

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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SPECIAL DOUBLE ISSUE

THEATRE LIBRARY ASSOCIATION PRESENTS ANNUAL BOOK AWARDS

The Theatre Library Association presented its annual awards at a reception at Lincoln Center on May 22, 1987. The George Freedley Award, representing excellence in writing about the theatre, was given to Mary C. Henderson for her book, *Theatre in America: Two Hundred Years of Plays, Players, and Productions* (Harry N. Abrams). The presentation was made by producer Alexander H. Cohen, who praised Dr. Henderson for her dedication to the theatre community. Dr. Henderson, who is a former Curator of the Theatre Collection of the Museum of the City of New York, is also the author of *The City & The Theatre: New York Playhouses from Bowling Green to Times Square* (James T. White, 1973), which has become indispensable to researchers of New York theatre.

The Theatre Library Association Award for excellence in writing about film, television or radio, was presented to Ann M. Sperber for her book, *Murrow: His Life and Times* (Freundlich). CBS News correspondent Charles Osgood made the presentation and spoke of his great admiration for Murrow and for Ms. Sperber's remarkable, comprehensive work.

Two honorable mention awards were presented this year. The Freedley Award Honorable Mention was presented to Ricky Jay for his extraordinarily informative and delightful work, *Learned Pigs and Fireproof Women: Unique, Eccentric and Amazing Entertainers* (Villard). Mr. Jay is



Curator of the Mulholland Library of Conjuring and the Allied Arts in Los Angeles. In his book one meets Harry Kahne, the Multiple Mental Marvel, who could write five words simultaneously with pieces of chalk held in each hand, each foot, and in his mouth. One also encounters Max Malini, who could sit at a dinner table for many hours, never leave, then lift his hat to reveal a large block of unmelted ice. That one also reads about Toby, the Amazing Pig of Knowledge, is obvious from Mr. Jay's title, and there are dozens of other characters too strange to mention in this publication. Appropriately enough, the award to Mr. Jay, who has been called the "scholar of the unusual," was presented by Avner Eisenberg, also known as "Avner the Eccentric."

The Theatre Library Association Award Honorable Mention was given to Donald Albrecht for *Designing Dreams: Modern Architecture in the Movies* (Harper & Row). Mr. Albrecht, an architect, is Curator of

Production Design at the American Museum of the Moving Image in New York. The presentation was made by Broadway set designer Robin Wagner, whose credits include *A Chorus Line* and *Dream Girls*.

The Freedley Award is named for George Freedley, the first Curator of the Theatre Collection of The New York Public Library and first President of the Theatre Library Association, which he was instrumental in founding in 1937. In this, the Association's 50th year, TLA is proud to have been able to add cash prizes to the awards. The Freedley and TLA Award winners received cash prizes of \$250. The Honorable Mentions received \$100.

The Theatre Library Association presents its awards to bring attention to significant contributions in the fields of theatre and live entertainment, film and broadcasting. The Chairperson of this year's awards committee was Martha Mahard, TLA Vice-President and Assistant Curator of the Harvard Theatre Collection.



TLA MEMBERS CELEBRATE AWARD-WINNING AUTHORS



Front Row, from Left: Ann Sperber, Mary Henderson, Charles Osgood, Robin Wagner



Mary Henderson



Lucille Lortel, Martha Mahard, Mary Ann Jensen



Ann M. Sperber and Charles Osgood



Paul Myers and Brooks McNamara



Lucinda Ballard

ANOTHER BRITISH THEATRE COLLECTION MOVES

The movers—or removers—of theatre archives in London are doing good business these days, thanks to the relocation of the Mander and Mitchenson Collection, the Victoria and Albert's Theatre Museum and the British Theatre Association. This is good news, for although these projects were in progress for some time and came up against what seemed to be insurmountable obstacles, the moves indicate a recognition that growing theatre collections require adequate housing and comfortable study areas.

The British Theatre Association, which moved to Regent's College last September, was founded in 1919 and has been housed at Fitzroy Square since 1935. In its 50 years there the collection grew more than tenfold—from 30,000 to 300,000 volumes, in addition to press cuttings, periodicals and index systems. The loss of Arts Council funding also necessitated the relocation, since the BTA had to sell the Fitzroy Square building in order to alleviate a serious financial situation.

The new premises, whose headlease is owned by Rockford College, Illinois, will allow the British Theatre Association to continue to provide and expand its many services. These include reference facilities, hiring sets of plays to theatre companies around the world, answering questions regarding copyright and history of a play's performance, locating authors'



H.M. The Queen Mother cuts the symbolic tape at the opening of the BTA on February 17, 1987

agents of unpublished plays, organizing evening and full-time courses in all theatre skills, and, in general, fulfilling founder Geoffrey Whitworth's aim of representing all those involved in any aspect of the theatre. There will also be room for a canteen, a bar, a bank and a shop.

The move to Regent's College heralds a new beginning which will involve computerization and the expansion of activities, including exhibitions and programs. The new address will be British Theatre Association, Regent's College, Inner Circle, Regent's Park, London NW1 4NS, England.



The British Theatre Association's new Play Library in Regent's College

BOOK REVIEWS

American Musician in Germany 1924-1939: Memoirs of the Jazz, Entertainment, and Movie World of Berlin during the Weimar Republic and the Nazi Era—and in the United States. By Michael Danzi, as told to Rainer E. Lotz. Hatboro, PA: Legacy Books, 1986. 292 pp. \$32.50.

Actually the title tells only half the story, as Danzi's memoirs continue in the United States from 1939 up to the early 1970's. He was a musician and the banjo was his principal instrument. In Berlin he played in the orchestras of several leading theatres, worked with Kurt Weill on *The Threepenny Opera* and *Mahagonny*, and worked on the film *The Blue Angel*. Aside from helping to finance the escape of Jewish musician friends, he pretty much ignored the political situation and stayed as long as he dared—until October of 1939.

In New York during the war Danzi played in night clubs, theatres and on the radio. His description of the tragic end of Hungarian composer Paul Abraham is one of the more poignant moments in the book. After the war he performed at Radio City, worked again on *The Threepenny Opera*—having an interesting confrontation with Lotte Lenya—and toured with *The Boy Friend*.

The book has several appendixes and an index. While the work is primarily a recollection of where he played and with whom, if the names Dajos Bela, the Adlon Hotel, and Marek Weber mean anything to you, then you will enjoy Michael Danzi's memoirs.

—Richard C. Lynch

Cash In! Funding and Promoting the Arts. By Alvin H. Reiss. New York: Theatre Communications Group, 1986. 230 pp. \$12.95.

This is not only a book that lots of theatre-oriented readers are going to want to refer to. It is also a how-to reference which can be invaluable to those theatre librarians and archivists who desperately need to raise money for special purchases, exhibitions, maintenance, and daily operations. One of Reiss's strong points, in this highly readable compendium of innovative and sensible fund-raising strategies, is "adapt, don't adopt."

To some, the idea of enlisting celebrities in the arts to aid a library in need of additional funding may seem embarrassing or improper, something more appropriate to the Mark Taper Forum or the Metropolitan Opera. At Lincoln Center, however, as well as at the 42nd Street home of The New York Public Library, it has been repeatedly and glamorously demonstrated that celebrities—given the right challenge and payback in public relations—not only attract and encourage high-powered donors, but they often attract the general public, interesting them in exhibitions, fund drives, and making greater use of the library facilities. Reiss explains how various strategies can work, frequently using specific exam-

ples generously studded with quotes. The *New Yorker's* Henry R. Martin provides some lively cartoons to underline the author's points.

The importance of communications such as letters, brochures, posters, ads, and commercials is surveyed, with emphasis on making the right point in the right way to the target of the message. One hopes many performance groups—not to mention libraries, preservation and conservation groups, and charities—will digest this text thoroughly before sending out one more flyer that is hideous, cluttered, and hard to read. Or one more letter "we never finished reading."

While some of Reiss's ideas are very fresh and exciting, others are just good common sense. But they seem to be unknown to a host of arts fund-raisers, as well as performance public relations and audience development personnel, who need to be able to adapt the fund-raising principles and ploys to their own campaign needs, which can range from filling the seats to getting schools interested in theatre.

—Glenn Loney

Comedy from Shakespeare to Sheridan. Edited by A.R. Braunmuller and J.C. Bulman. Newark, DE: University of Delaware Press, 1986. 290 pp. \$37.50.

Shakespeare and the Victorian Stage. Edited by Richard Foulkes. New York: Cambridge University Press, 1986. 311 pp. \$44.50.

Thoughtful essays such as these on comedy, farce and romance are most welcome, especially when studies of tragedy still dominate library shelves. In *Comedy from Shakespeare to Sheridan*, overviews are offered by Kenneth Muir, G.K. Hunter and R.A. Foulkes, and there is an entire section on Shakespearean comedy in which Alvin Kernan considers the Bard's courtly audience.

After Jan Kott's modernist vision of Shakespeare, it is fascinating to rediscover Victorian approaches and attitudes about his plays. In *Shakespeare and the Victorian Stage*, historical and contemporary Shakespeare, as well as Irving's Bard, provincial productions and Shakespeare abroad—in France and Germany—are areas of investigation by such scholars as Simon Williams, Cary Mazer and Richard Foulkes. Both volumes are stimulating reading and will prove valued references for scholars and students alike.

—Glenn Loney

Films for Women. Edited by Charlotte Brunson. London: BFI Publishing, 1986. 236 pp. \$13.95 (pbk.).

This collection of articles traces changing attitudes towards women and film since the late 1960's. Its scope is broader than the title implies; it also looks at the representation of women in the movies, at films made by women, and at films for the different types of audiences that have

emerged in recent years. It discusses films rather than theories of film.

As the so-called "teen movie" genre demonstrates, Hollywood has increasingly addressed specific audiences. It has also located the commercial potential of a new female consumer. In addition, the women's movement has produced films, offering radically different representations of women. Groups of feminists are mobilizing as filmmakers, distributors, and exhibitors, reflecting diverse concerns and giving a new meaning to the notion of "films for women."

After a general introduction, the book is divided into groups in which the articles sometimes overlap and sometimes contradict. The films considered in the Documentary section together illustrate some concerns of documentary filmmaking: the attempt to provide filmic accounts and also interpretations of existing social realities. The articles raise questions about what documentary film—in this case, particularly feminist documentary film—is and can be. The illustration accompanying the piece on *Not A Love Story* provides food for thought: it shows an advertisement for the film with the subtitle "a film against pornography," yet its non-theatrical study guide in the USA (uncited) calls it "a film about pornography."

Part II discusses Fictions, including the work of Chantal Akerman, Jan Oxenberg, and Margarethe von Trotta. Part III, Hollywood, considers films as diverse as *Mahogany*, *Personal Best*, *Coma*, and *Liana*, with a passing nod to the "weepies" of the 30's and 40's. The collection is diverse enough to include articles from *Screen to Jump Out to The Village Voice*.

There are omissions. For example, the American film *Daughter Rite* is discussed in detail but its current distributor, *Women Make Movies*, is not (the Exhibition and Distribution section is wholly British in focus). The filmography is skimpy. Nevertheless, the continued emergence of women directors in Hollywood mainstream movies and in independent film demonstrates the continued debate and relevance of this book.

—Adele Bellinger

Isadora: Portrait of the Artist as a Woman. By Fredrika Blair. New York: William Morrow, 1987. 470 pp. \$14.95 (pbk.).

"Art gives form and harmony to what in life is chaos and discord," wrote Isadora Duncan in her 1927 autobiography, *My Life*. Perhaps no truer words were ever spoken about Duncan's triumphant and tragic life. Aside from her own book, Duncan's art and life have inspired numerous books by friends, lovers, and dance scholars. But in *Isadora: Portrait of the Artist as a Woman*, author Fredrika Blair has powerfully captured both the artist and the woman in the first major biography of Duncan in twenty years. Blair's artist-as-woman focus is significant, as Duncan's stage life cannot be easily separated from the turbulence of her personal life. Strongly influenced by the men in her life, her ex-

traordinary family, and the lives and shattering deaths of her small children in a freak auto accident in 1913, Duncan's complex and contradictory personality brought to twentieth-century art, and dance in particular, "the evocative, the selective, and the expressive" in place of the literal and the staid forms that had mummified the arts in the late nineteenth century.

The major strength of Blair's superb study is her scholarly and clear-eyed view of the elusive Duncan, whose serious achievements have too often been obscured by speculation and exaggeration about her off-stage excesses. Blair also addresses much of the traditional hyperbole about Duncan, correcting errors in many Duncan biographies, including Duncan's own book. Blair adeptly sorts through surviving evidence, much of it previously unpublished, clarifying vaguely remembered incidents that have been distorted over the years. With the exception of Francis Steegmuller's excellent *Your Isadora*, which only chronicles the tempestuous relationship of Duncan and Edward Gordon Craig, Blair's book may serve as the best available source on Duncan. As Blair herself notes, most of the books written about Duncan were written by people who knew her and they "usually focus on that period of the dancer's life which they knew best, to the exclusion of others." Blair brings all of these witnesses together, simultaneously clearing up many inconsistencies while maintaining the immediacy of the witnesses' accounts and their individual perspectives.

In a final chapter titled "Isadora's Legacy," Blair offers a simple and direct estimation of Duncan's lyrical modernist style and her pervasive influence on contemporary dance. Although there are few witnesses surviving able to offer first-hand descriptions of Duncan's unique style, Blair brings together many evocative accounts, especially Craig's, that at least capture the impact of the dancer's art: "... she was telling the air the very things we longed to hear and till she came we never dreamed we should hear; and now we heard them and this sent us all into an unusual state of joy, and I—I sat still and speechless."

The book includes many excellent photographs and drawings (although one photograph of Craig is printed backwards) and an interesting appendix of correspondence between the author and surviving members of Duncan's circle and some of Duncan's correspondence. A useful bibliography is included, but a comprehensive one is still needed. Blair's fine *Isadora* will be welcomed by those fascinated with modern dance and *fin de siècle* art.

—James Fisher

The Musical: An International Annotated Bibliography. Edited by Hubert Wildbihler and Sonja Voelklein. New York: K.G. Saur, 1987. 320 pp. \$60.

Almost without our realizing it, the American musical has suddenly become

international. Broadway's musical shows are now popular in Tokyo, Berlin and, of course, London. This bibliography is divided into five parts: general reference works, the stage musical, the stage musical outside North America, the film musical, and performers and creators. Most citations are for readily obtainable books or periodicals in English, but there are those from Chile, Warszawa and Sofija that could present problems. As research in this field continues to escalate, this is an indispensable reference source that one hopes will be continued on a regular basis.

—Richard C. Lynch

Ten Seasons: New York Theatre in the Seventies. By Samuel L. Leiter, Westport, CT: Greenwood Press, 1986. 245 pp. \$35.

Professor Leiter's *Encyclopedia of the New York Stage, 1920-1930*—also Greenwood—has already proved itself an invaluable reference, to be complemented by decadal increments in later volumes. *Ten Seasons* could be seen as an attempt to bridge that gap temporarily, but it has a different, highly appropriate format and a different, admirable purpose. Instead of listing and documenting individual plays and productions in chronological order, Leiter has classified them by subject matter—with some overlapping of categories—and several other criteria. This facilitates his discussion of patterns to be detected in 1970s theatre.

Just as Otis Guernsey has provided annual overviews to the state of New York theatre in the *Best Plays* series, so does Leiter survey the entire decade. He writes in a brisk, popular manner; there is nothing tedious or stuffy about his marshalling of theatre fact and rumor—much of it important for theatre historians and current practitioners as well; nor are his own observations and judgments lacking in detailed support and often penetrating insights.

His characterizations of specific groups, such as Mabou Mines, or of directors, such as Gordon Davidson of the Mark Taper, or of critics, such as John Simon, will surely be of value to those who do not know these groups or talents. Those who do may well find that Leiter has briefly and effectively captured some vital essences.

—Glenn Loney

ANNUAL BUSINESS MEETING

The annual business meeting of the Theatre Library Association was held on October 21, 1986, at the Shubert Archive, Lyceum Theater, New York City. Vice-President Martha Mahard welcomed the members and read a letter from President Mary Ann Jensen, who was unable to attend as she was preparing two exhibitions at Princeton.

After the minutes of the 1985 meeting were approved, Secretary-Treasurer Dick Buck distributed a detailed financial report. As of October 1986, the member-

ship totaled 518—264 personal, 254 institutional. There is a checking account balance of \$12,591.83, a bank certificate worth \$1,618.23, invested at 10.5 percent, and a money market certificate worth \$3,000, invested at 7.5 percent.

Martha Mahard, Chairman of the 1987 Freedley/TLA Awards Committee opened discussion on the suggestion to give an honorarium with the awards. It was then established that there would be a cash award of \$250 for the Freedley Award, \$250 for the TLA Award, and \$100 for honorable mention in each category. Funds for the cash awards could come from the interest on the checking account.

Barbara Naomi Cohen Stratyner then reported on *Performing Arts Resources* publications in progress. In addition to the annual volumes of PAR, TLA will be publishing *A Management Manual for Performing Arts Collections*, which will consist of articles on archive and collection management. A *TLA Style Manual* is also in progress. Elizabeth Burdick spoke of Rosamund Gilder, who died recently at the age of 95. Ms. Gilder was a founder of TLA, President and Founder of the International Theatre Institute Worldwide, and President of the United States Center of ITI. A memorial service was held on Tuesday, November 4, at La Mama. Dick Buck noted that TLA's 50th anniversary will take place in 1987, and asked for suggestions from the membership as to how the occasion could be celebrated. Don Stowell then reported that USITT is running a placement service through the Atlanta office.

The following members were elected to the Executive Board for three-year terms, 1987-1989: Elizabeth Burdick, Librarian, International Theatre Institute, New York; Brigitte Kueppers, Theatre Arts Librarian, University of California Libraries, Los Angeles; Louis A. Rachow, Librarian-Curator, Hampden-Booth Theatre Library, The Players, New York, and Richard Wall, Theatre Librarian, Queens College, City University of New York. There being no other business, the meeting adjourned and was followed by a reception and a program concerning private collections.

—Lois E. McDonald,
Recording Secretary

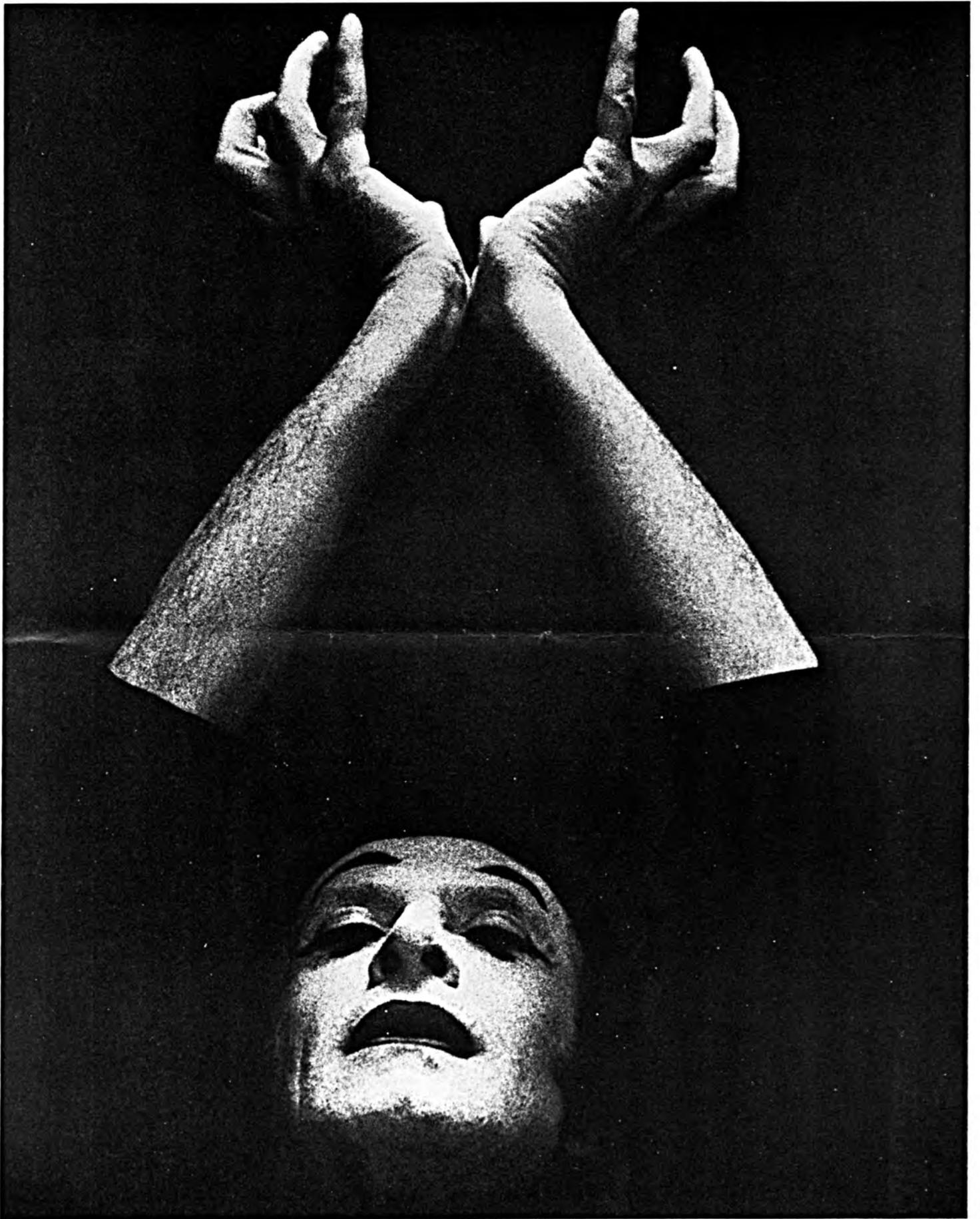
JOIN NYLC

The New York Library Club, founded by Melvil Dewey, is beginning its second hundred years of existence and is making a major effort to attract new members. Dues are a very modest \$15 annually and entitle members to three issues of *The Bulletin*, invitations to the annual banquet, the one-day bus tour held every spring, the fall cocktail party and lectures by prominent authors. The Club brings together people from all types of libraries, as well as publishers and vendors, in a convivial social setting. For a membership form, please write to The New York Library Club, Rockefeller Center Station, Box 1052, New York, NY 10185.

DANCE, THEATRE PHOTOS ON VIEW AT LINCOLN CENTER



Ryszard Cieslak in *The Constant Prince* (1969), photographed by Max Waldman



Marcel Marceau in *Creation of the World*, photographed by Max Waldman, is one of the many images on view in **Max Waldman: Photographer**. The exhibition, which will be on view in the Vincent Astor Gallery at The New York Public Library at Lincoln Center through October 17, 1987, includes nearly 100 black-and-white prints of actors and dancers. Nearly 600 of Waldman's photographs will be donated to the Library's Performing Arts Research Center.

THEATRE LIBRARY ASSOCIATION

OFFICERS

President: **Mary Ann Jensen**, Curator, William Seymour Theatre Collection, Princeton University Library, Princeton, NJ 08544 (609) 452-3223
Vice-President: **James Poteat**, Manager, Research Services, Television Information Office, 745 Fifth Avenue, New York, NY 10151 (212) 759-6800
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, NY 10023 (212) 870-1644
Recording Secretary: **Lois E. McDonald**, Associate Curator, The Eugene O'Neill Theater Center, 305 Great Neck Road, Waterford, CT 06385 (203) 443-0051

EXECUTIVE BOARD

Elizabeth Burdick, Librarian, International Theatre Institute of the US, 220 W. 42nd St., New York, NY 10036 (212) 944-1490
Maryann Chach, Archivist, Shubert Archive, Lyceum Theatre, 149 West 45th Street, New York, NY 10036 (212) 944-3895
Geraldine Duclow, Librarian, Theatre Collection, Free Library of Philadelphia, Logan Square, Philadelphia, PA 19103 (215) 686-5427
John W. Frick, Assistant Professor, Department of Communication Arts, University of Wisconsin Center, Fond Du Lac, WI 54935 (414) 929-3600
Brigitte Kueppers, Theatre Arts Librarian, University of California Libraries, Los Angeles, CA 90024 (213) 825-4880
Martha Mahard, Harvard University Library, Cambridge, MA 02138 (617) 495-2445
Audree Malkin, c/o Theatre Arts Library, University of California Libraries, Los Angeles, CA 90024 (213) 825-4880
Louis A. Rachow, Librarian-Curator, Hampden-Booth Theatre Library, The Players, 16 Gramercy Park, New York, NY 10003 (212) 228-7610
Anne G. Schlosser, Director, Louis B. Mayer Library, American Film Institute, 2021 North Western Avenue, Los Angeles, CA 90027 (213) 856-7600
Don Stowell, Jr., USITT, Box 12484, Atlanta, GA 30355-2484
Richard Wall, Theatre Librarian, Paul Klapper Library, Queens College, Flushing, NY 11367
Wendy Warnken, formerly Associate Curator, Theatre Collection, Museum of the City of New York; present address: 23 Durham Street, Guelph, Ontario, Canada N1H 2Y1 (519) 763-0264

EX OFFICIO

Alan J. Pally, General Library and Museum of the Performing Arts, The New York Public Library at Lincoln Center, 111 Amsterdam Avenue, New York, NY 10023. Editor, BROADSIDE (212) 870-1614
Barbara Naomi Cohen Stratyner, 265 Riverside Drive, 7C, New York, NY 10025.
Editor, PERFORMING ARTS RESOURCES (212) 222-2172

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, James Poteat, Manager, Research Services, Television Information Office, New York City; 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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Theatre Library Association
111 Amsterdam Avenue
New York, N.Y. 10023

Annette Fern
5021 So. Dorchester
Chicago, ILL. 60615

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