

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Vol.23, No. 4-Vol. 24, No. 1

Spring-Summer 1996

TLA-FREEDLEY AWARDS

--ALBEE, SELDES, REAMS ARE PRESENTERS

On Friday, May 31, 1996, the Theatre Library Association celebrated the 28th annual presentation of the **George Freedley Memorial Award** for the best theatre book of the year and the 23rd annual presentation of the **Theatre Library Association Award** for the best film or television book of the year. The Bruno Walter Auditorium held a packed audience who were there to see **Edward Albee**, **Marian Seldes**, **Lee Roy Reams**, and **Charles Musser** make the presentations. Stepping to the podium, **Dick Buck** (TLA treasurer) greeted presenters and guests with, "This will be my last one so make it good." He introduced **Richard Wall** (Queens College), Chairman of the Book Awards committee, who thanked his jurors: For the Freedley, **James Fisher** (Wabash College), **Jason Rubin** (Washington College) and **Don B. Wilmeth** (Brown University); For the TLA Award, **Barbara Stratyner** (NYPL), **James Poteat** (former TLA President), and **Steven Higgins** (Museum of Modern Art). Commenting on the wide field of candidates for both awards, Wall noted that there were over 100 books submitted for each award and that, even though the field of nominees was very strong, the 6 jurors were in almost total consensus in their decisions.

As the Tony Award week festivities drew to a close, **Dick Buck** noted that this seemed to be an appropriate time for TLA to celebrate the TLA-Freedley Awards. **Dick** introduced **Lee Roy Reams**, the first presenter -- hair dresser to **Lauren Bacall** in *Applause*, the candlestick in *Beauty and the Beast*, dancer who danced on a dollar ("Dime!"

-- **Lee Roy** corrected. "I worked for **David Merrick!**") in *42nd Street*, concert performer and director of the recent touring revival of *Hello, Dolly!* (starring **Carol Channing**). **Mr. Reams** presented the Honorable Mention for the Freedley Award to **Richard Barrios** for *A Song in the Dark: The Birth of the Musical Film* (New York: Oxford University Press, 1995).

Marian Seldes, who starred last year Off Broadway in **Edward Albee's** *Three Tall Women*, presented the Honorable Mention for the George Freedley Award to **Claire Tomalin** for *Mrs. Jordan's Profession: The Actress and the Prince* (New York: Knopf, 1995).



Dick Buck



Lyle Leverich, Edward Albee

Anna Carteret, currently starring on Broadway in Oscar Wilde's *An Ideal Husband*, accepted the award on behalf of Claire Tomalin, and read Ms. Tomalin's comments: "Mrs. Jordan would have felt very happy on this occasion. Given her treatment at the hands of the English Royal family, I rather think she would have appreciated the Constitution of the United States...She was a great professional and the high moments of her life were acted out in theatres. But this is her first appearance in New York -- only two hundred years over due. I feel the award is really for her and am thrilled it should be so...I send my warmest thanks and good wishes to all of you." Ms. Carteret said that as soon as she got to the theatre, she would call Ms. Tomalin to tell her how the awards ceremony

went.

Charles Musser, film historian, presented the TLA Award for Best Film/TV book to Gregory A. Waller for his *Main Street Amusements; Movies and Commercial Entertainment in a Southern City, 1896-1930* (Washington, DC: Smithsonian Institution Press, 1995). The book focuses on moviegoing in a suburban setting in Lexington, KY. Musser remarked that the award was an affirmation for the publisher as well as the author. "*Main Street Amusements* was not seen as a particularly commercial publication by various publishers...The prize has forced the Smithsonian to take this book and this series more seriously and it has enabled me to advocate more risky publishing

ventures for the future. It has also told other presses that they cannot sacrifice quality for narrow commercial considerations...This prize has already had an impact on our precious, vital and often besieged film culture."

In accepting his award, Greg Waller said: "It's a real privilege to join the company of film historians who have gotten this award...I am particularly grateful to receive [the award] here [at Lincoln Center]. I did a lot of research in the library...for my dissertation when I was at SUNY/Stony Brook. When I went to Lexington, it was very much being in the provinces... Undertaking...this book was, in fact, an attempt to look at the world of theatre, film, vaudeville, amusement parks, commercial entertainment across the



Sylvia Miles, Marian Seldes



Greg Waller

U.S., specifically from the perspective of the provinces. What does it look like from outside of New York, from outside the metropolitan area, what does it look like...from the bottom up -- not from the people who...produce the plays or perform in them...but what that commercial entertainment looked like and the role it played in the lives of the audiences that participated...the people who owned movie theatres, small exchanges that rented films and owned vaudeville theatres in a place like Lexington, Kentucky...

In his introduction of three time Pulitzer Prize winner, Edward Albee, Dick Buck said, "he was recently introduced as 'America's greatest living playwright' to which he responded to the effect 'that Arthur Miller might disagree with that.'

I will only say that he is one of the greatest playwrights that this country has ever produced...When *Who's Afraid of Virginia Woolf* opened in 1962....I did not know the playwright but I knew that something very great had happened in the American theatre. Here he is today to help us honor the author of the biography of another great American playwright...the inestimable Edward Albee."

Albee: "Whatever shall we do about Lyle Leverich? Whatever shall we do about this man who has so far produced volume one of what I hope will be an endless series of volumes about Tennessee Williams, one of the few essential figures in American theatre...What shall we do about Lyle Leverich? This man who in the face of

ugly and preposterous opposition from the lady who was running the Tennessee Williams estate for awhile, proceeded, went on, assuming that folly would fall and that he would be permitted to publish. I am told that his publishers wish him to keep the Tennessee Williams's biography to two volumes. I don't see how he can possibly do that. Here we are at just the beginning of the glory days of Tennessee's career. It must be at least three volumes, I think...What's extraordinary about this work that he's done is that it is exhaustive without being exhausting, that it is objective without being either fawning or without taking advantage...I'm looking forward to the next two volumes. Not so much to see how he handles Tennessee's glory years but to see how he handles the final

years -- the troubled years -- the years that many people think were a decline. I know that he will handle this last volume...with objectivity, with affection, with judicious restraint. I imagine that when the work is finally done we will have one of the most extraordinary biographies ever written about an American creative artist and it will conclude, I am sure, with a great deal of mercy. What shall we do about Lyle Leverich? Well I suppose we better give him the George Freedley Memorial Award for 1996 representing excellence in writing about live theatre."

Lyle Leverich responded: Thanks to the Theatre Library Association for this honor...I began this as a theatre producer in awe of Tennessee Williams -- never dreaming, never thinking for a moment that I would ever be doing



Dorothy Swerdlove, Paul Myers, Marian Seldes

anything as preposterous as a single volume, let alone a two volume, and, I don't think three volumes. I was in awe of him, of course, but I have to point out something tonight too. I am in awe of the man who presented this to me... To have a man who made it to the top and he made it spectacularly with a great play but who nevertheless was concerned about those who were coming up, working their way up in the profession, that he has done so much work for aspiring playwrights, it's a double honor to have someone like him present an award. I think if Tennessee were here tonight he would concur. He was an extraordinary person in so many facets. I found something that I think most people will appreciate after they dig a little bit deeper into his personality: that he was always operating as a professional. In my theatre when he came to supervise a production of his very difficult play, he was always on time, he worked with the actors, and he worked with the director. He was so concerned he made three transcontinental trips to the 99 seat theatre which I was operating at the time. I had come down from 3000 seats and frankly was very happy to have a small theatre and I was honored to think that he would want me to do this play. I say this because I had heard about his moods. And I found this very curious thing -- that most artists are dissemblers and that man is the rational force. With Tennessee, it seemed to be just the opposite and as I traced his career I keep seeing this over and over again. Even in his sixties when he was at his lowest ebb, he was still writing to producers, doing things for them, concerned about his plays, willing to make trips. He always had his script bag with him and a portable typewriter. He once wrote to me that he felt like a traveling salesman. So it is that personality and that man, Edward, that I'm going to be dealing with. I want to

Letter to the Editor

In the latest edition of *Broadside* [v.23, no.3], in a review of Donald J. Stubblebine's *Broadway Sheet Music*, William Appleton refers to the revue *The Pepper Mill* (1937) as piquing his curiosity. Noting that the author failed to locate sheet music for it, despite lyrics by Erika Mann, Ernst Toller and W. H. Auden, he asks "Did Mr. Stubblebine miss out on something? My guess is that he did not, and that the show sank without a trace in spite of its distinguished roster of contributors."

A misunderstanding needs to be cleared up. *The Pepper Mill* was the last avatar of *Die Pfeffermühle*, the anti-Nazi cabaret which had been founded by Erika Mann and her brother Klaus in 1933. It had performed with great success in Switzerland until hounded out by Nazi sympathizers, and had a somewhat less illustrious career in Holland. The lesbian Erika married the homosexual Auden to become an English subject. She and Klaus emigrated to the United States in 1936 and attempted to re-establish the cabaret, earlier German lyrics being translated by Auden and John Latouche among others. But, as Erika said, "Americans have never heard of cabaret" and the enterprise foundered.

Many of these lyrics are reproduced for the first time, from typescript, in Helga Keiser-Hayne, *Erika Mann und ihr politisches Kabarett "Die Pfeffermühle" 1933-1937: Texte, Bilder, hintergründe* (Reinbek: Rowohlt, 1995). It may have appeared too late for Mr. Stubblebine's purposes, though I suspect he consulted only English-language sources.

Yours truly,
 Laurence Senelick
 Fletcher Professor of Drama and Oratory, Tufts University

thank everyone for this wonderful tribute and I appreciate it very, very much. Thank you.

Bob Taylor, TLA Vice President and Curator of the Billy Rose Theatre Collection, introduced **Paul Myers**, former Curator of the Theatre Collection, NYPL, to make the presentation of TLA's Distinguished Librarian Award for 1996. Paul Myers, the first recipient of TLA Distinguished Librarian Award, said it was "a great pleasure to be here tonight and a great privilege to be able to present this award. I won't say how many years ago the recipient of this award joined the staff of the Theatre collection but we were still in the catacombs of the

Central building at 42nd St. We worked together for many years and I can't tell you how happy I am to present this award to our beloved **Dorothy Swerdlove**.

Dorothy Swerdlove: Thank you. Paul is too much of a gentleman to say so but I will tell you. 35 years ago I crawled out of the darkness into the light. I had been a practicing economist and I was beginning to feel more and more responsible for famine, unemployment, war, depression, especially depression. By a series of happy accidents, I got a degree in librarianship and came to the Theatre Collection of The New York Public library and the next 30 years were really the happiest of my life. **George**

Freedley, the first curator after whom one of the awards is named, hired me but my immediate supervisor was Paul Myers. When he retired, I became the curator. When I think of the collection, I think of the colleagues that I met and worked with. I think of the people who used our resources -- the academics, the practical theatre people and the ordinary citizen who was interested in the theatre. It's really been wonderful... Now that I'm retired, I can come right out and say that for me that was the little corner of the theatre where I could live, contribute and be happy and I thank you very, very much for this award.

The audience adjourned to the Amsterdam Gallery for a champagne reception.

BOOK REVIEW

Shagan, Rene. *Booking and Tour Management for the Performing Arts* (ACA Books, ©1996). 272 p. \$19.95, paper.

Every good librarian knows the joy of finding the perfect source to answer that difficult reference question. The perfect source is thorough, yet concise, well organized, and written for the average library user; not so simple as to be condescending, not so erudite as to be intimidating. In addition, it should be interesting, informative, and accurate. Rena Shagan's book *The Road Show* (ACA Books, ©1985) has for years held reign as the perfect source for information on how to plan, book and execute a successful performing arts tour. Yet with a 1985 copyright date, it has become outdated and (since it went out of print) very difficult to find. Fortunately, Ms. Shagan has just revised, expanded and renamed her bible of tour management (*Booking and Tour Management for the Performing Arts*).

There have been very few changes in format, style, and content. This new revised edition is the most thorough source available, which makes it an indispensable resource for librarians, musicians, actors, dancers, performing arts managers, administrators and presenters.

Ms. Shagan's knowledge of the subject is that of a seasoned performing arts professional. A former modern dancer, she has been general manager for several dance and theatre companies and is currently president of Rena Shagan Associates, a NY City marketer of performing arts companies for touring in the U.S. and abroad. She has been a consultant and lecturer on booking and tour management techniques, and has coordinated conferences on the subject for numerous performing arts service organizations including the Mid-America Arts Alliance, Southern Arts Federation, and the Mid-Atlantic States Arts Consortium. She is well qualified to write a handbook on this topic.

The book follows a standard "How to" format. Chapters cover "Touring," "Booking," "Preparing a Budget for Touring," "The Booking Brochure," "Targeting the Presenter," "Contracts," "Promotion," etc. Wisely, Ms. Shagan has shied away from cute or cryptic chapter titles. Thus, the table of contents is a clear and simple resource for identifying where relevant information is located throughout the book. In addition, each chapter is neatly divided into subsections which further guide the reader to exact information. For example, the chapter titled "Contracts" consists of a brief introduction followed by four subsections titled "Elements of the Contract," "Contract Negotiations," "Letters of Agreement," and "Nailing Down the Contract: Getting Agreements

Signed." If read from start to finish, the book can be used as a handbook, chronologically guiding the reader through the booking and touring process. Yet since its organization is so transparent, it can just as easily be used as a reference tool to quickly answer specific inquiries on related subjects.

As a supplement to her own expertise and insights, Ms. Shagan includes three chapters written by performing arts colleagues which cover the subject of touring from perspectives which are not as familiar to her: Susan Farr, Executive Director of the Association of Performing Arts Presenters, contributed a chapter titled "What Presenters Need From Artists;" Art Becofsky, former executive director of the Cunningham Dance Foundation, contributed a chapter titled "The Road Show Abroad;" and M.Kay Barrell, lighting designer and production director for Ballet West, contributed a chapter titled "Touring From a Technical Viewpoint." Similarly, the final chapter of the book is titled "Touring: The Artist's Viewpoint". It consists of an interview with an actor, a dancer, an opera singer, and a pianist. The artists perspectives reveal both the benefits and difficulties of touring, and remind the reader that touring is more than an administrative task - it is a human experience which can have a dramatic affect on the physical, mental, and creative development of the artists involved.

The primary difference between the old and new editions of the book is a chapter titled "Trends for the Future." In this chapter Ms. Shagan attempts to address some of the large social, economic and political trends which are affecting the touring experience throughout the nation. Once again, Ms. Shagan consults other performing arts professionals to enhance her perspective, and present a cross-section of

experiences within the field. Unfortunately, this chapter is not as effective as the others in the book. Many quotes are redundant and some seem too polite or timid (Are the presenters consulted here too fearful to give voice to the alarming attacks on arts events that have lately become commonplace throughout America?). On contradictory trends (e.g., audience desire to see more unusual multicultural events versus audience desire to hear more traditional programs of classical chamber music), Ms. Shagan fails to discuss the disparity between the trends, or address the national climate which has given rise to such conflict. Lately there have been a number of studies published on future trends affecting funding sources, audience development, and the need to develop community or education based performing arts events in order to guard against public adversity towards the arts. A reader would benefit more from researching this topic independently, rather than relying on the cursory presentation of this subject provided by this book.

I highly recommend this book for all libraries with a performing arts collection. Any librarian who has purchased other arts administration titles will realize that given the field, the book is a bargain. -- **Jane T. Suda (The New York Public Library)**

MEMBER NEWS

Martin Blank (The College of Staten Island, City University of New York) edited *Critical Essays on Thornton Wilder* (G.K.Hall, Inc./Macmillan, 1995) which collects nearly 70 years of criticism of his novels, plays, essays and journals, and multiple approaches to Wilder studies. Three new essays were commissioned for this work.

Lauren Bufferd (TLA Board Member, Chicago Public Library) gave birth to Jacob Garrett Fuller (8 pounds, 8 ounces) on March 30, 1996. Mom and son are both doing fine.

James Fisher (Wabash College) recently hosted **Tony Kushner**, Pulitzer Prize-winning author, at Wabash where Fisher will direct the first college production of *Angels in America. Part 1. Millennium Approaches*, in October 1996. Jim also recently taught a half-course on Kushner's plays.



Tony Kushner, James Fisher

Frank C. P. McGlinn, TLA member, private collector and "dean of Philadelphia theater," was honored on April 14th at a gathering of some 80 people at the Charlotte Cushman Club in Center City. The attendees representing many Philadelphia theatrical institutions celebrated McGlinn's enduring service to the theatre. McGlinn has served groups such as the Actors Fund of America, the Edwin Forrest Home and the Friends of the American Theatre Wing, and offered advice and support to institutions like the Walnut Street Theatre and the People's Light and Theatre Company. He served on the Pennsylvania Council on the Arts and on panels of the national council. He has donated much of his extensive collection of theater ephemera to area organizations, especially the Theater Collection

of the Free Library of Philadelphia. On this occasion, McGlinn was presented with the Actors Fund Medal and responded with some engaging stories before he presented the Cushman Club with a poster of its namesake's appearance with William Macready in an 1843 production of *Macbeth*.

Scott Douglas Morrow recently completed a residency as part of Valdosta State University's Diversity Week Celebration from April 21st - 26th. A highlight of the residency was the performance of excerpts from Morrow's evening length ballet in progress "Rhythm of Rapture," set to traditional music from West Africa, Cuba and Haiti as well as orchestra scores by Dizzy Gillespie and others. During the residency, Morrow presented

a series of lectures, seminars, master classes and workshops for students, faculty and administrators from a wide array of disciplines.

Paul R. Palmer loaned items from his personal collection of autographed photographs, including some film personalities, to the Grolier Club for an exhibition which runs from June 12 to July 31, 1996.

Louis A. Rachow (International Theatre Institute of the United States) delivered a paper titled "Collective Memory of a Continent: The Theatre of Latin America Collection" at the June 1996 Seminar on the Acquisition of Latin American Library Materials (SALALM XLI), hosted by the Division of Libraries at New York University and The New York Public Library in cooperation with the NYU/Columbia Consortium for Latin American Studies.

EXHIBITIONS

The **Monte Cristo Cottage** and **The Eugene O'Neill Theater Center** has just opened the exhibition **Eugene O'Neill's New London The 'Ah, Wilderness!' Years, 1888-1914**. The exhibit was made possible by the generous support of The Connecticut Humanities Council, The Frank Loomis Palmer Fund and the Friends of the Monte Cristo Cottage.

Theatre Museum of Repertoire Americana houses a unique collection of memorabilia from early American popular entertainment -- the "seed" of which is Neil and Caroline Schaffner's private collection. Stage drops, quaint artifacts, a massive computer-catalogued library, scripts and music scores dating from the 1850s are arrayed for the curious visitor. The photographs, show heralds, playbills, scrapbooks, newspapers, costumes and scenery are from touring companies that played in

TLA'S DISTINGUISHED LIBRARIAN AWARD Call for Nominations for 1996 Award

The 1996 Distinguished Librarian Award will be presented in May of 1997 at the ceremony for the Theatre Library Association-George Freedley Awards. Past award winners were Paul Myers and Dorothy Swerdlove, both former curators of the Theatre Collection, New York Public Library for the Performing Arts. The Award acknowledges and honors a member of our profession -- including but not limited to librarians, curators, scholars or collectors -- who has made an outstanding and significant contribution to performing arts librarianship. This contribution may be either a single achievement or a career of dedicated service to the field and profession. Nominations are invited from our membership at large. Please indicate the name of the person you wish to see honored along with a brief description of the person's contribution.

Nominations should be sent to:

Bob Taylor, Curator, Billy Rose Theatre Collection
The New York Public Library for the Performing Arts
40 Lincoln Center Plaza
New York, NY 10023-7498

hundreds of American opera houses, town halls and tent theatres. The collection also includes items from Chautauqua, showboats and minstrel shows. Museum is open all year round. From Memorial Day to Labor Day:

Tues. thru Sun., 10:00am-12:00pm; 12:30pm-4:30pm. Rest of the year: Mon. thru Fri., 1:00pm-4:00pm. The museum is at 1887 Threshers Road, Mt. Pleasant, Iowa 52641. Tel.: 319-385-9432 or 385-8937. Fax: 319-385-0563.

TLA ANNUAL BUSINESS and MEMBERS MEETING

Hold that Date! -- October 25, 1996

at the Shubert Archive, 149 W. 45th St., NYC 10036.

Tel. 212-944-3895. Fax: 212-944-4139.

Richard M. Buck, longtime Secretary/Treasurer of TLA, is retiring and moving to Miami at the end of the year. Come and wish Dick well.

The program will feature **Dr. Mary C. Henderson** who will speak on researching her biography of **Jo Mielziner**.

Business meeting: 5:00-6:00PM.

Reception: 6:00-6:30PM.

Program: 6:30-7:30PM.

CALENDAR

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 and education; marketing, publicity and fundraising; computing and new technologies. For information, contact: Hanna-Leena Helavuori, Theatre Museum, Tallberginkatu 1 F 2/73 00180 Helsinki, Finland Tel.: +(358)-0-6945088 Fax: +(358)-0-6945211

October 25, 1996. Theatre Library Association. Annual Business Meeting, 5:00-6:00PM. Reception, 6:00-6:30 PM. Program (Dr. Mary C. Henderson on her biography of Jo Mielziner), 6:30-7:30PM. At the Shubert Archive, 149 West 45th St., NYC 10036.

November 4-11, 1996. International Chekhov Conference THE FLIGHT OF THE SEAGULL, St. Petersburg 1996, St. Petersburg Theatre Arts Academy, Department of Theatre Studies, Mokhovaia Street, 35, St. Petersburg Russia 191028. Fax: 812-2721789 Tel.: 812-2730812. Contact: Prof. Alexander Chepurov.

November 14-17, 1996. American Society for Theatre Research/Theatre Library Association Annual Meeting, in Pasadena, CA. Theme: "Border Crossings": it is an appropriate moment to reflect upon the ways that theatre -- the art, institution, and the discipline -- has been defined by complex and shifting boundaries or borders, constructed both from within and from without. TLA will present a panel on "Film Collections in Southern California." Brigitte Kueppers (UCLA) will coordinate the panel. The panel will be held on Fri., Nov. 15, from 2:00-3:00PM, in the Huntington Library.

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, The 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. Editor: **Maryann Chach**. 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.

BROADSIDE

Theatre Library Association
111 Amsterdam Avenue
New York, N.Y. 10023

NONPROFIT ORG.
U.S. POSTAGE
PAID
NEW YORK, N.Y.
PERMIT NO. 2632

Ms. Annette Fern
45 Lowden Avenue #2
Somerville, MA 02144-2119