

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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SPRING 1976

NEW SERIES

ALTERNATIVE THEATRE

Alternative theatre "is in the air and will probably last until whatever theatre it means to be alternative to calls itself alternative theatre". This statement is taken from the September 1975 issue of *Alternative Theatre* - a new publication dedicated to discussing and documenting the philosophy of an "applied attitude" rather than a "movement" in the performing arts.

In late spring of 1975 Frances Lang, a writer who had published *Theatre Paper*, and Ted Hoffman, critic-teacher-administrator and a former editor of *The Drama Review*, decided a new kind of publication was needed to reach the audiences and participants of the new theatre. Encouraged by Philip Arnoult, director of Theatre Project Baltimore, a "free" theatre organization which offers a home and touring opportunities to alternative theatres, workshops and residency training to theatre students, the first issue of *Alternative Theatre* was distributed free to the American Theatre Association convention in August.

Included in the first issue are articles by the ProVisional Theatre, Ted Hoffman, Joel Gersman, Richard Schechner, Frances Lang, Carol and Philip Arnoult and Mac Pirkle as well as a nation-wide "Alternative Theatre Directory". The December issue focuses on holistic theatre in Buffalo and shamanism.

Alternative Theatre is published ten times a year at The Theatre Project, Antioch College, 45 West Preston Street, Baltimore, Maryland. An annual subscription is five dollars.

TLA members will have an opportunity to observe alternative theatre in action this summer at the annual program meeting to be held in the Goodman Theatre during the American Library Association Centennial Conference Week.

LOST, STRAYED OR STOLEN

Information leading to the whereabouts of the "remarkable cache" of Charles Dibdin, the elder (1745-1814) manuscripts and books sold by Alan Keen of Clifford's Inn, London in 1944, or whereabouts of a copy of Dibdin's *The Public Undeceived* (1807) will be greatly appreciated. Michael Roulstone, Cwm Canol, Llanarmon DO, near Llangollen Clwyd. Great Britain.

Mrs. Robert D. Graff, High Time Farm, Far Hills, New Jersey 07931 is seeking information regarding published and unpublished material relating to plays by her father, the late Kenneth Sawyer Goodman.



MAX REINHARDT IN EUROPE AND AMERICA

As a contribution to the 200th anniversary of the American Revolution, the Max Reinhardt Research Archives in Salzburg will mount a display called *Max Reinhardt in Europe and America* from July 26 to August 30, 1976. It will feature memorabilia of all the productions staged by Reinhardt both in Europe and in America. Dr. Gisela Prossnitz, director of the Reinhardt Archives, and her colleague, Dr. Edda Fuhrich-Leisler, recently discovered fresh material concerning work of Reinhardt in theatre collections in New York and in Binghanton. Most of this will be photocopied for Salzburg. *Max Reinhardt in America*, a new publication planned for this summer, will also include many of these newly found papers.

THEATRE LIBRARIANSHIP PROGRAM TO BE LAUNCHED

A 1975 survey of special theatre collections by The Charles MacArthur Center for American Theatre has revealed that the lack of trained staff personnel is one of the most pressing general problems of libraries related to theatre scholarship. This need is addressed directly in a new graduate program offered jointly during the 1976-77 academic year by the Florida State University Schools of Library Science and Theatre in conjunction with The Charles MacArthur Center for American Theatre.

The program has been designed to add the specialty of theatre librarianship to the basic core of professional study. Graduates will be especially prepared to hold positions in theatre and theatre arts collections, special libraries and museums. Those with undergraduate degrees in theatre, music, dance, literature and related disciplines, as well as persons now working in theatre collections or libraries are eligible. Each student's course program will be individually tailored to prior education and work experience. The program will culminate in either a master's degree or an advanced master's degree depending on each individual's prior academic degrees.

The program will employ the resources of faculty and researchers in modern library and archival methodologies, as well as specialists in the management of the unique requirements of a theatre collection. At the end of the program each student should be able to (1) Administer and organize a modern theatre library/archive so as to utilize efficiently the resources of staff, material and space. This will also include such

(Continued on page 2)

GEORGE FREEDLEY MEMORIAL AND THEATRE LIBRARY ASSOCIATION AWARDS

Donald Oenslager was selected by a special jury of the Theatre Library Association as the recipient of the 1975 George Freedley Memorial Book Award for *Stage Design: Four Centuries of Scenic Invention*. The volume is handsomely illustrated with drawings from Oenslager's personal collection and published by Viking Press. 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 Robert Sklar for his *Movie-Made America: A Social History of American Movies* (Random House). The TLA Award was first given in 1974.

The awards were presented at a special ceremony on May 17th at the Gotham Book Mart in New York City. Mrs. Oenslager accepted the Freedley Award for her late husband.

THEATRE LIBRARIANSHIP

(Continued from page 1)

special skills as collection development and conservation, fund raising and grant proposal preparation; (2) Plan and implement bibliographic and information services related to theatre arts for scholars, artists, students and the general public; (3) Participate in international documentation of theatre research resources and in the exchange of bibliographic and research-related information.

The first offering of this program will be for one year (four academic quarters) from September 1976 to August 1977. Except for occasional seminars and workshops for continuing education, the special offerings of the degree program will not be repeated for several years.

For further information and application to the program write Harold Goldstein, Dean, School of Library Science, Florida State University, Tallahassee, Florida 32306.

NEW APPOINTMENTS

A. Richard Sogliuzzo has been appointed Associate Professor of Theatre at Master College VII, Arts and Humanities (The University of Texas at Dallas, Box 688, Richardson, Texas 75080).

The University of Washington Libraries administration has announced the appointment of Miss Elizabeth Fugate as Drama Branch Librarian. Miss Fugate's educational background includes an M.A. in Theatre from Colorado University and an M.L.S. from Indiana University. During the past two years she has worked as a research assistant to Dr. Oscar G. Brockett, Professor of Theatre History at Indiana. Among her publications is *Theatre History: an Annotated Bibliography* published by the Bureau of Communication Services and Research in Boulder, Colorado.

WORKS IN PROGRESS

ACTING (Professionalism of Acting in America 1880-1920). Ph. D. Dissertation. University of Chicago. Benjamin McArthur, 5426 South Harper Avenue, Chicago, Illinois 60637.

FISKE, Minnie Maddem and her Battle with the Theatrical Syndicate. Ph. D. Dissertation. New York University. Mary Ann Messano, 48 Devoe Street, Brooklyn, N. Y. 11211.

GROUP THEATRE (1932-39, 1951-56). Illustrated History. Michael J. Sidnell, Dept. of English, Trinity College, Toronto, Ontario, Canada.

ISHERWOOD, Christopher. Biography. Brian Finney, Dept. of Extramural Studies, 7 Ridgmount Street, London WC1 7AD, England.

ITALIAN THEATRES in Paris in the 17th-18th-centuries. Professor A. E. Walker, Victoria College, Toronto, Ontario M5S, 1K7, Canada.

NIBLO'S GARDEN (from its inception in 1827 as the Sans Souci through its various incarnations until 1862). Ph. D. Dissertation. John P. Blair, Jr., Dept. of Drama and Theatre, University of Georgia, Athens 30602.

THOMPSON, Lydia and the British Blondes. Ph. D. Dissertation. University of Oregon. Marlie Moses, 3595 Post Road - Apt. 310, Warwick, R. I. 02886.

MOTION PICTURES COMPUTER-BASED CATALOG

The Library of Congress has received a grant of up to \$110,000 from the National Endowment for the Humanities for the preparation of a computer-based catalog for two significant collections of early motion pictures in the Library's National Film Collection. The cataloging project, to be completed by January 30, 1977, is designed to make more useful to scholars in all fields of study the George Kleine Collection, comprising 456 titles, and the Theodore Roosevelt Collection, comprising about 700 titles and items.

The computerized catalog will include comprehensive information on each film and will provide researchers with a wide variety of special lists and indexes identifying films by such classifications as length, film technique, country of production, geographic setting, date, subject, cast and credit names, and donor names. On completion of the project the information will be immediately available to visiting scholars in the Motion Picture Section of the Library of Congress. Tapes containing the data will be available by subscription from the Library's Catalog Distribution Service.

The two collections include all the newsreel coverage of Theodore Roosevelt assembled by the Theodore Roosevelt Association of New York City over a 30-year period, and many of the feature films and documentary educational films distributed by the early film entrepreneur George Kleine during the second two decades of this century. In addition to many scenes of President Roosevelt, these collections show views of Clemenceau, Foch, Pershing, John Burroughs, James R. Garfield, William H. Taft, Calvin Coolidge, Elihu Root, Oskar Straus, Charles Lindberg, Richard E. Byrd, and other well-known personalities of the early 20th century.

The project is being directed by John B. Kuiper, Assistant Chief of the Prints and Photographs Division for Motion Pictures.

MARGARETE BIEBER: Tulane University Library has purchased the personal library of the noted scholar, Margarete Bieber, retired professor of classical archaeology at Columbia University. The Bieber Library consists of approximately 2,000 titles dealing with a broad spectrum of classical studies including sculpture, painting, architecture, philosophy and other subjects. Also present is a body of manuscripts which include personal correspondence, drafts of Dr. Bieber's books and her unpublished autobiography. The collection will be utilized to support the development of interdisciplinary programs in classical studies at Tulane.

ROBERT CUSHMAN BUTLER: The Holland Library at Washington State University, Pullman, Washington, has acquired the Robert Cushman Butler Collection. Butler, who died in 1935, was a nephew of the actress Charlotte Cushman. He spent several decades acquiring the materials in the collection. Included are more than 1400 playbills, posters, portraits, etchings, lithographs, and other illustrative material, about 200 monographic works on or related to the 19th-century stage, one play manuscript and about 150 letters. Dr. Terry Theodore of the Speech Department of Washington State University is preparing a guide to the collection which will be available in the near future.

BILLY DE WOLFE: Special Collections at the University of Southern California has received the personal collection of stage, screen and television memorabilia of the late comic actor Billy DeWolfe. The collection includes scrapbooks dating back to 1925 and photographs which illustrate his backstage life as well as his film and television performances.

ULU GROSBARD: The State Historical Society of Wisconsin (Madison) reports the acquisition of the Ulu Grosbard papers (1962-1968) including scripts, correspondence and production and promotional material from a director and producer of *The Investigation* by Peter Weiss and *The Subject was Roses* by Frank Gilroy.

MODERN MUSIC: The Library of Congress has been given the archives of *Modern Music*, a journal that for more than twenty years championed the cause of new music. The donor was Minna Lederman (Mrs. Mell Daniel) who was editor of the publication during all its years from 1924 to 1946. There are several hundred photographs of musicians, some of them autographed, at least a dozen original drawings of composers and hundreds of letters and documents relating to the most prominent musicians of the period.

CURATORIAL POSITION AVAILABLE

The University of Florida Libraries at Gainesville is seeking a Curator for the Belknap Collection, a special collection of performing arts periodicals, reference works and ephemera numbering over 600,000 items. The individual appointed must have formal training and/or a professional background in the performing arts, hold a completed graduate degree in the field and/or Library Science and have experience in processing and cataloging non-book ephemeral and archival materials.

The curator will be expected to build working relationships with university faculty involved with the performing arts, artists and arts organizations as well as develop guidelines for continuing acquisitions and originate reference and research services for both the academic and non-academic community.

Salary is \$9,300 or more depending upon experience and training. Vacation consists of twenty-two days per year plus the usual holidays. Insurance and retirement benefits are included. The University of Florida is an Equal Opportunity/Affirmative Action Employer. Resume and references are to be sent to Sam Gowan, Assistant Director for Special Resources, 217 Library West, University of Florida, Gainesville, Florida 32611.

(Continued on page 4)

at the Folger actor-director provided not only variations on his incomparable approaches to acting, but also new methods to help singers discover in the music that powerful drama which opera, operetta and musical comedy achieve. As one of the young singers of the original group Romyantsev kept a detailed account of the Studio's classes and rehearsals in Stanislavski's own words. In addition to his personal diaries and recollections Romyantsev also made use of notes of his colleagues and incorporated many documents left by Stanislavski (some printed here for the first time) which resulted in the compilation of this most informative volume. No Stanislavski shelf should find it wanting.

Supernatural on Stage: Ghosts and Superstitions of the Theatre, by Richard Huggett. New York, Tappinger Publishing Company, 1975. 215p. \$8.95

Theatre practitioners and historians tend to agree that Shakespeare's *Macbeth* is the unluckiest play ever to be produced. Because of the number of mishaps and tragedies connected with it over the four hundred years of its existence, actors never refer to it by name or even quote it offstage. It is usually referred to as "that play," or "the Scottish play," or "the unmentionable". This is only one aspect of a lively account of stage superstitions as documented by actor-writer Richard Huggett. Because the book is chock-full of fascinating gems of superstitions it cries out for an index. We should like to know, for example, on what page to find Jimmy Durante's "one he didn't talk about" or the stage history of the famous Gypsy Robe. Maybe next time around when a revised edition appears. Incidentally, the book is dedicated "to the spirit of goodness as enshrined in the figure of the White Goddess, the Virgin Mary ... may she protect it against the Devil and all his works".

PUBLICATIONS OF NOTE

The Major Works of Heinrich von Kleist, by Robert E. Helbling. New York: New Directions, 1975. 275p. bibliog. notes. index. \$13.50. pap. \$3.75

Although Kleist was one of the great innovative forces in the early Romantic movement, along with Goethe and Schiller, he is little known in this country outside literary and academic circles. To correct this situation, Professor Robert E. Helbling of the University of Utah, has produced the first comprehensive study in English of this ambivalent author of seven plays and eight *novellen* — all completed before his suicide at the age of thirty-four in a pact with a woman he barely knew. The late 1950's saw a production of *The Prince of Homburg* at the Comédie Française with Gerard Philippe in the title role — a dramatic work that has been viewed by some as a forerunner of the literature of the "grotesque" and "absurd" or existential, even Kafkaesque statements a century ahead of their time. Thoroughly indexed Helbling's work contains synopses of the dramas and *novellen* under discussion as well as a brief biographical sketch complete with notes and an exhaustive bibliography.

Renaissance Theatre Costume and the Sense of the Historic Past, by Stella Mary Newton, New York: Theatre Arts Books, 1975. 346p. illus. bibliog. index. \$29.95

To quote Mrs. Newton: "I do not know of any book on the costume of the Renaissance theatre; it has not, therefore, been possible to quote authorities on the subject and in consequence students of art history, of the theatre and of dress, all of whom may have felt the need of such a book, will inevitably find this brief study too elementary in parts. They may not all, however, agree as to which those parts are. Had the

title not been rather long already I should like to have added 'outline' or 'aspects of' to it. As it is, the present book must be taken as no more than an introduction to the subject."

But what a superb introduction it is! Students of the theatre and art historians will most certainly find this to be an invaluable work in its description of the attitudes of the Renaissance period to the historic past, the structure of the various organizations concerned with the presentation of dramatic entertainments, and the nature of these religious and secular, choreographic, comic and spectacular performances based on the Bible, the lives of the saints and on themes from classical antiquity. Documentary accounts taken from contemporary memoirs, state diaries and ambassadors' letters are related to pictorial evidence which shows that Renaissance artists almost certainly designed costumes for the theatre and that some of them used theatrical costumes to strengthen and clarify the narrative in their paintings. The volume is fully illustrated with ninety-one black and white plates carefully related to the text (color would have been ideal, but the cost would have been prohibitive). Stella Newton, former advisor on costume in painting to the art historians cataloguing the various European schools at the National Gallery in London, is now a lecturer at the Courtauld Institute of Art where she runs a post-graduate course on the history of dress.

Stage Design throughout the World 1970-75; ed. by Rene Hainaux. New York: Theatre Arts Books, 1976. 158p. illus. bibliog. index. \$42.95

The Hainaux compendiums of contemporary scenography began with the widely acclaimed volume covering

the years from 1935 through 1950. This was followed by another for the years 1950 through 1959 and a succeeding work for the years 1960 through 1969. With the current volume the time lapse has been reduced to a five-year period "in order to promptly present photographs of such exceptional recent productions as the Théâtre du Soleil's *1789*, Ronconi's *Oresteir* and Lioubimov's *Hamlet*, among others chosen by correspondents in twenty-seven countries. With over 420 photographs and line drawings from 179 productions, the book offers fresh stagings of classical works as well as audacious presentations of new works by great contemporary playwrights, composers and choreographers, alongside first works by newcomers". M. Hainaux considers the present work to be "an intermediary volume which will centre on 'stage productions' rather than merely on 'stage design'". Libraries and theatre collections with even a basic collection on stage design will find the entire series of interest and value.

Stanislavski on Opera, by Constantin Stanislavski and Pavel Rumyantsev. Translated and ed. by Elizabeth Reynolds Hapgood. New York: Theatre Arts Books, 1975. 374p. illus. \$18.25. pap. \$8.45

Elizabeth Reynolds Hapgood states that Stanislavski "always felt instinctively that music could greatly enhance the effectiveness of an actor since the work of a really good composer provides such a powerful base from which dramatic expression can derive not only stimulus but also a sense of direction". Trained by the renowned opera singer Fyodor Kommissarjevsky, Stanislavski was placed in charge of the Bolshoi Opera in Moscow which eventually became the Stanislavski Opera Studio where the famed

(Continued on page 3)

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 Grahm, 420 Whitney Avenue, New Haven, Conn. 06511.

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