

# BROADSIDE

## NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Volume 10, Number 4

Spring 1983

New Series

### TLA AT ALA IN LA

On Tuesday, June 28, the Theatre Library Association will conduct an all-day program at the annual convention of the **American Library Association**. The subject will be film/television resources in Los Angeles. From 9:30-12:30 there will be a panel discussion moderated by Anne G. Schlosser, Director of the Louis B. Mayer Library, American Film Institute. Participants will include Leith Adams, Archivist of the Warner Brothers Collection, USC Special Collections Library; Miles Kreuger, President, the Institute of the American Musical; Audree Malkin, Head, UCLA Theatre Arts Library; Bonnie Rothbart, Manager, Picture Research Library, MGM; and Bruce Torrence, Senior Vice-President, Federal Savings and Loan. The discussion will be followed by a lunch at Variety Arts Center (no host, \$5.00-\$6.00) or on own.

The afternoon portion of the program will consist of a tour of the Variety Arts Center and Library, the Academy of Motion Picture Arts and Sciences Library, and the Louis B. Mayer Library of the American Film Institute. There will be a wine and cheese reception at the AFI, to end by 6:30, at which time the tour bus will return to the Convention Center or a main conference hotel. This program has been planned in cooperation with the ACRL Cinema Librarians Discussion Group.

At present the afternoon event is completely subscribed. In the event of cancellations, tickets will be made available at the morning session.

### NEW OFFICERS

The Board of Directors of the Theatre Library Association has elected **Dorothy L. Swerdlove**, Curator of the Billy Rose Theatre Collection, The New York Public Library at Lincoln Center, as President for 1983-1983. **Mary Ann Jenson**, Curator of the William Seymour Collection, Princeton University Libraries, has been elected as Vice-President. Continuing in their present positions will be **Richard M. Buck** as Secretary-Treasurer and **Brigitte Kueppers** as Recording Secretary.

### TRANSITION

"Due to circumstances beyond our control..." It has been a pleasure to be editor of *Broadside* for the past two years; however, my TLA involvement will be curtailed temporarily by the arduous task of completing a Ph.D. dissertation. While *Broadside* has been passed into the capable hands of Alan Pally, I remain, with Barbara Naomi Cohen-Stratynier, an editor of *Performing Arts Resources*.

— Ginnine Cocuzza

I am pleased, with this issue, to succeed Ginnine Cocuzza as Editor of *Broadside*, and shall endeavor to maintain the high standards which she has set. All communications previously sent to Ginnine may be mailed to me c/o Theatre Library Association, 111 Amsterdam Avenue, New York, New York 10023.

— Alan Pally



### PERFORMING ARTS RESOURCES

*Performing Arts Resources*, Volume Eight, has been put into production with Book-Crafters, Inc. of Chelsea, Michigan. Book-Crafters began their association with TLA with the publication of PAR 7, *Lazzi: The Comic Routines of the Commedia del'Arte*. Thanks to an extremely favorable review in the *American Reference Books Annual*, PAR 7 is on its way to becoming a "best-seller." PAR 8 is *Stage Design: Papers from the 15th SIBMUS Congress* which was held in New York in the fall of 1982. It is hoped that TLA members will receive their copies of PAR 8 in mid-summer.

### FREEDLEY/TLA AWARDS

The Theatre Library Association presented its annual book awards at a cocktail reception on Thursday, May 17, in the Vincent Astor Gallery, The New York Public Library at Lincoln Center. This year's awards were presented by Erik Barnouw, Alfred Drake, Frank Perry and Carole Shelley.

**J.C. Furnas** received the 1982 George Freedley Memorial Award for *Fanny Kemble: Leading Lady of the Nineteenth Century Stage* (Dial) from Miss Shelley, a Tony Award winner for her portrayal of Mrs. Kendal in *The Elephant Man*. **Laurence Senelick** received the Freedley Award Honorable Mention for *Gordon Craig's Moscow Hamlet: A Reconstruction* (Greenwood) from Mr. Drake, who won a Tony for *Kismet* and played Claudius in the 1964 *Burton Hamlet*.

**Jay Leyda** and **Zina Voynow** received the Theatre Library Association Award for the outstanding book in the field of motion pictures and broadcasting for *Eisenstein at Work* (Pantheon/MOMA). The award was presented by Eric Barnouw, former Chief of the Motion Picture, Broadcasting and Recorded Sound Division of the Library of Congress, author of *A History of Broadcasting in the United States*, and co-author of *Indian Film*. A Theatre Library Association Honorable Mention was presented to **Thomas Nelson**, for *Kubrick: Inside a Film Artist's Maze* (Indiana) by noted film director and screenwriter Frank Perry.

The George Freedley Award was established in 1968 to honor the distinguished founder of the Theatre Library Association—a theatre historian, critic, and the first curator of the Theatre Collection of the The New York Public Library. It is given for excellence in writing about the live theatre. The Theatre Library Association Award was established in 1972 to acknowledge excellence in writing in the fields of motion pictures and broadcasting.



## EXHIBITIONS

*Show Stoppers* opened on March 16 at the Theatre Museum of the Museum of the City of New York, located in the Minskoff Theatre Arcade, 1515 Broadway between 44th and 45th Streets. This exhibition features more than fifty of those fabled moments when the show literally stopped as audiences erupted into spontaneous and prolonged applause to express their delight with a musical or dance number.

The first show stopper on the New York stage occurred 160 years ago at the Park Theatre in lower Manhattan. The song was "Home, Sweet Home" from a now forgotten operetta, *Clari, the Mail of Milan*. In 1891 the operetta *Robin Hood* included a song with which Jessie Bartlett Davis stopped the show. It was called "Oh, Promise Me" and has since become familiar to generations of brides and groom.

Many of the show stoppers are recreated through vivid photographs from original productions. For example, the exhibition includes three huge views of the dance sequence choreographed by George Balanchine to Richard Rodgers' "Slaughter on Tenth Avenue" from *On Your Toes*.

Ten great show-stopping numbers are depicted through the costumes worn by the show-stopping performers. Included are Bert Lahr's costume for "The Song of the Woodman" from *The Show Is On*, Barbara Streisand's for "You Are Woman" from *Funny Girl*, and Glynis Johns' for "Send in the Clowns" from *A Little Night Music*. Mary Martin's lynx jacket, which she wore while singing "My Heart Belongs to Daddy" in *Leave It To Me*, is on exhibit, as is Joel Grey's master of ceremonies outfit from *Cabaret*. The dress worn by Andrea McArdle as she sang "Tomorrow" in *Annie* is also there.

Other objects in the exhibition include Tony Award winner Robin Wagner's set design for *On the Twentieth Century*, Saul Bolasni's stunning portrait of Lotte Lenya in *The Threepenny Opera*, and, on loan from the National Portrait Gallery, Jacob Epstein's majestic bronze of Paul Robeson, who sang "Ol' Man River" in *Show Boat*. There is also a sound and light show, narrated by Alfred Drake, tracing the history of show stoppers, and a videotape about Ethel Merman, who probably stopped more shows than just about anyone.

The exhibition, which also includes authentically costumed character dolls by Ron Kron, artistic renderings by Leroy Nieman and recordings of original show-stopping songs, was organized by Dr. Mary C. Henderson and will be on view through September 25.

*At Home Abroad: Anglo-American Stage Stars, 1783-1933* opened on April 19 in the Vincent Astory Gallery of the New York Public Library at Lincoln Center. This exhibi-

tion, which is part of the Library's participation in the "Britain Salutes New York" festival, focuses on the great theatrical performers of London and New York, as well as the impact each had on the other. The wide variety of exhibited material ranges from playbills and early prints portraying Edmund Kean as a Huron Indian and Joseph Jefferson as Rip Van Winkle, to photographs and sheet music from *Funny Face* starring Fred and Adele Astaire and Lew Leslie's *Blackbirds* featuring Bill Robinson. The exhibition also includes oil paintings, ceramic figures, manuscripts, posters, rare materials, and pamphlets. Featured performers include The Booth Family, William Charles Macready and Edwin Forrest, Ira Aldrich, Fanny Kemble, T.D. Rice, Gertrude Lawrence, Beatrice Lillie, Jessie Matthews, Bert Williams, and many others. Materials were drawn primarily from the Library's Billy Rose Theatre Collection but additional items were loaned by the Armstead-Johnson Foundation for Theatrical Research, the Harvard Theatre Collection, the Metropolitan Museum of Art, the Pierpont Morgan Library, and others. The concept, selection and much of the organization of the exhibition were the work of TLA members William Appleton and Babette Craven. The exhibition, which was designed by Donald Vlack, runs through July 2.

*Scenes from the 20th Century Stage: Black Theatre in Photographs* opened on April 22 at the Schomburg Center for Research in Black Culture, 515 Lenox Avenue (corner 135th Street) in New York City.

From the Williams and Walker musicals of the early 1900s to *A Soldier's Play*, the 1982 Pulitzer Prize winner, this exhibition scans black productions and plays featuring black performers. There are more than 100 photographs as well as scripts, playbills and posters from the Center's collections.

Spotlighted early plays include *Lulu Belle*, which in 1926 was one of the first Broadway plays with an integrated cast; the 1930 production of Lew Leslie's *Blackbirds*, featuring Josephine Baker and the Berry Brothers; and Orson Welles' 1936 black version of *Macbeth*, with Jack Carter in the title role. Later productions featured include Lorraine Hansberry's 1959 play, *A Raisin in the Sun*, the first work written by a black woman to reach Broadway; the Negro Ensemble Company's *The River Niger*, *Home*, and *First Breeze of Summer*; *Weep Not for Me*, about a black family in the South Bronx; and *Do Lord Remember Me*, a 1982 play drawn from slave narratives done in the 1930s.

Many of the photographs on display covering the period since 1960 are by Bert Andrews, a key documentarian of black theatre. Through these photographs and

documents the accomplishments of black artists are displayed and the history of black theatre in the twentieth century is told. The exhibition will be on view through September 12.



## CALLS FOR PAPERS FIRT/IFTR CONGRESS

As has been previously reported, the Xth World Congress of the International Foundation for Theatre Research will take place in Glasgow from September 16-23, 1985. Delegates will arrive on Monday September 16 and depart on Monday September 23. The conference itself opens on Tuesday September 17 and closes on Sunday September 22.

The theme is the *mise en scene* since 1945 and papers are now called for. They must be submitted in English and French by November 1984, and should be approximately 2,000 words in length. Possible subjects include a particular production, a series of productions of a given play, or an important, specific aspect of the work of a director. Late essays will only be received if notification has been given in advance and if they include material not available before September 1984. Catalogues, lists of productions and non-thematic essays will not be accepted. Speakers should suggest a number of debating topics arising from their presentation.

For further information contact Claude Schumacher, Xth World Congress of FIRT/IFTR, The Drama Department, The University, Glasgow G12 8RZ Scotland.

Film Historian/Archivist Anthony Slide is presently editing a book entitled *International Film, Radio and Television Journals* which will be part of the Greenwood Press series, *Historical Guides to the World's Periodicals and Newspapers*. The volume will contain essays of between 500 and 1500 words on more than 150 periodicals, including detailed publishing information, location and index sources, etc., on each. Theatrical periodicals will not be included unless they contain considerable material on film, radio and television.

Potential contributors, interested in writing essays on both current and defunct periodicals, may contact Mr. Slide at 4118 Rhodes Avenue, Studio City, California 91604. All contributors will be listed in the book and will receive a complimentary copy.

## BOOK REVIEWS

*American Actors and Actresses.* Edited by Stephen Archer. Detroit, Mich.: Gale Research, 1983. 710 pp. \$42.00.

*British Dramatists Since World War II.* Edited by Stanley Weintraub. Detroit, Mich.: Gale Research, 1982. 2 vols. 670 pp. \$148.00.

Both these works are potentially valuable additions to the bookshelves of those who specialize in British and American theatre, whether their interest is history, criticism, biography, or performance/production. Archer's volume, part of the Gale bibliography series, is not, like Weintraub's collection of critical-biographical essays, a reading text. Yet, thanks to Archer's careful research and terse but often witty style, one can scan the entries on such theatre families as the Booths, the Drews, and the Hallams—or on individual performers such as Ilka Chase, Frank Bacon, and James O'Neill—with interest. Archer not only summarizes the content and intent of various books and magazine articles by or about the stars, he also notes briefly but forcefully the relative value of the reference to researchers. In addition to Archer's detailed review of materials about some 250 specific performers on the American stage from the 1700's to the present, his book begins with a helpful survey of general theatre references and indexes, as well as books and serials which cover a large number of actors and actresses.

Following his Gale survey of British dramatists, 1900-1945, Weintraub's new study of more recent talents such as John Arden, Edward Bond, David Hare and Caryl Churchill provides not only play/production chronologies, bibliographies, and interesting illustrations, but also thoughtful essays on the writers by leading academics. Peter Barnes, for instance, is discussed by Bernard Dukore, a Barnes expert. Audrey Williamson surveys the work of Christopher Fry, Peter Ustinov, and John Whiting. Many of the essays are rewarding in their perceptions, as well as in their factual content. Some are, unfortunately, merely serviceable, possibly because editor Weintraub did not, or could not, get the best informed experts for those essays.

— Glenn Loney

*Handbook of Educational Drama and Theatre.* By Robert J. Landy. Westport, Conn.: Greenwood Press, 1982. 282 pp. \$35.00.

This book attempts "to specify many and various applications of drama and theatre to the education of all human beings." As such, the author surveys the many uses of educational drama and theatre as they occur in schools, communities, and theatres for young audiences. Using interviews with experts in the field, the author presents his subject in several parts: the school; the community, which includes drama in museums, churches, use with the disabled and elderly, and inner

city applications; as an educational environment for young audiences; puppetry in education; and future directions in educational drama and theatre. A bibliography and resource list follows each section. Also included are a directory of specialists and a directory of selected programs in educational drama and theatre. This book is a complete and useful directory for anyone interested in the field.

— Elizabeth Long

*The London Stage 1910-1919: A Calendar of Plays and Players.* By J.P. Wearing. Metuchen, N.J.: Scarecrow Press, 1982. 2 vols. 1,370 pp. \$65.00.

This calendar, third in a series which will cover the period from 1890 to the present (the first being the 2-volume *The London Stage 1890-1899*, the second a companion for 1900-1909, available for \$50.00 each), furnishes a day-by-day listing of plays produced at the major London theatres between 1910 and 1919. New to this edition are citations for works performed at the Old Vic and the Lyric, Hammersmith. Some 3,300 productions totaling over 122,000 performances (both increases over the previous volumes) are listed in chronological arrangement of playbills according to a standard format: title of play, genre, place and length of run, cast, production staff, and bibliographical details of contemporary reviews. A comprehensive index allows for extensive cross-indexing and correlation of information without references to the main section of playbills, so that one can tell who acted with whom, in what and where and when, and so on. Thirty-nine theatres representing playwrights such as Ibsen, Pinero, Shaw, and Galsworthy are included as well as revivals of the classics and opera and ballet productions. The calendar will be especially welcomed by scholars and reference staff.

— Adele Bellinger

### TLA CELEBRATES

Dr. Mary Henderson, Curator of the Theatre Collection of the Museum of the City of New York, has been awarded a John Simon Guggenheim Fellowship for 1983. She will taking a year's leave of absence from the museum to work on her book on American theatre, which is to be published by Harry Abrams Inc. in 1985.

Mary Ashe, TLA Executive Board member and Head of the Art and Music Division of the San Francisco Public Library, has been elected to the position of Vice-Chairman/Chairman-elect of ARLIS/NA, the Art Libraries Society of North America.

## PUBLICATION OF NOTE

*London Theatre Index 1982* is of great value to anyone interested in the current West End and Fringe theatrical scene. It serves primarily as index to *London Theatre Record* (see *Broadside* 10:3) and includes a complete list of productions running at the start of 1982 and a full chronological listing of 1982 productions, giving information as to venue and opening and closing dates. The 333 productions of 1982 are assigned numbers so that one may then examine the index of names and venues. This makes it possible to discover who played, or choreographed, or directed (etc.) which show, and where it was performed. Authors are included as well, and it is therefore possible to look up Chekhov in the index of names to see how many of his plays were performed in 1982. One is further referred to the appropriate pages of *London Theatre Record*, where cast lists and reviews may be found.

Other features of note in the *Index* include personal views of the year from some of the distinguished critics whose reviews are reprinted every two weeks in the *London Theatre Record*; brief summaries of the year, showing sequence of productions, theatre by theatre; awards given both at the start of 1982 for 1981 productions and those given more recently for 1982 shows; list of honors; necrology; long runs; and, insofar as the information is available, a list of agents holding rights to some of the productions of 1982.

*London Theatre Index 1982* is compiled and edited by Ian Herbert and available from *London Theatre Record*, 4 Cross Deep Gardens, Twickenham TW1 4QU England. Although it is supplied automatically to *Record* subscribers, it is available separately at 5 pounds/U.S. \$10.00.

— Alan Pally



## AMERICAN FILM FESTIVAL

The 25th American Film Festival, sponsored by the Educational Film Library Association, was held in New York City from May 30 through June 4. Winners in categories of interest to TLA members will be announced in the next issue of *Broadside*. We also hope to include reviews of new, relevant educational films.

## RECENT ACQUISITIONS

### READY FOR HER CLOSE-UP

The Humanities Research Center in Austin, Texas, has acquired a 100,000-item collection of correspondence and documents related to the career of **Gloria Swanson**. Included in the collection, which covers the years 1913 to 1983, are handwritten notes for Miss Swanson's autobiography, scripts, photographs, professional and personal correspondence, videocassettes, audiocassettes, scrapbooks, diaries, business records and press clips. There are also three-dimensional works such as paintings by Miss Swanson and paintings of her by friends.

Certain items in the collection, notably correspondence with the Kennedy family, will remain sealed until the year 2000. Pity.



### COLLECTION POPS UP IN BOSTON

The personal collection of **Arthur Fiedler**, former conductor of the Boston Pops Orchestra, has been acquired by the Mugar Memorial Library of Boston University. The collection consists of 6,000 scores, sound recordings, manuscripts and photographs.

### SAA ANNUAL MEETING

Some of the unique problems facing performing arts archivists/curators will be discussed at a session of the annual meeting of the **Society of American Archivists**, to be held in Minneapolis from October 4-9, 1983. The session, which will take place on Friday, October 7, is entitled "Performing Arts Collections: Issues and Challenges" and will cover such topics as the definition of documentation, working with haphazardly collected and processed materials, directions for the future and the possibilities of cooperation among archival institutions. A panel will consist of Brigitte Kueppers of the Shubert Archive; Martha Mahard of the Harvard Theatre Collection; Vanessa Piala of the Theatre Collection, The New York Public Library; and Leslie H. Kopp of the Dance Notation Bureau. They will discuss rehabilitation of collections, library versus archival techniques, and problems of contemporary documentation. For further information contact SAA, 330 S. Wells Street, Suite 810, Chicago, Illinois 60606.

## QUERIES

Mr. Martin Litvin is gathering material for a biography of Julian Eltinge, the noted female impersonator of yesteryear. Any information as to the whereabouts of original materials relative to Mr. Eltinge's life and work should be sent to Mr. Martin Litvin, Rural Route Two, Box 15, Watage, Illinois 61488.

Brian N.S. Gooch and David S. Thatcher of the University of Victoria are now preparing *A Shakespeare Music Catalogue*, an annotated bibliography of all music which sets words by Shakespeare or which is connected with his work or name. They would welcome any information which readers can offer. Communications should be sent to Odean Long, Shakespeare Music Catalogue, University of Victoria, P.O. Box 1700, Victoria, British Columbia, Canada V8W 2Y2.

## OBITUARY

We are sorry to report the death, on November 22, 1982, of Professor J.R. Arnott (1914-1982). "Jim" Arnott was the first Professor of Drama at the University of Glasgow, from which he retired in 1979. He was an active member of the International Federation for Theatre Research, and served as Chairman and as Editor of the Journal. Professor Arnott was co-author (with J.W. Robinson) of *English Theatrical Literature, 1559-1900: a Bibliography*, published by ASTR in 1970.

Officers of the **Theatre Library Association** (founded 1937): President, Dorothy L. Swerdlove, Curator, the Billy Rose Theatre Collection, The New York Public Library at Lincoln Center, New York City; Vice-President, Mary Ann Jenson, Curator, the William Seymour Collection, Princeton University Libraries, Princeton, New Jersey; Secretary-Treasurer, Richard M. Buck, Assistant to the Chief, Performing Arts Research Center, The New York Public Library at Lincoln Center, New York City; Recording Secretary, Brigitte Kueppers, Archivist, Shubert Archive, Lyceum Theatre, New York City.

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