

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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New Series

PROGRESS MADE IN EXPANSION OF LONDON'S THEATRE MUSEUM

Theatre historians take heart. After several false starts, the transfer of London's Theatre Museum to its new quarters in Covent Garden is about to become a reality. Conversion of the old Flower Market began in January 1984, making the move a work-in-progress and thereby removing the old threat that it is easier to cut funds from projects not yet begun.

The newly renovated building will have many advantages. There will, at last, be ample space for the storage and use of the splendid collections; the new location will be far more accessible to theatre-goers than the distant Victoria and Albert Museum in South Kensington; the study facilities will be greatly expanded; there will be exhibition areas devoted to British theatre history, changing exhibitions, and, perhaps, paintings and imported exhibitions; there will be a small theatre for lectures and performances; and, a shop and a cafe will add to the ambience of a self-contained, well-integrated museum. These changes represent a mammoth improvement over the few cramped, dingy rooms currently allotted to the Theatre Museum in the V&A's main building.

The collection that is the nucleus of the Theatre Museum was presented to the V&A in 1925 by Mrs. Gabrielle Enthoven. It consists of a considerable amount of printed and visual material illustrating the history of the English stage since the seventeenth century and is kept up-to-date on a daily basis. In recent years the Enthoven Collection has been complemented by many other acquisitions, including collections of books, prints, photographs, prompt books and designs, as well as material related to dance, opera, music hall, puppetry, the circus and Edwardian melodrama and pantomime. By early 1987, one will be able to view these treasures in surroundings befitting their value, and the theatre capital of the world will have a theatre museum worthy of its heritage.



The Theatre Museum's new home

Some of the materials in the Theatre Museum may be purchased on microfiche. Approximately 100,000 playbills and programs from London theatres covering the period 1801-1900 are available on archivaly permanent silver microfiche from Chadwyck-Healey Ltd, 20 Newmarket Road,

Cambridge CB5 8DT, England, or 623 Mar-tense Avenue, Teaneck, New Jersey. Many prompt books and actor's copies are available from Ormonde Publishing Ltd, 76 Clancarty Road, London SW6 3AA, Eng-land.

SIBMUS

The 16th Congress of the International Association of Libraries and Museums of the Performing Arts will be held in London, England, from September 9 through 13, 1985. Registration will take place on September 8. The theme of the Congress will be "The Theatre and Theatre Collections." All those who wish to present a paper should restrict it to the general theme and to about 20 minutes and inform the Organising Secretary of their intention by December 31, 1984. For further information contact Alexander Schouvaloff, Organising Secretary, Theatre Museum, Victoria and Albert Museum, London SW7 2RL, England.



TLA MEETING IN DALLAS

On Monday, June 25, the Theatre Library Association and the Cinema Librarians Discussion Group of the American Library Association co-sponsored a highly successful all-day meeting, arranged by TLA member Robert Eason. The morning session began with a talk on the Gloria Swanson Collection acquired a few years ago by the University of Texas at Austin. Dr. Raymond Daum, Curator of the Collection, described some of the 500,000 items in the archive—including photographs, film and television scripts, correspondence and a few costumes and other three-dimensional articles. He also showed film clips from several Swanson movies which demonstrated her singing ability—Ms. Swanson had started out to be an opera singer—as well as her acting ability.

The second speaker was educator and film producer Barbara Bryant. She described a cache of over 100 films, including black feature films and newsreels, which were found "in a mess" in a warehouse in Tyler, Texas, and were acquired by Dr. G. William Jones for the Southwest Film Archives at Southern Methodist University. The films, written by black authors for a black audience, are an important contribution to both cinema history and black culture because they give an insider's view of social conditions—clothing, language, life-styles, attitudes, etc. Ms. Bryant demonstrated this thesis with film clips from *Juke Joint*, a 1947 comedy, and *Murder in Harlem*, a 1935 drama.

In the afternoon, the group visited four Dallas theatres: the Plaza Theatre, renovated for legitimate stage use after serving in the recent past as a porno movie house; the Dallas Theater Center, now under the artistic direction of Adrian Hall, where we toured both the Frank Lloyd Wright theatre and the Center's downtown theatre; and the New Arts theatre in the warehouse district. Representatives of each institution gave the group a brief introductory talk, took us onstage and backstage, and answered a barrage of questions about the physical plant and artistic policy. The day ended on a festive note with a truly gourmet reception in the Fine Arts Division of the Dallas Public Library, hosted by Mr. and Mrs. Eason.

—Dorothy L. Swerdlove



ELECTION RETURNS

We are pleased to announce that the following members have been elected to three-year terms (1984-1987) on the TLA Board of Directors: Geraldine Duclow, Curator, Theatre Collection, Free Library of Philadelphia; Anthony Ibbotson, Archivist, National Arts Centre, Ottawa, Canada; Anne G. Schlosser, Director, Louis B. Mayer Library, Los Angeles; and Wendy Warnken, Associate Curator, Theatre Collection, Museum of the City of New York.

The Theatre Library Association is pleased to announce a new series of annual monograph publications, **Performing Arts Documents**. Designed to augment the annual *Performing Arts Resources*, *Performing Arts Documents* will cover a broad range of topics, such as theatre, popular entertainment, dance and the broadcast media. The new series will be issued in paperback format with illustrations, beginning in 1986. Editors Ginnine Cocuzza and Barbara Naomi Cohen-Stratynner will consider abstracts for manuscripts of up to 150 pages, typed and double-spaced in MLA format. Letters of inquiry may be sent to *Performing Arts Documents*, c/o Barbara Naomi Cohen-Stratynner, Apt. 11B, 300 Riverside Drive, New York, NY 10025.

POSITION AVAILABLE

There is an entry-level position for a theatre librarian in the General Library and Museum of the Performing Arts, The New York Public Library at Lincoln Center. For information telephone Mr. Antonio Medina, (212) 930-0545.

UNITED STATES MEMBERSHIP IN UNESCO

President Reagan has announced that the United States will withdraw from the United Nations Educational, Scientific and Cultural Organization (UNESCO) at the end of 1984 on the grounds that it has become heavily politicized, mismanaged and over-budgeted, and that its activities undermine U.S. interests. Many observers have expressed dismay over this action as a blow to the international flow of ideas and a threat to the existence of important non-governmental organization constituents of UNESCO such as the International Theatre Institute/U.S.

The American Library Association and the American Society for Theatre Research have gone on record in opposition to the proposed withdrawal. Members of TLA who wish to express their views are urged to write to The President, The White House, Washington, DC 20500.

BOOK REVIEWS

Musical Theatre in America: Papers and Proceedings of the Conference on the Musical Theatre in America. Edited by Glenn Loney. Westport, CT: Greenwood Press, 1984. 441 pp. \$39.95.

In the Spring of 1981, the Theatre Library Association, the Sonneck Society and the American Society for Theatre Research jointly sponsored a conference on the musical theatre in America. The papers and proceedings have now been published and include an impressive list of over fifty contributors ranging from students and librarians to current creators of musical theatre. The papers are arranged chronologically and begin with pre-revolutionary America.

The keynote address was made by noted Broadway conductor Lehman Engel, author and guiding light of the BMI Workshop for Composers and Lyricists. He discussed the development in the books of musicals, and expressed his feeling that early shows such as the Pulitzer Prize-winning *Of Thee I Sing* are unrevivable today. The summing up of the conference was by Gerald Bordman, author and authority on the American musical, who was encouraged and excited about such conferences as this one despite the problems of Broadway today.

In addition to an index and notes about the contributors, there are numerous illustrations and a bibliography. Of particular interest to me was a panel discussion on how musicals are created, with composers, authors, directors and performers all joining in. But anyone interested in the subject will find a great deal of fascinating information in this volume. Did you know that the Continental Congress passed a resolution in 1776 suspending theatrical presentations?

—Richard C. Lynch

Musicals! A Directory of Musical Properties Available for Production. By Richard C. Lynch. Chicago: American Library Association, 1984. 197 pp. \$19.50.

Both Mr. Lynch and his publisher are entirely too modest. They claim that this reference work is for those who are looking for a musical to produce. That's a bit like saying the Empire State Building is an office building or Niagara Falls provides drinking water.

True, interested producers or groups, amateur or professional, can find such important information as the licensing agent, the cast requirements, the availability of librettos or recordings and more. A brief plot summary is included and the lagniappe is extra comments by Mr. Lynch which detail production problems or useful anecdotal material. Original production dates and places are also helpful as are the names of composers, lyricists and librettists. And all this information is offered for about 400 musicals in a hard-cover book that sells for under \$20.

One has to strain in order to cavil. I'd have liked the book laid out so as to be able to separate, easily, musicals from revues, Broadway from Off-Broadway. (Some Off-Broadway shows range as far as Alabama. Some foreign-born shows are included if they show up anywhere in America.) Even some concerts are listed as shows, and it would have been helpful, somewhere, to list the years covered. Then I'd have known not to expect *In Dahomey* or the musicals of Harrigan and Hart. And it would have been nice if the names given in the index pointed out whether we were dealing with composers, lyricists or librettists.

There, so much for cavils. The appendixes add more goodies—the names and addresses of all licensing agents and music publishers.

And here's where my objection to Mr. Lynch's modesty comes in. Of course, producers will need this book. And so will librarians. But even the casual theatre-goer, the one who likes musicals, will want the book for his library, in order to reminisce about musicals seen, to compare summaries of the works of a favorite composer, to check facts he's forgotten, or merely for the fun of wandering through an exciting chunk of Americana. *Musicals!* has no right to be modest about its accomplishment; it is a fine and useful work.

— Julian Mates

Salesman in Beijing. By Arthur Miller; photographs by Inge Morath. New York: Viking, 1984. 254 pp. \$16.95.

In the Spring of 1983, Arthur Miller was invited by the Beijing People's Theatre to direct their production of *Death of a Salesman*. This book, written as a journal, is his account of that experience.

Miller was immediately faced with making this very American play accessible to Chinese actors, and ultimately, Chinese audiences. He found that he could help his actors to understand their roles by making analogies to an event in their own lives: the cultural revolution. Intellectuals, a group which in China includes actors, suffered greatly during that period of Jiang Qing's domination over politics, the arts and society. The actors' painful experiences, which are related by them without bitterness or braggadocio, are deeply moving. To Miller's surprise, the conflict between Willy and Biff proved to be most easily understood by the troupe, who informed him that all Chinese parents want their sons to be "dragons."

It was the desire of those responsible for the mounting of the play, most importantly Ying Ruocheng, the actor playing Willy, to use this occasion to introduce a new style of acting to the Chinese, one less stylized and declamatory. Miller's experiences in achieving this result are leavened

with humor. He had a real struggle over his insistence that the Chinese not play their roles in white face and flamboyant blond wigs. He aimed for an American play acted by Chinese, not an American play acted by Chinese acting like their Hollywood B movie idea of Americans. Little by little one sees a production coming together. In the end it is a triumph.

Miller succeeds in giving the readers an entertaining account of an unusual experience. In addition to illuminating contemporary Chinese theatre arts and society, this volume is interesting for giving an author's insights into a classic American play.

— Ruth Carr

Shakespearean Criticism: Excerpts from the Criticism of William Shakespeare's Plays and Poetry, from the First Published Appraisals to Current Evaluations. Volume I. Edited by Laurie Lanzen Harris. Detroit: Gale Research 1984. 683 pp. \$70.

This multi-volume undertaking presents significant passages from published criticism. Entitled *Shakespearean Criticism*, the first five volumes will contain criticism on six or seven plays, with an equal balance of plays based on their critical importance. The first volume covers *Hamlet*, *Timon of Athens*, *Twelfth Night*, *Comedy of Errors*, *Henry IV, Part I*, and *Henry IV, Part II*. Each entry consists of play heading, an introduction, excerpts of criticism (each followed by a citation), and an annotated bibliography. Volume I includes an index to critics, which will be cumulated with the second volume. Five volumes of the series will be devoted to aesthetic criticism of the works. Performance criticism is to be treated in a separate volume, and other volumes will be devoted to such topics as Shakespeare's poetry, the authorship controversy and the apocrypha, and costume and set design. Although the completed work is to serve as "an introduction for the researcher newly acquainted with the works of Shakespeare," librarians and scholars will find it a handy, informative tool at all times.

— Louis A. Rachow

Theatre Profiles 6. Edited by Laura Ross. New York: Theatre Communications Group, 1984. 288 pp. \$25.95 (cloth), \$15.95 (pbk.).

The information on each of the nonprofit professional regional theatre groups surveyed in the expanded, improved and invaluable *Theatre Profiles 6* provides a comprehensive overview of the 1981-82 and 1982-83 season across the country. First published in 1973, the directory continues to be a handy and reliable guide to the constituents of the Theatre Communi-

cations Group (TCG), the national service organization for nonprofit professional theatre. The theatres represented in the 6th edition are "widespread in location, multifarious in philosophy and diverse in size, wealth and structure..." Each profile contains artistic and management personnel, address and telephone numbers, Actors' Equity contracts, income and expenses, performance schedules and facilities, special programs and services, and plays produced over the past two seasons, along with the playwrights, directors, and designers who worked on them. The current volume is the first of the series to be available in both clothbound and paperback editions. As an added feature, *Theatre Profiles 6* contains an extended pictorial tribute to Tennessee Williams, to whom it is dedicated.

— Louis A. Rachow

A Whirlwind in Dublin: The Plough and the Stars Riots. Edited by Robert G. Lowery. Westport, CT: Greenwood Press, 1984, 121 pp. \$27.95.

In February 1926, during the premiere run of Sean O'Casey's play *The Plough and the Stars*, actors were interrupted by cat-calls and boos. Resistance to the play, in O'Casey's words, "raised something of a whirlwind in Dublin." The product had been controversial long before its opening; a number of the actors balked at saying certain lines, containing words such as "bitch" and "lice," references to Jesus and bawdy songs. The Abbey's directors were concerned that the play, set at the time of the 1916 Easter rising, would be poorly received. At one point O'Casey threatened to withdraw the work rather than change it.

The riots generated numerous newspaper articles and much public debate. Some wanted the Abbey's government subsidy withdrawn. Others bemoaned the "foreign" values they saw invading the Abbey. In his account of the play's premiere, Lowery first compares the milieu of 1907, when Synge's *The Playboy of the Western World* provoked riots, to that of O'Casey's 1926. A wealth of primary documents—letters, journals, diary entries and newspaper accounts—are used. These accounts show that everyone at the theatre that night saw something different—three "eyewitness" accounts included differ sharply. Lowery allows the record to speak for itself and successfully captures the intrigue and excitement that greeted and promoted the production. In spite of its initial reception, the play eventually became the most popular play in Irish theatrical history, even as news of the controversy spread throughout the world. *A Whirlwind in Dublin* makes a valuable contribution to illuminating an exciting time in the history of the Irish theatre, of O'Casey, and of Ireland itself.

— Adele Bellinger

BOOKS RECEIVED

- Loney, Glenn. *Unsung Genius: The Passion of Dancer-Choreographer Jack Cole*. New York: Franklin Watts, 1984. 384 pp. \$18.95.
- McGee, Mark Thomas. *Fast and Furious: The Story of American International Pictures*. Jefferson, NC: McFarland & Company, 1984. 280 pp. \$17.95.
- Moore, Sonia. *The Stanislavski System: The Professional Training of an Actor*. Second revised edition. New York: Penguin Books, 1984. 96 pp. \$4.95 (pbk.).
- Postlewait, Thomas, editor. *William Archer on Ibsen: The Major Essays, 1889-1919*. Westport, CT: Greenwood Press, 1984. 323 pp. \$35.
- Saddlemeyer, Ann, editor. *Letters to Molly: John Millington Synge to Maire O'Neill*. Cambridge, MA: Harvard University Press, 1984 (c. 1971). 330 pp. \$7.95 (pbk.).
- Shaffer, Peter. *Equus*. New York: Penguin Books, 1984 (c. 1974). 109 pp. \$2.95 (pbk.).
- Tharu, Susie J. *The Sense of Performance: Studies in Post-Artaud Theatre*. Atlantic Highlands, NJ: Humanities Press, 1984. 211 pp. \$9.50.
- Woods, Leigh. *Carrick Claims the Stage: Acting as Social Emblem in Eighteenth-Century England*. Westport, CT: Greenwood Press, 1984. 178 pp. \$29.95.



WORK IN PROGRESS

Williams, Bert (1876-1922) Comedian. Thesis. New York University. Eric LeDell Smith, c/o Shubert Archive, Lyceum Theatre, 149 W. 45th St., New York, NY 10036.

COLLECTIONS

The **Emerson College Archives** has received a collection of theatre clippings and reviews covering plays which opened in the Boston area from the late 1890's through the 1970's. Donated by theatre critic Elliot Norton, these files include reviews written by him for the Boston Herald as well as those written by other critics for newspapers in Boston, New York and London. There are also files on individual plays which include press releases, programs and, infrequently, posters. The collection also includes materials pertaining to opera and dance performances as well as biographical information on noted individuals in the performing arts. For further information contact Bob Fleming, Emerson College Archives, 150 Beacon Street, Boston, MA 02116.

New Dramatists has just finished cataloging its collection of manuscripts of plays written by alumni. The collection includes several early drafts of popular plays, including some by Lanford Wilson, John Guare, Robert Anderson and Joe Masteroff. There are also transcripts of craft discussions and lectures given by theatre professionals.

Recently, New Dramatists opened a New Play Library, containing scripts by its playwrights, alumni, and participants of playwrighting festivals and conferences such as the O'Neill. The Library is open to the public and welcomes referrals. For information write to New Dramatists, 424 West 44th Street, New York, NY 10036, or telephone (212) 757-6960.

CIRCUS LECTURE

Richard Flint, Curator of Prints & Photographs at Baltimore's Peale Museum, will speak on "Nineteenth-Century Poster Advertising and Printing: The Example of the American Circus," on Monday, November 26, in room 523 of Butler Library at Columbia University. Admission is free and refreshments will be served afterwards.



CORRECTION

The caption for the upper-right photograph on the front page of *Broadside* 11:4 should read "Front row, from left: Martin Meisel, Miss Meisel, Jeremy Irons, Vera Zorina, Martin Segal, Sallie Blumenthal."

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 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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