directory for the Performing Arts and Civic Centers. 1975 ed. Dallas: Handel & Co., 1975. 972p. \$35. *The National Directory for the Performing Arts/Educational*. 1975 ed. Dallas: Handel & Co., 1975. 821p. \$40. (Exclusive distributors for both volumes: The Baker & Taylor Companies, Dept. 1000, Drawer Z, Momence, Ill. 60954)

The precedent that was set with the publication of the first *National Directory for the Performing Arts and Civic Centers* has been topped only by the appearance of the revised and expanded 1975 edition and an entirely new companion volume centered on performing arts opportunities and facilities in educational institutions throughout the country. Over 8,000 organizations and facilities in all fifty states are listed alphabetically, state by state, by city under the state and by category. Specific facilities for performing arts are cited by name, address and phone number along with information on date built, architect, seating capacity, rentals and facility management. Information on performing arts groups and sponsoring organizations includes date of founding, officers, category (theatre, dance, vocal and instrumental music, performing series), season, budgets, purpose of organization, use of guest artists and administrative staff. A list of current Broadway producers has been added to this edition.

The new *Educational* directory lists approximately 2,000 institutions with entries for over 5,000 separate schools with training in the performing arts. It details all accredited schools for special training including high schools of performing arts, clown schools, schools of country and western music, of electronic music, sacred music, of mime and many others. The entries are organized by state and include names, addresses, degrees, financial assistance, workshops and festivals, special technical training and numbers of students and faculty. The volume contains three indices: city/state, categorical and alphabetical. The unique combination of both directories makes for an even more indispensable work of reference than hitherto realized or imagined.

Voices of the Black Theatre, by Lofton Mitchell. Clifton, N. J.: James T. White & Co., 1975. 238p. pers. index. \$12.50

Playwright Lofton Mitchell has garnered a series of conversations with Eddie Hunter, Regina Andrews, Dick Campbell, Abram Hill, Frederick O'Neal, Vinnette Carroll and Ruby Dee to create a forceful and impressionistic portrait of the black experience in the American theatre. To support the voices of these artists he has provided biographical commentaries and explanatory notes including a reprint of his touching tribute to Paul Robeson. Ossie Davis, in a brief forward, calls the book "a treasury, a precious repository, a catalogue of our common gifts and talents". A handsome full-page photograph of each contributor enhances the book which must be considered an important contribution to the literature and study of the Black theatre.

THEATRE ANNUAL

Theatre Annual, originally published by the Theatre Library Association, is alive and well and living in Rome - and Ohio! Edited and copyrighted by John V. Falconieri (John Cabot International College, Viale Pola, 12 - 00198 Rome, Italy) the 1974 edition (Vol. XXX) is just off the press with the following informative articles: "The Theme of Reincarnation in Yeats's *Purgatory*" by Uma Bhowani-Sethi and Lewis T. Cetta; "Yeats as the Grand Inquisitor in *Calvary*" by S. Hirshberg; "Archetypal Patterns in *Oedipus the King*, *Oedipus at Colonus*, and *King Lear*" by C. Hirmiak Rakowsky; "Identity and Action in the Revolutionary Worlds of *The Balcony* and of *Marat/Sade*" by Norman A. Rasulis; "Mary Anderson's Stratford Production of *As You Like It*" by John Shaw; "Some Outstanding Events: Festivals 1974" by Richard Sogliuzzo.

Copies are available for two dollars from THEATRE ANNUAL, Department of Theatre Arts, Hiram College, Hiram, Ohio 44234. Permanent subscriptions are encouraged.

Officers of the Theatre Library Association (founded 1937); President, Robert M. Henderson, Chief, Library & Museum of the Performing Arts, New York Public Library at Lincoln Center, 111 Amsterdam Avenue, New York, N. Y. 10023; Vice-Presidents, Hobart Borolzheimer, Mark Wilson Collection of Literature Department, Free Library of Philadelphia, Philadelphia, Pa. 19103; Secretary-Treasurer, Richard M. Buck, Assistant to the Chief, Performing Arts Research Center, New York Public Library at Lincoln Center, 111 Amsterdam Avenue, New York, N. Y. 10023; Recording Secretary, Paul R. Palmer, 560 Riverside Drive, New York, N. Y. 10027.

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