

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Volume 23, No. 2

Fall 1995

TLA ANNUAL BUSINESS MEETING

On Friday, October 27th, 1995, the annual business meeting of the Theatre Library Association took place at the Shubert Archive. Approximately 30 members and guests attended. President Geraldine Duclow presided.

President's Report: Ms. Duclow represented TLA at American Library Association midwinter meeting in Philadelphia. In her capacity as TLA President, Ms. Duclow wrote to Congress in support of National Endowment for the Arts, National Endowment for the Humanities and the Institute for Museum Services. She was pleased to report that none of the agencies had been eliminated although more stringent rules have been set for fiscal year 1996 [only one grant application per institution] and grants are smaller.

Treasurer's Report: Membership is down slightly from last year, 493 vs. 508 in 1994, and dues are coming in at the usual rate. There are still 42 unpaid personal members, and 16 unpaid institutional members [noted in an accompanying list]. Richard Buck requested that we contact any delinquent members that we know and urge them to renew their membership. 1995 income (\$16,306.64) exceeded expenses (\$11,762.17) by \$4,544.47, only because TLA received \$3,423.48 as our share of the surplus from the 1994 American Society for Theatre Research (ASTR)/TLA Conference plus \$464.75 as our share of the Council of National Libraries and Information Associations (CNLIA) treasury when that organization dissolved. On the debit side,

Performing Arts Resources, v.19 is late, so we have not had to pay the printer's bill; if and when our publications become current, the budget will go out

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of balance under present circumstances.

Upcoming TLA Conferences: Mr. Buck reported that the TLA program for the ASTR/TLA Conference in St. Louis is set. A panel discussion on performing arts collections in the St. Louis area will take place on Friday, November 10, 4:00-5:30, followed by a cash bar reception, at the Marriott Downtown Hotel. TLA at ALA in New York in 1996 is scheduled for Monday evening, July 8, 1996, from 7:00 to 10:00PM; this is a change from the time slot previously announced. The ASTR/TLA 1996 Conference is still set for Pasadena, hosted by the University of California at Santa Barbara.

Freedley/TLA Awards: Richard Wall, new Chair of the Committee, reported that the first solicitation will go to publishers within the month, including a press release. Books are expected to arrive, January to March 1996, and a winner will be chosen in late March or early April. The actual date of the

Awards ceremony must still be set; [Note: scheduled for May 31, 1996. See calendar]. Wall asked members to send suggestions of books for the Awards.

Publications Committee: Maryann Chach reported that the new issue of *Broadside* (vol. 23, no. 1, Summer 1995) is about to be mailed -- advance copies were available at the meeting. Material is now being collected for the next issue. Jeanne Newlin has expressed interest in taking over the editorship of *Broadside*. PAR, vol. 19 (1994) on "Exhibitions and Collections" is about to go to the mailing house; PAR vol. 20 (Susan Brady, guest editor) will probably come out in 1996.

Professional Award: Robert Taylor, Chair, reported that we will not present this award at the ASTR/TLA meeting in St. Louis, but we may give it in the spring of 1996. He encouraged members to send in nominations for this important recognition of a colleague. [SEE insert].

Nominating Committee: Richard Wall, Chair of the outgoing committee (which had served its full term under the new Constitution) announced the names of the incoming committee members: Donald Fowle, Mary Henderson, Catherine Johnson, Martha LoMonaco and Louis Rachow. Martha LoMonaco will convene the new Committee, and may become Chair. Besides a slate of candidates for the Executive Board, next year's Committee will have to select candidates for President and Vice President. The following year, the committee will have to choose

candidates for Treasurer and Executive Secretary.

Strategic Planning Committee: The Committee's purpose is long-range planning and development of a mission statement for TLA. **Bob Taylor** (Chair) announced that Board members **Steven Higgins**, **Catherine Johnson** and **Paul Newman** have agreed to serve on the Committee. At least one non-Board member will also be asked to serve.

Membership Committee: Ms. Duclow has been working with a graphic artist on a new design for the TLA brochure, and she displayed a xerox draft to members. The actual brochure will be printed in two colors.

Mr. Buck announced that he will give up his position as TLA liaison to the **American Society for Theatre Research** when he retires, and it was suggested that **Nena Couch** be appointed to

replace him. **Mr. Buck** also reported on the *SIBMAS International Directory of Performing Arts* (successor to the *Blue Book*). He noted that he will go off the Executive Committee and Council after the 1996 meeting in Helsinki. He stressed the importance of having a U.S. presence at SIBMAS (which is currently dominated by European and British members), and he encouraged TLA members to become actively involved.

Dance Heritage Coalition: **Catherine Johnson** is the Director of the project. She reported that they are developing cataloging guidelines for different formats, and they would appreciate comments from TLA members. Various Board members have accepted responsibility for reviewing individual formats.

Elections: Results of the election to the Executive Board were announced by **Richard Wall**. The following members

were elected to serve three year terms, 1996-1998: new members, **B. Donald Grose** (University of North Texas), **Mary Ann Jensen** (Princeton University Libraries), and **Martha LoMonaco** (Fairfield University); and, **Louis A. Rachow** (International Theatre Institute of the U.S.) who was re-elected.

The meeting was followed by an informal reception and a program. The guest speaker was **Ethan Mordden** who is currently working on his twenty-fifth book, *Don't Hold Everything!: The Musicals of the 1920s*. Both in his talk and during the question period that followed, **Mr. Mordden** delighted his audience with informative and entertaining anecdotes, bringing the annual meeting to a most enjoyable close. [SEE article on next page].

--Dorothy Swerdlove

TLA in ST. LOUIS -- ASTR/TLA MEETING

The **Theatre Library Association** and the **American Society for Theatre Research** held their joint annual meeting at the St. Louis Marriott Pavilion Hotel in St. Louis, November 9-12, 1995. The conference theme was "After the Fact: In Pursuit of the Theatrical Past." **Virginia Scott** was the keynote speaker, discussing the uncertainties and unexpected discoveries involved in documenting a life, as illustrated by her research for a biography of **Molière**. Various aspects of this theme were dealt with in ensuing panels by speakers who described the cultural and historical context in which plays were presented in earlier times, and how this context could be misunderstood and distorted by later historians. Once again, two sessions were devoted to seminars involving several small groups, so that more

papers could be presented, especially, works-in-progress by younger scholars.

The TLA panel on "Performing Arts Collections in the St. Louis Area" was attended by approximately 30 people. Speakers were: **Kevin Ray**, Acting Head, Special Collections, **Washington University Library**; **Martha Clevinger**, Archivist, **Missouri Historical Society Library**; and **Jean Gosebrink**, Head, Special Collections, **St. Louis Public Library**.

Kevin Ray described how **Washington University's** Modern Literature Collection was begun in 1964 under the guidance of **William Matheson**, Chief of Special Collections. **Matheson** recognized the importance of **Samuel Beckett**, before he had received any

international recognition. Through the good offices of **Henry Wenning**, a respected American bookseller who was a great admirer and a friend of **Beckett's**, the University was able to build a strong **Beckett** collection, consisting of manuscripts and notebooks, books and other printed materials, and correspondence between **Beckett** and **Wenning** from 1960 to 1971.

Martha Clevinger presented a brief history of the performing arts in St. Louis, "where theatre met show boats." St. Louis is the home of the second oldest symphony orchestra in the U.S., and its theatrical history dates back to an amateur production in 1815. A thriving theatrical town in the 19th century, St. Louis (continued p.4)

ETHAN MORDDEN at TLA ANNUAL MEETING

The Theatre Library Association's annual meeting was delightfully and informatively capped with a presentation by author **Ethan Mordden**. A prolific writer, Mordden is the author of twenty-four books on theatre, film, and opera, as well as numerous, well-received novels and short story collections. A frequent contributor to *The New York Times* and *The New Yorker* magazine, he has published essays on **Cole Porter**, **Judy Garland**, the **Barrymores**, and the history of the musical *Show Boat*, and is currently preparing a *New York Times* feature which examines the changing contours of stardom in the musical theatre. However, it was his research experiences for his forthcoming book, *Don't Hold Everything! The Musicals of the 1920s* (Oxford University Press, Spring 1997) which Mordden used as a springboard for a wide-ranging talk which encompassed the development of the "integrated" musical, comparisons of 1920s versus 1990s musicals, censorship issues, performance styles and, perhaps, of most interest to his audience, the changing dynamics of musical theatre research over the last twenty years.

Beginning with the works of **Offenbach** and **Gilbert & Sullivan**, Mordden traced the development of the integrated musical, touching on such key shows as *Sally* and *Whoopee!* and provided several amusing examples of the methods by which song, dance and comedy turns were shoehorned into plot lines during the 1920s. He offered an informed look at the stylistic differences between composers **Irving Berlin** and **Jerome Kern**, and provided a lucid history of the development of the Princess musicals. Mordden compared such "dark and downbeat" contemporary shows as *Grand Hotel* and *The Secret Garden*, to those of the 1920s, noting that "the main energies of the period were in performers." His observations on the great stars of that decade, including **Bert Lahr**, **Marilyn Miller**, and **Vivienne Segal** were fascinating.

Any discussion of 1920s musicals must include *Show Boat* and it was here that Mordden offered some of his most astute commentary. He touched on censorship issues prior to *Show Boat*, as well as the musical roots of this landmark show. Citing the

show's numerous revivals, Mordden discussed the manner in which *Show Boat* is reinterpreted by new generations. Each revival, he noted, has reflected that period's dominant musical theatre styles, including **Harold Prince's** current Broadway revival with its lavish, historical sweep. **Kern** and **Hammerstein's** song interpolations for the show were a springboard for an engaging anecdote about the metamorphosis of the song, "Bill," from a lighthearted "up" number in an earlier Kern show to *Show Boat's* well known torch ballad.

As Mordden pointed out, the further we get from the 1920s, the more information we find about it, and he devoted the concluding moments of his talk to the stunning discoveries that have made his work as a researcher so rewarding over the last two decades. The cache of musical scores and scripts for shows by **Kern** and **Gershwin** discovered in Secaucus, NJ, made possible, Mordden pointed out, the definitive three CD recording of *Show Boat* supervised by **John McGlinn**. In fact, Mordden acknowledged the contributions of archivists and impresarios like **McGlinn** and the late **Bill Tynes** in bringing to the public's attention these valuable findings. All areas of the performing arts -- and those who research and study them -- have been enriched by the work of these "theatrical archeologists." As the compact disc and laser disc audience grows, more and more rare film footage is surfacing, providing hitherto unimagined glimpses of legendary stage performers in action. Because of this explosion of discoveries, Mordden stressed that the level of detailed research he has been able to undertake for his new book would have been impossible even ten years ago.

Mordden concluded his talk with a spirited question-and-answer period and received a rousing ovation by the attendees. Lively, acerbic, opinionated, and wildly knowledgeable, Mordden brought TLA's annual meeting to an end on a most buoyant note.

--Kevin Winkler

TLA in ST. LOUIS (continued from p.2)

played host to both visiting and local opera and dramatic troupes, but theatre began to decline there after 1900. The **Historical Society** has several collections which document various aspects of the performing arts (theatre, music, dance and pageantry). They include **Professor William G. Bruce's** studies of St. Louis theatre from its beginnings up to 1926; dancer-choreographer **Katherine Dunham's** papers (mid-1960s to 1980s) relating to her work as a teacher, administrator and advocate for the arts; and the papers of **Noah Miller Ludlow** and **Solomon Franklin ("Sol") Smith**, who were prominent theatrical producers in St. Louis, Mobile and New Orleans during the 19th century. The Society also has various collections of programs and other memorabilia relating to organizations and individuals who were active in the region. It also houses a media archive, covering film and television related to early St. Louis.

Jean Gosebrink spoke of the founding of the **St. Louis Public Library** in 1865 as a private subscription institution; it became a free public library in 1893. The Library contains over 4.5 million items, 3.9 million of them in the Central Building. Nonbook material ranges from clippings and programs and photographs to sheet music and scripts and scrapbooks. Subjects covered include theatre and musical productions, local theatre schools and clubs, masques and pageants presented by different ethnic and economic groups, and other celebrations such as the **World's Fair of 1904** (commemorating the **Louisiana Purchase**) and the **Historical Pageant of 1909** which celebrated the founding of St. Louis. The **St. Louis Media Archives**, established circa 1987, includes broadcast tapes, photographs, advertisements and other documents in

print and electronic media covering journalism, radio-television, public relations and advertising.

There is some overlap in holdings, especially between the **Missouri Historical Society** and the **St. Louis Public Library**. Other institutions in the area that collect performing arts materials are the **University of Missouri-St. Louis** and **Southern Illinois University** campuses at Edwardsville and Carbondale.

Richard Buck arranged a special tour for those members arriving the day before the official start of the conference. Under the guidance of **Carolyn H. Toft**, Executive Director of the **Landmarks Association of St. Louis**, the group toured the "**fabulous Fox**" Theatre, a rococo edifice decorated with sculptures and other art works depicting animals, peacocks, goddesses and exotic potentates, all painted in brilliant colors often with added touches of gilt. The 5060 seat theatre, which opened in 1929 as one of the crown jewels of **William Fox's** movie empire, was one of the few film theatres built to handle "talkies" at that time. Having fallen into disuse and disrepair, the Fox was purchased in 1981 and restored to its former glory, where it now hosts a variety of live entertainments, including Broadway musicals, Las Vegas extravaganzas, country music, family shows, and rock and jazz musicians. In sharp contrast to the Fox is the **Grandel Square Theater**, which opened in 1992 in a renovated church, and is the newest theatre in St. Louis. It is the home of the **St. Louis Black Repertory Theater**, but it also plays host to cabaret and off-Broadway style theatre. Our guide also pointed out **Powell Symphony Hall** and the **Scott Joplin State Historic Site**, but

we were unable to tour these two buildings because of time constraints.

Next year's joint annual meeting will convene in Pasadena, and the 1997 conference will be held in San Antonio.

--Dorothy L. Swerdlove

ANNOUNCEMENTS

1996 Joe A. Callaway Prize for the Best Book on Drama or Theatre. The Department of English at New York University announced the competition for the 1996 Callaway prize for best book on Drama and Theatre by an American Author. Publishers are invited to send their nominated submissions (3 copies of each book, no later than January 31, 1996) to Professor Una Chaudhuri, Department of Drama, Tisch School of the Arts, New York University, 721 Broadway, Room 301, New York, NY 10003. Books nominated should have been published in 1994 or 1995, and should treat subjects in drama and theatre, including biography, criticism, history, and theory.

INQUIRY

The **Tennessee Williams Estate** has authorized **Dr. Albert Devlin** (University of Missouri, Columbia) and **Dr. Nancy Tischler** (Penn State University) to collect and edit the correspondence of Tennessee Williams. The selected letters will be published by New Directions Press. If you have letters by Williams in your collection or know of private collectors who may have some of his correspondence, please notify Nancy Tischler, Professor of English at Spruce Cottage, The Pennsylvania State University, Spruce Cottage, University Park, PA 16802 (814-863-4174), FAX: 814-863-7959

EXHIBITIONS

Paris Modern: The Swedish Ballet, 1920-1925, an exhibition of art works commissioned for the ballet company, was on view at the **Fashion Institute of Technology**, New York, (Oct. 10, 1995-Jan. 13, 1996) and will be seen at the **McNay Art Museum** in San Antonio, TX (Feb. 12-May 19, 1996) and **The Fine Arts Museums' California Palace of the Legion of Honor** (June 15-Sept. 7, 1996). The Ballets Suédois rivaled Diaghilev's legendary Ballets Russes in its inter-disciplinary collaborations with the century's most daring visual artists, composers, writers, and musicians. Headquartered in Paris, the company commissioned scenic designs by artists such as **Bonnard, Cocteau, de Chirico, Léger, Gerald Murphy** and **Picabia**. Its 24 productions embraced almost every vanguard movement in 20th century art - cubism, constructivism, expressionism, dada and surrealism. Over 250 drawings, costume and set designs, posters, and photographs are on loan from the **Dansmuseet** in Stockholm, Sweden. The exhibition was organized by **Nancy Van Norman Baer** (**The Fine Arts Museums**), with the assistance of **Erik Naslund** (**Dansmuseet**), and made possible through grants from the **NEA** and **The Bernard Osher Foundation**.

MEMBER NEWS

John Cavanagh, series editor for "The Motley Bibliographies," announces publication of two more volumes in the series: *A Bibliography of German Theatre*, from the beginning to 1995, compiled by Michael Patterson (Jan. 1996) and *Theatrical Costume, Masks, Make-Up and Wigs: A Bibliography*, by Sidney Jackson Jowers (Summer 1996). For more info., contact: Motley Press, Corner House, Butler's Close, Lockerley, Romsey SO51 0LY, England

Mary Klinger Lindberg's essay "Stylistic Strategies in William Hogarth's Theatrical Satires" was published in *The Question of Style*, edited by Van Eck, McAllister and Van de Vall (Cambridge University Press, 1995), pp. 50-69.

Scott Douglas Morrow was appointed the **Walter H. Annenberg Distinguished Visiting Artist-Scholar in Dance** by the **Renaissance School** in Long Island City, NY, for the first semester of the 1995-96 academic year. Mr. Morrow introduced students to the technical, creative, musical and historical aspects of the art of dance. He has also been named an advisor to the **Performing Arts Medicine Program** at **Kessler Institute for Rehabilitation** in West Orange, NJ. The program was recently established to provide physical and psychological rehabilitative care to performing artists who suffer from performance-related problems, such as musculoskeletal problems, repetitive stress disorders, chronic pain and balance disorders. The program's goal is to return the performing artist, teacher and/or student to the same performance level as before the injury.

Louis A. Rachow (**U.S.I.T.T. and TLA Board Member**), has been appointed the **Special Libraries Association** representative to **TLA** for 1995-96.

Laurence Senelick (**Tufts University**) published a translation of Achille Campanile's play *The Invention of the Horse in Twentieth-Century Italian Drama*, edited J. House (Columbia University Press), 135 articles in *The Cambridge Guide to Theatre*, edited by M. Banham (Cambridge University Press), "Photography in Drama," in *Literature & Photography: Interactions*, edited by J. Rabb (University of Mexico Press), "The Illusion of Sex," *American Theatre* (November 1995); "Pride and Prejudice: Remembering John Preston,"

in *Looking for Mr. Preston*, edited by L. Antoniou (Masquerade Books); "Thoroughly Moderne Moscow," in *Russian and East European Performance* (Winter 1995). Recent presentations include "Attempts of early photography to capture theatrical sequence," Symposium on Theatre Iconography, Royal Netherlands Institute for Research (June 1995); "The Theory of Practice and the Malpractice of Theory," keynote address, Australian Theatre Studies Conference (July 1995); and "Sex, Marriage and Russian Silver Age Drama," Brown University (Oct. 1995).

Don B. Wilmeth, **Dean-Elect, College of Fellows of the American Theatre** and **Secretary, American Society for Theatre Research** (Anyone interested in **ASTR** should contact Don), has the forthcoming books: *Civil War to World War I* section of *Documents of the American Theatre* (updated paperback edition, Cambridge University Press); and, *Staging the Nation: Early Plays of the American Theatre* (edited for Everyman paperbacks). During the Fall 1995 semester, Don was the **O.R.** and **Eva Mitchell** Visiting Distinguished Professor at **Trinity University**, San Antonio, TX. He is currently consultant for **WNET** and the **New York Center for Visual History** for a series of TV documentaries on American theatre for **PBS**.

Fredric Woodbridge Wilson (**Gilbert & Sullivan Collection, Pierpont Morgan Library**) will be guest conductor of the 33rd Annual Concert of the All-Shore Chorus at the Freehold (NJ) Township High School on February 2, 1996 at 8:00PM. Program includes *Trial by Jury* and shorter pieces by Vaughan Williams, Monteverdi, and Lennon & McCartney. Wilson is editing *The Gilbert and Sullivan Operas: A Guide to Collections and Collecting* to be published as a future volume of *Performing Arts Resources* (v.21).

CALENDAR

March 31-April 7, 1996. **6th International Congress of European Theatre.** In Greece. Organized by the European Institute for Theatre Research. "Reinterpretation of Ancient Greek Theatre during the Second Half of the 20th Century." For registration info., contact: Dr.Lia Karavia, 51 Aghiou Polycarpou, Nea Smyrni, Athens 17124 Greece Tel: 301-933 58 30 Fax: 301-935 16 03

May 31, 1996. **The George Freedley-Theatre Library Association Awards,** Fri. evening, from 6:00-7:30PM, in the Bruno Walter Auditorium, NYPL for the Performing Arts, Lincoln Center. Presentation promptly at 6:15PM, followed by champagne reception.

July 8, 1996. **TLA at ALA.** "Professional Use of Theatre Collections." Co-sponsored by both the ACRL English & American Literature Section (EALS) and the ACRL Arts Section. Panelists include: **Ming Cho Lee, Marian Seldes, Edward Albee.** At the New York Public Library for the Performing Arts, 7:00-10:00PM.

August 22-24, 1996. **Dance to Honour Kings: Sources for Court and Theatrical Dramatic Entertainments, 1690-1740.** **CALL FOR PAPERS.** Using or interpreting the sources is the conference theme; papers will be concerned with major collections, specific resources, biography, patronage, specific theatres, cities or geographical areas, iconography, reconstruction of dance or music from primary source notation and the role of the "critical edition." For more info., contact: Dance Conference, King's, c/o The Department of Music, King's London, The Strand, London WC2R 2LS United Kingdom. Tel.: 01235-850 756

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. For information, contact: Hanna-Leena Helavuori, Theatre Museum, Tallberginkatu 1 F 2/73 00180 Helsinki, Finland Tel.: +(358)-0-6945088 Fax:

Officers of the **Theatre Library Association** (founded 1937): President, **Geraldine Duclow**, Head, Thtre 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**, **Caroline 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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