

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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TLA PRESENTS ANNUAL BOOK AWARDS

The Theatre Library Association presented its book awards at a reception on May 31, 1991, in the Astor and Main Galleries of The New York Public Library for the Performing Arts. The George Freedley Memorial Award, presented for excellence in writing about the theatre, was given to Virginia Scott for *Commedia dell'Arte in Paris, 1644-1697*, published by the University of Virginia Press. Charles Musser, author of *The Emergence of Cinema: The American Screen to 1907* (Scribners), won the Theatre Library Association Award representing excellence in writing about film, television or radio. Ms. Scott's award was presented by actress Carole Shelley; Mr. Musser received his award from silent film specialist Paul Killiam. Each award included a cash prize of \$250.

The Freedley Award Honorable

Mention was presented to Margot Peters for *The House of Barrymore*, published by Alfred A. Knopf. The Theatre Library Association Award Honorable Mention was given to Kevin Brownlow for *Behind the Mask of Innocence* (Knopf). Ms. Peters' award was presented by producer Jean Dalrymple; Mr. Brownlow's award was given by film historian William K. Everson. Each honorable mention was accompanied by a cash payment of \$100.

The Freedley Award has been presented annually since 1968 in honor of George Freedley, the founding curator of The New York Public Library's Theatre Collection and the first president of the Theatre Library Association, which he helped to found in 1937. The Theatre Library Association Award was first given for books published in 1973.



Jean Dalrymple



TLA Board Members Catherine Johnson, Susan Brady and Nena Couch at Awards Reception

LIBRARY/INFORMATION NETWORK—NEW YORK (LINK—NY)

The Theatre Library Association is pleased to announce membership in the Library/Information Network—New York (LINK—NY), a newly formed organization of library and information management associations in the greater New York metropolitan area. LINK's purpose is to establish avenues of communication among organizations represented in order to share information on respective programs and activities, as well as to coordinate scheduling of programs and events. An additional mission is to discuss issues of mutual interest and concern and to consider actions member organizations might undertake on an individual and/or cooperative basis. Louis A. Rachow is the current TLA representative to LINK—NY.



TLA President James Poteat

A MESSAGE FROM THE PRESIDENT

It has been my pleasure to serve as TLA President for almost a year. During that time I have continued to be impressed with the professionalism of the individual members I have come to know. I see in these colleagues the feeling that membership in TLA is a valuable resource to them both professionally and personally. They take great pride and interest in their work and they love to share it. The cooperation among these members is prodigious. I have also come to realize what a great deal of work is done for the association week in and week out by certain individual members, all voluntarily and most of it on their own time. These are dedicated, concerned professionals.

I am also aware that there are differences of opinion among members as to how TLA should move and progress in the years ahead. Personally, I feel that this situation has arisen over the past several years because our membership has become more diverse and because the library, information and performing arts fields have all become more complex simultaneously. We are specialists, yes, but we are not isolated specialists. We do not all have the same expectations for TLA, though we feel, to varying degrees, that change is needed.

I feel that TLA, in order to serve its immediate membership better, must become more aware of our possible impact on all the worlds that we touch: the library, information and archival worlds; the worlds of theatre and the performing arts; the world of publishing, and the world of government.

In endeavoring to work toward this end, I hope that we can concentrate on three immediate tasks. We need to develop better communication between TLA members, the officers, and the Board, using *Broadside* as the basic means of this communication. We need to facilitate an ease of working

within our current committee structure, especially by clarifying work goals and devising projects which can be completed with only supervisory input from the Board. And most importantly, we need to work toward the development of a clear mission statement for the Association as a whole. Though the latter task is certainly a professional one, the first two are primarily administrative procedures which will allow us to work better and faster in a very busy world. We will then be able to get to the professional matters directly.

You as an individual member can help now by giving us your ideas. Write to me directly, to one of the other officers, or to a member of the Board. Currently, the Board is made up of a group of especially talented and concerned individuals. They, and I, all look forward to working with you more closely.

—James Poteat

NEW FEATURES FOR BROADSIDE

The newly available data in the substantially enlarged TLA Membership List presents a profile of our organization that reveals an exciting diversity of interests and goals among TLA members. We are encouraged by this response to expand the role of *Broadside*, the newsletter of our association, to serve as a clearinghouse for our members. We hope within the next year to inaugurate new features in *Broadside* devoted to (1) member news, (2) information related to interests of the Association and its personal and institutional members, and (3) queries and responses. We will need the input and cooperation of each and every TLA member to make these new features successful.

Member News: Please submit to the Editor any notices of activities with which you are involved related to the interests of the Association. Your work on available or forthcoming publications, such as books, articles, reviews, and columns, would be of great interest, as would your participation in exhibitions, gatherings, trips, tours, and conferences. News of prizes, grants, awards, honors, or other recognition which you have received should be shared through *Broadside*, as should

pertinent information related to performing arts collections.

Information: *Broadside* would like to alert our members to any and all events, national and regional, in which they would like to participate. To make inclusions of this kind useful, members must submit information as far in advance of an event as possible to insure its timely appearance in *Broadside*. Types of notices which will be considered for publication include material related to conferences, institutes, workshops, etc., and calls for presentations at same; the availability and deadline for application for grants, fellowships, prizes, awards; book fairs, significant notices of booksellers, dealers in ephemera, and availability of catalogues or printed material from same; brief profiles of performing arts collections and related organizations (major articles would continue to appear independently in the pages of *Broadside*); and notices of trips, tours, and special programs.

Queries, Responses: As space permits, TLA would like *Broadside* to serve as a clearinghouse where individual members can seek to locate general or specific materials related to their research or informational needs. Queries should be brief and in the form of a request for information ("I am trying to locate....") *Broadside* would encourage anyone with relevant information to respond directly to the inquirer. When a response might be of interest to more than a few of our members, *Broadside* would like to provide space for a succinct statement concerning materials a respondent can share on a topic of interest to other members.

To serve our membership as we move toward the next century, TLA will explore various avenues by which we can provide awareness of and access to information and materials related to the performing arts. The new features planned for *Broadside* represent one contribution; others in both print and electronic form are under discussion by the Executive Board. Please help us to advance the shared interests of all our members by submitting your news and queries to the Editor. Please encourage colleagues and acquaintances who might benefit from a TLA membership to join the Association and become active participants.

—Richard Wall

TLA AT ALA, THE MEETING IN ATLANTA, JULY 1, 1991: BETWEEN TWO CAMPUSES ON A BOX-LUNCH CHARTER

It was a day to remember, thanks to very fine arrangements of logistics and content. It started and ended with donut holes; in the morning they were accompanied by coffee. Carol Jones, Special Collections Librarian at the Pullen Library, Georgia State University, was my Atlanta contact who pulled everything in Atlanta together, including the donut holes. Gerald Kahan, TLA member and former Board member, arranged the Athens part of the day.

We began at 9:00 a.m. in Atlanta, with the coffee and donut holes in the eighth floor Special Collections Reading Room of the Pullen Library, where we saw a spectacularly mounted exhibition of popular music materials based on the Library's Johnny Mercer and Popular Music Collections. By 9:30, we were in a ground-floor meeting room three blocks away at the Urban Life Center, where we heard Christopher Paton discuss the Mercer Collection, and its outgrowth, the Popular Music Collection. She was joined by Gail Garfinkle, the Coordinator of Special Collections at the Library of the College of Charleston (SC), and Paula Hamilton, Curator of the Belknap Collection for the Performing Arts at the University of Florida in Gainesville. Gail talked about the very important collections at her library, such as the Dock Street and Spoleto Festival Archives and the Footlight Players collection. Her talk was augmented by slides of fascinating historical items from the collections.

Paula gave us the background of the founding of the Belknap Collection and an overview of the wide range of its material, including some Denishawn papers, ballet items from various American companies including the Joffrey, and the Ringling Collection of theatrical ephemera. (We hope that articles by panelists at this session will appear in a future issue of *Broadside*.)

After an intense question and answer session, the group picked up box lunches that had been delivered to the room by a local caterer and proceeded to curbside to await our chartered bus for Athens. Since there were several pounds of donut holes left over, I carried them to the bus in two large plastic bags. The trip to Athens through

the verdant Georgia countryside was uneventful, except for the delicious lunches and well-iced soft drinks that we enjoyed along the way.

When we arrived at the main library on the beautiful campus of the University of Georgia, we were greeted by Gerald Kahan and Mary Ellen Brooks, Curator of Rare Books at the Hargrett Rare Books and Manuscript Library. No one was quite prepared for the extraordinary exhibition of theatrical ephemera that had been put on display for us or by the sheer quantity and quality of the material in the collections of the Hargrett Library. (An annotated list of the highlights of the holdings, prepared by Mary Ellen, accompanies this article.)

From 19th-century playbills and prints and the Paris Music Hall set and costume designs to the Margaret Mitchell collection, the library's holdings abound with the riches of the theatrical past. The highlight (for me) of Mary Ellen's most gracious presentation was the story of the recent acquisition of the entire Freddy Wittop collection of designs, which includes some actual costumes, such as the red brocade gown from *Hello, Dolly!*

Gerry Kahan discussed the rich possibilities for research in the library's collections, including his edition of the republication of *The Mysterious Father, A Tragedy in Five Acts*, 1807, which he had researched in the library, from the only known published copy. This was the first play written and published in Georgia by a native playwright.

After imbibing punch from a silver bowl, the group proceeded to the bus at 4:30 pm. We were a jolly bunch on the way back to Atlanta, finishing off the leftover soft drinks, accompanied in some cases by more of the donut holes. Although only 25 persons out of the entire ALA Conference of over 12,000 had taken advantage of the day, all of those who had agreed that the other 11,000+ missed a real treat. As we arrived back at the Georgia World Congress Center, the main site for the ALA Conference, the appreciative day-trippers gave me a round of applause, but the big hand really goes to Carol Jones and Gerry Kahan, whose detailed planning made it all possible.

During the ALA Membership Meet-

ing that evening, I passed out more of the leftover donut holes. The supply seemed to be endless, and for the first time ever, I was satiated with donuts.

—Richard M. Buck

The Rare Books and Manuscripts Department of the University of Georgia Libraries houses a wide variety of theatre and film primary materials ranging from autographs and playbills of nineteenth-century British Theatre to costume and stage designs for the Paris Music Halls to film scripts of *The China Syndrome* and *The Member of the Wedding*. The author collections, particularly Tennessee Williams, Calder Willingham, Truman Capote, Carson McCullers, Donald Windham, and Erskine Caldwell include theatre programs, stage scripts, and photographs in addition to screenplays, posters, lobby cards, stills, and pressbooks pertaining to their works translated into film.

Two major manuscripts collections may be singled out as especially rich in potential research opportunities. The Charles Coburn Theatrical Library (MS 1126), consisting of scrapbooks, scripts, movie stills, props, and photographs, chronicles the actor's life and career both in the New York theatre and later in films. The Ward Morehouse Collection (MS 687) contains theatre programs, correspondence, photographs, and Morehouse's writings as film and theatre critic at the *New York Tribune*. A significant film resource is the collection of more than 1,500 film, television and radio scripts offering diverse examples of the development of a script as well as the writing techniques which have proved successful in the various media.

Among the theatre ephemera are The Newcastle Playbills (400 broadsides); hundreds of British Theatre Programs (1890's through 1950's); and playbills from Great Britain and the United States covering the early nineteenth century through the 1950's, including some Confederate theatre broadsides.

Of the numerous rare drama books, one of particular interest is Hamner's five-volume edition of *Shakespeare's Works* (1743) which has the distinction

of having been Fanny Kemble's personal reading copy with her copious handwritten annotations and expurgations.

The following list of manuscript collections dealing with some aspect of the theatre or film includes a brief description and the manuscript call number; additional information is available in the manuscript notebooks in the Rare Books and Manuscripts Department.

MS 74 Graham Rawson Papers. 1913-1947. This collection consists of the correspondence of Graham Rawson, British playwright and editorial advisor to the publishers Allen & Unwin. His correspondents include many famous theatrical figures such as Helen Hays, Eden Philpotts, and Paul Robeson. The bulk of the collection deals with Rawson's attempts to have his plays published and produced.

MS 185 Odell & Zinaide Vislaire Williams Scrapbooks. Three volumes containing clippings, playbills, letters, pictures, programs, cards, and reviews pertaining to the careers of Odell Williams, a popular comedian of the 1890's and Zinaide Vislaire Williams, his actress wife.

MS 189 Zelta Sears and Louis C. Wiswell Papers. 1910-1941. 147 items consisting of a scrapbook, notebooks, letters, scripts, pictures, and music pertaining to the career of the actress and playwright Zelta Sears and Louis Wiswell, her husband and theatrical manager.

MS 211 Noyes School of Rhythm Papers. (1913-). This collection contains letters, folders, photographs, brochures, clippings and other materials concerning the development and philosophy of the Noyes School of Rhythm for both children and adults. Much of the material deals with the dancer and instructor, Lucy Bates, much admired by Vachel Lindsay, and with Valeria Ladd, a dancer and director of the institute.

MS 689 The Wayfarer Collection, 1919-1920. Scrapbooks, photographs, music, pressbooks, director's play and promptbook of a religious pageant and modern passion play called *The Wayfarer* starring Blanche Yurka. Also included are pictures from an apparently unreleased film version by D.W. Griffith.

MS 714 Paris Music Halls—Sets & Costumes, 1920's-1930's. A collection of 6,833 original drawings of scenes

and costume designs used in French Music Hall Theatres. The color sketches represent such designers as Erte, Serge Koan, Zamara, Zig, Alex Shanks, & Freddy Wittop.

MS 819 British Music Hall Stars, 1912-1928. This collection consisting of two bound albums of over 270 autographs, many of which are accompanied by postcard photographs, was gathered by the stage doorkeeper at the Old Chelsea Palace Music Hall.

MS 820 Herbert Norris Archive, 1897-1939. 128 working costume drawings by the leading costume historian of early 20th-century England. The designs, many of which are annotated, center around the 15th, 16th, and 19th centuries.

MS 831 Viennese Playbills 1838-1843. A Collection of 185 playbills for Vienna's Theatre an der Wein and Theatre in der Leopoldstadt, both of which were under the directorship of Karl Carl.

MS 832 British 20th Century Music Hall Collection. 159 pictures of actors and actresses appearing in British Music Halls in the early twentieth century comprise the major part of this collection.

MS 842 Viennese Operettas—Costumes and Scenes c. 1886. Twenty-six hand-colored sheets from six Viennese Operettas.

MS 905 Margaret Mitchell Marsh Papers. 1905- . This collection of over 57,000 items concerns the publication of *Gone With the Wind*, the aftermath of its publication, and the production of the movie. Also included are correspondence from many major literary figures of the 1930's and 40's, fan-mail, memorabilia, and scripts of the screenplay belonging to Selznick and Susan Myrick. The use of this collection is restricted.

MS 907 Charles Dickens and the Theatre. 1838-1933. This collection contains pictures, scrapbooks, clippings from magazines and newspapers, and photographs and engravings of Dickens actors and actresses, and scenes from his plays.

MS 964 Harry Tate Papers. 1901-1913. This collection deals with the accounts showing the receipts and income sources of Harry Tate, a successful British entertainer who toured in Australia and America in the early 1900's.

MS 971 Seymour Hicks Theatrical

Collection. 1871-1949. This collection, compiled by Sir Edward Seymour Hicks, British actor, manager, and author, is composed of scrapbook material such as autographs, pictures, stage programs, invitations and fan mail for his book *Difficulties*.

MS 972 Atkinson & Thatcher Theatrical Collection. c. 1900-1912. A Collection of 94 miscellaneous items including role or script books, pictures, promotional materials and posters from the Atkinson and Thatcher Company of Boston.

MS 974 The English Stage of the 1870's: A Photographic Record. An album of 185 photographs documenting 11 comic plays produced between 1874-1877 by the Cambridge University Amateur Dramatic Club, Great Britain's first permanent university theatre group.

MS 980 Edward C. Crouse: University Theatre Collection. This collection of scrapbooks, biographical material, pictures, clippings, broadsides, and programs concerns the productions of the University Theatre 1930-1946 under the direction of Edward C. Crouse, Head of the University of Georgia Drama Dept.

MS 1264 Carter Tate Barron. Papers. 1920-1950. This collection consists of scrapbooks, letters, and photographs of famous personalities such as Jean Harlow and Robert Taylor amassed by Carter Barron, theatre executive and manager of several theatres in Atlanta and Washington, D.C.

MS 1290 John Harkrider Costume Designs (1920's-1930's). These fifty-three costume designs by John Harkrider were designed for the Ziegfeld Productions. Each is labelled to identify both production and the performer for whom the costume was designed.

MS 1291 Kurt Richter Designs (early 20th century). This collection of 200 items includes pencil sketches, charcoal drawings, watercolors, crayon and various other designs, most of which are settings for plays and operas done in Germany during the early decades of the 20th century.

MS 1430 Francis L. Sullivan Collection. Clippings, scripts, and photographs are contained in this collection pertaining to the career and personal life of the British character actor Francis L. Sullivan (1903-1956) who appeared in over 45 films including *Oliver Twist*, *Quo Vadis*, and *Great Expectations*.

tions.

MS 1510 Wilbur Kurtz, Sr. Collection. 1938-1939. This collection consists of 223 photographs and negatives taken on the set of *Gone With the Wind* by Wilbur Kurtz, Sr. an Atlantan who was historical and technical advisor for the movie and a close friend of Margaret Mitchell.

MS 1511 French Juvenile Theatre. c. 1870. 191 colored lithographed sheets of French theatrical stage settings with figures and props designed as an educational toy for children in the late nineteenth century.

MS 1559 Gilbert Maxwell Archives. 1948-1979. The collection consists of the correspondence, typescripts, reviews, and Federal Theatre Project material of Gilbert Maxwell (1910-1979), Georgia born actor, writer, and lecturer.

REPORT OF THE TLA COLLECTION RESOURCES COMMITTEE

October 18, 1991

Chairman: Walter Zvonchenko

Members: Susan Brady,

Steven Higgins, Catherine Johnson

The Collection Resources Committee was formed to consider ways in which information about special theatre collections within library and archival repositories could be made more readily available to researchers. After reviewing currently available published and online sources of information, and considering the expense and labor intensive nature of creating a new publication, the Committee determined that its goal could be accomplished by coordinating its effort with that of an existing publication.

The National Union Catalog of Manuscript Collections (NUCMC) is published by the Special Materials Cataloging Division, Manuscript Section of the Library of Congress. Published since 1962, the annual volumes contain descriptions of manuscript collections held by repositories throughout the United States. Indexes to the catalogs are also published by LC. NUCMC does not actively solicit collection information, but accepts it from all institutions meeting its submission criteria. Contributing repositories complete data sheets and send them to LC where NUCMC staff edit the records and include them in the

next annual volume. Since 1987 NUCMC records have been entered into the Archives and Manuscript Control File (AMC) of the Research Libraries Information Network (RLIN), the national online bibliographic database of the Research Libraries Group. Thus, NUCMC makes descriptions of holdings available to researchers both in the annually published volumes, and in a national online database.

The Collection Resources Committee proposes that TLA coordinate a national effort to encourage repositories holding theatre related special collections to complete data sheets and submit them to LC for inclusion in NUCMC. By establishing lines of communication with TLA members, as well as national and regional library and archival organizations, the Committee could identify individuals who would serve as regional coordinator/advisors. Initial and ongoing information regarding the project could be published in *Broadside*. Information packets containing NUCMC guidelines and data sheets could be disseminated through the coordinators. NUCMC editor Hariett Ostroff has expressed enthusiasm for this plan and is interested in pursuing the issue further. In the next few months, the Committee will continue discussions toward how to formulate specific procedures for the project.

TLA ANNUAL BUSINESS MEETING MINUTES

The annual TLA business meeting convened at 4:10 p.m. on Friday, October 18, 1991, at the Shubert Archive. President James Poteat called the meeting to order, asked for the approval of the minutes of the last annual meeting and summarized many agenda items that had been discussed by the TLA Board in a meeting earlier that afternoon. Among those items were: the new TLA membership brochure which is about to go to press and which will be used to stimulate new TLA memberships; a proposal of a new award, sponsored by TLA, to honor a theatre librarian for his or her career and contributions to the field; the next issue of *Broadside* scheduled to appear in November; the new *Performing Arts Resources*, vol. XVI, "Taking the Pledge

and other Public Amusements," temperance texts and lighter fare. Secretary/Treasurer Dick Buck distributed the treasurer's report to the membership. Although there has been a slight erosion of TLA's membership base, our membership remains fairly stable at approximately 511 members. Susan Brady, Board member from Yale, reported on the Collection Resources Committee which was formed to consider ways in which information about special theatre collections within library and archival repositories could be made more readily available to researchers. After much consideration, Susan said that the committee had determined that its goal could best be accomplished by coordinating the committee's effort with that of the National Union Catalog of Manuscript Collections (NUCMC). At this point, TLA member Don Fowle suggested that TLA might also consider publishing an updated edition of William C. Young's *American Theatrical Arts: a guide to manuscripts and special collections in the United States and Canada* (Chicago: American Library Association, 1971). Fowle has been updating the Theatre Collection's (NYPL) copy of Young and feels that a current, up-to-date version of this useful reference tool would be valuable for researchers. Dick Wall (Queens College), Chairman of the Nominations Committee, announced the election results for the TLA board. Re-elected to the TLA board for two-year terms are incumbents, Susan Brady (Archivist, Manuscripts and Archives, Sterling Memorial Library, Yale University), Nena Couch (Curator, Lawrence & Lee Theatre Research Institute, Ohio State University) and Walter Zvonchenko (Reference Librarian, Music Division, Library of Congress). Lauren Bufferd (Archivist, Chicago Theatre Collection, Chicago Public Library) was welcomed as a new board member. The newly elected board members whose terms run from 1992 to 1994 join eight incumbent board members. TLA member Prof. William Green (Queens College) announced that he would be in Vienna for the opening of the new theatre museum. Jim Poteat asked him to convey TLA's heartiest congratulations and good wishes. The meeting adjourned at 5:05 p.m.

—Maryann Chach

DANCE POSITION AVAILABLE

The Research Libraries of The New York Public Library seeks a librarian for its Dance Collection, which is a division of The New York Public Library for the Performing Arts, located at Lincoln Center. Responsibilities include performing original cataloging for a variety of dance materials, as well as performing public reference service in response to personal, telephone and written inquiries. The position requires an MLS from an accredited library school, reading knowledge of two modern European languages, knowledge of the history and technique of dance, and experience with library automation.

The Library offers a competitive salary plus excellent benefits. Interested applicants should send their resume to:

The New York Public Library
Human Resources Department/DC
8 West 40th Street—2nd floor
New York, NY 10018.

The New York Public Library is An Equal Opportunity Employer.

CALL FOR PAPERS

PUPPETRY: For an annual volume of essays on puppetry (history, theory and performance) to be published by the Edwin Mellen Press, Ltd. beginning in 1992, please send proposals to editor James Fisher) c/o Theater Department, Wabash College, Crawfordsville, IN 47933.

BOOK REVIEWS

Art Isn't Easy: The Achievement of Stephen Sondheim. By Joanne Gordon. Carbondale: Southern Illinois University Press, 1990. 336 pp. \$39.95.

This recent entry into the growing collection of Sondheimiana takes a more scholarly approach than most. In the first chapter, "The Musical Comes of Age," the author sums up what has happened to musical theatre. While Broadway still welcomes "mindless musicals," Stephen Sondheim in the past 30 years has captured the market of "musicals that disturb and challenge."

Dr. Gordon, head of the directing program at California State University at Long Beach, has been studying Sondheim for years and has directed

various productions of his works. She points out that his music is more sophisticated and complex than that of previous musical theatre composers and that his songs explore the depth and turmoil inherent in each character. Sondheim confronts the audience "with the very problems they had fled to the theatre to escape." His musicals, however, are not as popular or readily acceptable as those of Rodgers and Hammerstein or Lerner and Loewe. In fact, he has only one "hit" song to his credit.

All of Sondheim's major shows from *A Funny Thing to Into the Woods* are discussed in depth. Early works, such as *Gypsy* and *Do I Hear a Waltz?* (he wrote only the lyrics for both) are not included. Nor are such minor works as *The Frogs* and *Evening Primrose*.

Carefully documented and indexed, this volume is unquestionably important to any collection concerned with musical theatre. I only wish it had been a little more fun.

—Richard C. Lynch

More Broadway Musicals: Since 1980. By Martin Gottfried. New York: Harry Abrams, 1991. 224 pp. \$49.95.

The generally dreary Broadway musicals of the 1980's are, on the face of it, not the most attractive of subjects. Martin Gottfried, author of an earlier volume on Broadway musicals, has, however, written much more than a postscript to his earlier book. Despite the lesser appeal of the 1980's, his book is no less interesting than the earlier volume.

In appearance this volume closely resembles the earlier one. The format is luxurious. It is well-bound, printed in Italy, and the photographs are abundant and beautifully reproduced. It is in short a coffee-table book, but with a difference. Most such hybrids are basically collections of photographs masquerading as a book. This is genuinely an illustrated book.

The author's theme is the demise of the old-style musical and the emergence during the 1980's of two major types of musical theatre: the concept musical of Sondheim and the unabashed spectaculars of Andrew Lloyd Webber. Sweeney Todd meets the Phantom of the Opera. Sondheim wins critical praise but suffers disheartening box-office returns. Webber is trashed

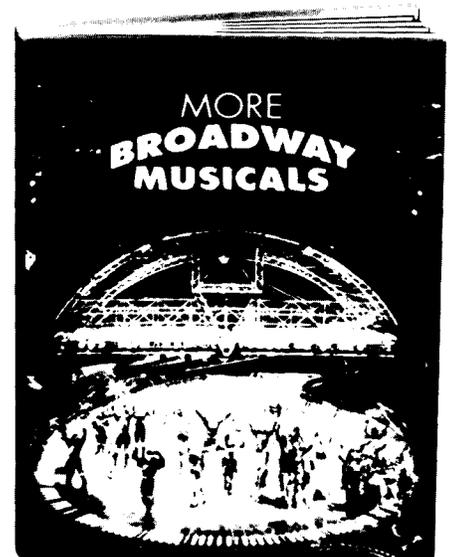
by the critics but breaks all box-office records. The chapters devoted to these two composers are central to the book, and Gottfried tries gallantly to state the case for each. His analyses are as dispassionate as possible, well informed, and vigorously written.

The book discusses as well key theatrical figures who have helped to shape the musical theatre—most notably Harold Prince and Tommy Tune. His chapter on the making of *Grand Hotel* is impressive in its wealth of detail. Gottfried also discusses a number of lesser figures and the slow disappearance of the musical as we knew it. Even these somewhat melancholy pages make engrossing reading.

The book is greatly aided by its stunning photographs, mostly by Martha Swope. Years of experience as a dance photographer have made her adept in capturing for a moment in time the essence of a musical. She evokes not only the quality of the few really great musicals of the period, but of many of the lesser ones as well. Paradoxically, they are often so good that they invest even the failures with an interest that they never possessed. The two-page spread on *Grind*, one of Hal Prince's spectacular failures, is an instance in point. The author's pen is, in its way, a match for the photographer's camera—particularly in his knack for encapsulating a show in a few words—e.g., his description of Michael Bennett's *Ballroom* as "*Marty*, set to a foxtrot."

Do not make the mistake of dismissing this book as a slick cut-and-paste job. It is a real book with splendid photos and well worth the price.

—William W. Appleton



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