

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Vol.25, No. 2

TLA's 60th Anniversary Year

Fall 1997

FREEDLEY/TLA AWARDS Presented at Lincoln Center on May 30th

Following in Dick Buck's daunting footsteps, Kevin Winkler performed his master of ceremonies stint with charm and wit. He introduced Awards Chairperson, Richard Wall (Queens College) who quipped that he had "about 103 people to thank," many of whom were publishers who had nominated their worthiest books in record numbers. Dick thanked the jurors for the Theatre Library Association Award (Best book on film/television or other recorded medium): Steven Higgins (Museum of Modern Art); Mary Ann Jensen (Princeton); and, Stephen M. Vallillo (past Awards chair). The judges for

the George Freedley Award for best book on Theatre: Jason Rubin (Washington College), Don Wilmeth (Brown) and James Fisher (Wabash College).

PAST TLA-FREEDLEY AWARD WINNERS

See inside pp. 5-8

Film critic/writer Molly Haskell

presented the TLA honorable mention award to Frank Walsh for his *Sin and Censorship: The Catholic Church and the Motion Picture Industry*. Her husband, film critic/teacher Andrew Sarris handed the TLA award to Geoffrey Nowell-Smith for editing *The Oxford History of World Cinema*. Director Harold Prince was pleased to present the Freedley honorable mention to Lys Symonette and Kim H. Kowalke, the editors of *Speak Low (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya* and Mel Gussow presented the Freedley award to James Knowlson for *Damned to Fame: The Life of Samuel Beckett*.

MINUTES from the Annual TLA Business Meeting

In a departure from usual, the TLA board scheduled the annual business meeting in May to coincide with the TLA-Freedley Awards. The open meeting was held on May 30, 1997, in the Bruno Walter Auditorium at Lincoln Center. President Geraldine Duclow (Free Library of Philadelphia) called the meeting to order at 4:30PM and welcomed TLA members. [The fall meeting in NY was cancelled so that a board meeting could be held in conjunction with the ASTR/TLA Conference in San Antonio, Nov.13-16, 1997.]

Geraldine Duclow thanked board members for the support they have given her. She pointed out that TLA was highlighted in "Cited by their Peers" in a recent *American Libraries* issue (May 1997, p.82); the announcement featured a photo of Geri Duclow with a report on her reelection to the TLA presidency. In Jane Suda's mid-year

Treasurer's report, it was noted that membership dues are still trickling in--reflecting the fact that dues notices went out later than last year. Among Ms. Suda's suggestions that the board approved, was to shorten the renewal term for our C.D.(\$3,351.34), raise the cost of our mailing list from \$150 to \$200 and raise the TLA membership dues for 1998 [As someone put it, there hasn't been an increase since the McKinley administration]. A motion was proposed and passed that we have a 3-tier dues structure (starting with the 1998 calendar

year): \$20 for students/retirees, \$30 for individuals, \$30 for institutions. There was an announcement of the forthcoming TLA program at ALA in San Francisco. There was also some discussion re: the upcoming TLA/ASTR meeting in San Antonio, TX. Marti LoMonaco (Fairfield University) was named the official TLA-ASTR liaison. The meeting adjourned for the awards program.

**TLA CHANGE OF ADDRESS -- EFFECTIVE
JANUARY 1, 1998. New address will be:**

**Theatre Library Association
c/o Shubert Archive
149 W. 45 St., NYC 10036
Tel.: 212-944-3895**

**Questions about publications (editorial, claims,
etc.) can be sent NOW to the Exec. Secretary at
above address.**

INTERNATIONAL FEDERATION FOR THEATRE RESEARCH

The International Federation for Theatre Research (FIRT/IFTR) held its annual conference June 23-28, 1997 at the University of the Americas in Cholula, Mexico. This was the first time that the organization had met in a Latin American country, an appropriate venue in view of the conference theme: Theatres and Cultures of the World. A wide range of topics was covered in various sessions: dance theatre; problems of translating or adapting a play (e.g., *A Midsummer Night's Dream*, where children defy their parents' wishes) for presentation to audiences with different cultural backgrounds and mores; multicultural training of actors (e.g., **Michel St. Denis** and **Peter Brook**); theatrical aspects of contemporary society (e.g., *Hair* as a reflection of the "hippie" counterculture); national theatre in countries which have undergone vast political and social changes during recent decades (e.g., Poland, Germany, Israel, China and Japan); popular theatre for indigenous cultures (e.g., Zulus in South Africa) which have been subjugated by outside forces.

Specific reference was made to Mexican cultural history, which can be traced back beyond 500 B.C. when various

indigenous peoples (Olmec, Toltec, Maya, Aztec) developed highly advanced civilizations. The Spanish invasion in the 16th century sought to destroy these traditions and to replace them with Euro-centric conventions of religion, culture, and theatre. Modern Mexico is an amalgam of these varied influences, *but have invaluable traditions been lost in the process?*

Participants confronted the problems inherent in working within and across traditional boundaries. The point was made that theatre is a means of human communication and that actors have always crossed geographical and other boundaries in order to carry the message to a wide audience. Questions were also raised concerning the audience for cross-cultural theatre. Should it be aimed at an "outside" audience to help them understand unfamiliar traditions, or should it be directed at an indigenous audience who may be painfully (or hilariously!) aware of the flaws in its authenticity?

Besides the keynote speeches and the individual sessions, two round table discussions were held to consider theatre trends in different countries and what the future may hold. At the conclusion of each segment, questions were invited

from the floor, and these queries often suggested additional paths for research. Meetings were also scheduled for various ongoing Working Groups - Community Theatre, Scenography, Feminist Theatre, Historiography, Performance Studies - whose members meet regularly to discuss research papers and projects in these fields. There were also indigenous dance and theatre performances during the day and in the evening which added variety to the program. In addition, our Mexican hosts arranged visits to various archaeological sites and tours of Puebla, Tlaxcala, and Mexico City, including the world-famous National Museum of Anthropology and History. It was a memorable conference.

Next year's FIRT/IFTR Congress will take place in Canterbury, England, and it is being planned as a back-to-back conference with SIBMAS (International Association of Performing Arts Libraries and Museums), which will be held in London. The final date has not been set, but it will probably be sometime in July 1998. P.S. A dramatic conclusion to the conference was provided when Popocatepetl volcano erupted, and volcanic ash drifted over sections of Mexico City. It looked a lot like smog.
--Dorothy Swerdlove

THEATRE COLLECTIONS: The Sheaffer-O'Neill Collection

The **Sheaffer-O'Neill Collection** is an archive of the life and works of **Eugene O'Neill** accumulated by author **Louis Sheaffer** in connection with the writing of his acclaimed two-volume biography, *O'Neill: Son and Playwright* and *O'Neill: Son and Artist* (Boston: Little, Brown, 1968, 1973). Volume I received TLA's George Freedley Award for its outstanding contribution to the literature of the theatre, and the second volume won the 1974 Pulitzer Prize for biography.

The success of Sheaffer's books derives in large part from the extensive research he carried out and the detailed picture of O'Neill that emerged. All the reviews referred to the wealth of information presented in both volumes. The voluminous documentary evidence that comprises the Collection, filling over 30 archive boxes, testifies further to the exhaustive nature of Sheaffer's research.

A unique feature of the Collection is the author's typewritten notes from the

hundreds of interviews he conducted with individuals who knew O'Neill personally, or knew his relatives, friends, or associates. There is also a large body of correspondence with individuals whom it was not possible to interview, and in several cases, such as those of **Agnes Boulton O'Neill Kauffman** and **Carlotta Monterey O'Neill** (the playwright's second and third wives), the Collection includes both interview records and correspondence.

Among those with whom Sheaffer corresponded and became friendly are Agnes's daughter, **Barbara Burton**, and sister, **Margery Colman**, **Lady Oona O'Neill Chaplin**, **Jessica Rippin** (one of O'Neill's friends from New London days), **Beatrice Ashe Maher** (O'Neill's most serious girlfriend in New London), **Dorothy (Mrs. Saxe) Commins**, and **Cynthia Stram (Carlotta O'Neill's daughter)** and her husband and son.

In addition to 53 autograph or type-written letters written by Eugene O'Neill, the collection includes several hundred photocopies or transcripts of O'Neill letters held by other libraries, most of them written to family members or business associates.

Alphabetical files contain documents and clippings pertaining to most of the

principal figures in the O'Neill story and many of the lesser ones: school classmates, New London era friends, the Provincetown and Greenwich Village crowd, and those who were personally or professionally associated with him as he rose to the height of his fame in the Thirties. There are extensive clippings files on the plays and a small collection of playbills. Several boxes are devoted to material on the Provincetown Players and the Theatre Guild.

A picture collection of 300 to 400 prints and negatives includes many formal portraits and informal snapshots of O'Neill at all ages, his wives, children, and friends; pictures of the places they lived; and actors and scenes from the plays. The book collection includes the first editions of O'Neill's plays or play collections, limited editions, many

scholarly monographs on O'Neill and his works, article offprints, and complete files of the *Eugene O'Neill Review* and the *Eugene O'Neill Newsletter*.

Access to the Collection

The **Sheaffer-O'Neill Collection** is available to researchers and readers by appointment with the curator, **Brian Rogers**, Special Collections Librarian (Tel.: 860-439-2654). The Collection is located in the Department of Special Collections of the **Charles E. Shain Library, Connecticut College**, New London, Connecticut 06320-4196.

The Palmer Room is normally open weekdays from 9:00AM to 5:00PM (4:00PM in the summer). The College is located in New London, CT, on Route 32 (Mohegan Ave.) one mile north of Interstate 95. Several Amtrak trains stop in New London. --Lois McDonald

BOOK REVIEWS

SIBMAS International Directory of Performing Arts Collections. General ed., **Richard M. Buck**; ed., **Paul S. Ulrich** with **Ruth Freydank** and **Roger Rennenberg**. Haslemere, Great Britain: Emmett Publishing, 1996. 651 pp., 17 pp. intro. \$175.00 ISBN 1 869934 73 3.

In 1960, the first edition of *Performing Arts Libraries and Museums of the World* was published. With UNESCO support and under the joint editorship of André Veinstein, George Freedley, and Rosamond Gilder, assisted by Paul Myers, this directory became a major reference work in the field of the performing arts. Nicknamed the "Blue Book," it went through four editions under the sponsorship of SIBMAS (International Association of Libraries and Museums of the Performing Arts), the last published in 1992. Before that edition even appeared, the Blue Book Commission concluded that a new expanded format was necessary which recognized worldwide changes in politics, technology and information. The

background and history of the reorganized Blue Book are concisely described in English and French in the preface.

What a superb reference work the editor Paul Ulrich of the America Memorial Library in Berlin and his associates have turned out. As Richard Buck notes in his preface, Ulrich developed a computer program for the project which permitted the editorial staff to collect over five thousand entries in 3 1/2 years. In contrast, the 4th edition of the "Blue Book" contained only 602 entries. The new material comes from 559 countries and political entities. The focus is on collections dealing with the performing arts regardless of whether the collections stand independently or are part of a library, museum, university or similar institution. The nature of the holdings of the various collections is, of course, the backbone of the entries. The directory is arranged alphabetically by country, city and then institution, with

each institution listed by name, followed by an English translation of its name. The directory is in English. Each entry starts with an identification number -- 5,198 entries in all -- and lists the name of the institution, address, telephone number, and where available, fax number, telex number, E-mail address, Internet address, hours and date founded. At the end are two indices, one listing institutions alphabetically by name and the other listing special collections. The Directory is easy-to-use and full of information that any researcher might need.

Sampling the entries for Afghanistan, we find the first is for the **Kabul University Library**, the second for the **National Museum of Afghanistan** in Kabul, and the third for the **Kandahar Museum** in Kandahar. Only basic and sketchy information appears in these entries. But jump a few pages to Australia and a mass of information begins to appear. There is the **Sydney Opera House** entry (#91) -- the **Dennis Wolansky Library**

and Archives of the Performing Arts -- which lists substantial holdings for a variety of performance areas. On to Vienna and the **Austrian Theatre Museum** entry (#278) offers a column-and-a half of special collections listings. Continuing on to Belgium, we note thirty-four institutions listed for Brussels alone. Moving on to Belize, there is a single entry for the **Leo Bradley Institute** (#448) in Belize City. In sharp contrast to this lone entry for Belize is the entry for the **Deutsches Literaturarchiv** at the **Schiller-Nationalmuseum** (#2111) in Marbach, Germany. Here the special collections entry continues for four and a half pages. And so it goes: gigantic entries juxtaposed against minimal entries. What is important is the breadth of world-wide coverage in the IDPAC.

Although there is no subject index in the Directory, a researcher interested in a particular branch of the performing arts can find information about special museums -- as opposed to general collection holdings on the subject -- in the Directory's special collections index. Thus for puppetry, there are entries, for example, for the **Museum of Puppetry** in Chrudim, The Czech Republic (#1029); the **Museum for Puppetry** in Bochum, Germany (#1625); the **Museum for Puppet Collections** in the Netherlands in Rotterdam (#3337); or the **Ljubljana Puppet Theatre** in Slovenia (#3815).

As a check on the thoroughness of the coverage, realizing that there always may be omissions in a reference work, this reviewer looked for entries for several small specialized institutions in the United States. They were there: **The Eugene O'Neill Theatre Center** (#4771) in Waterford, CT; the **Library of Musical Theatre** at the **Goodspeed Opera House** (#4762) in East Haddam, CT, with its superb collection of musical theater material; **Ford's Theatre/**

Lincoln Museum (#4779) in Washington, DC; the **Center for Puppetry Arts** (#4805) in Atlanta, GA; and the **Armstead-Johnson Foundation for Theatre Research** (#4957) in New York City -- although the entry for this latter collection does not indicate that it specializes in African-American theater. The only institution I did not find in my limited sampling was **The Theatre Museum of Repertoire Americana** in Mt. Pleasant, Iowa -- important for its holdings on tent shows, Toby shows, and travelling companies in the Midwest.

The editors are aware that there may be errors, omissions, or incomplete data in the Directory, and they invite correspondence on such matters so that the 2nd edition, already planned, can be of even more service to researchers.

In sum, the *International Directory of Performing Arts Collections* is a welcome reworking of the "Blue Book." It is an invaluable reference tool that deserves a place on the reference shelves of all libraries, not just those specializing in the performing arts. --**William Green** (Queens College)

Dickey, Jerry. *Sophie Treadwell: A Research and Production Sourcebook.* Westport, CT: Greenwood Press, 1997. 269 pp. cloth, \$79.98.

By all accounts, **Sophie Treadwell** (1885-1970) was a remarkable woman. As a journalist, she caused a sensation with her 1914 serial "An Outcast at the Christian Door," for which she disguised herself as a homeless prostitute to discover where deserted women could seek help. She also wrote articles on World War I from France, making her probably the first recognized American woman to serve as a foreign war correspondent. She interviewed **Pancho Villa**, marched for women's suffrage, and

wrote two novels. As a playwright, she wrote nearly forty plays in a theatre career that spanned sixty years. Notably her drama reflects an interesting experimentation with form and style, and it deals with many of the most controversial issues of her day. In an age that allowed very few women autonomy in the theatre, she produced and directed many of her own works commercially.

Unfortunately, Treadwell's work, except for occasional productions of her 1928 play *Machinal*, is rarely performed or read. There are few scholarly articles or dissertations based on her life and career, and most of her plays remain unpublished. Laying the groundwork for further exploration of Sophie Treadwell's theatre work is the central purpose of Jerry Dickey's comprehensive new book, *Sophie Treadwell: A Research and Production Sourcebook*. He states in the Preface, "Treadwell was an intrepid and prolific woman of the theatre; she is worthy of renewed attention and recognition." Based on the fascinating details of her life and work provided in this volume, it is high-time for such a study.

Dickey provides engaging reading for both the American theatre scholar who is interested in pursuing the bibliographic leads he lists, and the general theatre reader who wishes to learn more about Treadwell's varied career in the theatre. Incidentally, the book is part of Greenwood's Modern Dramatists Research and Production Sourcebook series, which includes a range of 20th century playwrights such as **Clifford Odets, S.N. Behrman, Susan Glaspell, William Inge** and **Sean O'Casey**. The book's organization encourages skimming, because many of the bibliographic entries are useful only to serious Treadwell scholars. They do, however, give a sense of who was writing about her and when.

(Continued on p.9)

GEORGE FREEDLEY AWARDS / THEATRE LIBRARY ASSOCIATION AWARDS

Established in 1968 to honor the late **George Freedley**, theatre historian, critic, author, and first curator of The New York Public Library Theatre Collection, the **GEORGE FREEDLEY MEMORIAL AWARD** each year honors a work about live theatre published in the United States. Books with subjects related to live theatrical performance (including vaudeville, puppetry, pantomime, the circus, etc.) will be considered for this award. Eligible books may include biography, history, theory, criticism, reference, or related fields. The 1996 Freedley Award was presented to James Knowlson for *Damned to Fame: The Life of Samuel Beckett* (Simon & Schuster). Honorable Mention was given to Lys Symonette and Kim H. Kowalke for *Speak Low (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya* (University of California Press). Previous winners include *The Masks of Hamlet* by Marvin Rosenberg (University of Delaware Press); *Horrible Prettiness: Burlesque and American Culture* by Robert C. Allen, published by the University of North Carolina Press; *The Commedia dell'Arte in Paris, 1644 - 1697* by Virginia Scott (University Press of Virginia); *Paul Robeson: A Biography* by Martin Bauml Duberman (Alfred A. Knopf); and *The Age and Stage of George L. Fox*, by Laurence Senelick (Tufts University Press).

Jurors for the 1996 award are **James Fisher (Wabash College)**; **Don B. Wilmeth (Brown University)** and **Jason Rubin (Washington College)**.

The **THEATRE LIBRARY ASSOCIATION AWARD**, which was established in 1973, honors a book about recorded performance, including motion pictures, television, and radio, published in the United States during 1996. The 1996 TLA Award was given to *The Oxford History of World Cinema* edited by **Geoffrey Nowell-Smith (Oxford University Press)**. Honorable Mention was awarded to *Sin and Censorship: The Catholic Church and the Motion Picture Industry* by **Frank Walsh (Yale University Press)**. Previous winners include *Patterns of Time: Mizoguchi and the 1930's* by **Donald Kiriwara (University of Wisconsin Press)**; *D. W. Griffith and the Origins of American Narrative Film: The Early Years at Biograph* by **Tom Gunning (University of Illinois Press)**; *The Emergence of Cinema: The American Screen to 1907* by **Charles Musser (Scribners)**; *Chaplin and American Culture: The Evolution of a Star Image* by **Charles J. Maland (Princeton University Press)**; and *An Empire of Their Own: How the Jews Invented Hollywood*, by **Neal Gabler (Crown Publishers)**.

Jurors for the 1996 award are **Steven Higgins (Museum of Modern Art)**; **Mary Ann Jensen (Princeton University)**; and **Stephen M. Vallillo (Former Chair, TLA/Freedley Awards)**.

Works which are ineligible for either award include anthologies; directories; bibliographies; collections of articles and essays previously published in other sources; reprints of earlier publications; works on dance, ballet, and opera; and plays, scripts, or similar dramatic works. **Translations** of significant works, other than play texts, **will be considered**.

Entries are judged on the basis of scholarship, readability, and general contribution to the broadening of knowledge. No galley sheets or proofs will be accepted. **To be eligible for these awards, books must have been published in the United States in the calendar year preceding the year the award is given.** If no date of publication appears on either the title page or its verso, the date must be indicated in writing by the publisher.

Nominations are to be submitted in writing to the Chairperson of the **GEORGE FREEDLEY/THEATRE LIBRARY ASSOCIATION AWARDS** Committee: **Mr. Richard Wall**, Reference Department, Benjamin Rosenthal Library, Queens College, City University of New York, Flushing, New York 11367

GEORGE FREEDLEY MEMORIAL AWARD WINNERS

1996

Damned to Fame: The Life of Samuel Beckett by **James Knowlson** (Simon & Schuster).

HONORABLE MENTION: *Speak Low (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya*, edited by **Lys Symonette** and **Kim H. Kowalke** (University of California).

1995
Tom: The Unknown Tennessee Williams by Lyle Leverich (Crown).

HONORABLE MENTION: *Mrs. Jordan's Profession: The Actress and the Prince* by Claire Tomalin (Knopf).

1994
Women and the American Theatre: Actresses and Audiences, 1790-1870 by Faye E. Dudden (Yale)

HONORABLE MENTION: *The Cambridge Illustrated History of British Theatre* by Simon Trussler (Cambridge).

1993
Tragic Muse: Rachel of the Comédie Française by Rachel M. Brownstein (Knopf).

HONORABLE MENTION: *Looking at Shakespeare: A Visual History of Twentieth-Century Performance* by Dennis Kennedy (Cambridge).

1992
The Masks of Hamlet by Marvin Rosenberg (University of Delaware).

HONORABLE MENTION: *The First English Actresses: Women and Drama 1660 - 1700* by Elizabeth Howe (Cambridge).

1991
Horrible Prettiness: Burlesque and American Culture by Robert C. Allen (University of North Carolina).

HONORABLE MENTION: *Entrances and Exits: A Life In and Out of the Theatre* by Norris Houghton (Limelight Editions).

1990
The Commedia dell 'Arte in Paris, 1644 - 1697 by Virginia Scott (The University Press of Virginia).

HONORABLE MENTION: *The House of Barrymore* by Margot Peters (Knopf).

1989
Paul Robeson: A Biography by Martin Bauml Duberman (Knopf).

HONORABLE MENTION: *Places of Performance: The Semiotics of Theatre Architecture* by Marvin Carlson (Cornell University Press).

1988
The Age and Stage of George L. Fox, by Laurence Senelick (Tufts).

HONORABLE MENTION: *Oscar Wilde* by Richard Ellmann (Knopf).

1987
Shakespeare on the American Stage, Vol II: From Booth and Barrett to Sothorn and Marlowe, by Charles

Shattuck (Folger Books, Associated University Presses).
HONORABLE MENTION: *The Theatre Art of Boris Aronson*, by Frank Rich and Lisa Aronson (Knopf).

1986
Theatre in America: Two Hundred Years of Plays, Players, and Productions, by Mary C. Henderson (Abrams).

HONORABLE MENTION: *Learned Pigs and Fireproof Women: Unique, Eccentric, and Amazing Entertainers* by Ricky Jay (Villard Books).

1985
Strindberg by Michael Meyer (Random House).
HONORABLE MENTION: *Granville Barker and the Dream of Theatre* by Dennis Kennedy (Cambridge).

1984
Mrs. Pat: The Life of Mrs. Patrick Campbell by Margot Peters (Knopf).

HONORABLE MENTION: *The Theatre Duke: Georg II of Saxe-Meiningen and the German Stage* by Ann Marie Koller (Stanford).

1983
Realizations: Narrative Pictorial and Theatrical Arts in Nineteenth Century England by Martin Meisel (Princeton).

1982
Fanny Kemble: Leading Lady of the Nineteenth Century Stage by J. C. Furnas (Dial).

HONORABLE MENTION: *Gordon Craig's Moscow Hamlet: A Reconstruction* by Laurence Senelick (Greenwood Press).

1981
Clifford Odets: American Playwright, the Years from 1906 to 1940 by Margaret Brenman-Gibson (Atheneum).

HONORABLE MENTION: *The Anti-Theatrical Prejudice* by Jonas Barish (University of California Press).

1980
Bernard Shaw and the Actresses by Margot Peters (Doubleday).

1979
David Garrick: A Critical Biography by George Winchester Stone Jr. and George M. Kahrl (Southern Illinois University).

HONORABLE MENTION: *George S. Kaufman: His Life, His Theatre* by Malcolm Goldstein (Oxford).

1978
The Shows of London by Richard Altick (Belknap Press of Harvard University).

SPECIAL CITATION: *Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers, and Other Stage Personnel in London, 1660 - 1800* by Philip H. Highfill, Kalman A. Burnim, and Edward Langhans (Southern Illinois University).

1977

Theatre Design by George C. Izenour (McGraw-Hill).

HONORABLE MENTION: *Vagabond Stars: A World History of Yiddish Theatre* by Nahma Sandrow (Harper & Row).

1976

Jacques Callot: Artist of the Theatre by Gerald Kahan (University of Georgia Press).

HONORABLE MENTION: *Shakespeare on the American Stage: From the Hallams to Edwin Booth* by Charles Shattuck (Folger Books).

1975

Stage Design: Four Centuries of Scenic Invention by Donald Oenslager (Viking Press).

1974

Blacking Up: The Minstrel Show in Nineteenth-Century America by Robert C. Toll (Oxford).

HONORABLE MENTION: *Life Among the Playwrights: Being Mostly the Story of the Playwrights Producing Company, Inc.* by John Wharton (Quadrangle/The New York Times Book Company).

1973

Inigo Jones: The Theatre of the Stuart Court by Stephen Orgel and Roy Strong (The University of California).

HONORABLE MENTION: *The Development of the English Playhouse* by Richard Leacock (Cornell).

1996

The Oxford History of World Cinema, edited by Geoffrey Nowell-Smith (Oxford).

HONORABLE MENTION: *Sin and Censorship: The Catholic Church and the Motion Picture Industry* by Frank Walsh (Yale).

1995

Main Street Amusements; Movies and Commercial Entertainment in a Southern City, 1896-1930 by Gregory A. Waller (Smithsonian Institution)

HONORABLE MENTION: *A Song in the Dark: The Birth of the Musical Film* by Richard Barrios (Oxford).

1994

The Ciné Goes to Town: French Cinema, 1896 - 1914 by Richard Abel (University of California).

HONORABLE MENTION: *O'Neill, Son and Artist* by Louis Sheaffer (Little, Brown).

1972

Run-Through: A Memoir by John Houseman (Simon & Schuster).

HONORABLE MENTION: *The Masks of King Lear* by Marvin Rosenberg (University of California).

1971

Meyerhold's Theatre of the Grotesque: The Post Revolutionary Productions 1920 - 1932, by James M. Symons (University of Miami).

HONORABLE MENTION: *Journey to Heartbreak: The Crucible Years of Bernard Shaw 1914 - 1918* by Stanley Weintraub (Weybright and Talley).

1970

Broadway by Brooks Atkinson (Macmillan).

HONORABLE MENTION: *Bright Particular Star: The Life and Times of Charlotte Cushman* by Joseph Leach (Yale).

1969

The Hamlet of Edwin Booth by Charles Shattuck (University of Illinois).

1968

O'Neill, Son and Playwright by Louis Sheaffer (Little, Brown).

HONORABLE MENTION: *Gordon Craig: The Story of His Life* by Edward Craig (Knopf).

HONORABLE MENTION: *Adolphe Appia, Prophet of the Modern Theatre* by Walter Volbach (Wesleyan University).

THEATRE LIBRARY ASSOCIATION AWARD WINNERS

HONORABLE MENTION: *Winchell: Gossip, Power, and the Culture of Celebrity* by Neal Gabler (Knopf).

1993

The Cinema of Eisenstein by David Bordwell (Harvard).

HONORABLE MENTION: *Framing Blackness: The African American Image in Film* by Ed Guerrero (Temple University).

1992

Patterns of Time: Mizoguchi and the 1930's by Donald Kirihaara (University of Wisconsin).

HONORABLE MENTION: *Shared Pleasures: A History of Movie Presentation in the United States* by Douglas Gomery (University of Wisconsin).

- 1991**
D. W. Griffith and the Origins of American Narrative Film: The Early Years at Biograph by Tom Gunning (University of Illinois).
HONORABLE MENTION: ***The Adventures of Amos 'n' Andy: A Social History of an American Phenomenon*** by Melvin Patrick Ely (The Free Press).
- 1990**
The Emergence of Cinema: The American Screen to 1907 by Charles Musser, part of *The History of the American Cinema* Series (Scribner's).
HONORABLE MENTION: ***Behind the Mask of Innocence*** by Kevin Brownlow (Knopf).
- 1989**
Chaplin and American Culture: The Evolution of a Star Image by Charles J. Maland (Princeton)
HONORABLE MENTION: ***Child of Paradise: Marcel Carné and the Golden Age of French Cinema*** by Edward Baron Turk (Harvard).
- 1988**
An Empire of Their Own: How the Jews Invented Hollywood, by Neal Gabler (Crown).
HONORABLE MENTION: ***Edward R. Murrow: An American Original*** by Joseph E. Persico (McGraw-Hill).
- 1987**
Winsor McCay: His Life and Art, by John Canemaker (Abbeville).
HONORABLE MENTION: ***Thinking in Pictures: The Making of the Movie "Matewan"*** by John Sayles (Houghton Mifflin).
- 1986**
Murrow: His Life and Times by Ann M. Sperber (Freundlich).
HONORABLE MENTION: ***Designing Dreams: Modern Architecture in the Movies*** by Donald Albrecht (Harper & Row).
- 1985** No Award
- 1984**
French Cinema: The First Wave, 1915 - 1929 by Richard Abel (Princeton).
- 1983**
A Passion for Films: Henri Langlois and the Cinemathèque Française by Richard Roud (Viking)
HONORABLE MENTION: ***The Man You Loved to Hate: Erich von Stroheim and Hollywood*** by Richard Koszarski (Oxford).
- 1982**
Eisenstein at Work by Jay Leyda and Zina Voynow (Pantheon/MOMA).
HONORABLE MENTION: ***Kubrick: Inside a Film Artist's Maze*** by Thomas Nelson (Indiana University).
- 1981**
Film on the Left: American Documentary Film from 1931 to 1942 by William Alexander (Princeton)
- 1980**
Hollywood: The Pioneers by Kevin Brownlow and John Kobal (Knopf).
HONORABLE MENTION: ***Jean Renoir: The French Films, 1924 - 1939*** by Alexander Sesonske (Harvard).
- 1979**
Deciding What's News: A Study of CBS Evening News, NBC Nightly News, Newsweek and Time by Herbert J. Gans (Pantheon).
HONORABLE MENTION: ***American Film Now: The People, the Power, the Money, the Movies*** by James Monaco (Oxford).
- 1978**
The War, the West and the Wilderness by Kevin Brownlow (Knopf).
- 1977**
The Most Important Art: East European Film After 1945 by Mira and Antonin J. Liehm (University of California).
- 1976**
The Good Guys, The Bad Guys and The First Amendment: Free Speech and Fairness in Broadcasting by Fred W. Friendly (Random House).
- 1975**
Movie-Made America: A Social History of American Movies by Robert J. Sklar (Random House).
- 1974**
Children and Television: Lessons From Sesame Street by Gerald S. Lesser (Random House).
- 1973**
Toms, Coons, Mulattoes, and Bucks: An Interpretative History of Blacks in American Films by Donald Bogle (Viking).
HONORABLE MENTION: ***Special: Fred Freed and the Television Documentary*** by David C. Yellin (Macmillan).

BOOK REVIEWS

(Continued from p. 4)

The book begins with a detailed chronology of her major achievements and a concise biography. Although he condenses her life and career into less than ten pages, Dickey gives the reader a detailed portrait of a complicated woman who lived life to the fullest and deserves more praise than she has previously received. Summaries and critical overviews of her plays follow, and these undoubtedly would be particularly useful to directors or dramaturgs. Within these abstracts, not only does the author indicate the tenor of the reviews when the plays first opened (most failed commercially and critically), but he also offers additional information based on his own research. For example, in his discussion of *Machinal*, he explains why certain choices may have been made:

Treadwell's decision to withhold the name of the Young Woman until late in the play seems clearly tied to the thematic, rather than stylistic, concerns. The slogan of the Lucy Stone League, of which Treadwell was a member, was: "My name is the symbol for my identity and must not be lost [...]" This idea is echoed in the play as the Young Woman's name only becomes apparent once she begins to gain her identity as independent being. (p.72)

He includes a section on productions and credits and over one hundred pages of annotated bibliography, arranged by primary/secondary sources, genre and dates.

For the curious and diligent Treadwell researcher, the sourcebook, with its countless citations waiting to be sifted through, is an invaluable resource. For the avid reader of American theatre history and criticism, Jerry Dickey's impressive documentation offers a tantalizing glimpse of what the next major Treadwell study might include. One hopes that it comes soon. --James Wilson (Ph.D candidate in Theatre at CUNY Graduate Center)

BOOKS RECEIVED

Ahlquist, Karen. *Democracy at the Opera: Music, Theater, and Culture in New York City, 1815-60.* Champaign: University of Illinois Press, 1997. ISBN: 0-252-02272-6, cloth, \$29.95.

Alliance of Artists' Communities. *Artists Communities: A Directory of Residencies in the United States Offering Time and Space for Creativity.* New York: Allworth Press, 1996. ISBN: 1-880559-65-X, paper, \$16.95.

Bordman, Gerald. *American Theatre: A Chronicle of Comedy and Drama, 1930-1969.* New York: Oxford. ISBN: 0-19-509079-9, cloth, \$55.00.

Carr, Marina. *The Mai.* Chester Springs, PA: Dufour Editions, 1997. ISBN: 1-85235-161-6, paper, \$12.95.

Couch, Nena, ed. *Sidney Kingsley: Five Prizewinning Plays.* With introductions by Sidney Kingsley. Columbus: Ohio State University Press, 1995. ISBN: 0-8142-0665-4, cloth.

Euripides. *Ion.* Translated by W.S. Piero. Introduction, notes, and commentary by Peter Burian. New York: Oxford University Press, 1996. ISBN: 0-19-509451-4, paper, \$7.95.

Fisher, James. *Eddie Cantor: A Bio-Bibliography.* Westport, CT: Greenwood, 1997. ISBN: 0-313-29556-5, cloth, \$59.95.

Jennings, Sue, ed. *Dramatherapy: Theory and Practice 3.* London and New York: Routledge, 1997. ISBN: 0-415-13141-3, paper, \$19.95.

Kaufman, Peter Iver. *Prayer, Despair, and Drama: Elizabethan Introspection.* Champaign: University of Illinois Press, 1996. ISBN: 0-252-0222-X, cloth, \$24.95.

Kersey-Henley, Tanya with Bruce Hawkins. *Black State of the Arts: A Guide to Developing a Successful Career as a Black Performing Artist.* Sarasota, FL: Anacus Press and BookWorld Press, 1997. ISBN: 1-884962-04-1, paper, \$29.95.

McLaughlin, Buzz. *The Playwright's Process: Learning the Craft From Today's Leading Dramatists.* New York: Back Stage Books, 1997. ISBN: 0-8230-8833-2, \$18.95, paper.

Marranca, Bonnie, ed. *Plays for the End of the Century.* Baltimore: Johns Hopkins University Press/PAJ Books, 1996. ISBN: 0-8018-5108-4, paper, \$16.95.

Martin, Carol, ed. *A Sourcebook of Feminist Theatre and Performance: On and Beyond the Stage.* New York and London: Routledge, 1996. ISBN: 0-415-10645-1, paper, \$19.95.

Mews, Siegfried. *A Bertolt Brecht Reference Companion.* Westport, CT: Greenwood, 1997. ISBN: 0-313-29266-3, cloth, \$95.00.

Peters, Kier. *The Confirmation.* Los Angeles: Sun & Moon Press, 1996. ISBN: 1-55713-145-7, paper, \$6.95.

Robinson, Marc. *The Other American Drama.* Baltimore and London: Johns Hopkins University Press, 1997. ISBN: 0-8018-5630-2, PAPER, \$14.95.

Signol, Anne. *Norris on Broadway.* Illustrations by Scott Artus. Pittsburgh: Dorrance Publishing, 1992. ISBN: 0-80805-3303-4, paper, \$7.95.

Steppling, John. *Sea of Cortez and Other Plays.* Los Angeles: Sun & Moon Press, 1996. ISBN: 1-55713-237-2, paper, \$14.95.

Stubblebine, Donald J. *British Cinema Sheet Music: A Comprehensive Listing of film Music Published in the United Kingdom, Canada and Australia, 1916 Through 1994.* Jefferson, N.C.: McFarland, 1997. ISBN: 0-7864-0313-6, cloth, \$65.00.

Suskin, Steven. *More Opening Nights on Broadway: A Critical Quotebook of the Musical Theatre, 1965 Through 1981.* New York: Schirmer, 1997. ISBN: 0-02-864571-5, paper, \$45.00.

Wilson, Lee. *The Copyright Guide: A Friendly Handbook for Protecting and Profiting from Copyrights.* New York: Allworth Press, 1996. ISBN: 1-880559-43-9, paper, \$18.95.

MEMBER NEWS

Lauren Bufferd (former TLA Board member). After 11 years at the Chicago Public Library, Lauren and her family have moved to Nashville, TN. Lauren worked with the Chicago Theater Collection which holds the records of over 30 theaters as well as the papers of several local playwrights and designers.

Rosalie Helene Contino completed her Ph.D in Educational Theatre at New York University (May, 1997) on *Costume Designer Patricia Zipprodt: Her Contributions to the American Theatre.*

Antony Croghan edited *The Hovenden Players, A Memoir* by **Valery Hovenden.** The Hovenden Theatre club ran in London from 1950 to 1963. The Hovenden was one of the longest established members of the Other Theatre of the post war period before the Fringe. Valery Hovenden left an unfinished memoir about the work of the Hovenden whose principle was to produce work that could not be seen elsewhere and this covered everything from Greek drama to new plays by contemporary dramatists. Book is 72 p. and is available for \$12 (U.S.) from Coburgh Publications, 8 Beechcroft Rd., London SW17 7BY

Ron Engle recently published *Maxwell Anderson on the European Stage, 1929-1992*, a production history and annotated bibliography of source materials in foreign translation. ISBN: 0-912526-67-X. (Monroe, NY: Library Research Associates Inc, 1996).

James Fisher (Wabash College) was selected Indiana Theatre Person of the Year by the Indiana Theatre Association for the 1996-97 season. The award is designed to honor individuals who have contributed to the cooperative development of theater at all levels within the state of Indiana.

Louise Kerz, a research consultant, completed work on the documentary **The Line King: The Al Hirschfeld Story** which was nominated for a 1996 Academy Award. While the film didn't win an Oscar, Ms. Kerz did wed caricaturist Al Hirschfeld in October 1996. She was the research historian for the 1997 Tony Awards.

Laurence Senelick (Tufts University). This summer, he published *The Chekhov Theatre: A Century of the plays in performance* (Cambridge); edited *Tavern Singing in Early Victorian London* and *The Diaries of Charles Rice for 1840 and 1850* (Society for Theatre Research); translated & edited *Russian Comedies of the Nikolaian Era* (Harwood Academic Publishers; and translated Hennequin & Veber's farce *Anything to Declare?* (Broadway Play Publishing). Among other papers, he delivered "Recovering the theatre's memory: writing Russian theatre history," at the IFTR Symposium on writing national theatre history, Helsinki.

Stephen M. Vallillo (TLA Book Awards Juror) received an NEH grant to attend Howard Stein's seminar on American playwrights at Columbia University this summer.

Don Wilmeth (Brown University). This year's Freedley Award marks his 25th time as a juror or chair of the competition -- a TLA record. He has just completed his first year as Dean of the College of Fellows of the American Theatre. In the fall, his collection of American plays (*Staging The Nation: Plays from the American Theatre, 1787-1909*) will be published by Bedford Books of St. Martin's Press (copyright 1998). Also scheduled for publication this fall is the first volume of *The Cambridge History of American Theatre, Beginnings to Post-Civil War*, which he is co-editing with **Chris Bigsby.**

Kevin Winkler, former Assistant Curator of the **Billy Rose Theatre Collection at The New York Public Library for the Performing Arts**, is the new Chief Librarian of the Circulating Collections at the Performing Arts Library. Kevin replaces **Susan (Suki) Sommer** who was recently named Chief of the Performing Arts Library's Music Division.

LYLE LEVERICH RESEARCH FUND to complete biography of Tennessee Williams

The San Francisco Performing Arts Library and Museum (SFPALM) has established the tax-deductible **Lyle Leverich Research Fund** to support the completion of his two-volume authorized biography of **Tennessee Williams**. Leverich's *Tom - The Unknown Tennessee Williams* received exceptional praise, front page reviews in both the *New York Times* and *Los Angeles Times* Book Reviews and won the coveted **George Freedley Award** for the Best Book on the Theatre for 1995. **Edward Albee** presented the Award to Leverich at the Bruno Walter Gallery in the NYPL. **Arthur Miller** described the first volume as "plainly a work of distinction" and **John Lahr** of *The New Yorker* praised the work as "an astounding tale, a huge accomplishment, [As] for Leverich's second volume...I am counting the days." PALM's research fund is set up to provide Mr. Leverich with the financial support essential to complete the final volume of the biography, *Tenn - The Timeless World of Tennessee Williams*.

The San Francisco Performing Arts Library and Museum is a non-profit research center, with tax-exempt [501] (c) [3] status since 1976, providing scholars, students and the public with professional research facilities. PALM's collection is the largest of its kind on the west coast and includes both national and international holdings, available to all on a non-circulating basis for research, education and enjoyment. The collection concentrates on those performing arts presented in a live, theatrical venue - theatre, music, dance and opera - and documents companies both large and small, art of both an experimental and mainstream approach, and individual artists. PALM has acted in a fiduciary capacity (tax i.d. #51-01-8177) for a number of groups and individuals in setting up IRS tax-deductible funds, (a detailed list is available). Mr. Leverich will use funds contributed to the Lyle Leverich Research Fund for research expenses related to completing volume two of Tennessee Williams official biography.

SEND your tax-deductible contributions, payable to the **Lyle Leverich Research Fund/PALM** addressed to:
The San Francisco Performing Arts Library and Museum (attn.: Lyle Leverich Research Fund), 399 Grove St., San Francisco, CA 94102

PERFORMING ARTS RESOURCES VOL.20 NOW AVAILABLE

After the Dance: Documents of Ruth St. Denis and Ted Shawn. Edited by Susan Brady.

PAR was mailed to TLA members this spring. Additional copies are available -- \$20 for TLA members; \$25 for non-members.

Make check out to TLA & mail to: TLA, Shubert Archive, 149 W. 45th St., NYC 10036

Broadside ISSN: 0068-2748, published quarterly by the Theatre Library Association, c/o Shubert Archive, 149 West 45th St., New York, NY 10036, is sent to all members in good standing. Editor: **Maryann Chach**. TLA membership (annual dues: \$30 personal, institutional; \$20, students/retirees) also includes *Performing Arts Resources*, published annually.

NEW YORK PUBLIC LIBRARY FOR THE PERFORMING ARTS WILL RELOCATE FOR TWO YEARS --JUNE 1998-SUMMER 2000--

To accommodate essential renovations of its Lincoln Center building, the Library for the Performing Arts will move in June 1998 to temporary quarters in mid-town Manhattan - the **Circulating Collections** to the 4th Floor of the Mid-Manhattan Library at Fifth Avenue & 40th Street; the **Research Collections** to the Library Annex at 521 West 43rd Street. The Library will re-open at Lincoln Center during the summer of 2000. Most of the Library's collections and services will be available at the temporary locations.

MORE detailed information will be forthcoming in print and on our website at www.nypl.org

ANNOUNCING TLA'S WEBSITE

Up and running at

http://www.brown.edu/Facilities/University_Library/beyond/TLA/TLA.html

The Theatre Library Association announces its new web site! It includes:

- Information about conferences and meetings, officers and committees, dues and publications.
- Up-to-date TLA news for members.
- Information about TLA for other librarians, scholars, and the general public.
- Links to many theatre-related internet sites, including information servers, electronic journals, full-text databases, library catalogs, and affiliated organizations.

The site is maintained at **Brown University Library** and is mounted on the Library's home page. Thanks are due **Brown Library Webmaster Lori Jargo** and **Head of Reference Ron Fark** for their hard work and help in getting the site mounted. The site and its links will be checked and updated approximately monthly; suggestions for information to include and new links to add are welcomed and may be sent to **Rosemary L. Cullen**, who is maintaining the site.

So PLEASE pay a visit to the new Theatre Library Association WEB SITE and let us know how you like it! We very much want your feedback!

THEATRE LIBRARY ASSOCIATION ELECTION RESULTS

Jane Suda (NYPL), Treasurer, 1998-2001. Maryann Chach (Shubert Archive), Executive Secretary, 1998-2001

New Board Members:

Susan L. Peters (Emory University) elected to a full term, 1998-2001.

Dr. Stephen B. Johnson (McMaster University), 1998-2001.

Nena Couch (Ohio State University), 1998-2001.

Melissa M. Miller (University of Texas at Austin), 1998-2001.

The new board members join Geraldine Duclow (Free Library of Philadelphia), President, 1997-98; Susan Brady (Yale), Vice President, 1997-98. Executive Board members: Rosemary Cullen (Brown), 1997-1999; Annette Fern (Harvard), 1997-1999; B. Donald Grose (University of North Texas), 1996-1998; Mary Ann Jensen (Princeton), 1996-1998; Martha S. LoMonaco (Fairfield), 1996-1998; Paul Newman (Private Collector/Lawyer), 1997-1999; Louis A. Rachow (International Theatre Institute of the U.S.), 1996-1998; Kevin Winkler (New York Public Library for the Performing Arts), 1997-1999.

BROWN

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