

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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SUMMER 1975

NEW SERIES

DONALD OENSLAGER

To have not seen the phrase "Setting by Donald Oenslager" or "Sets and Costumes designed by Donald Oenslager" on a theatre program or playbill within the past five decades one would have had to have been not only anti-theatre but anti-art. For in addition to his lively and productive career as scene designer, which included renderings for Broadway, the Metropolitan Opera and the New York City Opera Companies and several ballets, Donald Oenslager acted as design consultant for many of America's major art centers, most notably Lincoln Center for the Performing Arts and the John F. Kennedy Center for the Performing Arts as well as for college and community theatres. His drawings and designs, which earned him many awards, were presented in one-man shows and included in collections and group exhibitions throughout the United States, Europe, South America and Japan.

A graduate of Harvard University where he studied with George Pierce Baker, Mr. Oenslager began his long and distinguished career at the Provincetown Playhouse and the Greenwich Village Theatre, under the direction of Kenneth MacGowan, Robert Edmond Jones and Eugene O'Neill. In a tribute by Howard Bay, which appeared in the July-August issue of the International Theatre Institute—USA *Theatre Notes*, Mr. Bay states that "he was one of the last of the large-scale pioneers of American scenic design. Taking off from Edward Gordon Craig's inspirational words and sketches, Don never strayed from this poetic vision, either in his prolific work for Broad-

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ITI/US MOVES

Visitors and researchers to the International Theatre Institute will find the ITI staff at their new headquarters on Broadway between 61st and 62d Streets on the 15th floor (1860 Broadway, New York, N.Y. 10023). Telephone number: (212) 245-3950. Cable address: ROSGILD. The staff consists of Rosamond Gilder, President; Martha W. Coigney, Director; Maurice McClelland, Associate Director; Peggy Cohen Hansen, Assistant Director; Elizabeth Burdick, Librarian; Crawford Wright, Bookkeeper and Researcher; and Esther Williams, Charges d'Affaires.



THEATRE ARTS MATERIAL REQUEST

Education Supervisor Al Hines of the River Junction Correctional Institution of Chatahoochee, Florida reports that several of that institution's inmates are showing an increasing interest in the performing arts and are requesting plays, books on actors and acting and related stage materials. Budgetary problems are making it difficult to meet these growing demands. TLA members who may have occasion to dispose of duplicate and/or unwanted materials may wish to write Mr. Hines at the River Junction Correctional Institution, P.O. Box 37, Chatahoochee, Florida 32324.

EDWIN BOOTH STUDIES

Professor L. Terry Oggel of the Department of English, Northern Illinois University, DeKalb, is currently working on a "Short-Title Guide to the Edwin Booth Literary Materials at The New York Public Library at Lincoln Center". The Guide, modeled after the "Short Title Guide to the Edwin Booth Literary Materials at The Players," which Mr. Oggel compiled for a forthcoming volume of *Performing Arts Resources*, will appear in *The Bulletin of The New York Public Library*. He is particularly interested in corresponding with others who are engaged in Booth studies, especially those in which Booth's relationship to other artists of late 19th-century America are explored as well as those who have worked with the Booth collection at Lincoln Center.

The author is also in the beginning stages of another work related to Edwin Booth — an edition of letters to the actor from individuals outside the theatrical profession (amateur critics, admirers and the like). The Walter Hampden Memorial Library at The Players contains a sizable collection of such letters, and there are smaller collections at the Folger Shakespeare Library and Lincoln Center. The letters are to be arranged chronologically and presented in the form of a diplomatic transcription with explanatory footnotes and a name index. The volume, aimed at the well-educated general reader and at the specialist in late 19th-century American history and literature, would shed new light on one of the best known American artists of the period. There has been no previous attempt to present with detachment and documentation the attitude

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DONALD OENSLAGER

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way, opera, ballet, or in his tutelage of endless generations of design students at Yale".

For thirty-five years Donald Oenslager was Professor of Scenic Design at Yale University's School of Drama where he was known for his boundless enthusiasm in imparting his theatrical knowledge to younger generations. He served on numerous committees and panels, including the President's Advisory Committee on the Arts during President Kennedy's administration and others such as The Art Commission of the City of New York and The Royal Society of Arts in London. More recently he was a member of the *Contemporary Stage Design - U.S.A.* Steering Committee of the International Theatre Institute. Among his writings are the books *Scenery, Then and Now* and the recent *Stage Design: Four Centuries of Scenic Invention* illustrated with drawings from his private collection.

Donald Oenslager's death on June 21st of this year is not only a loss to the Theatre Library Association, in which he was always active whether as designer, collector, exhibitor, writer or advisor, but to all the performing arts. In the words of Howard Bay, "our profession and our theatre will not be the same without Don's perspective and his humanity".

QUERIES

The Shaw Estate has authorized Bernard Dukore to compile, edit and publish *The Collected Screenplays of Bernard Shaw*. The volume will include both the complete unfiled screenplays and those which were produced as well as film sequences and other fragments. Dr. Dukore would appreciate hearing from anyone who has manuscripts or other material relevant to this project. He may be reached in care of the Department of Drama and Theatre, The University of Hawaii, Honolulu, Hawaii 96822.

Any information leading to the lost works of artist ALBERTO VARGAS - especially those painted for Florenz Ziegfeld - will be very much appreciated by his biographer, Reid Austin, 1018 East Las Olas Blvd., Fort Lauderdale, Florida 33301. Vargas also painted for *Esquire*, *Harper's Bazaar*, *Playboy* and *Theatre Magazine*.

LINCOLN CENTER BAZAAR AND AUCTION.

The fourth annual Bazaar and Auction to benefit the Performing Arts Research Center at Lincoln Center will be held in October and November. The occasion will include the sale of duplicate materials from the Performing Arts Collections and other items donated for the occasion.

The Bazaar will be held Saturday, October 25th, from two to six p.m. with the sale of items ranging from three to fifty dollars. The hours on Sunday, October 26th, will be from eleven a.m. to six p.m. featuring items from twenty-five cents to fifty dollars.

The Celebrity Auction will be held Sunday, November 2d, at four p.m. with a ten dollar admission contribution deductible from auction purchases. A complete auction list will be forwarded upon request.

TLA members having material to donate for these events may call (212) 799-9600.

EDWIN BOOTH STUDIES

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which the non-professional theatre-going public of Booth's day had toward the actor. This study would provide such a view by focusing on correspondence of a personal nature as is represented by the sixty letters (dating from 1866 to 1875 at The Walter Hampden Memorial Library) from a Baltimore insurance salesman named T. J. Barnett in which Barnett criticized Booth's personality and art, especially as they were revealed in Booth's portrayal of the title role in *Brutus*, a verse tragedy by American playwright John Howard Payne patterned after Shakespeare's *Julius Caesar*. Professor Oggel would appreciate hearing from anyone who knows of such letters housed in other collections or who is likewise interested in this approach to viewing Edwin Booth and late 19th-century America. His address is Department of English, Northern Illinois University, DeKalb, Illinois 60115.

'LOUIS RIEL' DESIGNS ON EXHIBIT

An exhibition of designs for the Canadian Opera Company's production of *Louis Riel* will be on display in the Theatre Section of the Metropolitan Toronto Central Library from September 2 to October 11, 1975. The costume designs by Marie Day and set designs by Murray Laufer were presented to the Theatre Section in 1973 by the Floyd S. Chalmers Foundation. Harry Somer's opera *Louis Riel* received its premiere in Toronto in 1967 and is being revived this season by the Canadian Opera Company.

Murray Laufer's conception of the scenery for *Louis Riel* was to combine people, architectural elements and photographic projections on three separate screens. The projections themselves consist of various collages of historical pictures and textural backgrounds. Marie Day's costume designs illustrate the intensive research that she undertook to achieve an accurate feeling of Canada during the turbulent years of Riel's struggle with the Canadian government for Metis rights.



THEATRE/DRAMA & SPEECH INDEX

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(annual only \$10); and Speech Communication section (S) \$14 (annual only \$10).

Individual subscriptions (three issues per year and soft bound annual) are as follows: T/D&S \$15 (annual only \$10); T/D \$10 (annual only \$7); and S \$10 (annual only \$7).

All subscription orders and correspondence concerning the *Index* and services of the Theatre/Drama & Speech Information Center are to be sent to Paul and Nancy Adalian, One Erin Court, Pleasant Hill, California 94523.

---J. Kline Hobbs

PERFORMING ARTS RESOURCES

With Volume I of *Performing Arts Resources* off the press this summer, the Theatre Library Association is pleased to announce that Volume II is in the publisher's hands and features the following essays:

"Guidelines for Describing Unpublished Script Materials" by Eileen Bowser, Associate Curator of the Department of Film in the Museum of Modern Art in New York; "With the Compliments of the Raymond Mander and Joe Mitchenson Theatre Collection" by Mary C. Henderson, Assistant Curator of the Theatre and Music Collection of the Museum of the City of New York; "Ralph Sargent's *Preserving the Moving Image: a Summary*" by Joel Zuker, Instructor in the Department of Theatre and Cinema, Hunter College, City University of New York; "The Peabody Collection of the University of Georgia" by James E. Fletcher, Assistant Professor at the Henry W. Grady School of Journalism, The University of Georgia and W. Worth McDougald, Professor and Head, Radio-Television-Film, in the same journalism school; "Promptscripts of *The Rivals: An Annotated Bibliography*" by Mark S. Auburn, Assistant Professor in the Department of English, Ohio State University; "Reference Works for Film Study" by Richard Dyer MacCann, Editor of *Cinema Journal* and Professor of Cinema in the Broadcasting-Film Division at the University of Iowa; "A Descriptive Catalog of the Filmic Items in the Gernsheim Collection" by David Polk Haynes, Audio Visual Educational Specialist at the Institute of Texan Cultures, University of Texas at San Antonio; and "The Collections of the Mass Communications History Center and the Wisconsin Center for Theatre Research at the University of Wisconsin and the State Historical Society of Wisconsin" by Janice O'Connell, Assistant Director of the Mass Communications History Center; Sarah Cooper, Field Representative of the State Historical Society of Wisconsin; Julie D'Acci, Assistant Director of the Wisconsin Center for Theatre Research; Susan Dalton, Film Archivist for the Wisconsin Center for Theatre Research; and Jane Roth, former Field Representative of the State Historical Society of Wisconsin.

Volumes I and II of *Performing Arts Resources* are under the editorship of Ted Perry, Director of the Department of Film at The Museum of Modern Art. A review of Volume I will appear in the Fall issue of *Broadside*.

PAR AMENDMENTS

Broadside is extremely grateful to Allan S. Jackson of the Reinhardt Archive in Binghamton, New York for his letter commenting on the editor's statement in his "Performing Arts Research Collections in New York City" essay (*Performing Arts Resources*, Vol. I) that the Charles W. Witham drawings in the Museum of the City of New York are "the only designs for the American stage in existence between 1869 and 1880". The letter is reproduced, in part, for the record.

"There is in private hands a scrapbook of William Warren that includes a folder of 'Sketches by Henry Warren, Sr. for the Chestnut Street Theater Philadelphia, and Baltimore Theaters 1820-1830,' as well as material from 'William Warren, Senior, and William Wood, proprietors, managers, and actors.'

"It includes a sketch of what looks like the women and Falstaff in *Merry Wives*, a play bill for *King Lear*, 'New Theater' Cooper's fourth night December 19, 1807, with *The Village Lawyer*, two ground plans of 1806, Chestnut Street Theater, Philadelphia (pencil and very faint), a drawing labeled Joseph Jefferson (Sr) 1826 for a proscenium frame like a barn interior opening out onto a house front (pen and ink), five interior rooms (shutters) with draped french windows (water colour), the front of the 1808 Chestnut Street Theater 'drawn from memory in 1858' and four unidentified Chinese or South Sea island scenes in pen and ink. I have color slides of these I took with the owner's permission in 1958. I do not know where the originals are at this time but I think somewhere in Texas in the hands of the remaining Warren relatives. The interior scenes are not dated but they look very much like mid-century toy theater plates. The South Sea scenes may well be mid-century.

"I am a little uneasy about the idea that Witham designs are the only

MEMBERS IN THE NEWS

Mary C. Henderson assumed the post of Assistant Curator of the Theatre and Music Collection of the Museum of the City of New York on August 1st. A graduate of Douglass College, Mrs. Henderson holds an M.A. from the University of Pittsburgh and a Ph.D in Drama and Theatre from New York University. She is the author of the note-worthy book *The City and the Theatre* and is editor-elect of *Performing Arts Resources*, the annual publication of the Theatre Library Association. She has also had considerable administrative experience in advertising and broadcasting. Mrs. Henderson succeeded Grenville Cuyler.

Ruth L. Moesel is included in the 1974-75 edition of *The World Who's Who of Women* published by Melrose Press Ltd., Cambridge, England. Miss Moesel, a teacher in the Scranton, Pennsylvania School System, has compiled a number of scrapbooks on the life and career of Ruth Chatterton which have been promised to the Theatre collection in the Library of the Performing Arts at Lincoln Center. She has also recently written an unpublished biography of the late actress.

Richard Stoddard, formerly Assistant Professor in the Department of Drama and Theatre at the University of Georgia, Athens, has moved to New York (330 West 58th Street, 10019) to establish a mail-order business in antiquarian books and ephemera relating to the performing arts. He plans to issue his first catalogue late in 1975. Copies will be sent to all TLA members.

American ones extant. I think we have not discovered others in private hands or in collections of American drawings."

Richard Stoddard, co-author with Frances Knibb Kozuch of "The Theatre in American Fiction, 1774-1850," in the same volume wishes to bring to readers' attention a printer's error in the index to the article. On page 210, under the heading *New York City*, subheading *Franklin Theatre*, the reference should read 979, not 1781.

PUBLICATIONS OF NOTE

Epic and Folk Plays of the Yiddish Theatre; tr. and ed. by David S. Lifson. New Jersey: Fairleigh Dickinson University Press; London: Associated University Presses, 1975. 224p. (Sara F. Yoseloff Memorial Publications in Judaism and Jewish Affairs) \$14.50

Although much has yet to be written on the glories of the Yiddish theatre and its drama, there is a noteworthy breakthrough in the pioneer works of director-producer-playwright David S. Lifson. His first book, *The Yiddish Theatre in America* (New York: Yoseloff, 1965) firmly established Dr. Lifson as a recognized authority in the field, as is evident from his contributions to recent standard histories of world theatre and the Herbert Marshall work-in-progress study of the Jewish theatre with special emphasis on the Yiddish stage. His present anthology is the first in a series designed further to enlighten and entertain those less familiar with Yiddish tradition and its cultural heritage. Each of the five translations captures a world of innocence, indomitable courage and nostalgic joyfulness: Peretz Hirshbein's *Farvorfen Vinkel*; H. Leivick's *Hirsh Lekert*; Leon Kobrin's *Yankel Boyla*; Israel Axenfeld and Lipe Reznik's *Recruits* and Chaim Sloves' *Haman's Downfall* (translated by Max Rosenfeld).

As Dr. Lifson says, "those readers who are conversant with Yiddish may think of happier colloquialisms than those I have used in the translations. Many Yiddish expressions have a wide range of interpretation; I trust that my interpretations have been substantially apt". In any case, this collection of plays, with a foreword by Charles Angoff, warrants a high rating. English translations of Yiddish drama are few and far between.

Retrospective Index to Film Periodicals, 1930-1971, by Linda Batty. New York: Bowker, 1975. 524p. \$24.50

This guide to film criticism in-

dexes the contents of fourteen English language film periodicals published over a span of forty-two years plus the film reviews and articles from the *Village Voice*. The volume consists of three separate, though interrelated sections: review listings of individual films arranged alphabetically by title with data on country of origin and director; a subject index to articles and reviews including names of directors as well as specific cinematic terms; and book review citations by author giving title and publisher. The preface notes that "selection of the periodical titles to be included was based on the author's judgment of their excellence, coverage, and lasting interest. Although not a project of FIAF (International Federation of Film Archives), the *Retrospective Index ...* complements FIAF'S *International Index to Film Periodicals*. (Most of the publications indexed retrospectively in this volume are currently being documented in the FIAF annuals, the first of which covered the year 1972 and was published in 1973 by the R. R. Bowker Company)."

Who's Who in Shaw, by Phyllis Hartnoll. New York: Taplinger, 1975. 246p. \$8.95

The major portion of this G. B. S. handbook is an alphabetical listing of all major Shaw characters beginning with "A", the "Author" in *Village Wooing* and ending with "Zulu Chiefs" in *The Admirable Bashville*. A second alphabetical listing is that of "The Characters - Play by Play" indicating "first performance of the play in the English language and by a professional company. Translations, copyright readings and amateur productions are not included". W. A. Darlington's concise but pointed forward notes that "Miss Hartnoll ... aims at (and, humanly speaking, achieves) absolute accuracy within her prescribed limits". A handy reference for any Shavian.

THEATRE/DRAMA & SPEECH INDEX

The initial number of the *Theatre/Drama & Speech Index* covering January to April 1974 appeared in early summer of last year. The *Index*, a triannual feature of the Theatre/Drama & Speech Information Center, is edited and published by Paul T. Adalian, Jr. and Nancy Adalian and is available in three editions: (1) Theatre/Drama & Speech sections, (2) Theatre/Drama section only, and (3) Speech Communication section only. The Theatre/Drama section is an international index covering over sixty journals from fifteen countries in addition to pamphlets, bibliographies and unpublished research materials providing indices by author, subject, play-in-text and name-in-text as well as sources for play reviews and scripts based on the work of volunteer readers. The Speech Communication section is a comprehensive index covering over twenty-five journals, pamphlets and bibliographies with author, subject and name-in-text indices.

Because of a number of post debut difficulties, a move from Nebraska to California and problems of time and accuracy involved with the volunteer reading program, subsequent issues of the *Index* have been greatly delayed. Apologetic for the delay and the necessity for temporarily decreasing their scope to forty periodicals, the Adalians nevertheless believe their modified format and index of costume and set illustrations will be welcome new features. Plans are also in the offing to begin work on a retrospective index to performing arts periodicals and journals published between 1950 and 1973 to bridge the bibliographic gap between the *Dramatic Index* (Boston: Faxon) for 1909-1949 and the present one.

Library and institutional subscriptions (three issues per year and hard bound annual) are as follows: Theatre/Drama & Speech sections (T/D&S) \$22 (annual only \$15); Theatre/Drama section (T/D) \$15

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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-President, Hobart Berolzheimer, 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, Miss Mary Grohn, 420 Whitney Avenue, New Haven, Conn. 06511.

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