

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Volume 22, No. 4

Spring 1995

A MESSAGE FROM THE PRESIDENT



Photo: N. Clarke

I am honored to be the first Theatre Library Association president to have been elected by the general membership, according to our new bylaws. Although I have been an elected member of the board for some time, I view my new office as a very special one indeed.

For 58 years, TLA has been almost unique in that, despite its name, it functions as a professional organization for institutions and individuals representing various fields in the per-

forming arts. Members are united in the common goal of gathering, preserving, and encouraging the use of performing arts materials. To that end TLA has sponsored publications, conferences and awards. We have never questioned our goal, because we have always felt that the performing arts are intrinsically worthwhile.

It has been something of a shock recently to be forcefully reminded that not everyone agrees with us. And even if they do agree that the arts are important, they may want to change drastically the way arts resources are managed. Lately, we have seen performing arts collections face unprecedented budget cuts and radical restructuring which have seriously affected preservation and information access. And now even the United States Congress is considering major cut backs in arts related funding. The rising public

outcry against these proposals is heartening, but the final outcome remains uncertain.

Throughout this difficult time the goals of TLA have not changed, but they have become more critical. We must continue to support arts resources - and each other - in as positive and productive a way as possible. We want to find ways to share our enthusiasm for the arts, show our neighbors and institutions how rich and significant our performing arts

materials are, and how they can and have been used. We want to communicate more with each other and the rest of the cultural community to reinforce our commitments to common goals.

With the approval of the board, I have sent letters on behalf of TLA to the chairs of the appropriate congressional committees, urging support for the National Endowment for the Arts, the National Endowment for the Humanities and the Institute of Museum Services.

In February, I attended a meeting of affiliated representatives and the new American Library Association's Executive Director, Elizabeth Martinez. She and I discussed the roles our organizations will have in the new initiative "ALA Goal 2000." At the 1995 ALA conference in Chicago, TLA will be co-sponsoring a session with the Arts Section of the Association of College and Research Libraries. The session is open to all TLA members and their representatives. The officers and the board want to make TLA work as effectively as possible. We want higher visibility for TLA, more promotion of its activities, and better recognition of its accomplishments. We would like more members, and the board is considering an updated, more attractive TLA logo. Please tell your colleagues, friends and co-workers about TLA. Look for the Freedley and TLA award-winning books. And please tell TLA about yourself and any institution, activity, issue and programs that interest and affect you.

—GERALDINE DUCLOW

BOOK REVIEWS

The American Stage. Edited by Ron Engle and Tice L. Miller. Cambridge, United Kingdom: Cambridge University Press, 1993. ISBN 0 521 412382 2.

Without the subtitle, the general title of this book is somewhat misleading. Rather than a historical or critical survey of the American stage, as the title might suggest, it is as the subtitle states a series of essays on "Social and economic issues from the colonial period to the present" written by scholars and academics, a few of whom have not been notable for their focus on American theatre. Be that as it may, the book comprises in roughly chronological order what the subtitle promises. In the introduction, Oscar Brockett gives a prelude of what is to come by noting the changes in scholarship in the recent past. "Semiotics, feminist theory, poststructuralism, new historicism and variations on these and other critical modes," he writes, "came increasingly to serve as frames within which to view and interpret historical subjects." He might have also added that theatre scholars have picked up the baton from their colleagues in the English literature and history disciplines, who were there before.

The "new" theoretical approach is sometimes successful and sometimes misapplied. In a few cases, it is ignored almost entirely, i.e., in Roberts' graceful essay on lady-managers and in Hill's, on the Hyers Sisters, in Archer's account of the Bernhardt 1905 tour, in Carlson's chronicle of the evolving theatre program/playbill, and in Watermeier's brief history of the American Repertory Theatre. In others, the contemporary historical approach is alive and well. In MacDermott's discussion of the colonial

THE EXECUTIVE BOARD
of the
THEATRE LIBRARY ASSOCIATION
INVITES YOU TO ATTEND THE PRESENTATION OF
THE GEORGE FREEDLEY MEMORIAL AWARD
and
THE THEATRE LIBRARY ASSOCIATION AWARD

Clive Barnes, Michael Musto, Estelle Parsons, and Thierry Pathé will present the awards to Faye E. Dudden for *Women and the American Theatre, 1790-1870* (Yale University Press), Simon Trussler for *The Cambridge Illustrated History of British Theatre* (Cambridge University Press), Richard Abel for *The Cine Goes to Town: French Cinema, 1896-1914* (University of California Press), and Neal Gabler for *Winchell: Gossip, Power and the Culture of Celebrity* (Knopf).

Date: Wednesday, May 31, 1995
Time: 5:30-7:00PM (Presentation at 5:45, followed by champagne reception)
Place: Bruno Walter Auditorium
The New York Public Library for the Performing Arts
111 Amsterdam Ave. (65th St.)
RSVP: 212-870-1645

theatre audiences, he postulates the dubious theory that audiences stayed away from the theatre because they did not approve of the un-democratic organization of the theatrical companies, but does not prove it. Davis writes somewhat revisionist history in his essay explicating the influence of the Puritans' mercantilism (not religious prejudice) in their attack on theatrical performance.

In several other essays, the focus is confined to limited subjects taken out of context but with a weight of meaning added by each writer: Shattuck's review of *Quicksilver*, a roman à clef about touring with Katharine Cornell's troupe in the 1930s, Londré's assessment of women playwrights, and Bank's, of prostitutes at the Bowery Theatre. A few others deal with economics applied to the theatre in historic instances and

the final essay is on the power of multiculturalism to overcome what the author describes as "technoculturalism." Rounding out the volume is Wilmeth's compilation of books dealing with the American theatre from 1960 to 1990. There are many.

All in all, it is a fascinating volume in its diversity of subject and approach and one that every serious student of American theatre should read and every library should own. There are a few cavils: the omission from the essay on women playwrights of Clare Kummer and Rachel Crothers, who do not fit neatly into the writer's thesis; the statement that the Theatrical Syndicate went unchallenged in the courts by its opponents when it was -- frequently; and the error in naming Jason Robards as the star of the original production of

The Iceman Cometh when it was James Barton. Although the reader might not agree with the positions of the writers in all cases, each essay has merit and should be appreciated for piquant revelations about the subjects and periods discussed. --Mary Henderson.

Oliver Smith: A Bio-Bibliography, by Tom Mikotowicz. Westport, CT: Greenwood Press, 1993. \$59.95, cloth. ISBN 0-313-28709-0 (Bio-Bibliographies in the Performing Arts, ISSN 0892-5550, No. 43).

Theatrical Designers: An International Biographical Dictionary, edited by Thomas J. Mikotowicz. Westport, CT: Greenwood Press, 1992. \$69.50, cloth. ISBN 0-313-26270-5.

Both of these Greenwood Press publications are intended for the reference shelf, and as jumping-off aids for students interested in the field of scene design. Both are written and/or edited by Thomas Mikotowicz, a faculty member in the Theatre Department at the University of Maine. The first covers the life and career of Oliver Smith, the long-time Broadway, ballet and opera designer, who died just a year after the book's appearance. Because of the nature of Greenwood's Bio-Bibliographies series, Smith's biography is reduced to highlights in his long and distinguished career but it suffices as an introduction to what comes next. The author describes his work in subsequent chapters, each dealing with a compartmented area: Ballet Design, Early Musical Design, Great Musical Design, Early Play Design, Later Play Design, Opera Design and Movie Musical Design and each containing a brief synopsis of the background of the production and its plot. These are followed by a few illustrations in black and white, which only hint at their beauty and power as scene designs.

Each chapter also reflects Smith's evolving theories for his designing which Mikotowicz divined from his ten interviews with the artist over a three-year span. They offer insights into Smith's art and thought and should prove of value to anyone planning a biography, which should be a natural outgrowth of this book. (Mikotowicz was a student of Smith's at New York University and may be contemplating writing the biography himself based upon his doctoral dissertation. It is hoped that he is guarding the tapes of his interviews for his or anyone else's future use).

Several times in the text, Smith is credited with designing nearly 400 productions, but the list provided in the Appendix by the author adds up to under 200, which includes plays, musicals, operas, ballets, and movies. The author accounts for the discrepancy by citing Smith's inability to recall everything that he designed in his forty-five year career, but to forget 200 productions strains credulity. Also included are notes at the end of each chapter and a general bibliography and index at the end.

The second volume produced by Mikotowicz as editor is a dictionary of 270 designers, overwhelmingly European, American and contemporary, preceded by a brief history of theatrical design. The contributors are mainly young scholars, who are scattered in various institutions around the country. A few of them are practicing designers themselves. Because of the breadth of the publication, each entry is necessarily brief and lists only the important contributions of designers, and a few suggest "further reading" or give bibliographic entries. What is missing is any description of style or significant contribution of the most important of the designers. By no means a complete

listing, the volume promises to become a quick reference to the best known names in the field.

There are three appendices devoted to a chronological list of designers, national origin of designers, and periodicals and theater collections as reference sources. There is also a selected bibliography and index.--Mary Henderson

BOOKS RECEIVED

American Playwrights, 1880-1945; A Research and Production Sourcebook, edited by William W. Demastes. Westport, CT: Greenwood Press, 1995. \$85.00, cloth. ISBN 0313286388.

Beach, Cecilia. *French Women Playwrights before the Twentieth Century: A Checklist*. Westport, CT: Greenwood Press, 1994. \$65, cloth. ISBN 0313291748. [Bibliographies and Indexes in Women's Studies, ISSN 07426941, no. 22].

Boal, Augusto. *The Rainbow of Desire: The Boal Method of Theatre and Therapy*. Translated by Adrian Jackson. New York: Routledge, 1995. \$15.95, paper. ISBN 0415103495.

Gay, Penny. *As She Likes It: Shakespeare's Unruly Women*. New York: Routledge, 1995. \$59.95, cloth. ISBN 0415096952 [Also, \$16.95, paper. ISBN 0415096960].

Israel Horovitz: A Collection of Critical Essays, edited by Leslie Kane. Westport, CT: Greenwood Press, 1994. \$55.00, cloth. ISBN 0313291470. [Contributions in Drama and Theatre Studies. ISSN 0163-3821, no. 55].

Oates, Joyce Carol. *The Perfectionist and other plays*. Hopewell, NJ: Ecco, 1995. \$21.00, cloth. ISBN 0880014008. [Also, \$13.00, paper, ISBN 088001394X].

AWARDS

The American Library Association's Reference and Adult Services Division included *The Encyclopedia of Vaudeville* (Westport, CT: Greenwood, 1994) in its 1995 list of Outstanding Reference Sources for Small and Medium-sized Libraries.

EXHIBITIONS

"**Quintessential Shaw**," the first exhibition of material from the **Sidney P. Albert-George Bernard Shaw Collection** will be on display from May 1 through July 28, 1995 in the John Hay Library. The Shaw Collection formed by Sidney P. Albert contains a wide variety of materials relating to Shaw and his associates. There are more than 2,000 books by and about Shaw in the collection, among them a substantial group of his pre-1900 publications. The collection includes some 100 autograph and typed letters, post cards, notes, inscribed books and signed photographs, as well as costume designs and a fragment of music in Shaw's hand. It is also strong in ephemera, including pamphlets, "rough proof," rehearsal copies of plays, theater programs, film stills, publicity photographs, and Shaw's contributions to periodicals. In conjunction with the exhibit, on Friday, May 5, **Michael Holroyd** will deliver the **William Williams** lecture at Brown University on the topic, "Bernard Shaw's Utopia" (Time: 8:00PM Place: List Art Building Auditorium, 62 College St.). For more information, contact Jennifer B. Lee, John Hay Library, Providence, RI 02912 Tel.: 401-863-2146.

MEMBER NEWS

Sidney P. Albert (California State University, Emeritus) had twin articles, "The Mood of Barbara" (p.27-28) and

TLA AT ALA
Chicago, Saturday, June 24, 1995

at the
NEWBERRY LIBRARY
2:00-4:00PM

**"Diverse Images of Chicago Dance:
From Traditional Formats to Cutting Edge."**

**Panelists: Diane Haskell (The Newberry Library),
Denise M. Clark (Museum of Contemporary
Photography, Columbia College, Chicago), Effie
Mihopoulos (Oral Historian), Gail Kalver (Hubbard
St. Dance Co.), Bill Fretterking (Photographer)**

CO-SPONSORED BY THE ACRL-ARTS SECTION

"The Mood of Barbara Revisited: Shaw, Jevons, and the Syllogism" (p.29-36) published in *The Independent Shavian*, v. 32, Nos. 2-3, 1994.

Scott Douglas Morrow, choreographer and educator, delivered a lecture and conducted a workshop at the global education summit, "The Revolution in World Education: Toward Systemic Change," convened by the U.S. Coalition for Education for All on December 12, 1994. Morrow addressed the role the arts can play in providing students with a powerful vehicle to explore the implications of their cultures and engage in self-definition, as well as a means to develop cross-cultural understanding.

PUBLICATIONS

El Teatro Campesino (ETC) has resumed publication of *Teatro Notes* on a four month publication cycle (3 times a year). The newsletter provides information on the various activities of **Luis Valdez** and **El Teatro Campesino**. For more information, write: P.O. Box 1240, San Juan Bautista, CA 95045.

QUERIES

As reported in the last issue of *Broadside*, **The Kurt Weill Foundation for Music, Inc.** is publishing a collected critical edition of the composer's music and is currently conducting a comprehensive search for materials. They are specifically focusing on finding scores, parts, and scripts from rehearsal and try-out periods, as well as from the shows' actual runs. In general, the Foundation has Weill's complete full scores and vocal scores for the musicals, but lacks material documenting changes made before the shows actually opened on Broadway. The Foundation is looking for material on the following shows: *Johnny Johnson* (1936); *The Eternal Road* (1937); *Knickerbocker Holiday* (1938); *Lady in the Dark* (1941); *One Touch of Venus* (1943); *Firebrand of Florence* (1945); *Street Scene* (1947); *Love Life* (1948); and, *Lost in the Stars* (1949). Contact: Dave Stein, The Kurt Weill Foundation for Music, Inc., 7 East 20th St., New York, NY 10003-1106. 212-505-5240. Fax: 212-353-9663.

George Barnes. Mr. & Mrs. Fred A. Butler are searching for the family of a 1920s stock player, George Barnes. They are in possession of a suitcase full of scrapbooks, photos, clippings and other memorabilia from Barnes's career. Mr. Barnes was a member of the **Wilkes Stock Company**. In November 1918, he opened at the **Denham Theater** in Denver where he played over 1000 performances. He moved to Los Angeles with Wilkes and later to San Francisco's **Alcazar Theater** to appear in *The Champion*. Barnes was born in Salt Lake City around 1900 and was one of eight children (4 girls and 4 boys). If you have any information about his family or know the whereabouts of other material relating to Barnes, please contact: Mr. & Mrs. Fred A. Butler, 221 Avenida Princesa, San Clemente, CA 92672. Tel. 714-492-1975.

**12-WEEK CLOSING OF THE RESEARCH COLLECTIONS OF
THE NEW YORK PUBLIC LIBRARY
FOR THE PERFORMING ARTS
ANNOUNCED**

The four research collections of The New York Public Library for the Performing Arts (Billy Rose Theatre Collection, Rodgers & Hammerstein Archives of Recorded Sound, The Dance Collection and the Music Division) *will be closed to the public from Monday, June 26 until Monday, September 18, 1995* because of a major upgrading of the air-conditioning and fire safety systems. The circulating performing arts collections will remain open on their regular schedule, and will be able to accommodate reference queries of a general nature. The telephone and postal reference service for the research collections will not operate during the closing, since all of the research stacks will be sealed to prevent damage from the construction.

**Please advise your students and colleagues to plan
their research schedules around this 12-week closing.**

CALENDAR

May 31, 1995. George Freedley-Theatre Library Association Awards. Time: 5:30-7:30PM Place: Bruno Walter Auditorium, New York Public Library for the Performing Arts, 111 Amsterdam Avenue, New York. [SEE Box, p.2]

June 1, 1995. Deadline for Hudson River Classics, Inc.'s 3rd Annual Playwriting Contest. Entries should run between 60 and 90 minutes. Contact: Rev. Keith Hedrick, Hudson River Classics, Inc., P.O. Box 940, Hudson, NY 12534. Tel.: 518-828-1329.

June 22-29, 1995. American Library Association Annual Conference, in Chicago. TLA at ALA, Saturday, June 24, 1995. [SEE Box, p.4].

June 26-August 19, 1995. Educational Theatre in Australia, England & Ireland. NYU Study Abroad 1995. For information, contact: NYU, School of Education, Office of Special Programs, Attn: Lawrence Cacciatore, 32 Washington Place, Rm. 62, New York, NY 10003-6644. 212-998-5090. Fax: 212-995-4923.

July 1-8, 1995. Synge Summer School. Theme: Staging Ireland. For information, contact: Mrs. Irene Parsons, Whaley Lodge, Ballinaclesh, Rathdrum, Co. Wicklow, Ireland. Tel.: (+353 404) 46131. Fax: (+353 404) 46525.

August 19-24, 1995. Preserving Photographs in a Digital World. Lectures/Workshop on balancing traditional preservation with digital access. Sponsored by George Eastman House and Rochester Institute of Technology. Contact: RIT/T&E Seminar Registration, Frank E. Gannett Bldg., 66 Lomb Memorial Drive, Rochester, NY 14623-5604. Tel. 716-475-2736.

October 27, 1995. Theatre Library Association. Annual Business Meeting, 4:00-5:15PM. Reception: 5:15-6:00PM. Program, 6:00-7:00PM to be announced. At the Shubert Archive, 149 West 45th St., NYC 10036.

November 8-12, 1995. American Society for Theatre Research/Theatre Library Association Annual Conference, at the Marriott in St. Louis. [CORRECTION: Bus tour of St. Louis Theatre District has been changed to Thurs.afternoon, Nov. 9, from 2:30-5:00PM instead of the morning]. TLA Panel on Fri., Nov. 10, 4:00-5:30PM.

September 1-7, 1996. 21st International Congress of SIBMAS, in Helsinki, Finland at the Theatre Museum and at the Central Library for the Performing Arts and Dance. The theme is: Winds of Change. To help SIBMAS members cope with the new technologies and compete in the market for funds & audiences, special attention will be given to audiovisual displays & multimedia. The conference will focus on four major topics: electronic documentation; exhibitions & education; marketing, publicity & fundraising; computing & new technologies. The circular and preliminary call for papers will be sent out in Autumn 1995. For information, contact: Hanna-Leena Helavuori, Theatre Museum, Tallberginkatu 1 F 2/73 00180 Helsinki, Finland Tel.: +(358)-0-6945088 Fax: +(358)-0-6945211

CORRECTION

Inadvertently, Anne G. Schlosser (Warner Bros. Research Library) was omitted from the Executive Board list in the 1995 Membership Directory. She was elected to the Executive Board this fall. We apologize to Ms. Schlosser whose term runs from 1995 to 1997.

Officers of the Theatre Library Association (founded 1937): President, Geraldine Duclow, Head, Theatre Collection, Free Library of Philadelphia; Vice President, Robert Taylor, Curator, Theatre Collection, New York Public Library for the Performing Arts; Executive Secretary, Maryann Chach, Shubert Archive; 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.

Broadside ISSN: 0068-2748, published quarterly by the Theatre Library Association, 111 Amsterdam Ave., New York, NY 10023, is sent to all members in good standing. Co-editors: Maryann Chach, Catherine J. Johnson. TLA membership (annual dues: \$20 personal, \$25 institutional) also includes *Performing Arts Resources*, published annually. Current members may purchase past issues of *PAR*, \$10 prepaid, and *Broadside*, \$2 prepaid.

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