

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

VOLUME 8, NUMBER 4

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NEW SERIES

CANADIAN THEATRE HOLDINGS AND EXHIBITIONS

The Theatre Department of the Metropolitan Toronto Library reports the acquisition of three exciting collections within recent months as follows: (1) Papers of the *London Theatre Company* — a gift from the Company's founder, actor-director Leslie Yeo. The papers include financial statements, posters, programmes, press clippings, and set designs for the Company which presented six seasons of repertory theatre in St. John's, Newfoundland, from 1951 to 1957. (2) A number of posters by the Montreal graphic artist, *Vittorio Fiorucci*. Winner of a series of awards for his work, Vittorio's posters include those for Canadian films, the National Arts Centre, *Le Théâtre du Nouveau Monde*, and other Montreal theatres. (3) Papers covering the career of *Nancy Pyper* as actress, director, writer, and teacher. The collection includes a record of her early theatre work in Winnipeg, photographs, programmes, and stage designs for productions at Hart House Theatre in the 1930s while she was director, as well as photographs and programmes documenting the career of Canadian-born actress Judith Evelyn.

An exhibition of "155 Years of Opera Houses in Toronto" has been mounted by the archivist of the Canadian Opera Company which includes reproductions of photographs, newspaper advertisements, playbills, and reviews for productions at Toronto theatres from 1825 to 1960. The display will be on view in the Metropolitan Toronto Library in the Fall. It was exhibited at the O'Keefe Centre this Spring during the Canadian Opera Company's performances of *The Flying Dutchman* and *Norma*.

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SIBMAS

Mary C. Henderson, Curator of the Theatre Collection of the Museum of the City of New York, recently returned from Copenhagen, where she attended a Planning Conference for the 1982 SIBMAS Congress to be held in New York. She will announce complete details to TLA members in the Fall.



FROM THE EDITOR

With this edition of *Broadside* your editor is resigning his position to serve as President of the Theatre Library Association. The support of the membership, the Board of Directors, and the Executive Committee over the past eight years has been essential to the publication of the newsletter. My deep and sincere appreciation and gratitude for your assistance and encouragement.

TLA is most fortunate that Ginnine Cocuzza, newly appointed editor of *Performing Arts Resources*, has agreed also to assume the editorship of *Broadside*. She brings to the position experience in the publications program of New York University, notably *The Drama Review*. *Broadside* can only be enhanced by a change in perspective and vision.

GEORGE FREEDLEY AND THEATRE LIBRARY ASSOCIATION AWARDS

Margot Peters was the recipient of the 1980 George Freedley Memorial Award for *Bernard Shaw and the Actresses* (Doubleday). The presentation was made by George Rose at a cocktail reception on May 18th at the Deutsches Haus — New York University. The Theatre Library Association Awards for 1980 were presented to Kevin Brownlow and John Kobal for *Hollywood: the Pioneers* (Knopf) and Alexander Sesonske for *Jean Renoir: the French Films, 1924-1939* (Harvard University Press). Presentations were made by Lillian Gish and Dina Merrill respectively.

Professor William W. Appleton, Chairman of the 1980 Freedley-TLA Awards Committee, introduced the winners and their presenters. Members of the George Freedley Award Jury were Gilbert B. Cross, Brooks McNamara, and Louis A. Rachow. The TLA Award Jury members were David Bartholomew, Anne G. Schlosser, and Gwen Sloan.

Among the Freedley Award nominations were Bernard Dukore's *Money and Politics in Ibsen, Shaw and Brecht* (University of Missouri Press); Doug Fetherling's *The Five Lives of Ben Hecht* (Zoetrope); Richard Moody's *Ned Harrigan* (Nelson-Hall); John Gielgud's *An Actor and his Time* (Crown); David Garfield's *A Player's Place; the Story of the Actors Studio* (Macmillan); Richard W. Bevis' *The Laughing Tradition: Stage Comedy in Garrick's Day* (University of Georgia Press); Allardyce Nicoll's *The Garrick Stage: Theatres and Audiences in the 18th Century* (University of Georgia Press); Edvard Beyer's *Ibsen: the Man and his Work* (Taplinger); Ronald Sanders' *The Days*

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ASSOCIATION AWARDS

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grow Short: the Life and Music of Kurt Weill (Holt, Rinehart, Winston); John Houseman's *Front and Center* (Simon and Schuster); Gerald Bordman's *Jerome Kern: his Life and Music* (Oxford University Press); Robert Lewis' *Advice to the Players* (Harper and Row); Frederick Brown's *Theatre and Revolution: the Culture of the French Stage* (Viking); and Don B. Wilmet's *George Frederick Cooke, Machiavel of the Stage* (Greenwood Press).

TLA Award nominations included the following titles: John Huston's *An Open Book* (Knopf); Kaye Sullivan's *Films For, By and About Women* (Scarecrow Press); Tom Stempel's *Screenwriter: the Life and Times of Nunnally Johnson* (A. S. Barnes); Leonard Maltin's *Of Mice and Magic: a History of American Animated Film* (McGraw Hill); Brian Henderson's *A Critique of Film Theory* (Dutton); Larry L. May's *Screening Out the Past: the Birth of Mass Culture and the Motion Picture Industry* (Oxford University Press); John J. Michalczyk's *The French Literary Filmmakers* (Art Alliance Press); John H. Lenihan's *Showdown: Confronting Modern America in the Western Film* (University of Illinois Press); Michael Isenberg's *War on Film: the American Cinema and World War I, 1914-18* (Fairleigh Dickinson University); Gloria Swanson's *Swanson on Swanson* (Random House); and Lucinda Smith's *Movie Palaces: Survivors of an Elegant Era*.

ACQUISITIONS FROM THE FIELD

Gert von Gontard Library: The private library of the late international philanthropist, Gert von Gontard of New York and Zürich, has been acquired by the Washington University Libraries of St. Louis, Missouri. Included in the collection of 4,500 volumes are works on art, literature (especially German), music, and theatre. Especially noteworthy are the 1,200 volumes of Goetheana containing first editions, autograph letters, and an original drawing by Goethe, which will form the nucleus of a memorial collection to be established in the Department of Rare Books and Special Collections. Other more modern figures represented are the Austrian writer Karl Kraus and the Belgian artist Frans Masereel.

MEMBERS IN THE NEWS

MARY C. HENDERSON has been elected Secretary-General designate of the 1982 15th Congress of the International Society of Performing Arts Museums and Libraries (SIBMAS). The Theatre Collection of the Museum of the City of New York will be the host of the August 1982 SIBMAS Congress — the first to be held in the United States.

HEATHER McCALLUM, of the Theatre Department of the Metropolitan Toronto Library, was elected to the Council of SIBMAS at the 14th International Society of Performing Arts Museums and Libraries Congress held in Belgrade, Yugoslavia last September.

BROOKS McNAMARA, Professor of Drama at New York University, has been awarded a 1981 John Simon Guggenheim Fellowship for a study on "The Shuberts and the American Theatre."

WORK IN PROGRESS

AUMONT, Jean-Pierre (1913-). Actor, Playwright. Biography. Carol D. Cade, 185 Clarence Street, Brantford, Ontario N3R 3T2, Canada.

BRAGDON, Claude (1866-1946). Author, Designer, Architect. Dissertation. Purdue University. Arvid R. Olson, 280 Crum Court, West Lafayette, Indiana 47906.

LOY, Myra (1905-). Actress. Biography. James Kotsilibas-Davis, 420 West 46th Street, New York, N.Y. 10036.

PITTS, Zasu (1898-1963). Actress. Biography. Betsy Marshall Kerekes, 1897 Clairmont Avenue, Akron, Ohio 44301.

MARQUIS, Don (1878-1937). Humorist-Playwright-Poet. Biographical Study and Bibliography. Jeff Adams, 448 East 20 Street, New York, N.Y. 10009.

SARGENT, Epes Winthrop (Chic) (1873-1938). Drama Critic. Ph.D. Dissertation. Judith Pratt, Dept. of Theatre Arts, University of Nebraska-Lincoln, Lincoln, Nebraska 68588.

THEATRE CHRONICAL (1900-1980). (American and British). Glenn Loney, 3 East 71 Street, New York, N.Y. 10021.

WOLFE, Thomas (1900-1938). Author. Biography. David Herbert Donald, P. O. Box 158, Lincoln Center, Massachusetts 01773.

ASTR THEATRE RESEARCH BIBLIOGRAPHY

Professor Benito Ortolani, Chairman of the Department of Theatre at Brooklyn College, has been appointed director of the Theatre Research Bibliography project sponsored by the American Society for Theatre Research. The Research Committee of ASTR has been working with the publishing staff of the Modern Language Association's annual "Bibliography" in an effort to create a comparable reference for theatre research. A grant proposal has been submitted to the National Endowment for the Humanities with the hope of obtaining assistance in initiating this annual.

Particulars on the project itself and advice for serving as a "volunteer contributing bibliographer" on the pilot project may be obtained from Professor Margaret Loftus Randall, Department of English, Queens College, Flushing, N.Y. 11367.

ANSWERS TO ACTRESS PUZZLE

1. Joanne Turner - *Red River*
2. Anne Baxter - *All About Eve*
3. Gene Tierney - *Laura*
4. Greta Garbo - *Susan Lenox, her Rise and Fall*
5. Bette Davis - *All About Eve*
6. Julie Harris - *I am a Camera*
7. Vivien Leigh - *The Roman Spring of Mrs. Stone*
8. Geraldine Page - *Sweet Bird of Youth*
9. Rosalind Russell - *Auntie Mame*
10. Gloria Swanson - *Sunset Boulevard*
11. Myra Loy - *The Thin Man*
12. Jennifer Jones - *Ruby Gentry*
13. Doris Day - *Love Me or Leave Me*
14. Joan Crawford - *Daisy Kenyon*
15. Mae West - *My Little Chickadee*
16. Wendy Hiller - *Pygmalion*
17. Katharine Hepburn - *The Philadelphia Story*
18. Barbara Stanwyck - *The Strange Love of Mrs. Ivers*
19. Shirley Booth - *Come Back, Little Sheba*
20. Ginger Rogers - *Kitty Foyle*
21. Olivia de Havilland - *Gone With the Wind*
22. Blanche Yurka - *A Tale of Two Cities*
23. Deborah Kerr - *Tea and Sympathy*
24. Irene Dunne - *Anna and the King of Siam*
25. Greer Garson - *Mrs. Miniver*

PUBLICATIONS OF NOTE

The Broadway Musical: a Complete LP Discography, by Gordon W. Hodgins. Metuchen, N.J.: Scarecrow Press, 1980. 183p. \$10

With its information about what is or has been available and what has been reissued, *The Broadway Musical* is a valuable tool for collection development. The main listing arranges the musicals and the albums associated with them alphabetically by title. Each entry includes cast information (indication of original cast and listing of principal cast members), record company serial numbers and dates of release, composer, lyricist and author of the book, and indication as to whether the music or book is based on another work. The majority of entries also list the songs in the order in which they appear on the disc. There are six indexes: composer, book and lyrics writer, performer, song, composer-lyricist, and major record company. Reference librarians will welcome the book's multiple approaches by composer, performer, and song title.

The Drama Scholars' Index to Plays and Filmscripts: a Guide to Plays and Filmscripts in Selected Anthologies, Series and Periodicals, by Gordon Samples. Vol. 2. Metuchen, N.J.: Scarecrow Press, 1980. 705p. \$30

The second volume of *The Drama Scholars' Index to Plays and Filmscripts* continues in much the same vein as the first, that of providing the serious drama student an advantage in finding plays and filmscripts in anthologies, series, and periodicals in their original language, or in various translations. Emphasis is placed on indexing those items not covered by other indexes. Indexing for the second volume goes back to the beginning of recorded dramatic literature and continues through 1977. The volumes are designed to be used separately, or for broader coverage, together. An author list of anthologies indexed in Volume 2 has been included. In addition, a cumulative title list of anthologies indexed in Volumes 1 and 2 has been included. As in Volume 1, complete information is given under the author, indicating whether the work is a play, film-script, television script, or radio script. In addition, film, television, and radio scripts are so designated

under the title as well for added clarification from play titles. Added "see" references are included for titles, joint authors, adapters, authors upon whose work the script is based, and historical names of people upon which a biographical script is based. Every effort has been made to index complete sets or continuations.

The Elizabethan Theatre VII: Papers given at the Seventh International Conference on Elizabethan Theatre held at the University of Waterloo, Ontario, in July 1977. Edited and with an introd. by G.R. Hibbard. Hamden, Conn.: Archon Books, 1980. 204p. index. illus. \$18.50

Following what has been normal practice since the first Conference in 1968, the nine papers in this volume concern themselves with two distinct yet related topics: playhouses and acting companies on the one hand, and the use of masque and dumb show in plays on the other. The addiction to continuity of enquiry is revealed in the following articles: Richard Hosley's "A Reconstruction of the Fortune Playhouse: Part II"; Reavley Gair's "Second Paul's: Its Theatre and Personnel: Its Later Repertoire and Audience (1602-6)"; John H. Astington's "Inigo Jones and the Whitehall Cockpit"; D.F. Rowan's "Inigo Jones and the Teatro Olimpico"; David Galloway's "Records of Early English Drama in the Provinces and what they may tell us about the Elizabethan Theatre"; Cyrus Hoy's "Masques and Dumb Shows in Webster's Plays"; Raymond C. Shady's "Thomas Heywood's Masque at Court"; and Glynn Wickham's *The Two Noble Kinsmen or A Midsummer Night's Dream, Part II?*

Guide to Corporate Giving in the Arts 2; ed. by Robert A. Porter. New York: American Council for the Arts, 1981. 378p. \$29.95

As a primary resource for arts groups, libraries, and institutions this second ACA casebook detailing the arts contributions policies and practices of some 500 leading United States corporations comes at a time when the importance of business support of the arts is underscored by the federal government's proposed cutbacks in this area. The detailed format of the *Guide* features application deadlines, the maximum arts

grants awarded, availability of annual reports, and length of time for considerations. Other important information includes name, address, and telephone number of each company's contributions officer, examples of recent recipients, and geographic areas encompassed. The book's easy-to-use indexes list companies by state, type of support given, and kinds of activities usually funded. The volume is available prepaid for \$29.95 (plus seventy-five cents handling per order) from the American Council for the Arts, 570 Seventh Avenue, New York, N.Y. 10018.

The London Stage 1900-1909: a Calendar of Plays and Players, by J. P. Wearing. Metuchen, N.J.: Scarecrow Press, 1981. 2 vols. (1,202p). \$50

This day-to-day calendar of plays produced at the major London theatres from 1900 to 1909 is the second in a series covering the period from 1890 to the present (the first being the two-volume *The London Stage 1890-1899* still available from the publisher at \$47.50). Some 2,900 productions totaling nearly 96,000 performances, are listed in a chronological arrangement of playbills with the following information for each in a standard format: title of play, genre, place and length of run, cast, production staff, and bibliographical details of contemporary reviews. A comprehensive index permits extensive cross-indexing and correlation of information without reference to the main section of playbills. Over thirty-five West End theatres representing playwrights Wilde, H.A. Jones, Galsworthy, Maugham, Yeats, Synge, Lady Gregory, Irving, Tree, Alexander, Shaw, Ibsen, and Pinero are included as well as revivals of the classics and opera.

Musical Comedy in America, by Cecil Smith and Glenn Litton. New York: Theatre Arts Books, 1981. 367p. illus. index. \$14.95 paper. When Cecil Smith's original edition of this outstanding work was published in 1950 the American Library Association's *Book List* review read, in part, "the style is as informal and witty as the conversation of a man-about-town ... the amount of information on composers, backers

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and performers and an index add reference value to entertainment." This expanded edition by Glenn Litton is an updating of Smith's pioneering work chronicling the years from 1950 to 1980 (*The King and I to Sweeney Todd*) — a period in which the musical theatre's "ambitions and accomplishments have often been pitched higher than anything normally conjured up by the words 'musical comedy.'" The volume is a classic in its field.

Puppetry Library: an Annotated Bibliography based on the Batchelder-McPharlin Collection at the University of New Mexico. Compiled and ed. by George B. Miller, jr., Janet S. Harris, and William E. Hannaford, jr. Westport, Conn.: Greenwood Press, 1981. 172p. \$29.95

Based on one of the world's largest libraries on the subject of puppetry, this bibliography covers materials on all aspects of puppets and puppeteering published in twenty-one different languages. Included are books, periodicals, pamphlets, scripts, and other works on the aesthetics and technical craft of puppetry, as well as on the many uses — artistic, therapeutic, recreational, religious, educational, political — to which puppets have been put through the ages. The work is divided into two main sections: one lists works written in, or transcribed into, the Latin alphabet; the other, dealing with the Russian literature on puppetry, is devoted to works published in the Cyrillic alphabet. Indexes to specific subjects, individuals, authors, organization, and puppet plays for adults and children, and two useful appendixes augment the reference value of this unique book.

Television Drama Series Programming: a Comprehensive Chronical, 1947-1959, by Larry James Gianakos. Metuchen, N. J.: Scarecrow Press, 1980. 565p. \$29.50

This companion to Gianakos' *Television Drama Series Programming: a Comprehensive Chronicle, 1959-1975* enumerates individual tele-

plays for dramatic series aired over American television beginning in 1947 and concluding through the summer of 1959. Unlike its predecessor, this volume also contains all non-network drama series, a much expanded "Days and Times" section that includes casts and/or hosts for non-dramatic entries, and an addenda for the period 1959-1975. An "overview" progressively comments on cultural vicissitudes for this golden age of live drama which includes teleplays by William Faulkner, Tennessee Williams, James Agee, Somerset Maugham, and other luminaries. Herein documented are the works of playwrights synonymous with video composition: Paddy Chayefsky, Robert Alan Aurthur, Reginald Rose, Horton Foote, Michael Dyne, N. Richard Nash, J. P. Miller, and Rod Serling.

CANADIAN THEATRE HOLDINGS AND EXHIBITIONS

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Also on view this Spring at the Metropolitan Toronto Library was an exhibition of 20th-century British and American prints on the performing arts featuring works by Reginald Marsh, Don Freeman, Duncan Grant, Dame Laura Knight, and John Copley.

Reginald Marsh was represented by three of his etchings of scenes inside burlesque theatres — Minsky's, the Star and the Gaiety — in the 1930s. A Don Freeman lithograph interpreted a scene from the 1931 production of *The Band Wagon* from the perspective of the stage hands on the fly rail. *The Ballet — A View from the Stalls*, executed in 1938 by Duncan Grant, one of the most important members of the Bloomsbury Group was also featured. Dame Laura Knight was represented by two aquatints and two drypoints which illustrate circus artists as well as the more traditional theatre scenes from the boxes and from the footlights. The British painter and printmaker John Copley's 1922 lithograph of *Ladies at a Comedy* rounded out the exhibition.

KORNGOLD SCORES

A group of seven holograph musical scores by Austrian-American composer Erich Wolfgang Korngold were recently received by the Music Division of the Library of Congress. The works were presented to the Library by the composer's sons, George W. and Ernst W. Korngold. By terms of the agreement, the scores for the String Quartet No. 2 and for two films, *King's Row* and *A Midsummer Night's Dream*, became the property of the Library. Four others, the song "Sonett an Wien," incidental music to *Much Ado About Nothing*, and the films, *Captain Blood* and *Escape Me Never*, are on deposit.

Erich Korngold was born in 1897, the son of Vienna's leading music critic, Julius Korngold. A published and performed composer by the age of twelve, he did not disappoint those, including Gustav Mahler, who had high expectations that he would become a great composer. By 1930 his eminence in Austria and Germany was nearly as great as that of the older Richard Strauss. His international reputation brought him to Hollywood in 1934 to arrange the musical score for *A Midsummer Night's Dream* using Mendelssohn's music. He soon became the most celebrated composer of concert music ever to write regularly for motion pictures. Much to his later regret, this association with movie music tarnished his reputation with audiences of so-called "serious" music. Unfortunately for Korngold, a general appreciation of the intrinsic value of film music was slow to develop in America. He died in 1957, as famous as ever in his native Vienna, but largely ignored here.

A major American revival of interest in Korngold's concert and opera music began in the mid-1970s with the appearance of a new stereo recording of excerpts from his film music. His opera, *Die tote Stadt*, a staple of the Viennese opera repertory, has been successfully staged in New York City and Washington, D. C. and has been recorded by RCA.

Officers of the Theatre Library Association (founded 1937): *President*, Louis A. Rachow, Curator-Librarian, The Walter Hampden-Edwin Booth Theatre Collection and Library at The Players, 16 Gramercy Park, New York, N. Y. 10003; *Vice-President*, Don B. Wilmet, Head, Department of Theatre Arts, Brown University, Providence, R. I. 02912; *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*, Brigitte Kueppers, Curator, Shubert Archive, Lyceum Theatre, 149 West 45th Street, New York, N. Y. 10036.

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. Rachow, 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 Cocuzzo, 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.