

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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NEW SERIES

THEATRE HISTORICAL SOCIETY

The Theatre Historical Society reports that the following collections of theatre design and construction were recently entrusted to the Society: 1) *Loew's Theatre Collection* (approximately 800 items including photographs and renderings), 2) *Ben Hall Collection* (a personal collection of photographs and memorabilia), 3) *Terry Helgesen Collection* (scrapbooks and photographs including vaudeville items), 4) *Bill Peterson Collection* (photographs mainly of West Coast theatres), 5) *Bill Clifford Collection* (original drawings and sketches of theatres), 6) *Blueprint Collection* (drawings of architects Rapp & Rapp, Thos. Lamb, and Ahlschlager among others), and, 7) *Chicago Architectural Photographing Company* (over 1,000 negatives - mostly 8x10 glass plate. The larger group covers the work of Rapp & Rapp).

The Theatre Historical Society is open to all individuals and organizations. Included with membership is the quarterly journal, *Marquee*, as well as a larger annual publication. Brochure and details will be sent upon request to The Theatre Historical Society, P.O. Box 101, Notre Dame, Indiana 46556.

ENTERS COSTUMES

Costumes from the *Theatre of Angna Enters*, American dance-mime, are available for permanent acquisition. Many are complete, some include small hand properties, and all are of exhibitable quality. For further information contact Ginnine Cocuzza, The Drama Review, 51 West 4th Street, New York, N. Y. 10012. Telephone: (212) 598-2598.



TLA BOARD MEETING HIGHLIGHTS

The Executive Board of the Theatre Library Association met in the Princeton University Library on April 7th through the good offices of Mary Ann Jensen, Curator of the William Seymour Theatre Collection. The following topics were discussed.

Dues: An increase in institutional dues from \$20 to \$25 will become effective January 1, 1981. Institutions are reminded that TLA membership includes the privilege of sending a representative to all general meetings as well as receiving *Broadside* and *Performing Arts Resources*.

Annual Meeting: The annual TLA meeting will be held at 5 p.m. prior to the ASTR/TLA Lecture which is tentatively scheduled for October 17, 1980.

TLA at ALA: The TLA at ALA Conference has been scheduled for Saturday, June 28th, at Lincoln Center from 9 a.m. to 5:30 p.m. (See Winter issue of *Broadside* for particulars). To be sure of seating, arrive about 8:30 a.m.!

Performing Arts Resources: Mary Henderson has submitted her resignation as editor of PAR effective upon the publication of Volume VI. Plans are in the offing to devote Volume VII to dance resources with Barbara Naomi Cohen and Ginnine Cocuzza serving as compilers.

Geraldine Duclow
Recording Secretary

GEORGE FREEDLEY AND THEATRE LIBRARY ASSOCIATION AWARDS

George Winchester Stone, Jr. and George M. Kahrl were the recipients of the 1979 George Freedley Memorial Award for *David Garrick: a Critical Biography* (Southern Illinois University Press). Malcolm Goldstein was awarded Honorable Mention for his *George S. Kaufman: His Life, His Theatre* (Oxford University Press). Both presentations were made by Miss Marian Selde at a cocktail reception on May 19th at the Grolier Club. The Theatre Library Association Award for 1979 was presented to Herbert J. Gans for *Deciding What's News: a Study of CBS Evening News, NBC Nightly News, Newsweek and Time* (Pantheon) by Miss Nancy Marchand. The Honorable Mention Award was received by James Monaco for his *American Film Now: the People, the Power, the Money, the Movies* (Oxford University Press). Presentation was made by Paul Sparer.

Professor Don B. Wilmet, Chairman of the 1979 Freedley-TLA Awards Committee, reported that a record number of nominations was received for both awards. Among the Freedley nominations were Herbert R. Lottman's *Albert Camus: a Biography* (Doubleday); John Houseman's *Front and Center* (Simon and Schuster); Raymond Massey's *A Hundred Different Lives: an Autobiography* (Little, Brown); Gottfried Reinhardt's *The Genius: the Memoir of Max Reinhardt* (Knopf); Susan Snyder's *The Comic Matrix of Shakespeare's Tragedies* (Princeton University Press); Alvin B. Kernan's *The Playwright as Magician* (Yale University Press); Judith Milhous' *Thomas Betterton and the Manage-*

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PUBLICATIONS OF NOTE

American Theatre Annual 1978-79: Covering Regional Theatre and National Touring Companies and Incorporating the New York Theatre Annual. Edited by Catharine Hughes. Detroit, Mich.: Gale Research Company, 1980. illus. indexes. 280p. \$32

With this edition the former *New York Theatre Annual* has greatly expanded its coverage to become the *American Theatre Annual* while continuing to provide easy reference to the casts, credits, plots, and reviews of Broadway, off Broadway, and off-off Broadway productions. The *Annual* also offers an extensive report on touring companies available and photo-and-text reports on selected major resident companies throughout the country. By providing this regional coverage, the volume highlights major companies and achievements, often before they reach New York.

Chronologically arranged entries for every play that opened on and off Broadway and for selected off-off Broadway productions furnish: 1) Opening night cast, 2) Production credits, 3) Name and address of theatre, 4) Full column plot summary, 5) Excerpts from major reviews, 6) Opening and closing dates — and at least one photograph. Similar details are provided in separate sections on continuing productions which are listed alphabetically. Adding to the series's coverage of New York theatre is a detailed list of cast replacements.

The review excerpts have been selected to provide a balanced cross-section of opinion and do not reflect the editor's own tastes. Each review is identified as to the name of the reviewer, the reviewing publication, and the date and page of the review. The reviews have been taken for the most part from New York City's daily papers, *Variety*, *Newsweek*, *The New Yorker*, and other influential publications. Because of the lengthy New York newspaper strike during August, September, and October 1978, many reviews from the daily press were not available for this edition, and other sources were used.

Volumes I (1976-77) and II (1977-78) of the *New York Theatre Annual* are still available from Gale Research Company.

International Directory of Theatre, Dance and Folklore Festivals by Jennifer Meria with Elizabeth B. Burdick. A Project of the International Theatre Institute of the United States, Inc. Westport, Conn.: Greenwood Press, 1979. bibliog.

index. 480p. \$19.95 Paper \$10

Responding to an ever increasing number of requests for information about festivals in foreign countries, the International Theatre Institute of the United States (ITI/US) embarked on a venture in 1977 to compile a directory of names, addresses, telephone numbers and approximate dates, and concise descriptions of the programs and attractions that the various festivals had to offer. The fruit of this project is the extremely handy and informative *International Directory*.

"Because the ITI/US constituency is largely the theatre and dance community, festivals devoted exclusively to music and opera are not included here. Those with music as a primary focus do appear if they also present theatre and/or dance. In this directory, a festival is a festival, a fair, a feast, a fiesta, a carnival, a ceremony, a celebration, an encounter, a ritual, a review — any regularly scheduled gathering of performances containing elements of theatre, dance or folklore. The festivals are amateur and professional, religious and secular, traditional and experimental, thematic and open-patterned, local and regional, national and international.

"Dance encompasses classical, modern, folk and ethnic styles. Theatre encompasses plays, pantomimes, puppets, marionettes, musicals, multi-media expressions and all manifestations of avant-garde or alternative theatrical forms; it also includes the dramatization of folk traditions and the reenactment of historic events."

In general, the directory is organized alphabetically by country, then by the name of the city or town where the festival occurs and, finally, by the festivals' title in English. A calendar lists by month or time of year the festivals which take place in each country. An index lists the festivals by foreign-language and English title, and, where applicable, by acronym. More than 850 events in 56 countries have been documented.

As a service to the performing arts community, ITI/US, with the cooperation of Greenwood Press, has been able to sponsor a *limited paper edition* for sale at cost. Non-profit performing arts companies and organizations or individuals working in the field may purchase the paper edition for \$10 from ITI/US. All orders must be pre-paid. Make checks or money orders payable to ITI/US (1860 Broadway — Suite 1510, New York, N. Y. 10023).

Performance and Politics in Popular Drama: Aspects of Popular Entertainment in Theatre, Film and Television, 1800-1976. Edited by David Bradby, Louis James and Bernard Sharratt. New York: Cambridge University Press, 1980. illus. bibliog. index. 331p. \$27.50

The articles in this book were submitted as papers for a conference held at the University of Kent at Canterbury in September 1977. "Subtitled 'a festival and an inquiry', the conference placed a central emphasis on performance: the Joint Stock Theatre Company and the Strathclyde Theatre Group both gave performances, and there were showings of three films: *1789, The Poseidon Adventure*, and *Soulcaking at Antrobus*." Each author focused on a particular problem of defining drama in performance, drawing together the conditions of performance, the types of audience and the political effects of the plays or films in question. The result was a series of fruitful connections and juxtapositions which showed the remarkable continuity of the problems raised in attempts to create a popular political drama.

BRITISH DRAMA BOOKS RESPONSE

Following is a letter by Ralph Pine, Editor-in-Chief of Drama Book Specialists (Publishers), to Glenn Loney in response to his article entitled "British Drama Books" (*Broadside*, 7:3, Winter 1980):

Dear Glenn:

I read with some interest your piece in the Theatre Library Association's *Broadside*.

Thank you for thinking of us and being so kind to us. As you well know, it is very difficult to sell successful American plays. Publishing British plays requires great faith, belief, and budget. We have never had much success with that sort of project.

I would hope that John Calder and Marion Boyers will reach the US market and Methuen will stop offering me the plays that Randon and Grove won't take.

Again, thanks for the thoughtfulness.

With all best wishes.

Signed: Ralph Pine

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ment of Lincoln's Inn Fields (Southern Illinois University Press); George E. Rowe's *Thomas Middleton and the New Comedy Tradition* (University of Nebraska Press); Victor L. Kahn's *Beyond Absurdity: the Plays of Tom Stoppard* (Fairleigh Dickinson University); and William Tydeman's *The Theatre in the Middle Ages: Western European Stage Conditions c. 800-1576* (Cambridge University Press).

TLA Award nominations included the following titles: John Brosnan's *Future Tense: the Cinema of Science Fiction* (St. Martin's Press); Keith Cohen's *Film and Fiction: the Dynamics of Exchange* (Yale University Press); Lauren Bacall's *Lauren Bacall by Myself* (Knopf); Tom Dardis' *Keaton: the Man Who Wouldn't Lie Down* (Scribner's); Michael Korda's *Charmed Lives: a Family Romance* (Random House); Ralph Rosenblum and Robert Karen's *When the Shooting Stops . . . the Cutting Begins: a Film Editor's Story* (Viking Press); Barbara Gordon's *I'm Dancing as Fast as I Can* (Harper); Gordon Park's *To Smile in Autumn: a Memoir* (Norton); and Robert J. Blakely's *To Serve the Public Interest: Educational Broadcasting in the United States* (Syracuse University Press).

Members of the George Freedley Award Jury were William W. Appleton, Gilbert B. Cross and Mary Ann Jensen. The Theatre Library Association Award Jury members were David Bartholomew, Anne G. Schlosser and Gwen Sloan.

VICTORIAN SOCIETY

The Victorian Society in America is seeking papers on 19th-century American opera houses, theatres, performers, musical literature, musical taste and trends, musical instruments and other topics for a symposium on 19th-century music and music halls to be held October 23-26, 1980, at the Grand Opera House in Wilmington, Delaware. Letters of interest, indicating topics, and resumes may be sent to Amy Flowerman, Director of Education, The Victorian Society in America, East Washington Square, Philadelphia, Pennsylvania 19106.

Crosbyana Collection: The Crosby Library, Gonzaga University, Spokane, Washington, has recently added to its Crosbyana Collection five new gold records, additional volumes of the original scripts of the Jack Benny Radio Show, and an oil painting of Bing Crosby by the California artist Anton Jovick.

Fuchs, Theodore (1904-). Pioneer in the Field of Modern Stage Lighting and Design. Books on stage lighting, theatre planning and technology, theatre management, general stage production, theatrical history, design, drafting and technical drawing for the theatre. Related theses and seminar reports, theatre brochures, commercial catalogs, class notebooks, journals and publications of professional associations also form part of the collection as well as exhibit and course materials for various classes on theatre, files, slides, photographs, programs, blueprints, technical correspondence and recording discs. Brigham Young University Library in Provo, Utah.

Hemingway, Ernest (1899-1961). Indiana University's Lilly Library has recently acquired a collection of forty-seven letters from Hemingway's younger sister, Madaline H. Miller. Hemingway wrote the letters to members of his family between his childhood years and 1934. They describe his activities during World War I, his experiences as a reporter for the *Kansas City Star*, and his life in Paris. The collection also includes a drawing Hemingway made at age four, a family photograph, and sixteen letters written by his friends and relatives.

Lindsay and Crouse Papers: Scripts, notes, correspondence and other items concerning the collaboration of Howard Lindsay (1889-1968) and Russel Crouse (1893-1966) for the theatre, motion pictures and television, as well as the work of each with other collaborators and individually, have been acquired by the State Historical Society of Wisconsin.

Silent Films and Film Stills: Through a \$2,500 grant from the American Film Institute, the Ft. Lee Public Library (New Jersey) has become a repository for a 900-item,

still photo collection depicting silent films produced in the Ft. Lee area. It emphasizes the years 1903-12 when studios such as Solax, Fox, World, and Famous Players made short films. The Ft. Lee library also has a 27-item, New Jersey-made silent film collection including *Before Hollywood, there was Ft. Lee, New Jersey*, a sound compilation made during the New Jersey tercentenary anniversary in 1963.

Stalling, Carl W. The American Heritage Center of the University of Wyoming, Laramie, has received the music manuscripts and papers of Carl W. Stalling who wrote the music for such cartoons as *Mickey Mouse*, *Silly Symphonies*, *Three Little Pigs*, *Bugs Bunny*, *Looney Tunes* and countless other productions of Walt Disney and Warner Brothers. The collection includes 1,300 complete original scores and more than 2,000 sheets of other music.

Ed Sullivan Collection: Papers of newspaper columnist and television entertainer Ed Sullivan (1902-1974) have been acquired by the State Historical Society of Wisconsin. Also included are correspondence, production records, films and other documentation of the Ed Sullivan Show, radio programs, his columns and other writings.

Tucker, Sophie (1884-1966). The American Jewish Archives at Hebrew Union College (3101 Clifton Avenue, Cincinnati, Ohio 45220) reports the acquisition of a number of papers and correspondence of entertainer Sophie Tucker.

Yeats, William Butler (1865-1939). Emory University, Atlanta, recently purchased a large part of a collection of manuscripts, letters, and books of Yeats from a Sotheby's of London auction. The materials, which supplement the university's significant Yeats collection, are from the library of Lady Gregory, the poet's friend, collaborator, and co-founder of the Abbey Theatre. Housed in the Special Collections Department of Emory's Woodruff Library, the collection includes a rare proof copy of the play *The Unicorn from the Stars* and an autographed manuscript of the poem "One Child's Death".

BOOK REVIEW

American and English Popular Entertainment: a Guide to Information Sources by Don B. Wilmeth. Detroit, Mich.: Gale Research Company, 1980. indexes. \$28

American and English Popular Entertainment is the seventh volume in the Gale Information Guide Library's Performing Arts Information Guide Series. With close to 2500 entries, most with helpful comments, it is a welcome addition to anyone's theater library.

For the exception of Raymond Toole-Stott's extraordinary but deliberately limited *Circus and the Allied Arts: A World Bibliography*, the serious researcher of popular performances has had little to go on. As Brooks McNamara recalls in his foreword, when he began his research on the American medicine show, "there were no useful bibliographies in the field of popular entertainment — and, in fact, not even much agreement about the definition of the field. The result was that my research was drawn out for months and, I suspect years longer than it ought to have taken, as I discovered a reference to some obscure book or pamphlet — usually by accident — and painfully tracked down a copy, only to find that it had no real connection with my work."

Popular entertainment in the context of the guide is defined by editor Don B. Wilmeth as "live amusements created by professional showmen for profit and aimed at broad, relatively unsophisticated audiences." He has, however, included such non-live forms as nineteenth century optical entertainments because of their direct relationship to early cinema.

The book is divided into three parts: the first, "General Sources on Popular Entertainment," is broken down into European Origins, Early Forms, Major References, and Surveys; American Historical, Social, and Cultural Background, and General Sources on American and English forms. Here, one finds not

only the standard works such as Joseph Strutt's *The Sports and Pastimes of the People of England*, but also entries as diverse as Peter Underwood's *Life's a Drag! Danny La Rue and the Drag Scene*. References in this section reappear under specific bibliographies when applicable.

Part II offers bibliographies broken down into the following sections: The Circus and Wild West Exhibitions (Circus Histories and Surveys, Animal Acts and Performances Specialists, Early Circus Clowns and Major Surveys, Wild West Exhibitors and William F. Cody "Buffalo Bill"); Outdoor Amusements and Environmental Entertainments (Fairs, Exhibitions, and Pleasure Gardens, Dime Museums, P. T. Barnum, Freaks, Wax Museums, Carnivals, Amusement Parks, Theme Parks, and Seaside Resorts); Variety Forms (Medicine Shows, Patent Medicines, The Minstrel Show, Early Variety and Vaudeville, Burlesque and Striptease, Lyceum and Chautauqua); Optical and Mechanical Entertainments (Stage Magic, Puppetry and Toy Theatres); Early Musical Theatre and Revues. All these are predominately American entertainments; two sections follow on the principally English Pantomime and Music Hall.

The third part, which Professor Wilmeth states is "the most selective in this guide," contains entries on English and American Popular Theatre. The concentration is on the popular dramatic form, both English and American, and is rounded out by sections on American Small-Town and Provincial Operations and the American Showboat.

The guide concludes with three appendixes listing selected periodicals, serials, collections, museums and concerned organizations. There are separate indexes for authors, titles and subject.

Clearly, this is a fine work and despite Professor Wilmeth's disclaimer, close to exhaustive. Both Professor Wilmeth and the Gale

Research Company are to be complimented on a fine contribution to theater research.

—————Susan McCosker

WORK IN PROGRESS

BALANCHINE, George (1904-). Choreographer. Complete listing of Balanchine's choreography with first appearance details. Nancy Reynolds, 25 West 68 Street, New York, N. Y. 10023.

de WOLFE, Elsie (Lady Mendl) (1865-1950). Performer, Author and Interior Decorator. Dr. Jane S. Smith, The Program on Women, Northwestern University, 1902 Sheridan Road, Evanston, Illinois 60201.

FILM COLLECTIONS AND LIBRARIES. Thesis. Virginia E. Audet, 1191 Boylston Street, Boston, Massachusetts 02215.

GODARD, Jean-Luc (1930-). Film Director. Biography. John F. Kreidl, 560 Green Street, Cambridge, Massachusetts 02139.

HART, Moss (1904-1961). Ph.D. Dissertation. Patrick A. Farmer, School of Speech, Kent State University, Kent, Ohio 44242.

ASTR ANNUAL CONVENTION

Plans are in the making for the Annual American Society for Theatre Research Convention to be held at the Humanities Research Center at the University of Texas in Austin from Thursday, November 20th, to Sunday, November 23d, 1980. Tentative titles for some of the panel discussions are: 1) Theatre Research Resources in the Southwest, 2) Early 20th-Century Theatrical Design, 3) Insurgent Theatre, 4) Spanish Theatre History, and 5) Private Collections of Theatricalia.

Also scheduled is a demonstration of "The London Stage, 1800 to 1900 Computer Data Bases" as well as a special exhibition of the "Robert L. B. Tobin Collection of Scene and Costume Design". Particulars on the Conference and a description of the Tobin Collection will appear in the Summer issue of *Broadside*.

Officers of the Theatre Library Association (founded 1937): *President*, Brooks McNamara, Graduate Drama Department, School of the Arts, New York University, Room 300, 61 West 4th Street, New York, N. Y. 10012; *Vice-President*, Louis A. Rochow, The Walter Hampden-Edwin Booth Theatre Collection and Library, The Players, 16 Gramercy Park, New York, N. Y. 10003; *Secretary-Treasurer*, Richard M. Buck, Assistant to the Chief, Performing Arts Research Center, The New York Public Library at Lincoln Center, 111 Amsterdam Avenue, New York, N. Y. 10023; *Recording Secretary*, Geraldine Duclow, Theatre Collection, Free Library of Philadelphia, Philadelphia, Pa. 19103.

Broadside, published quarterly by the Theatre Library Association, 111 Amsterdam Avenue, New York, N. Y. 10023; is sent to all members in good standing. *Editor*: Louis A. Rochow, Curator-Librarian, The Walter Hampden-Edwin Booth Theatre Collection and Library at The Players, 16 Gramercy Park, New York, N. Y. 10003. *Assistant Editor*: Ginnine Cocuzza, New York University, The Drama Review, 300 South Building, New York, N. Y. 10012. TLA membership dues of \$15 annually (\$20 for institutions) include *Performing Arts Resources* published annually.