

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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New Series

BOOKS ON MRS. PATRICK CAMPBELL, GEORG II OF SAXE-MEININGEN, AND FRENCH CINEMA WIN AWARDS

The Theatre Library Association presented its annual awards on May 9, 1985, at a gala celebration in the Vincent Astor Gallery of The New York Public Library at Lincoln Center. Three books were selected from the several hundred nominated by publishers. The evening's program was introduced by TLA President Mary Ann Jensen, who also served as head of the Awards Juries. TLA Secretary-Treasurer Richard M. Buck introduced the presenters.

The George Freedley Memorial Award was presented to Margot Peters for Mrs. Pat: *The Life of Mrs. Patrick Campbell*, published by Knopf. The presentation was made by Celeste Holm. Ms. Peters also received the Freedley Award in 1981 for her book, *Bernard Shaw and the Actresses*, and is currently writing a book about the Barrymore family.

The Freedley Award Honorable Mention was presented to Ann Marie Koller for her history, *The Theatre Duke: Georg II of Saxe-Meiningen and the German Stage*, published by Stanford. In her acceptance speech Ms. Koller thanked the Theatre Library Association for its support of the independent scholar. Ms. Koller's award was presented by critic Michael Feingold.

Richard Abel received the Theatre Library Association Award for *French Cinema: The First Wave, 1915-1929*, published by Princeton. The presentation was made by producer Morton Gottlieb.

The George Freedley Memorial Award, named for TLA's founder, is given each year for excellence in writing about the theatre. The Theatre Library Association Award is presented for outstanding writing in the areas of motion pictures or broadcasting.



Margot Peters



Celeste Holm



Ann Marie Koller and Michael Feingold

BOOKS RECEIVED

- Beaumont, Francis. *The Knight of the Burning Pestle*. Manchester, U.K.: Manchester University Press, 1984. 190 pp. Price not available.
- Bigsby, C.W.E. *A Critical Introduction to Twentieth Century American Drama. Volume 2: Tennessee Williams, Arthur Miller, Edward Albee*. NY: Cambridge University Press, 1985. 355 pp. \$39.50 (\$14.95 pbk.).
- Coming to Terms: American Plays and the Vietnam War*. NY: Theatre Communications Group, 1985. 330 pp. \$12.95.
- Craig, Edward. *Gordon Craig: The Story of His Life*. NY: Limelight Editions, 1985. 398 pp. \$12.95 (pbk.).
- Foakes, R.A. *Illustrations of the English Stage, 1580-1642*. Stanford, CA: Stanford University Press, 1985. 180 pp. \$45.
- Honigmann, E.A.J. *Shakespeare: The 'Lost Years.'* Totowa, NJ: Barnes & Noble Books, 1985. 172 pp. \$22.50.
- Jonson, Ben. *The New Inn*. Manchester, U.K.: Manchester University Press, 1984. 244 pp. Price not available.
- Kline, Herbert. *New Theatre and Film: 1934-1937*. NY: Harcourt Brace Jovanovich, 1985. 352 pp. \$13.95 (pbk.).
- Miller, Arthur. *Incident at Vichy*. NY: Penguin Books, 1985. 70 pp. \$3.50 (pbk.).
- Miller, Arthur. *The Price*. NY: Penguin Books, 1985. 116 pp. \$3.50 (pbk.).
- Payne, Darwin Reid. *Theory and Craft of the Scenographic Model*. Revised edition. Carbondale: Southern Illinois University Press, 1985. 162 pp. \$12.95 (pbk.).
- Phillips, Klaus. *New German Filmmakers: From Oberhausen Through the 1970s*. NY: Ungar, 1985. 462 pp. \$12.95 (pbk.).
- Vandenbroucke, Russell. *Truths the Hand Can Touch: The Theatre of Athol Fugard*. NY: Theatre Communications Group, 1985. 268 pp. \$22.50 (\$12.50 pbk.).
- Williams, Simon. *German Actors of the Eighteenth and Nineteenth Centuries: Idealism, Romanticism, and Realism*. Westport, CT: Greenwood Press, 1985. 197 pp. \$35.



Morton Gottlieb

READY NOW

The *International Bibliography of Theatre: 1982* is now available. It is published by the Theatre Research Data Center at Brooklyn College and sponsored by the American Society for Theatre Research and the International Association of Libraries and Museums of the Performing Arts, in cooperation with the International Federation for Theatre Research. The work may be ordered from TRDC, The Publishing Center, 625 Broadway, New York, N.Y. 10012. The cost is \$65 to institutions and \$50 to individuals.



Louis Rachow and Diana Forbes-Robertson

BOOK REVIEWS

The Cinema of Ousmane Sembene, A Pioneer of African Film. By Francoise Pfaff. Westport, CT: Greenwood Press, 1984. 207 pp. \$27.95.

For many years Western cinema usually portrayed Africa as an exotic and mysterious place. Ignorance of the true concerns of the continent continued until recently, when dramatic political and social changes occurred in many African nations. A new generation of African filmmakers was born, conveying more realistic views of the land and culture. Foremost among these artists is Senegalese novelist, short story writer and filmmaker, Ousmane Sembene.

In this almost anthropological study of Sembene's most significant films, Pfaff focuses primarily on the realistic and symbolic levels, although the stylistic and technical aspects are also discussed. The author places the values reflected in the films in the context of African life, particularly the tension between the traditional and the modern. Part One provides the background which led to the changes in African filmmaking over the last two decades: Africa through alien lenses and through Francophone African ones; the differences between the African film industry and those of the West; and the tradition of the storyteller, or 'griot,' which casts the artist as the mirror of his people and who is physically present in several of Sembene's films. Part Two consists of individual analyses of many of the films, the best-known of which are *Borom Sarret*, *Black Girl*, *Mandabi*, and *Xala*. Film stills illustrate the book. Appendixes include a chronology/biographical sketch, filmography, comments from critics and filmmakers regarding Sembene's impact on filmmaking, a bibliography, and an index.

Pfaff's comprehensive work delineates the contributions of Ousmane Sembene to our intercultural heritage, and familiarizes the reader with one of the leading representatives of the emerging black African cinema. *The Cinema of Ousmane Sembene* is an essential addition to the English-language literature about this internationally acclaimed and very significant talent, and should prove equally interesting to students of Francophone literature, African studies, and film.

—Adele Bellinger

Illustrations of the English Stage, 1580-1642. By R.W. Foakes. Stanford, CA: Stanford University Press, 1985. 180 pp. \$45.

This book is an important contribution to scholarship—well conceived, well written and well produced. Professor Foakes' study of Elizabethan and Jacobean stage illustrations will prove invaluable to anyone who has puzzled over De Witt's sketch of the Swan or the frontispiece to Kirman's *The Wits*. Among the 79 illustrations reproduced are many less familiar ones and even a few of "little or no significance," as Professor Foakes disarmingly puts it, but wisely included to establish "why they are useless as evidence." The analysis of each is confined to two or three terse well-documented pages that happily fulfill the author's hope to provide us with "a cool appraisal" of their value as theatrical documents.

The Stanford University Press has played its part splendidly in this venture. The engravings are well reproduced, many of them with detailed enlargements. In view of the cost of scholarly publications today, this book, as elegant in appearance as in its scholarship, is well worth the price.

—William W. Appleton

Producible Interpretation: Eight English Plays, 1675-1707. By Judith Milhous and Robert Hume. Carbondale: Southern Illinois University Press, 1985. 336 pp. \$30.

Judith Milhous and Robert Hume have added much to our knowledge and understanding of the Restoration and early 18th century theatre. Combining a flair for research and admirable common sense, they have sharpened our vision of the period. Their latest book is intended as a production guide to six comedies and two tragedies first played between 1675 and 1707.

They begin with a detailed discussion of Wycherley's *The Country Wife*. Excellent as it is, it exposes a major problem in the book—it pays far too much attention to critical theory. Producers, understandably, are far more interested in what works on the stage. *The Country Wife*, the authors conclude, permits "a wide range of quite contrary performance possibilities." Why not illustrate this conclusion with some discussion of various productions of this well-documented play? Why not give us some more detailed indication of how Charles Hart and Elizabeth Bowtell, the original performers for Horner and Margery Pinchwife, first interpreted these troublesome parts? No authors are better equipped to do so.

Their treatment of the two tragedies, *All for Love* and *Venice Preserv'd* is similarly disappointing. The stage history of these two plays is all-important. Both enjoyed

vast success when performed in the tradition of "stilo recitativo," tone, and rant. Both relate to opera rather than to conventional theatre. *All for Love* anticipates the *opera seria* and the style of production popularized today by Jean-Pierre Ponnelle. Otway's *Venice Preserv'd* would have provided Verdi with an ideal libretto. The recent revival of this play at the National Theatre in an all-out bravura style astounded critics and audiences by its power and demolished much of the usual academic criticism of the play.

Also included in this volume are discussions of *Love for Love* and *The Beaux' Stratagem*, the less familiar *Spanish Fryar* and *Amphitryon*, and the totally unfamiliar *The Wives Excuse*. Only the bravest of managers would venture on a staging of the last-named play. In its place the authors might more judiciously have included either *The Man of Mode* or *The Relapse*. As a handbook for would-be producers this volume is of questionable value, but it will serve as a useful critical survey of a number of significant plays.

—William W. Appleton

The Theater Duke: Georg II of Saxe-Meiningen and the German Stage. By Ann Marie Koller. Stanford, CA: Stanford University Press, 1984. 154 pp. \$30.

Ludwig II of Bavaria built costly, fantastic castles. Georg II of the tiny dukedom of Saxe-Meiningen built an acting ensemble and created innovative productions which were the wonder of the late 19th century European theatre. The company and its productions were an important source of inspiration for the modern theatre. In his time, Ludwig was thought mad for his extravagance and nostalgia for the past. Georg was seen by some of his subjects—and his angry father, forced to abdicate the ducal throne in his son's favor—as alightly mad in his passion for the theatre. When he married Ellen Franz, his leading actress, the event shook the dukedom.

Today in Bavaria, Ludwig's castles are a major tourist lure, and they have more than earned their construction costs. "He didn't spend our taxes on wars," Bavarians say gratefully. And that was also true of Georg II, who was far more interested in the reform of German theatre than in Bismark's Prussian passion to dominate and unify Germany. Ludwig's lust for the past caused him to command private midnight performances in his court theatre, where he often immersed himself in a Wagnerian vision of the Germanic past. Georg was also intrigued by the past, but his publicly performed productions of Shakespeare and Schiller made the past vivid and immediate in a way that history on stage had never before been. Unlike Ludwig, who sought to escape into a milieu of Louis XIV, Georg was a practical man of the theatre—as well as a sensible ruler—and he was even, as Ann Marie Koller documents in her excellent, absorbing study of the

man and his achievements, a visionary, a prophet, of the theatrical future.

Like many another lover of theatre-lore, I've been fascinated with the "Theater Duke" since I first discovered him in a course at UC/Berkeley. I vowed one day to go to Meiningen and see his theatre, his castle, and his prompt-books. Unfortunately, I wasn't as well informed or organized as Ms. Koller, whose fine book was partly made possible by the cooperation of Meiningen experts and access to archival resources. When I arrived in Meiningen—with only a day available for exploration of the historic town, I found the *Landestheater* was playing something called *Horse Thieves in Arkansas*. The archives were closed. At the door, a *Putzfrau* told me I'd have to go to Potsdam—where I had just been—to get permission to examine the Duke's papers. (In East Berlin, no one at the Cultural Ministry had told me about this, alas.) I did, however, get to see the castle, the Duke's study, his inkwell and pen, and his death mask. But that was as close as I got to his historic contribution to the development of modern theatre.

Ann Marie Koller's text more than makes up for this. She insists it is not a biography of the duke's interesting, eventful life, but, in fact, she does provide fascinating, eminently readable details about that life, insofar as it was involved with his consuming passion for the theatre. Only two aspects of Georg II's theatre-work are dominant in Koller's study, a deliberate decision, designed to focus attention—amidst so much surviving documentation of the Meiningen's work and tours—on the influence which inspired his experiments and how he sought to articulate and visualize them in his productions. She has relied wherever possible on his own words, notes, and thoughts, but contemporary reviews and comments of those who worked with the duke are also important to the discussion of the plays, the settings, the stagings, the players, their ducal director, and the tours of "Meiningen" productions.

Koller's brief biographies of Ellen Franz and Ludwig Chronegk are helpful in explaining how the duke was aided and encouraged in his innovations. Koller's analyses of prior reforms—and reformers—of the German stage are valuable in providing a context for the duke's achievements. German theatre may have been mired in mannerisms and melodramatic conventions, but its condition was not hopeless. Others had prepared or were preparing the way for the duke's revitalizations of the classics and newer drama. Koller also provides a record of the ensemble's guest appearances, documents of Georg's practice as a director, and reports on Meiningen tours. Even while concentrating on two aspects of the duke's relation to the German theatre, Ann Marie Koller manages also to suggest a most compelling picture of this unusual, gifted artist-ruler. It's not intended as a complete biography, but the man, the director, the visionary do emerge.

—Glenn Loney

Unsung Genius: The Passion of Dancer-Choreographer Jack Cole. By Glenn Loney. New York: Franklin Watts, 1984. 376 pp. \$18.95.

If you are old enough to have been a movie fan in the 1940's and 1950's, you probably remember with delight such exotic technicolor moments as Marlene Dietrich whirling about in MGM's 1944 film, *Kismet*, or Jane Russell's number with the Olympic team in Fox's 1953 *Gentlemen Prefer Blondes*. You probably don't know that these numbers were choreographed by Jack Cole, whose distinctive style of jazz/oriental dance was frequently seen on the movie screens during this period. Cole worked on Broadway as well, with particular success in *Kismet*, *Jamaica* and *Man of La Mancha*. While his stage, nightclub and television work is mostly lost, the filmed dances remain.

Jack Cole was born in New Jersey in 1911 and was always a man of mystery. His real name, age, family and son were generally unknown even to his closest associates. He joined Ruth St. Denis and Ted Shawn's Denishawn Dancers in 1930 and made his first appearance with them at New York's Lewisohn Stadium in August of that year. He next danced with a group formed by Doris Humphrey and Charles Weidman, and made his first Broadway appearance with them in a production of *The School for Husbands* in 1933. Cole also began dancing in nightclubs, and during this period did the tango with Eleanor King at Broadway's "Palais Royale." This turn to commercial dancing led him away from a career in serious dance. He died of cancer in 1974.

Throughout Mr. Loney's book we are reminded of Cole's lifelong desire to establish his own dance company. His "white hot...raging temper" frequently caused him to walk out on shows and projects, once merely because the theatre doorman failed to recognize him. A perfectionist, he worked his dancers to exhaustion, endlessly repeating. But he left behind a distinct style, or "Cole Technique."

In his attempt to reveal this "unsung genius" to us, Mr. Loney has interviewed those who knew and worked with Cole, and has examined his personal scrapbooks at length. But Jack Cole succeeds in remaining a fascinating man of mystery.

—Richard C. Lynch



Jack Cole and Marilyn Monroe

METROPOLITAN TORONTO LIBRARY BOARD THEATRE HOLDINGS

We have been informed of additional holdings of the Theatre Department. These materials are housed in the Special Collections Room.

Playbills for the Theatre Royal, Montreal, include one dated July 25, 1861, featuring Mr. C. Dillon and Mrs. Buckland in *The Three Musketeers*. Another, dated September 18, 1861, featured Marie Henderson in *The Octoroon*. There is also a playbill for the Salle du Marche, Sorel, P.Q., dated July 22, 1862, for Troupe des Amateurs de Montreal, sous la direction de M. Jos. E. Painchaud. The program consisted of *Une Femme qui se grise!*, *Le Bonhomme Jadis!*, and *L'Homme Mystereux*.

The Wingham Opera House Collection consists of postcards and letters to the Town Clerk, Wingham, Ontario, from performers wishing to book the Opera House. These items include notes from R.W. Marks, C.E. Strong, the Quaker Remedy Co., and J. Frank Mackey.

The Library also owns the Cameron Matthews English Players Scrapbook (1932), which is a collection of press clippings related to the 1932 fall season at the Victoria Theatre, Toronto. The New Empire Players Scrapbook is a collection of press clippings for the Empire Theatre's stock company, November 1932 through January 1933. The Library also has a studio portrait of Canadian actress Ida Van Cortland in the role of Galatea in W.S. Gilbert's *Pygmalion and Galatea*, c. 1889.

The holdings noted here supplement those listed in earlier *Broadsides*.

WORK IN PROGRESS

Barrymore, John, Ethel, and Lionel. Biography. Margot Peters, 511 College Street, Lake Mills, WI 53551.



A DISPLAY OF INNOCENT MERRIMENT

New York's Pierpont Morgan Library holds the most extensive Gilbert & Sullivan archive in the world. From this extraordinary collection, more than 200 original photographs, posters, programs, manuscripts, letters, scores and ephemera have been selected for an exhibition marking the 100th anniversary of the first production of *The Mikado*, which opened at the Savoy Theatre on March 14, 1885. The exhibition runs from May 31 through July 31, 1985.

SIBMAS UPDATE

The program for the SIBMAS Congress, to be held in London in September, will include several papers by TLA members. Cecilia Folasade Adedji of the University Library, University of Ibaden in Nigeria, will discuss "Theatre and Theatre Collections in Nigeria"; Mary C. Henderson of the Museum of the City of New York will speak on "Eugene O'Neill and American Theatre Collections"; Helen Armstead Johnson of the Armstead-Johnson Foundation for Theatre Research will talk about "Implications of an Afro-American Theatre Collection"; and Richard C. Lynch of The New York Public Library's Theatre Collection at Lincoln Center will discuss "... But Can Broadway Do Without Me?—a lively look at how the Billy Rose Theatre Collection is utilized to help light up the Great White Way."

Other topics to be discussed include theatre design and documentation, the relation between the Natyasastra and contemporary Indian theatre, and theatre collections in Denmark, Sweden, Finland, and Yugoslavia. In addition to the presentation of papers, many meetings and special events are planned.



Officers of the **Theatre Library Association** (founded 1937): President, Mary Ann Jensen, Curator, the William Seymour Collection, Princeton University Library, Princeton, New Jersey; Vice-President, Martha Mahard, Assistant Curator, Theatre Collection, Harvard University, Cambridge, Massachusetts; 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, Lois E. McDonald, Associate Curator, the O'Neill Theater Center, Waterford, Connecticut.

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