

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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CURATOR OF NYPL THEATRE COLLECTION RETIRES



Dorothy Swerdlove at home, with detail of Norkin caricature at right

Dorothy L. Swerdlove, for many years one of the most valued, hard-working and devoted members of the Theatre Library Association, retired on December 19, 1990, from her position as Curator of the Billy Rose Theatre Collection at The New York Public Library at Lincoln Center. A member since 1962, Dorothy served as TLA's Secretary-Treasurer from 1966 to 1970, as an ex-officio member of the Executive Board (representing the Special Libraries Association) from 1970 to 1983, and as President from 1983 to 1985. Her significance to the Association and to the field has not been limited to official capacities with TLA. As an always willing advisor and consultant to the officers and other members of the Association, Dorothy has furthered the purpose of TLA in so many ways that it is difficult to think of managing the affairs of the Association without some "input" from her.

Dorothy's organizational ability has, of course, been felt far beyond TLA. She has served two terms on the Executive Committee of the American Society for Theatre Research (ASTR) and has long been a field bibliographer and supporter of the

International Bibliography of Theatre (IBT). In Stockholm in September of 1990, she was elected a vice president of the International Association of Libraries and Museums of the Performing Arts (SIBMAS) for 1991-1992. She has long been a member of the Special Libraries Association and was its liaison to TLA for many years. She has been active with the Drama Desk/New Drama Forum and the League of Professional Theatre Women and has been treasurer of the Outer Critics' Circle since 1968. Dorothy's considerable expertise in the field of theatre librarianship has led to the publication of numerous articles and reviews, as well as consultancies for several professional theatre organizations.

Dorothy graduated from Swarthmore College and received her Masters of Library Science from Columbia University School of Library Service in 1961. That same year she joined the staff of NYPL's Theatre Collection, which at that time was nestled in a corner of the main reading room at the Central Research Library. She, the Collection and the field have come some distance since then. As we, her colleagues at The New York Public Library at

Lincoln Center and in the Theatre Library Association bid her an official *au revoir* (but not good-bye), we look back on all the years and realize that a bit of our professional lives will leave with her.

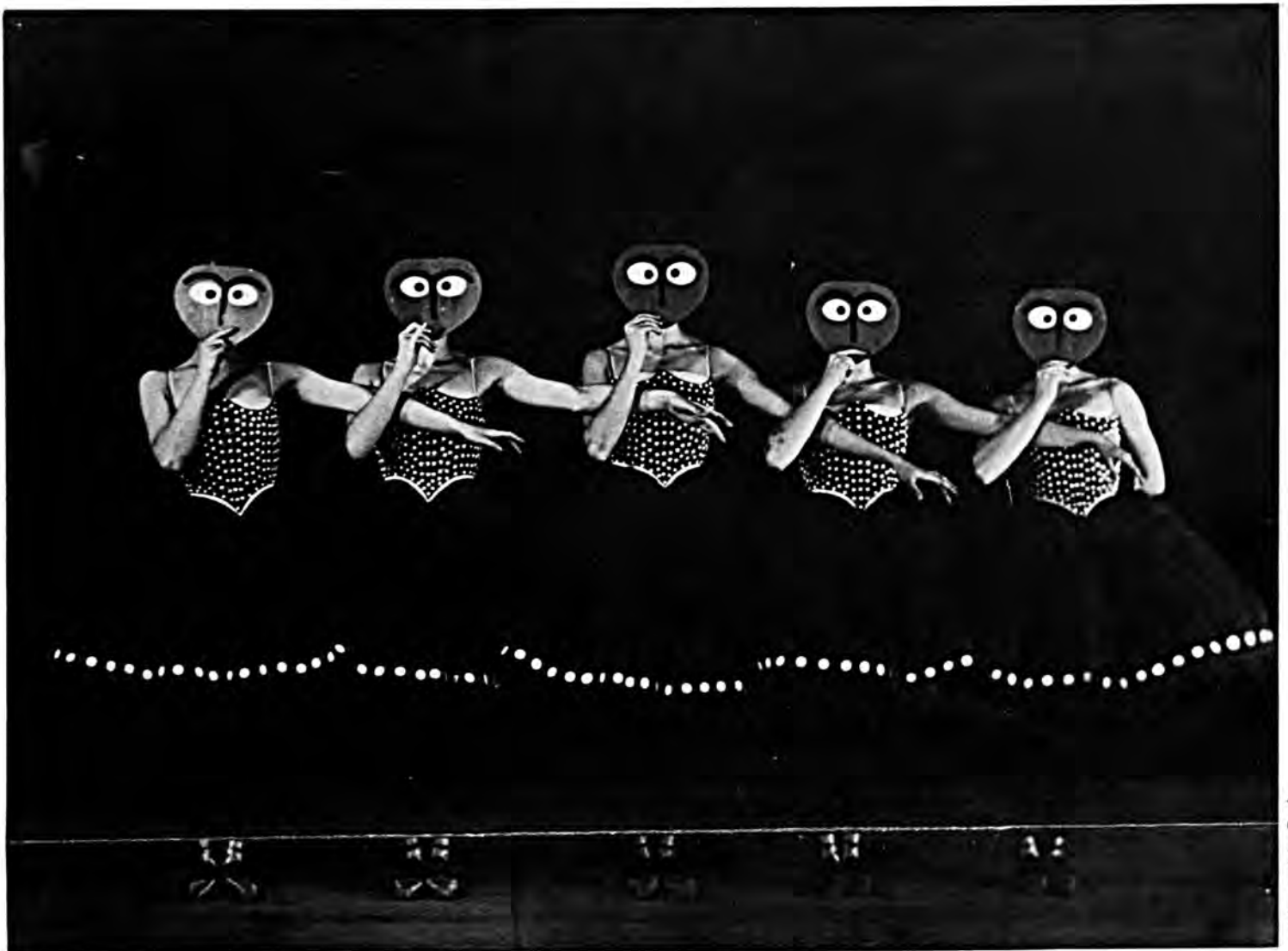
On the day of her retirement, many of Dorothy's colleagues and friends gave her a send-off in the Main Gallery of The New York Public Library at Lincoln Center. She received a word processor so that she may continue writing for the field and a caricature of herself by Al Hirschfeld, a real sign that she is a true theatre "personality." Her address in the 1990/91 membership list is at the Theatre Collection. She may now be addressed at 77 West 55th Street, Apartment 14-F, New York, NY 10019. Wish her well. May her retirement be fulfilling and active—she surely will make it so.

—Richard M. Buck



Caricature of Dorothy Swerdlove by Al Hirschfeld

LES BALLETS 1933 EXHIBITION VISITS AMERICA



—Photo: Iris, Paris

Members of Les Ballets 1933 dancing in Balanchine's *Les Songes*

A recent exhibition related to an important topic in dance history was presented by the Dance Collection of The New York Public Library at Lincoln Center. *Les Ballets 1933 and Beyond*, an exhibition depicting the history of the dance company founded by choreographer George Balanchine and librettist Boris Kochno was on view in the Amsterdam Gallery from November 8, 1990 through January 19, 1991.

Although **Les Ballets 1933** performed only briefly in Paris and London during the early spring and summer of 1933, the company holds an important place in the history of dance. With six ballets choreographed by George Balanchine, and the talents of Andre Derain, Christian Berard, Pavel Tchelitchew and Boris Kochno, Les Ballets 1933 came to be regarded as the inheritor of the Diaghilev/Ballets Russes tradition in producing innovative ballets to interesting scores with creative designs.

The new company was sponsored by Edward James, partly to provide a showcase for his wife, Viennese dancer Tilly Losch. James' support made it possible for Les Ballets 1933 to appear for a season of seven performances from June 7 through June 19 at the Theatre des Champs-Elysees in Paris and from June 28 through July 15

at the Savoy Theatre, London. The company received much acclaim in Paris but did less well in more conservative London, where it had to compete with the visiting Ballets Russes de Monte Carlo, whose favorite dancers from the past and more accessible repertoire attracted an enormous following.

Following the final London performances, the sets for four of the six ballets were stored at West Dean, the Sussex home of Edward James. From there much of the material was given to The Royal Pavilion Art Gallery and Museum, Brighton, in the early '70's. This important collection includes almost every prop and costume from the ballet *Fastes*, as well as sets and costumes from *Les Sept Peches Capitaux* (*The Seven Deadly Sins*), *L'Errante*, and *Les Valses de Beethoven*.

Les Ballets 1933 and Beyond included almost 100 photographs, designs, reviews and programs that reveal the brief but fertile collaboration between the young Balanchine and Kochno with other contemporary artists as they stood on the brink of fame. Original drawings and other materials were drawn from The New York Public Library's Dance Collection and were supplemented by photographs and reproduc-

tions from the substantial collection at Brighton. The exhibition, which originated at Brighton, was organized and on view in early 1990 at the National Museum of Dance in Saratoga Springs, New York.

It was after seeing Les Ballets in 1933 that Lincoln Kirstein invited George Balanchine to the United States. Together they initiated a new chapter in American dance history.

In conjunction with the exhibition, the Dance Collection of The New York Public Library co-produced, with the Dance Critics Association, a day of presentations and discussions related to Les Ballets 1933. Jane Pritchard, who researched the original exhibition, spoke about the history of Les Ballets (1933); Claudia Roth Pierpont's subject was "The Painters of Les Ballets 1933"; Joan Acocella interviewed Roman Jasinsky, one of the company's dancers; and Arlene Croce delivered a paper entitled "Balanchine and Les Ballets 1933." A filmed segment of the 1945 Ballet Russe de Monte Carlo version of *Mozartiana*, danced by Alexandra Danilova and Frederic Franklin, rounded out the program, which was organized by Sallie Blumenthal and Jonnie Greene.

Senelick, Laurence, ed. *National Theatre in Northern and Eastern Europe, 1746-1900 (Theatre in Europe: A Documentary History)*. New York: Cambridge University Press, 1991. 480 pp. \$49.50.

Sponberg, Arvid F. *Broadway Talks: What Professionals Think About Commercial Theater in America*. Westport, CT: Greenwood Press, 1991. 224 pp. \$39.95.

Thomas, Eberle. *Peter Shaffer: An Annotated Bibliography*. New York: Garland Publishing, 1991. 270 pp. \$38.

Zucker, Carole, ed. *Making Visible the Invisible: An Anthology of Original Essays on Film Acting*. Metuchen, NJ: Scarecrow Press, 1990. 426 pp. \$39.50.

BOOK REVIEWS

Opening Night On Broadway: A Critical Quotebook of the Golden Era of the Musical Theatre, Oklahoma (1943) to Fiddler on the Roof (1964). By Steven Suskin. New York: Schirmer Books, 1990. 810 pp. \$35.

Berlin, Kern, Rodgers, Hart, and Hammerstein: A Complete Song Catalogue. By Steven Suskin. Jefferson, N.C.: McFarland & Co., 1990. 336 pp. \$55.

Readable reference books? You've got to be kidding! No—Steven Suskin's two books—particularly his *Opening Night*—are not only informative but entertaining.

The pattern which he uses to chronicle the Broadway musicals from *Oklahoma* to *Fiddler* is simplicity itself. Dates, production credits, a sampling of the reviews, a statistical box score, and in most instances a witty digest of show-biz gossip about the show by the author who has for over fifteen years been a theatrical manager. As one might expect, the biggest turkeys are usually the occasions for the funniest stories, e.g., the advice given to Alfred Bloomingdale by a Broadway wit when asked what to do about his flop: "Close the show and keep the store open nights."

Mr. Suskin is both an industrious annal-

ist who can ferret out material from every sort of source but also a shrewd observer of the musical theatre during its finest years. Show buffs as well as serious researchers will delight in this book since it will obviously save many a trip to the library.

Mr. Suskin's second book is narrower in its focus but important since it provides us with an exhaustive catalogue of the work of Irving Berlin, Jerome Kern, Richard Rodgers, Larry Hart, and Oscar Hammerstein II. Other similar compilations have appeared, but this is the most comprehensive, taking into account not only published songs, but copyrighted unpublished songs as well. It is thoroughly up-to-date and lists songs recently unearthed in the well-publicized treasure trove found in a Secaucus warehouse, or at least those songs which are accessible and have been copyrighted.

With the Broadway musical now legitimized as an important contribution to the musical scene, the possibility remains open for further such discoveries. For this reason Mr. Suskin wisely makes no claims for his book as a definitive work. He has, however, left no source unexplored. To give one example—in listing the song titles for *Show Boat* he cites thirty-four song titles. A recent listing in another book cites only twenty-six. Still more surprisingly, four of these do not appear on Mr. Suskin's list. How is this to be explained? Quite simply. The possibilities for confusion are many. One has to take into account not only published songs, but, as well, copyrighted, unpublished material, songs dropped from production, in some cases lost altogether, songs tentatively titled or retitled, and songs proposed but never completed. Since a musical during its inception usually undergoes many transformations, accounts are almost bound to differ. For this reason, industrious researchers are generally well advised to consult as many sources as possible. Mr. Suskin's book will surely serve as an essential guide through this tricky terrain.

—William W. Appleton

Songs of the Theater: A Definitive Index to the Songs of the Musical Stage. By Richard Lewine and Al Simon. New York: H.W. Wilson, 1984. 916 pp. \$70 (U.S. and Canada); \$85 (other countries).

If "Who wrote that song?" is the question, and it happens to be a show tune, then this index will provide your answer. Seventeen thousand entries listed alphabetically by song title give the names of the composers and lyricists, the name of the show in which the song appeared, and the year the show opened. A recent Broadway revival of *Oh, Kay!* featured a Gershwin song entitled "Show Me the Town" which was unfamiliar to me. A quick look under the title in Lewine and Simon's book and I found that it was written for *Oh, Kay!* in 1926 but was dropped from the production and then used in *Rosalie*.

A second, important section of this book is an alphabetical listing by show title. So, under *Rosalie* I found that it opened on January 10, 1928, ran for 335 performances, and that the score was composed by both the Gershwins and Sigmund Romberg with additional lyrics by P.G. Wodehouse. All the songs are listed, plus a lengthy list of songs dropped from the production, and even one that was added during the Broadway run. Recordings and vocal scores are also indicated, if they were ever available. Tony awards are also cited.

Another feature of *Songs of the Theatre* is an index of film and TV productions. The song "Farewell, Amanda" is from the film *Adam's Rib* and was composed by Cole Porter. Check under that song title and you'll find that it has the same melody as "So Long, Samoa," written by Porter in 1940. These film and TV scores, though, are not included in the general index of composers, lyricists and authors. A final feature of this very useful reference tool is a chronology which indicates that this book covers ninety-two years in the development of this art form—from *Robin Hood* (1891) to *Sunday in the Park with George* (1983).

—Richard C. Lynch



The Ziegfeld Follies of 1913 were the first Follies to play at the New Amsterdam Theatre.

LES BALLETS 1933

Evenings at 8.45

Matinees:

Wednesdays at 2.45



Savoy
Theatre

Straud, W.C.2

THE REPERTOIRE OF LES BALLETS 1933

MOZARTIANA

Music by Peter Ilyich Tchaikovsky
Choreography by George Balanchine
Decor and costumes by Christian Bérard
First performance, Théâtre des Champs-Élysées, June 7, 1933

LES SONGES

Music by Darius Milhaud
Scenario by André Derain
Choreography by George Balanchine
Decor and costumes by André Derain
First performance, Théâtre des Champs-Élysées, June 7, 1933

LES SEPT PECHES CAPITAUX (THE SEVEN DEADLY SINS)

Music by Kurt Weill
Text by Bertolt Brecht from a scenario
by Edward James and Boris Kochno
Choreography by George Balanchine
Scenery and costumes by Caspar Neher
First performance, Théâtre des Champs-Élysées, June 7, 1933

FASTES

Music by Henri Sauguet
Scenario by André Derain
Choreography by George Balanchine
Decor and costumes by André Derain
First performance, Théâtre des Champs-Élysées, June 10, 1933

L'ERRANTE

Music by Franz Schubert orchestrated by Charles Koechlin
Choreography by George Balanchine
Costumes, lighting and dramatic effects by Pavel Tchelitchew
First performance, Théâtre des Champs-Élysées, June 10, 1933

LES VALSES DE BEETHOVEN

Music by Ludwig van Beethoven orchestrated by Nicolas Nabokov
Choreography by George Balanchine
Decor and costumes by Emilio Terry
First performance, Théâtre des Champs-Élysées, June 19, 1933

TLA PROGRAM — ATLANTA, JULY 1991

TLA's annual program at the American Library Association conference will take place on Monday, July 1, 1991. The day will be an overview of major performing arts collections in the Southeast, from Charleston to Florida, with an emphasis on Georgia. The program will take place on two famous Georgia campuses, Georgia State University in Atlanta and the University of Georgia in Athens, with a chartered bus ride, including box lunch, in between.

The day will begin at 9:00 AM with refreshments and registration, Pullen Library, South Building, 8th floor, Special Collections Reading Room, Georgia State University. The morning panel, which will begin at 9:30, will include Christopher Paton, Archivist, Popular Music Collection, Georgia State University, who will discuss The Johnny Mercer Collection and its outgrowth, the Popular Music Collection, and the early country music scene in Atlanta. The second speaker will be Gail Garfinkle, Coordinator of Special Collections, College of Charleston. She will speak on theatre collections in the College of Charleston Library, including the Spoleto Festival, Dock Street Theatre and

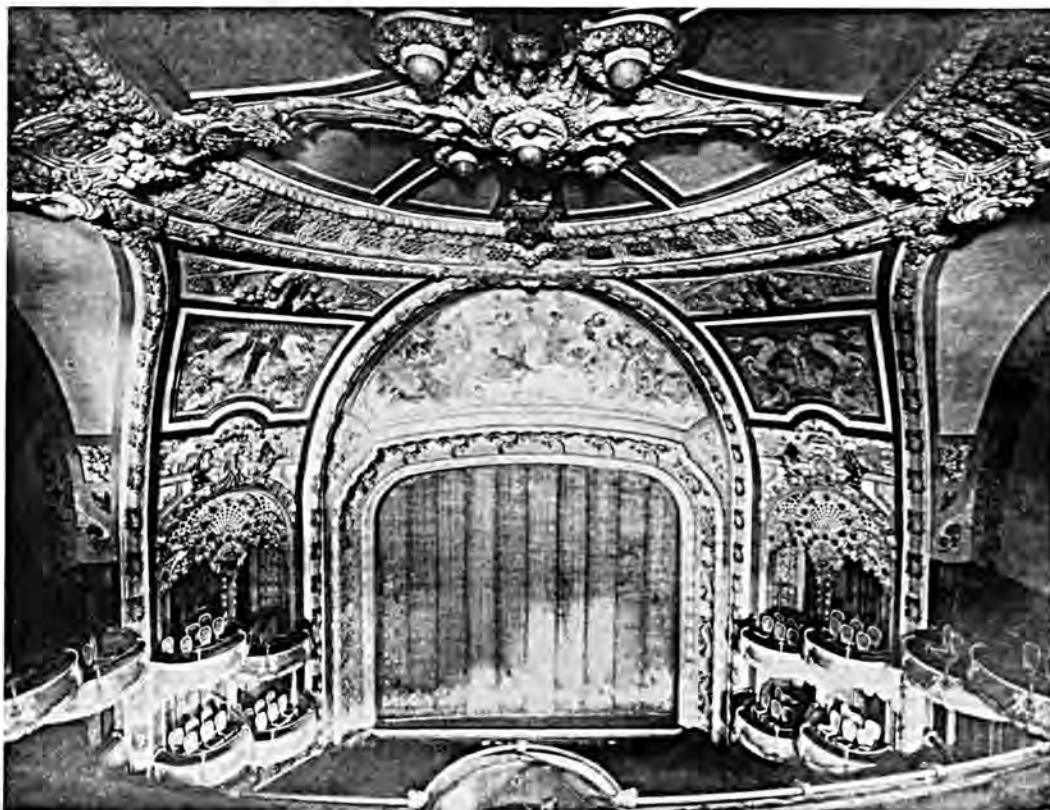
Footlight Players. Paula Hamilton, Curator, Belknap Collection for the Performing Arts, University of Florida, Gainesville, will discuss the Denishawn company, ballet material of the 1940s, designs for the Joffrey Company and the Ringling Collection of theatrical ephemera.

The afternoon panel will include Mary Ellen Brooks, Curator of Rare Books, Hargrett Rare Book and Manuscript Library, who will discuss manuscripts and other primary materials relating to theatre, including the costume and stage designs for Paris music halls, theatre and film script archives and the Margaret Mitchell *Gone With the Wind* papers. Dr. Gerald Kahan, former Chairman, Department of Drama, will speak on the research opportunities in the original materials at the University of Georgia. A special exhibition of archival material has been mounted for the TLA program. The afternoon program will finish at 4:15. At 4:30 the group will be driven back to the Georgia World Congress Center or the Hyatt Regency Hotel.

TLA members may register in advance by mailing a \$25 check, made out to the Theatre Library Association, and a

stamped, self-addressed envelope, to Richard M. Buck, Theatre Library Association, 111 Amsterdam Avenue, New York, NY 10023-7498. The size of the group is limited to 45, the capacity of the chartered bus. Checks must be received by May 31.

Items of interest to *Broadside* readers may be sent to Alan Pally, Editor, *Broadside*, Theatre Library Association, 111 Amsterdam Avenue, New York, NY 10023. We are particularly interested in information about acquisitions of theatre and other performing arts-related collections.



In early 1991, the New Amsterdam Theatre was the subject of an exhibition in the Main Gallery at The New York Public Library at Lincoln Center. The exhibition, originally on view several years ago, focused on the architecture of the building and the performances that played there. The curator was Alan J. Pally.

ABOUT THE NEW

MEMBERSHIP DIRECTORY

By now you will have received the 1990/91 Membership List which was distributed with your copies of *Performing Arts Resources XV* and the 1991 pocket calendar. The new edition includes for the first time much additional useful information about our membership. Unfortunately, as the changes were made some member names were accidentally left out. We apologize for this and will be able to rectify such problems in the next edition which is already underway.

The lack of information about certain members in the 1990/91 edition, however, is another matter. Every member received a questionnaire in the Spring of 1990 requesting information about affiliation, interests, etc. For all of those who returned the questionnaire by September, the new information was included. Unfortunately, many members did not return the questionnaire.

This year a similar questionnaire will be distributed to all members with the mailing announcing the Freedley and Theatre Library Association Awards. **Please complete the questionnaire when you receive it and return it promptly.** The information will be edited so that it is more even in format and helpful to the membership. Thank you for your cooperation.

—The TLA Executive Committee

WORKS IN PROGRESS

- Beckett, Samuel (1906-89). Authorized edition of selected letters. Martha Fehsenfeld and Lois More Overbeck, 104 Glendale Drive, Chapel Hill, N.C. 27514.
- Goyen, William (1915-83). Author, playwright (*Christy*) and editor. Selected letters. Robert Phillips, Box AF, Katonah, N.Y. 10536.
- Hamlet in Performance*. Productions using either the entire Second Quarto or First Folio texts, or any text consisting of an otherwise uncut, unrearanged combination of the two. John Norman, 28 Burnet Street, Maplewood, N.J. 07040.
- Minstrel and Vaudeville Performers*. Oral histories. Galen Wilkes, 14027 Oxnard Street, Apt. 31, Van Nuys, California 91401.
- Nineteenth-century stage representations of the Shakers and their dances, including the minstrel piece "The Black Shaker Dance." Citations for playbills and other references would be appreciated. Geraldine Duclow, Theatre Collection, Free Library of Philadelphia, Logan Circle, Philadelphia, Pa. 19103.
- Olsen, Ole (1892-1963) and Chic Johnson (1895-1962). Biography. Lori A. Seward, 31-19 34th Street, Long Island City, Queens, N.Y. 11106.
- Warfield, David (1866-1951). Biography. Martin Litvin, R.R. 2, Box 15, Wataga, Ill. 61488.
- Webster, Margaret (1905-72). Biography. Milly S. Barranger, Dramatic Art Department, University of North Carolina, Chapel Hill, N.C. 27599-3230.

BOOKS RECEIVED

- Braunmuller, A.R. and Michael Hattaway, eds. *The Cambridge Companion to English Renaissance Drama*. New York: Cambridge University Press, 1991. 456 pp. \$44.50 (\$14.95 pbk.).
- Eccles, Christine. *The Rose Theatre*. New York: Routledge, 1990. 268 pp. \$15.95 (pbk.).
- France, Richard, ed. *Orson Welles on Shakespeare: The W.P.A. and Mercury Theatre Playscripts*. Westport, CT: Greenwood Press, 1990. 297 pp. \$45.
- Ionesco, Eugene. *Fragments of a Journal*. New York: Paragon House, 1990 (c. 1967). 149 pp. \$16.95.
- Lacy, Robin Thurlow. *A Biographical Dictionary of Scenographers: 500 B.C. to 1900 A.D.* Westport, CT: Greenwood Press, 1990. xxi + 762 pp. \$69.50.
- Lucas, Craig. *Prelude to a Kiss*. New York: Dutton, 1990. 93 pp. \$16.95 (\$6.95 Penguin Plume pbk.).
- Peacock, John. *The Chronicle of Western Fashion: From Ancient Times to the Present Day*. New York: Harry N. Abrams, 1991. 224 pp. \$29.95.
- Peterson, Bernard L., Jr. *Early Black American Playwrights and Dramatic Writers: A Biographical Dictionary and Catalog of Plays, Films, and Broadcasting Scripts*. Westport, CT: Greenwood Press, 1990. xxviii + 298 pp. \$65.
- Pinciss, Gerald M. and Roger Lockyer, eds. *Shakespeare's World: Background Readings in the English Renaissance*. New York: Continuum, 1990. 267 pp. \$15.95 (pbk.).
- Rudlin, John and Norman H. Paul, eds. *Copeau: Texts on Theatre*. New York: Routledge, 1990. 281 pp. \$35.



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