

# BROADSIDE

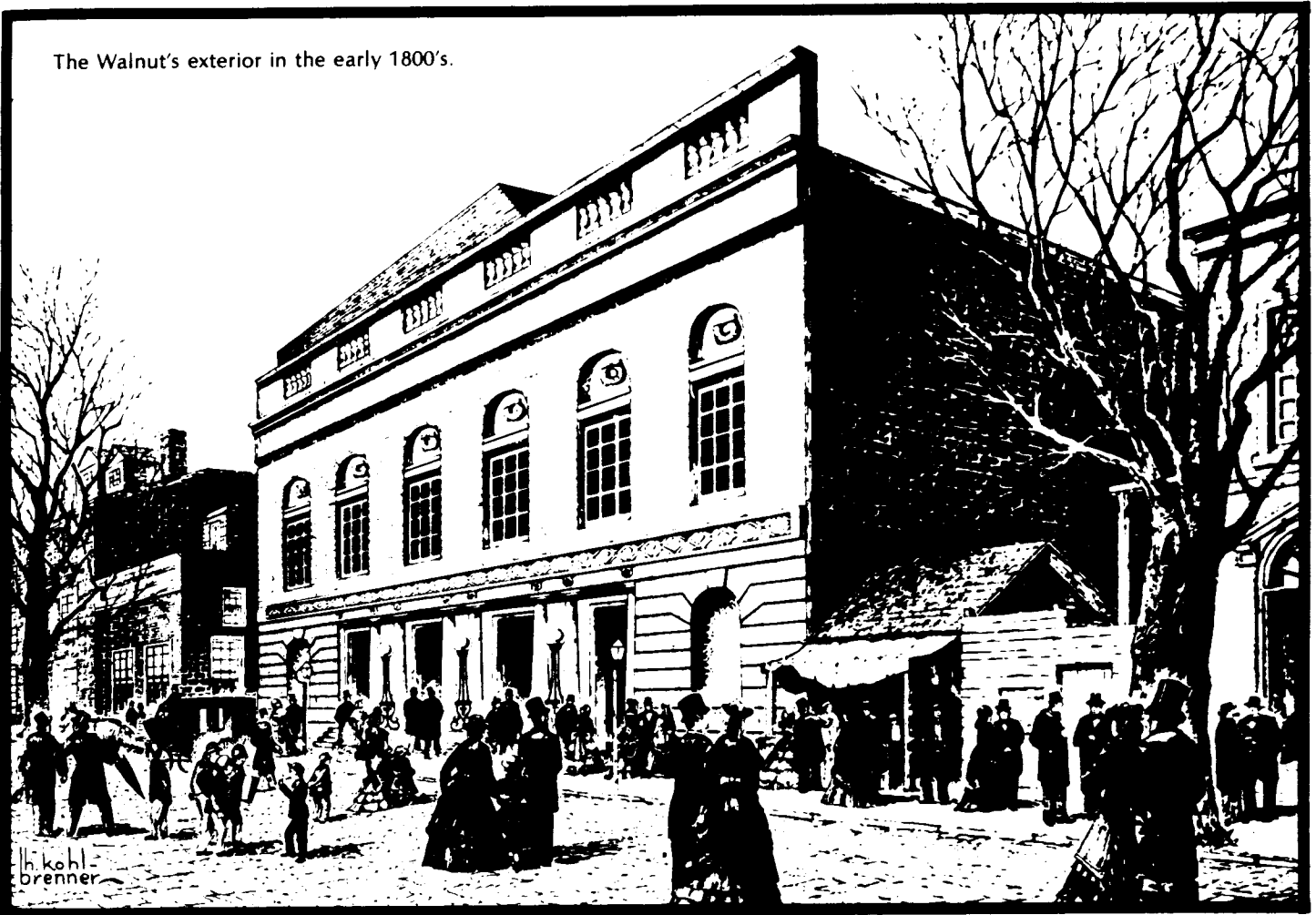
NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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New Series

The Walnut's exterior in the early 1800's.



## WALNUT STREET THEATRE IS 175

Not many theatres get to celebrate their 175th birthday. But that is exactly what Philadelphia's Walnut Street Theatre will be doing in early 1984. The oldest theatre in continuous use in the English speaking world first opened its doors as a circus on February 2, 1809. The largely equestrian performances of Victor Pepin and John Breschard eventually gave way to full theatrical productions starring some of the greatest actors and actresses ever to trod the boards. The Walnut retains its 19th-century facade, but the interior was modernized in 1970 enabling it to continue as

the city's leading performing arts center. The brand new Walnut Street Theatre Company opened its first production season recently to rave reviews and its future, under Executive Director Bernard Havard, looks bright.

To celebrate the Walnut's 175th anniversary and its new company the Theatre Collection of the Free Library of Philadelphia mounted an exhibit in the theatre's lobby. The display traces the theatre's history with playbills, photographs, posters, engravings and colorful turn-of-the-century lithographs. In commemoration of

this special birthday Frank C.P. McGlinn will be donating much of his valuable Walnut memorabilia to the Theatre Collection, including an early deed and many old playbills. Mr. McGlinn is a former TLA board member and past president of the Walnut Street Theatre.

The Theatre Collection considers it a privilege to be able to offer scholars the research archive for the oldest living theatre in the country.

—Geraldine Duclow, Curator  
Theatre Collection  
Free Library of Philadelphia

## TLA ANNUAL BUSINESS MEETING MINUTES

The annual business meeting of the Theatre Library Association was held on Thursday, November 17, 1984, at the Gramercy Park Hotel, where the joint conference of the Theatre Library Association and the American Society for Theatre Research was taking place. After a welcome to all present, Dorothy Swerdlow, President of TLA, introduced the current officers and board members present.

The minutes of the 1982 annual meeting, published in *Broadside* 10:3, were approved and Richard M. Buck presented the financial report for 1982-1983. He informed the members that total paid membership shows an increase in both personal and institutional membership. This new pattern is partly due to the popularity and excellent reviews of *Performing Arts Resources VII*, which brought new attention to TLA and many orders for the volume. All persons and institutions (other than book jobbers) who purchased *PAR VII* for the full price of \$25.00 were made members of TLA for 1983. The decrease in the number of unpaid memberships compared to 1982 probably indicates more interest in the activities and publications of the organization.

Mr. Buck reported further that a comparison of income to expenses shows a working balance of \$414.91. That is because it was necessary for the TLA treasury to cover the deficit of the 1982 Conference on Preservation Management in the amount of \$6,295.03. The treasury now holds a balance of \$6,186.93. Copies of the Secretary-Treasurer's Report may be obtained from the TLA office.

The President then introduced the board members who serve as TLA representatives to other organizations and as chairpersons for special committees. Mary Ann Jensen, delegate (with Louis Rachow) to the Council of National Library and Information Associations (CNLIA), reported that a questionnaire had been distributed to CNLIA member associations in order to inform the Joint Committee on Cooperation of specific goals, problems and concerns. The purpose of this questionnaire is to identify and articulate common problems and goals so that change and cooperation may be facilitated. Ms. Jensen also announced that she has been named to a newly formed conservation committee. Martha Mahard then informed the membership of her participation in the CNLIA Committee on Special Cataloguing. Here, too, TLA is asked to submit a statement of its needs and particular concerns so that the CNLIA committee may consider them in the future. Dorothy Swerdlow continues as representative of TLA to the Special Libraries Association (SLA), where a summary of TLA's activities is submitted annually.

Reporting responsibilities to the NEH on the Conference on Preservation Manage-

ment in Performing Arts Collections, 1982, have been fulfilled. Brigitte Kueppers, submitted the narrative report and Dorothy Swerdlow finalized the financial report. Ms. Kueppers, Chair of the second committee on the Conference on Preservation Management, then reported that the work on the publication of a manual about the conference is in progress. Outstanding papers are being solicited and the transcribing of the tapes has begun.

The membership was then informed that the TLA Executive Board created the TLA Publications Committee at the May meeting. Julian Mates is the Chairman and the committee consists of Ginnine Cocuzza, James Ellis, Alan Pally, Elizabeth Ross, and Barbara Naomi Cohen Stratyner. A policy statement as well as a list of guidelines and criteria have been drafted. Alan Pally, Editor of *Broadside*, announced that upcoming issues of the newsletter will include photographs. Barbara Naomi Cohen Stratyner, Co-Editor of *Performing Arts Resources*, announced that Volume XI will be a translation of a Latin Baroque text on allegorical characters on stage, with an iconography appendix.

Don Wilmeth, Chairman of the Freedly/TLA Awards Committee, described last year's ceremonies, held in the Vincent Astor Gallery of the Library and Museum of the Performing Arts at Lincoln Center. He said that the event was successful and well attended. The jurors for the next annual awards have been selected and all TLA members are encouraged to submit titles for nomination.

In 1983 the Theatre Library Association participated in many national annual meetings. Brigitte Kueppers moderated a panel at the Society of American Archivists (SAA) Annual Meeting in Minneapolis in October. The topic was "Performing Arts Collections: Issues and Challenges," and the speakers were Leslie Hansen Kopp of the Dance Notation Bureau, Vanessa Piala of the Billy Rose Theatre Collection, and Maxine Fleckner of the Wisconsin Center for Film and Theatre Research. Ms. Fleckner also read a paper by Menzi Behrnd-Klodt, also from Wisconsin. The SAA session was well attended and the participants' responses pointed to the need for a system or network of cooperation and information sharing between institutions and collections in charge of performing arts materials. A mailing list composed of all performing arts disciplines is seen as the first task. This then may be used to organize an open forum at the 1984 SAA meeting in Washington, D.C. Don Wilmeth then mentioned that he attended the American Theatre Association (ATA) Conference in Minneapolis in July. Mary Ann Jensen, who attended the American Library Association (ALA) Conference in Los Angeles, thanked Monica Burdex for her gracious and well-planned arrangements for the TLA day. The morning panel presented descriptions of several collections, including Warner Brothers, UCLA Theatre Collection, and

the Institute of the American Musical, Inc. In the afternoon there were tours of the Variety Arts Center Library, the Academy of Motion Picture Arts and Sciences Library, and the American Film Institute Library, where a reception concluded the day.

In 1984 TLA will participate at the ALA Conference in Dallas in June, at the ASTR Conference in Bloomington, Indiana, in October, and at the ATA Conference in San Francisco in August.

The election results for Class B Directors with a three-year term were then announced in alphabetical order. Those elected included Elizabeth Burdick, Lois Erickson McDonald, Gerald Kahan, and Louis A. Rachow.

— Brigitte Kueppers



## PUBLICATIONS COMMITTEE POLICY STATEMENT

The Publications Committee and its Chairman shall be chosen by the Board of TLA. The editors of *Broadside* and *Performing Arts Resources* shall be regular voting members of the Committee. The Committee shall report to the full Board at all of the latter's regular meetings with plans and a financial accounting. The Publications Committee shall oversee two publications (*Broadside* and *PAR*) plus any other types of publications considered desirable. The primary responsibility of *Broadside* shall continue to be news of interest to members, including book reviews and notices. *PAR* shall continue, in general, to offer reference tools in even numbers and manuscripts (original or reprints) of interest to members in odd numbers. Solicitations for manuscripts shall be at the discretion of the Publications Committee. The Committee shall make suggestions to the full Board concerning other types of publications, special issues, and the like. The Publications Committee shall be in touch regularly in order to prepare suggestions and financial reports for the full Board of TLA.

## NEW FACES OF 1984

We are happy to announce that the following members have been elected to the TLA Executive Board: **Elizabeth Burdick**, Librarian, International Theatre Institute; **Lois Erickson McDonald**, Associate Curator, The O'Neill Theatre Center; **Gerald Kahan**, Professor, Department of Drama and Theatre, University of Georgia; and **Louis A. Rachow**, Librarian-Curator, Hampden-Booth Collection, The Players.



## PERFORMING ARTS RESOURCES

The Editors of Performing Arts Resources are pleased to announce that Alfred Simon Golding's translation of Franz Lang's *Dissertatio de Actione Scenica* will be published as *Performing Arts Resources*, Volume Nine. It is hoped that Lang's essay with its accompanying appendix of symbolic images will prove invaluable to scholars, performers and designers interested in Baroque theatre. The volume will be put into production shortly with Book-Crafters, Inc. of Chelsea, Michigan.



## COLLECTIONS

The University of Colorado at Boulder has acquired a collection of sheet music which includes a copy of every piece of music published by the **Tolbert R. Ingram Publishing Company**. This company, which was active in Denver in the early twentieth century, specialized in popular music. Much of the music used Denver and Colorado as subjects.

The University of California at Santa Barbara has acquired the manuscripts of **Bernard Herrmann**, an important composer of film scores. Herrmann composed the music for *Citizen Kane*, *Psycho*, *The Trouble with Harry*, *North by Northwest*, *Vertigo*, *Journey to the Center of the Earth*, *Taxi Driver*, and many other films. A checklist of documents and scores received is being prepared.

## TLA AT ALA/DALLAS

The Theatre Library Association's program at the annual conference of the American Library Association will take place on Monday, June 25, 1984. A morning panel will highlight special collections located in Texas. A tentative list of speakers includes G. William Jones of Southern Methodist University, who will discuss the Southwest Film Archive; Dr. Raymond Daum of Hoblitzelle Library, University of Texas at Austin, who will discuss the Gloria Swanson Collection; and Julie Travis of the Dallas Public Library Film Library.

The afternoon portion of the program will include a bus tour of various Dallas theatres, including the Dallas Theatre Center. A reception at the Dallas Public Library will be held for all participants.

Since registration is limited, those interested are urged to purchase tickets as soon as possible. The cost is \$14.00 per person, to be sent to Mr. Robert Eason, Theatre Librarian, Fine Arts Division, Dallas Public Library, 1515 Young Street, Dallas, TX 75201, before May 30, 1984.



## THE MET IS STILL 100

Although the splendid Metropolitan Opera centennial exhibition at the Library & Museum of the Performing Arts at Lincoln Center has closed, another fascinating show has opened in the Lucille Lortel Theatre Gallery of the Museum of the City of New York. **The Old Met: A Memory of Opera on Broadway** recounts the history of the Old Met through paintings of the interior, photographs and lithographs of important Metropolitan Opera personages, set models, portraits, and other memorabilia. Among the performers whose costumes are on display are Enrico Caruso, Grace Moore, Lillian Nordica, Jean De Reszke, and Olive Fremstad. Also on display is the program for *Faust* which opened the Metropolitan Opera on October 22, 1883; the program for the farewell gala, which took place on April 16, 1966; and a portrait by Ben Ali Haggin of Mary Garden as Salome. The exhibition runs through June 10, 1984.

## CAMBRIDGE TO PUBLISH WORLD THEATRE GUIDE

TLA board member (ex-officio) Don Wilmeth is currently serving on the Editorial Advisory Board for *The Cambridge Guide to World Theatre*, to be published in 1987 by Cambridge University Press. Members of the Theatre Library Association are encouraged to send recommendations to him regarding possible contributors as well as suggestions for entries. Please write to Don B. Wilmeth, Department of Theatre Arts, Box 1897, Brown University, Providence, RI 02912.



## BOOKS RECEIVED

- Allen, John J. *The Reconstruction of a Spanish Golden Age Playhouse: El Corral de Principe, 1583-1744*. Gainesville, University Press of Florida, 1984. 129 pp. \$25.00.
- Castleman, Harry and Walter J. Podrazik. *The TV Schedule Book: Four Decades of Network Programming from Sign-on to Sign-off*. New York: McGraw-Hill, 1984. 309 pp. \$24.95.
- Ceplair, Larry and Steven Englund. *The Inquisition in Hollywood: Politics in the Film Community, 1930-1960*. Berkeley: University of California Press, 1983. 550 pp. \$9.95.
- Fitz-Simon, Christopher. *The Irish Theatre*. New York: Thames and Hudson, 1983. 208 pp. \$24.95.
- Hauptfleisch, Temple, et al. *Athog Fugard: A Source Guide*. Johannesberg: Ad Donker, 1982. 126 pp. Price not available.
- Japan Foundation. *Dance and Music in South Asian Drama. Chhau, Mahakali pyakhan and Yakshagana. Report of Asian Traditional Performing Arts 1981*. Tokyo: The Japan Foundation, 1983. 354 pp. Price not available.
- Jeffri, Joan. *Arts Money: Raising It, Saving It, and Earning It*. New York: Neal-Schuman Publishers, 1983. 291 pp. \$17.95 (pbk.).
- Leonard, William Torbert. *Broadway Bound: A Guide to Shows that Died Aborning*. Metuchen, NJ: Scarecrow Press, 1983. 628 pp. \$39.50.
- Mackin, Dorothy, editor. *Famous Victorian Melodramas: Under Two Flags, The Two Orphans, Hazel Kirke*. New York: Sterling Pub. Co., 1983. 160 pp. \$7.95 (pbk.).
- Mitchell, Lee. *Staging Pre-Modern Drama: A Guide to Production Problems*. Westport, CT: Greenwood Press, 1983. 288 pp. \$35.00.
- Seller, Maxine Schwartz, editor. *Ethnic Theatre in the United States*. Westport, CT: Greenwood Press, 1983. 606 pp. \$49.95.

## BOOK REVIEWS

*British Film Character Actors: Great Names and Memorable Moments.* By Terence Pettigrew. Totawa, NJ: Barnes & Noble, 1982. 208 pp. \$22.50.

Some of the best known names and most memorable moments from thirty years of films are recalled in accounts of the careers and personalities of the British cinema's greatest character actors. The definition of character actor here is broad enough to include those personalities who, in the author's view, disappear completely when a character takes over (John Mills, Richard Attenborough, Peter Sellers) and actors who give, in film after film, minor variations of the same persona (Ian Carmichael, Trevor Howard, Alastair Sim) and whom the author considers the backbone of the post World War II British film. It also includes dependable supporting actors (George Cole, Sidney James) as well as career highlights of actors who are, or once were, known for great "character" performances in films and are now known more for their stage work (Alan Bates, Tom Courtenay, Albert Finney, Michael Hordern). Some world famous stars are excluded (Dirk Bogarde, Michael Caine, Sean Connery) as are some local favorites (Michael Gough, Nigel Davenport), but the balance is maintained in an informative digest.

The book is illustrated mostly with film stills, although there are a few portraits and "at home" shots. In addition to a biographical essay, information given on each actor includes birth and death dates, occasionally marriage and television and stage roles data, a career summation, and a chronological listing of films with dates

and name of character played. Arrangement is alphabetical, with an index appended. This is a nostalgic, highly readable look at personalities who have left indelible stamps on the screen.

—Adele Bellinger

*Dictionary of Black Theatre.* By Allen Woll. Westport, CT: Greenwood Press, 1983. 359 pp. \$39.95.

"Black Theatre," said Douglas Turner Ward, "is by, about, with, for and related to blacks." Within this broad definition, the author of this dictionary covers Broadway, Off Broadway and selected Harlem plays from 1898 to 1981.

The first major section is a listing by title of more than 300 shows. In addition to the theatre, opening date, author, number of performances, cast and (if a musical) the songs, there is also a brief plot summary, a survey of critical comment, and in some cases an analysis of the historical context. Most entries are about half a page in length.

The second major section is an alphabetical listing of performers, writers, directors and major organizations. These entries range from a few lines to two pages and are followed by reference sources for further information.

Other sections include a brief history of the black theatre, a chronology by decades of shows mentioned in the text, a discography of black theatre, a selected bibliography, a name, play and film title index, a song title index, and notes on contributors. There are some surprising entries, such as a 1950 all black production of *Tobacco Road*. A few notable omissions

include Butterfly McQueen, Rosetta Le Noire and the AMAS Repertory Theatre. But still this is a handy reference source for those libraries lacking extensive collections in this area.

—Richard Lynch

*Images of Show Business.* Edited by James Fowler. New York: Methuen, 1983. 106 pp. \$12.95 (pbk.).

Based on a recent exhibition at London's Theatre Museum, Victoria & Albert Museum, this book has 104 illustrations, some of which are color plates. Each illustration is opposite a page of text consisting of a tautly written essay brimming with salient points about each subject. These are written by members of the Museum's staff who are specialists in the various fields.

James Fowler, Assistant Keeper of the Theatre Museum, has done a splendid job of editing as well as writing introductions to each of the four sections. These are "Performers and Performances," "Production Processes," "Programmes, Posters and Publicity," and "Performance Places."

The exhibition which this book represents consisted of, among other things, paintings, drawings, prints, costumes, and manuscripts. Featured in the book is an original manuscript of a revue with the blue pencil cross deletion made by the Lord Chamberlain's Examiner of Plays, and the red stamp denoting it is a licensed script. Such censorship was abolished in 1963.

*Images of Show Business* is an informative and entertaining work, which gives an idea of the diversity of the collections of the Theatre Museum.

—Babette Craven

Officers of the Theatre Library Association (founded 1937): President, Dorothy L. Swerdlow, Curator, the Billy Rose Theatre Collection, The New York Public Library at Lincoln Center, New York City; Vice-President, Mary Ann Jensen, Curator, the William Seymour Collection, Princeton University Library, 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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