

# BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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## TLA/ASTR CONFERENCE IN NEW ORLEANS

New Orleans was the venue for the Fall 1993 joint meeting of the **Theatre Library Association** and the **American Society for Theatre Research**. All plenary sessions took place at the Monteleone Hotel in the French Quarter. The theme of the conference was "Culture and Performance." **Brooks McNamara** (New York University) delivered the keynote address, "Theatre History in Transition: Thinking about Public Ceremonies," a talk based on his forthcoming book, *A Day of Jubilee*.

Conference panels dealt with the political and cultural uses of theatre, to support an indigenous culture in the face of political or military authority (examples discussed included opposition theatre in Belfast, aboriginal theatre in Canada and Australia, Indian theatre under British rule) or, as a tool to strengthen the power of the dominant culture through its portrayal in popular entertainment. Papers on this theme dealt with Mardi Gras, Lafayette's triumphal visit to the U.S. in 1824-25 which was linked to the opening of the Erie Canal, and Disneyland's County Fair exhibit.

The ritualistic aspect of performance was investigated in such varied areas as African female initiation ceremonies, public executions (illustrated by mass burnings and hangings of blacks in 18th century New York), and Ben Jonson's *Masque of Queens*, 1609. Economic and social conditions were discussed in essays on Marivaux's plays on the failing economy in 18th century France; Jean

Duvignaud's documentary film of life in a Tunisian village; Selfridge Department

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*"Documenting Culture:  
Collecting for Today's  
Research Trends"  
Panel in New Orleans*

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store's staged events (including mannequin parades) when the women's suffrage movement was in full swing in England; and a recent "Shoes from the Stars" exhibition to launch a line of Italian fashion footwear in the United States. Avant-garde choreographer-director Tadeusz Kantor's work with his Theatre of Death was discussed in a paper on contemporary European movement performance. This was followed by a lecture-demonstration of typical tap-dance steps which included film clips from various Warner Bros. musicals.

The Theatre Library Association's program "Documenting Culture: Collecting for Today's Research Trends" was presented on Friday afternoon, November 12th. Moderated by **Richard Buck**, (The New York Public Library for the Performing Arts), the speakers were **Bob Taylor** (Curator of the **Billy Rose**

**Theatre Collection** of the New York Public Library for the Performing Arts), **Mary Ann Jensen** (Princeton University Library) and, **Suzanne J. Hee** (UCLA Asian American Studies Center).

Mr. Taylor provided an overview of NYPL's role in documenting culture through **Betty Corwin's Theatre on Film and Tape (TOFT) Archive**, a self-contained unit within the Theatre Collection. TOFT has received international recognition as the only United States agency authorized by the theatrical guilds and unions to record theatrical stage productions for research and archival preservation. In 1969, Ms. Corwin founded TOFT to capture the dynamic qualities of a theatrical production on video to complement the traditional sources of theatre research. Mr. Taylor noted the variety of works taped including regional theatre production, and he described the criteria used in selecting shows for videotaping, which include quality of production, acting, design, and other elements; productions depicting significant issues such as women's concerns, ethnic and minority problems; as well as theatrical productions whose meaning is dependent on visual aspects which can only be captured by the moving image. There are now 2,800 items in the Archive, including performances, interviews and theatre-related documentaries. In the past year, over 5000 viewers from 43 states and 26 foreign countries have visited the Archive. A ten-minute videotape of sam-

ples from shows and pictures of performers whose work has been taped by TOFT concluded Taylor's presentation. The Archive is open by appointment to students, researchers and professionals.

Ms. Jensen described the **Richard Schechner/TDR Papers** which were given to the Princeton Library in 1988. The collection consists of more than 124 cartons plus oversize material which document the work of this teacher, scholar, critic, director, actor and political activist, who originated the term "performance art." The archive contains information on his personal and professional life, including the East End Players, founded by Schechner in 1957, which was the prototype for environmental theatre. It also documents his work with the Free Southern Theatre in New Orleans, 1964-67, and The Performance Group which he founded when he moved to New York in 1967. The Group's performance of *Dionysus in '69* at the Performing Garage in 1968 was a landmark production of environmental theatre and a source of heated controversy because of its explicit sexuality. Schechner's travels abroad, including visits to India, China, and South Africa, and his experience directing plays in various political climates are also covered. The Archive also contains material on the *Tulane Drama Review (TDR)*, which Schechner edited at Tulane and later at NYU where it was renamed *The Drama Review*. The Schechner Papers, which will continue to be added to, have been inventoried, though not yet completely processed. Except for some restricted personal items, material can be located and made accessible to readers by advance appointment. Schechner must be contacted for permission to copy materials.

The final paper in the session dealt with the **East West Players Archive** at UCLA, documenting the 27-year history of the nation's first Asian American theatre. The East West Players Archive came to UCLA through the combined efforts of the Asian American Studies Center and the Arts Special Collections Department, where it is currently housed. It consists of over a hundred cartons and flat boxes of scripts, production notes, photographs, videotapes, financial records and other documentation, arranged chronologically by season. It documents not only the history of the oldest Asian American company in the United States, but also represents a step toward recognition of the important theatrical contribution which Asian Americans have made in their own community and in the wider community of America.

The conference continued the practice instituted in Seattle in 1991 of having one break-out session of seminars, to allow more members to present papers. This year, there were five seminars dealing with feminist perspectives, cultural impersonation, performance sites, performance during social change, and social deviance in the performing arts. Conference attenders indicated on their registration form which seminar they wished to attend, and were provided with one-page abstracts of seminar papers in their conference packets, enabling participants to take part in discussion. Another regular feature of the conference in recent years has been a panel discussion on the state of the profession. Recent developments include the blurring of the lines between traditional humanities and interdisciplinary studies, the poor outlook for jobs in the profession, computer literacy vs. print, and performance studies vs. traditional theatre history.

At the Awards Luncheon on Saturday, **Gerald Kahan** was honored posthumously. There were also two receptions, one hosted by **Louisiana State University** in the Monteleone Hotel and the other by **Tulane University** in the Special Collections Reading Room of the Howard Tilton Library, where guests viewed a special exhibition of treasures from the Mardi Gras collection.

The 1994 TLA/ASTR Conference will be held in New York City on November 17-20, with sessions at The New York Public Library for the Performing Arts, the Milford Plaza Hotel and the CUNY Graduate Center on 42nd Street.

--Dorothy L. Swerdlove

*Editors note: as space permits in future issues of Broadside more complete excerpts from Ms. Jensen and Ms. Hee's papers will be printed.*

## BOOK REVIEWS

*A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660-1800*, by Philip H. Highfill, Jr., Kalman A. Burnim, and Edward A. Langhans. Vols. 15 & 16. Carbondale and Edwardsville: Southern Illinois University Press, 1993. Vol. 15, 377 pp. ISBN 0-8093-1802-4; Vol. 16, 375 pp. ISBN 0-8093-1803-2; illus. \$60 each.

With the 1993 publication of volumes 15 (Tibbett-M. West) and 16 (W. West-Zwingman), the extraordinarily ambitious biographical dictionary of stage personnel on the London stage, 1660-1800, has reached completion. This stunning publishing and scholarly accomplishment, one that in these days of cutbacks and rising costs in the publishing sector will likely not be matched soon, has covered well over a

quarter of a century in its making. When the first two volumes were published in 1973, 12 volumes were projected, expanded ultimately to the final 16. In the first volume, the three eminent authors stated their purpose: "to provide brief biographical notices of all persons who were members of theatrical companies or occasional performers or were patentees or servants of the patent theatres, opera houses, amphitheatres, pleasure gardens, theatrical taverns, music rooms, fair booths, and other places of public entertainment in London and its immediate environs from ... 1600 until the end of the season 1799-1800." At that time the projection, no doubt underestimated, anticipated 8,500 individual entries with over 1,500 portraits (at least one for each subject for whom a portrait exists). Incidentally, initial users of any one of the 16 volumes should consult the preface to volume 1, not reproduced elsewhere.

That Highfill, Burnim, and Langhans lived up to their goals is an understatement. Indeed, the coverage is very complete (from doorkeepers and other house servants to scene painters, acrobats, puppeteers, musicians, actors, playwrights, managers, etc.) and documents the roles of thousands of heretofore marginalized or virtually unknown individuals. Some entries are certainly not "brief" but provide quite exhaustive biographical records. The Sarah Siddons entry in volume 14, for example, is 67 pages and includes a list of 381 extant illustrations; the longest entry in the final two volumes, on Margaret "Peg" Woffington, is 31-pages long, with 81 illustrations listed and 10 reproduced. Similar entries appear for all major figures throughout the set.

But one of the joys of these volumes is reading about the unusual and previously unheard of individuals who

nonetheless made their contributions to the 18th century London stage. In the final volumes, these include, to mention just a few: Morel Torré, the Italian pyrotechnist; Pier Francesco Tosi, the castrato; Turk, the trained horse; John Valerius, an armless wonder who demonstrated skills with his toes and feet; Mrs. Michael Van Beck (Ursula Dyan), bearded lady and harpsichordist; Mrs. James Wakelin, acrobat, dancer, puppeteer; William Walker, exhibitor of the orrery called the Eidouranian; dwarfs Kelham Whitelamb and John Woremburg; Daniel Wildman, bee trainer; and the "wonderful Worcestershire Heifer." For more common or variant names, the number of entries is often surprising. In the last volume, for example, there are 20 Walkers, 53 Williams and 31 Wilsons. More prominent figures in these final volumes include: William Twaits, Cave Underhill, John Vanbrugh, Joseph Vernon, Auguste Vestris, Giovanni Battista Viotti (musician/manager), Francis Waldron (actor, manager, singer, author), Thomas Walker, William Wallack, singer/actress Tryphosa Jane Wallis, Sarah Ward (two of them), designer John Webb, Mary Stephens Wells, Thomas Wade West, the quarrelsome actor Thomas Weston, Elizabeth Kemble Whitlock, Thomas Wignell (later so prominent in Philadelphia), Anne Brunton Merry Wignell Warren (her final husband is listed incorrectly in the dictionary as William Warren the second rather than the elder), Tate Wilkinson (one of 16 Wilkinsons, including Caroline, a player on musical glasses, and Isabella, a slack and tightrope walker), Robert Wilks, singer/actor, playwright/manager Richard Wilson, Henry Woodward (21 pages, 25 illustrations listed, 8 reproduced), Mary Ann Wrighten, actor/manager Richard Wroughton, and Richard Yates and his actress/dancer wife Mary Ann Yates.

As these volumes appeared over the past twenty years, there has been a consistent excellence in the writing, scholarship, and coverage; indeed, volumes actually improved over time with subtle refinements. When I reviewed the first two volumes for *Choice*, for instance, I bemoaned the lack of bibliographies with each volume and suggested that the final volume might have an accumulative bibliography of major published sources. The authors chose not to follow my recommendation, but with succeeding volumes more sources have been mentioned in individual entries than at the beginning so that a user can identify most major published (and many unpublished) sources. In truth, so much of the contents of the dictionary is drawn from primary, unpublished material that an inclusive bibliography is quite impossible. One other change occurred after volume ten. In addition to portraits for entries, early volumes each included at its conclusion a pictorial section (maps, floorplans of theatres, scenes and machines, pages from promptbooks, etc.); the final six have no special iconographic sections.

After the 1978 publication of volume 6 (which included an extraordinary entry on David Garrick), the Theatre Library Association in 1979 awarded the project a special citation, recognizing such an important undertaking at what was then believed to be its half-way point. (During its creation, by the way the dictionary was supported with four NEH grants). Now that this landmark project is completed (there is no suggestion of future supplements) and has taken its place on the reference shelf as one of the most monumental research endeavors ever undertaken on the 18th century London stage, the whole deserves even more praise and recognition.

I'd like to conclude with a suggestion for Southern Illinois University Press, to whom we are indebted for undertaking such a publishing feat. For the specialist and scholar, the thousands of entries on minor figures have already proven to be of extraordinary help in research and understanding of practice on the 18th century stage. For the average user, often an undergraduate student, of the dictionary, however, I suspect that the entries on major figures attract the greatest attention. Why not a single volume that pulls together from all volumes the entries on major figures, perhaps just the most significant actors? I would speculate that whereas the set, an obligatory addition to all good reference collections, has had a limited sale (primarily to libraries), such a volume would find a larger market of individual theatre specialists, historians, librarians, and even non-academic lovers of the theatre. I, for one, would enthusiastically add it to my library as a supplement to my cherished 16 volume set. --Don B.Wilmeth

**David Merrick: The Abominable Showman**, by Howard Kissel. New York: Applause Books, 1993. \$24.95, cloth. ISBN 1-55783-172-6.

The question is not whether there will ever be an authorized biography of David Merrick, it is whether there will ever be *another* biography of David Merrick. It cannot be said that Howard Kissel's biography is a loving portrait of Merrick, because his subject is not one that the average, well-balanced human being can find lovable. All of the warts and more are here but whatever (few) beauty marks Merrick displayed in his lifetime are also included. Kissel, drama critic for the *New York Daily News* begins his book with a real-life *coup de théâtre*, the moment when Merrick went before the audience on the opening night of *42nd Street* on August 25, 1980,

to announce that Gower Champion, who had molded the musical into a Broadway hit, had died that morning. Kissel's account leading up to that moment will always contain a seed of doubt in Merrick's motive for using the opening night (postponed, it appears, for unexplainable reasons) for another publicity stunt of questionable taste. Whether or not he did is left in the eye of the reader, but Merrick's lifetime leading up to the event, as chronicled in the biography, appears to bolster the argument that Merrick was first, foremost and always a theatrical producer to whom everything was fair game.

Born in St. Louis as David Lee Margulois, Merrick had the standard issue unhappy childhood which turned him, as it has done for many others, toward the world of make-believe. The youngest of a family of five, arriving ten years after the birth of his next sibling, David was a *de facto* "orphan," after the divorce of his parents and the commitment of his mother into a mental institution. He was passed among his sisters until one of them agreed to keep him permanently. Always a good student, he went on to college and law school, from which he graduated in 1937. A year later, he married Leonore Beck, who had just come into a sizable inheritance from her mother. Having developed a passion for the theatre since his uncle Maurice had introduced him to YMHA amateur productions, David's next stop was New York. His wife's money was his *entrée*.

Merrick's first job in New York was with producer-director Herman Shumlin, from whom he learned the rudiments of show business. His early ventures as a producer were failures, but in 1949, he had his first success with *Clutterbuck*, a mild English comedy, on which Merrick tested his promotional skills. He was

able to put them to better use with *Fanny*, a musical that Merrick produced with the help of Joshua Logan. With *Fanny*, Merrick's career was launched in earnest and was propelled by a string of hits comprised of musicals, comedies, and English importations. Inevitably he had his failures but his successes were far too emphatic to detract from his reputation as a producer of rare talent and taste. His exploits to keep his shows running have slipped into Broadway myth as have his equally legendary cruelties. Kissel's book details all of them as well as Merrick's particularly messy private life.

The biography is followed by a history of Merrick's productions and notes on the author's sources. If there is a weak spot in an otherwise professionally assembled and smoothly written book, it is in the index. Look up the name Jo Mielziner and there is nothing listed, yet the book contains about a dozen references to the designer of some of Merrick's best productions. Look up Boris Aronson and there is a page citation for *Etan* Aronson, Merrick's third wife. It's a mess. However, in an era when one is grateful that there is an index, it may be just a small quibble. The book is enjoyable on all levels: biography, journalism, show business history, and Broadway gossip. --Mary Henderson.

**Lucille Lortel: A Bio-Bibliography**, by Sam McCready. Westport, CT: Greenwood Press, 1993. \$59.95, cloth. ISBN 0313276056. (Bio-Bibliographies in the Performing Arts, ISSN 08925550; no. 42).

For several years, Greenwood Press has been issuing a series of bio-bibliographies of (mostly) contemporaneous figures in American theatre and film. The list does not quite extend from A to Z, but currently covers

personalities from Jean Arthur to Richard Widmark with the names of movie stars dominating the list. So far, only three non-performers are subjects although a case can be made that some of the actors on the list bestride other roles in the performing arts. Such a one is Lucille Lortel who began her theatrical career as an actress, but turned to producing later in her life. It is in producing that she has made her everlasting mark and in which she is still active.

In the first section of the book, Professor Sam McCready has written a brief but encompassing biography of Miss Lortel, recounting those bits and pieces of her personal life that have influenced her career. Case in point: her wealthy husband's gift to her of the Theatre De Lys on their twenty-fourth anniversary, a gift that sent her off in another direction. He weaves into his narrative the influences of her brother, the violinist Waldo Mayo, and her artist sister Ruth Cugat. It was her sister who chose the name "Lortel" in place of the family name Wadler for her blossoming stage career and it was her brother who encouraged her to become a producer.

For Miss Lortel, the theatre has been both vocation and salvation. Too full of energy to settle into comfortable domesticity, she founded the White Barn Theatre on her Westport, Conn. estate to do something constructive for herself as much as to help playwrights find a forum for their creations. Begun as a readers' theatre, it eventually blossomed into a full-scale, albeit modest, producing playhouse with professional actors and a support staff. It has endured since 1947. In 1951, she began her Off Broadway career, and when she acquired the Theatre De Lys in Greenwich Village, she expanded her producing activities even further, continuing them to this very day. Off

Broadway eventually led to producing on Broadway and beyond. In the brief biography, her accomplishments are fully, if breathlessly documented.

Professor McCready follows the biography with a Chronology of the major events of Miss Lortel's life and career, then presents four chapters of consecutively-numbered productions that form the body of her work: Off-Broadway, Broadway, ANTA Matinee Series, and the White Barn Theatre. In the chapters devoted to Off-Broadway and Broadway, each production is accompanied by a play history, the cast and production team, a play synopsis, and excerpted critical comments. In the chapter on the ANTA Matinee Series, only the credits and a one or two-sentence synopsis is given; and in the chapter on the White Barn Theatre, only the credits are listed. (The last is the 518th production at the White Barn Theatre in August 1992). The final chapters are bibliographies of books, articles, and reviews about Miss Lortel and her productions. The chapters are followed by Appendix A: Awards and Honors, and Appendix B: an extract from Stuart Little's previously published essay on the ANTA Matinee Series. There is a name index following the appendices.

Unquestionably, this book opens up areas for full studies not only on Miss Lortel herself but on such subjects as the avant-garde theatre movement, summer theatres, women in the theatre, evolutionary processes in playwriting as well as histories of the significant productions that are a part of her astoundingly long list. It will serve as a guide and a blueprint for scholars and should become a valuable research tool for any college and university library that serves a performing arts department as well as for general reference libraries in the arts. --Mary C. Henderson.

*The Cambridge Guide to American Theatre.* Don B. Wilmeth and Tice L. Miller, Editors. New York: Cambridge University Press, 1993. ISBN 0-521-40134-8

It is a truth generally acknowledged that guidebooks cannot please everybody. Inevitably, specialists will pinpoint errors or omissions. Almost as inevitably, editors of guidebooks are wooing that elusive customer, the common reader, and are not primarily concerned with scholarly sensibilities.

This book attempts to strike a happy balance between the specialist and the common reader. In addition, the editors make it clear in their introduction that "there has been a conscious effort to be sensitive to contemporary theatre." Individual entries are, on the whole, admirable, but the second feature of this volume, short essays on subjects ranging from the "Academic theatre" to the "Yiddish theatre" are less satisfactory.

A casual reading of the essay on "The Revue" points up some of these problems. By general consensus it is agreed that the London importation, *Charlot's Revue of 1924*, marked a radical change in the revue format for the next twenty years. It is not mentioned in the essay or listed among the individual entries. *The Band Wagon*, often called the best of all revues, is mentioned only in passing. Irving Berlin's *As Thousands Cheer*, its only rival for that title, is mentioned only in the individual entries. *Blackbirds of 1928* is alluded to only glancingly. Lew Leslie, the show's producer, and a notable force in promoting black artists, also goes unmentioned - as far as I could see. There are other oddities in the musical references. Ethel Merman, for instance, merits a substantial entry while Cole Porter is dismissed in a few lines.

All of the above objections may well be disregarded as scholarly nit-picking. Individual tastes are bound to differ. While the book is an extremely useful work, particularly as a source of information on the contemporary theatre, the general essays, welcome as they are, must be consulted with more caution. --William W. Appleton.

*The Cambridge Guide to American Theatre* is an impressive new reference book containing around 2300 entries on all aspects of the American Theatre in its 500 or so pages. While the length of many of the entries is lamentably brief, the range of subjects covered in the book is noteworthy. The subjects included range from early colonial American entertainment figures and venues to current performers, writers and theatres. A reader can find information on the Hallams, Harrigan and Hart, and Helen Hayes, as well as Karen Finley, Bill Irwin and Holly Hughes. In the Preface, the editors note that the *Guide* covers circus, magic, vaudeville, burlesque and folk festivals, along with ethnic and other marginalized areas of theatrical performance.

Unlike many theatrical reference sources, this book has entries on both people (including performers, writers, composers, designers, critics and producers) and individual shows. The entries also cover theatre companies, organizations and buildings, as well as almost 100 additional subject entries. These subject entries indicate the range and focus of the *Guide*. They range from "Musical Theatre" to "Agents" to "Academic Theatre" to "Gay and Lesbian Theatre." There are also subject entries on the theatre of several cities, including Chicago, Boston, and Minneapolis-St. Paul.

This reference book is most likely to be compared with Gerald Bordman's

*Oxford Companion to the American Theatre*. While the two books cover much of the same material, there are significant differences. First, the *Oxford Companion* was written by a single author, while the entries in the *Cambridge Guide to American Theatre* were written by eighty-three different scholars. While this may keep the *Guide* from being as consistent in style and outlook, it also allows for many different viewpoints and helps broaden the scope of material covered in the entries. Second, the subjects covered in the *Cambridge Guide* include more recent subjects (performers, writers, shows and companies) and some marginal areas of theatre that have become more prominent in both research and performance, including Hispanic theatre, Gay and Lesbian Theatre and Performance Art, among others.

This range of the *Guide* is one of its strengths. In some instances, current performers or writers get more space than established historical figures (although in the case of writers, composers, and performers strongly identified with particular shows, the entries on the individual shows combined with the personal entry present a fairly representative picture of the individual). For the most part, while brief, the entries contain a good deal of information. In some cases, however (particularly with designers), the entries are very short, providing little more than the most basic biographical information.

The *Guide* is attractive and easy to use. Filled with interesting photographs, the book itself is manageable in size and easy to hold and thumb through, and the entries are logically arranged in alphabetical order. Cross references are clearly indicated and the volume includes a bibliography of books of the American Theatre and a biographical

index of names mentioned in the text which do not have individual entries. For the range of subject matter, as well as its other strengths, the *Cambridge Guide to American Theatre* is a must for reference libraries and a welcome addition to the shelves of theatre scholars as well. --Stephen M. Vallillo

#### BOOKS RECEIVED:

Bermel, Albert. *Comic Agony: Mixed Impressions in the Modern Theatre*. Evanston, IL: Northwestern University, 1993. \$35.00 cloth. ISBN 0810110717.

Bryan, George B. *American Theatrical Regulation, 1607-1900: Conspectus and Texts*. Metuchen, NJ: Scarecrow, 1993. \$49.50, cloth. ISBN 0810828251.

Cavanaugh, John. *British Theatre: A Bibliography, 1901-1985*. Romsey, Hampshire, England: 1989. [U.S. Distributor: G.K. Hall & Co.] \$150, cloth. ISBN 0900281014.

*The Dawning of American Drama: American Dramatic Criticism, 1746-1915*, edited and compiled by Jürgen C. Wolter. Westport, CT: Greenwood, 1993. \$59.95, cloth. ISBN 0313290288. (Contributions in Drama and Theatre Studies, ISSN 01633821, no. 51).

*Humana Festival '93: The Complete Plays*, edited by Marisa Smith. Newbury, VT: Smith and Kraus, 1993. \$14.95, paper. ISBN 1880399377. (Plays for Actors Series).

*Kiss and Tell: Restoration Comedy of Manners; Scenes, Monologues and Historical Context*, edited by Michael Bigelow Dixon and Michele Volansky. Newbury, VT: Smith and Kraus, 1993. \$11.95, paper. ISBN 1880399385.

Overmyer, Eric. *Eric Overmyer: Collected Plays*. Newbury, VT: Smith and

Kraus, 1993. \$14.95, paper. ISBN 1880399334. (Plays for Actors Series, ISSN 10679510).

Rodenburg, Patsy. *The Need for Words: Voice and the Text*. New York: Routledge, Chapman & Hall, 1993. \$49.95, cloth. ISBN 878300503. [Also \$16.95, paper. ISBN 878300511].

Rodenburg, Patsy. *The Right to Speak: Working with the Voice*. New York: Routledge, Chapman & Hall, 1993. \$16.95, paper. ISBN 878300554.

Smelyansky, Anatoly. *Is Comrade Bulgakov Dead? Mikhail Bulgakov at the Moscow Art Theatre*. Translated by Arch Tait. New York: Routledge, Chapman & Hall, 1993. \$39.95, cloth. ISBN 0415908361.

## ACQUISITIONS

**Library of Congress** has received **Leonard Bernstein's** personal archive, consisting of correspondence, musical manuscripts, photographs, recordings and memorabilia, from the Bernstein family. The Bernstein estate, LC and a consortium of institutions across the country will collaborate to create the **Leonard Bernstein Multi-Media Archive**, a plan to digitize and make available on line facsimile copies of materials in the collection. Over the next two years, a prototype storage and retrieval system, expected to cost around \$2 million, will be created. The Bernstein archives will be transferred to LC over the next year.

**Ohio State University's Lawrence and Lee Theatre Research Institute** has acquired several important new collections and additions to existing collections. **Michael Kasdan**, an important figure in the Off Broadway

theatre of the 1960s and 1970s, established a collection which will be the foundation of a graduate seminar in the spring. Among other new acquisitions are: the archives of the **American Theatre Critics Association**, and the **University/Resident Theatre Association**, the **William F. Kilmer Vaudeville Collection** and the **Los Angeles Theatre Center**. **Isabel Bigley Barnett** (*Guys and Dolls* and *Me and Juliet*) donated extensive materials documenting her career in London and New York. During 1993 additions were made to the collections of **Twyla Tharp**, the **Cincinnati Ensemble Theatre**, **Luke Yankee**, **Horse Cave Theatre**, **Don Nigro**, **Contemporary American Theatre Company**, **Randy Skinner**, **Toni-Leslie James**, **Wilva Davis Breen**, **Sylvia Westerman**, **Otis L. Guernsey**, **Samuel French**, **Dramatists Play Service** and the **Tom Eyen** estate.

## MEMBER NEWS

**Betty L. Corwin**, founder and director of the **Theatre on Film and Tape Archive**, the **Billy Rose Theatre Collection at the New York Public Library for the Performing Arts** at Lincoln Center, recently received the **Lee Reynolds Award** in recognition of her contribution to the theatre. The award was presented by the **League of Professional Theatre Women** in a ceremony held at The Players Club on December 13, 1993.

**James Fisher** (**Wabash College**) recently published *Al Jolson: A Bio-Bibliography* (Westport, CT: Greenwood Press, 1994) and *Puppetry Yearbook* (Lewiston, NY: The Edwin Mellen Press, 1994). He also wrote "An Author in Search of Characters: Pirandello and Commedia dell'arte" (*Modern Drama*, Vol. XXXV, No.4, December 1992, pp.495-512) and "Oedipus at Crawfordsville: Early Productions of Greek Tragedies in

Indiana" (*Indiana Magazine of History*, Vol. LXXXIX, No.1, March 1993, pp.1-17). He is the book review editor for the *Journal of Dramatic Theory and Criticism* and regularly writes book and theater reviews for *New Theatre Quarterly*, *Journal of Dramatic Theory and Criticism*, *Theatre Journal* and *Association for Recorded Sound Collections Journal*.

**Don Hixon**, retired in November, 1992, after 25 years of service as Fine Arts Librarian, University of California, Irvine. He was responsible for collection development and cataloging in all of the fine arts, including music, dance, art and theatre. Don continues as series adviser to Greenwood Press for "Bio-bibliographies in music" and "The Music Reference Collection." Hixon and co-author and TLA member **Don A. Hennessee** just published the second edition of *Women in music: an encyclopedic biobibliography* (Metuchen, NJ: Scarecrow Press, 1993).

**Edward A. Langhans** has recently contributed articles for *The New Grove Dictionary of Opera* (Macmillan, 1992), *The Purcell Companion* (Faber & Faber, in press), and the *International Dictionary of Theatre* (St. James, in press). He is also working on the Restoration theatre bibliography for the next edition of the *Cambridge Bibliography of English Literature* and (with **Kalman Burnim**) on the Drury Lane Theatrical Fund accounts. **Langhans, Philip H. Highfill** and **Kalman A. Burnim** have just published the final volume of their *Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers, and Other Stage Personnel in London, 1660-1800* [See book review].

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## CALENDAR

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**May 26, 1994. Theatre Library Association's George Freedley/TLA Awards.** Thursday evening. At the Bruno Walter Auditorium and the Amsterdam Gallery. New York Public Library for the Performing Arts. (111 Amsterdam Ave. entrance). More details will follow.

**June 27, 1994. TLA at ALA, Miami, FL.**

**July 3-10, 1994. 3rd International Women Playwrights Conference,** in Adelaide, Australia. For information, contact: ICMS PTY Ltd., P.O. Box 8102, Hindley Street, Adelaide SA 5000. Tel.: 61 8 210 6776. Fax: 61 8 212 5101.

**September 3-7, 1994. XXth International Conference of the International Association of Libraries and Museums of the Performing Arts (SIBMAS),** Antwerp, Belgium. For information, contact: Roger Renneberg, Director, Stadsbibliotheek, Hendrik Conscienceplein 4, B - 2000 Antwerpen, Belgium.

**November 18-20, 1994. American Society for Theatre Research (ASTR)/Theatre Library Association (TLA) annual meeting,** New York City. Location: New York Public Library for the Performing Arts, Lincoln Center, CUNY Graduate Center and the Milford Plaza Hotel.

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Officers of the **Theatre Library Association** (founded 1937): Acting President, Robert Taylor, Curator, Theatre Collection, New York Public Library for the Performing Arts; Secretary-Treasurer, Richard M. Buck, Assistant to the Executive Director, The New York Public Library for the Performing Arts; Recording Secretary, Rosemary L. Cullen, Brown University.

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