

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Vol. 28, No. 4 and Vol. 29, No. 1

TLA's 63rd/64th Anniversary Year Spring/Summer 2001

Fall Business Meeting Reinstated

SAVE THE DATE!

The Theatre Library Association is pleased to announce that we are reinstating the FALL ANNUAL MEETING in New York City. We know that many of you have missed this popular event, so the Board voted to begin it anew this autumn. We will hold the Business Meeting with announcement of election results beginning at 5:00 PM followed by refreshments and a prominent guest speaker to be announced. All are welcome!

DATE: Friday, November 2, 2001

TIME: 5:00 PM (and running until about 7:30 PM)

PLACE: The Sardi Penthouse in the Sardi Office Building 234 W. 44th Street, 11th Floor

DIRECTIONS: The Penthouse is on the 11th Floor of the Sardi Office Building at 234 West 44th Street between Broadway and 8th Avenue. The Office Building is to the immediate right of Sardi's Restaurant (do not try to enter through the restaurant itself—it won't work). Tell the guard that you are attending the TLA Meeting on the 11th floor and take the elevator up.

Martha LoMonaco, Vice-President

Betty Corwin and Theatre on Film and Tape Archive Win Tony Honors

Longtime Theatre Library Association member Betty Corwin has been awarded Tony Honors for Excellence in the Theatre at the 55th Annual Tony Awards 2001 for her groundbreaking work in establishing the Theatre on Film and Tape Archive (TOFT). Part of the Billy Rose Theatre Collection at The New York Public Library for the Performing Arts, TOFT functions as both a major performing arts moving image archive and a research and study center.

With her characteristic foresight and indefatigable energy, Betty Corwin started TOFT in 1969 with little more than a dollar and a dream: a desk, chair and telephone at Lincoln Center. Disproving industry skeptics and wary producers that it could never be done, Betty persisted for two-and-a-half years securing necessary approvals and releases from theatrical unions and guilds for non-commercial tapings of productions for archival purposes. Now numbering

around 4500 items, Theatre on Film and Tape Archive contains recordings of significant Broadway, Off-Broadway and regional theater productions, as well as oral history interviews with leading theatre practitioners.

Highlights of the collection (and there are many) include Richard Burton's *Hamlet* (transferred from film), Glenn Close in *Sunset Boulevard*, James Earl Jones in *Fences*, as well as Meryl Streep's early New York work. Interview subjects range from legendary producer Eva Le Gallienne to prominent composer Richard Rodgers to contemporary playwright Paula Vogel. And even short-lived productions like *La Bête* have been recorded for posterity.

In 1990 veteran producer Lucille Lortel generously established an endowment for TOFT that included operating funds to assist in the creation of a separate screening room at Lincoln Center with additional monitors and playback stations. The Lucille Lortel Room is always a hub of activity: actors preparing for upcoming roles, set and costume designers viewing landmark productions, each accessing the programs through strict written permission. Stephen Sondheim studied his original one-act version of *Into the Woods* from Playwrights Horizons before expanding it into a full-length Broadway production.

Billy Rose Theatre Collection Curator Bob Taylor commented, "This Tony Honor is well-deserved. Betty Corwin is legendary in her field – this is the perfect cap to her distinguished career." Ms. Corwin, who retired from TOFT last year, is thrilled with the recognition. "I'm delighted and overwhelmed. I've always considered myself a behind-the-scenes person, so to be suddenly up front and center is exciting. To know that the archive I spent 31 years building has been useful to the theatre community is very gratifying." Kenneth Schlesinger

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EDITOR'S NOTE

Thanks to all for your enthusiasm and wonderful submissions. Deadline for the fall issue of *Broadside* will be Nov. 23, 2001.

Ellen Truax

etruax@library.unt.edu

CORRECTIONS AND ADDITIONS...

The previous issue contained an error in the SIBMAS report. This should have read "President Noelle Guibert opened the Congress and introduced Jean-Pierre Angremy, president of the Bibliotheque Nationale. Josette Feral, the new president of the International Federation for Theatre Research, spoke..."

We have a new book review editor, **Annette Marotta**. Annette has provided submission guidelines which are printed in this issue.

ADDENDUM TO 2001 TLA MEMBERSHIP LIST:

The following includes new members or additions/changes to information in the Directory.

Personal:

Gerry Adler

Denver Public Library, Western History/Genealogy, 13th & Broadway, Denver, CO 80202; Tel.Bus. 720-865-1905; Administrative Special Assistant/Manuscript Processor; Interests: Colorado Theatre History. Western U.S. Theatre History. Federal Projects Theatre.

N. Renée Boensch

1305 West 12th St., Austin, TX 78703

Faith Coleman

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Ed Glazier

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Angelynn King

University of Redlands, 1249 E. Colton Ave., Redlands, CA 92374; Bus.Tel: 909-335-4022; Reference Librarian; e-mail: Angelynn_King@Redlands.edu Interests: Musical Theatre. Opera.

Mr. Kevin McLaughlin

24135 Del Monte Dr. #212, Valencia, CA 91355; Home: 661-254-4318; California Institute of the Arts, 24700 McBean Pkwy, Valencia, CA 91355; Bus.Tel: 661-253-7882; Performing Arts Librarian (Faculty); Fax: 661-254-4561; e-mail: Kevin@calarts.edu Music. Theatre. Dance.

Olive Wong

40 Tiemann Place, Apt. 3-B, New York, NY 10027; Billy Rose Theatre Collection, The New York Public Library for the Performing Arts, 40 Lincoln Center Plaza, New York, NY 10023.

Institutions:

Centre de Documentation de Théâtre et Publics
c/o Alain Chevalier, 16, Place du XX Août, B-4000
Liege, Belgium; Tel/Fax: **32 4 223 46 33; Tel
(Secretariat): **32 4 223 45 98; Fax: **32 4 221 18 67

Grey House Publishing

185 Millerton Rd., Millerton, NY 12546; Bus.Tel: 518-789-8700; Fax: 518-789-0556

The Juilliard School

Lila Acheson Wallace Library, 60 Lincoln Center Plaza, New York, NY 10023-6588; Bus.Tel: 212-799-5000, ext.265; Fax: 212-769-6421; e-mail: library@juilliard.edu

MARA University of Technology

Tun Abdul Razak Library, Serials Dept., 40450 SHAH ALAM -SELANGOR, MALAYSIA

Museum of the City of New York

1220 Fifth Ave., New York, NY 10029; Marty Jacobs, Associate Theater Curator for Collections and Research; Bus.Tel.: 212-534-1672, ext.210; Fax: 212-534-5974; e-mail: mjacobs@mcny.org Interests: New York theatrical productions (Broadway, Off, Off-Off).

OCLC Information Center

P.O. Box 7777, Dublin, OH 43017-3395; Terry Butterworth, Serials Librarian; Bus.Tel.: 614-764-4300; Fax: 614-793-8707

Royal Holloway, University of London

Bedford Library, Egham, Surrey TW20 0EX England; e-mail: library@rhul.ac.uk

Rutgers University

New Brunswick Collection Services - DGS, Alexander Library, 169 College Ave., New Brunswick, NJ 08901-1163; Bus. Tel.: 732-932-7388, ext.140

University of Houston, M.D. Anderson Library, Serials Library, Houston, TX 77204-2091

University of Iowa Libraries

Serials Acquisitions, Iowa City, IA 52242-1420

Université du Québec à Montréal (UQAM)

Bibliothèque/Publications en série, Case postale 8889, succursale Centre-Ville, Montréal, PQ Canada H3C 3P3; Bus.Tel.: 514-987-3000, ext.3119; Fax: 514-987-6591

University of Victoria

McPherson Library - Serials, P.O. Box 1800 STN CSC, Victoria, BC V8W 3H5 Canada

University of Warwick Library

Periodicals Office, University of Warwick, Coventry, Warwickshire, England CV4 7AL

Wayne State University

Purdy Library, Serials Acquisitions Dept., 5625 Cass Ave., Detroit, MI 48202-3939

—Maryann Chach

Conference Reports

TLA's Broadway Theatre Tour a Highlight of MLA Annual Conference

The Theatre Library Association was invited to participate in the annual conference of the Music Library Association in New York City, February 21-24, 2001. As part of pre-conference activities TLA sponsored a tour of Broadway theatres in and around Shubert Alley that proved to be a highlight of the conference for those in attendance.

The staff of the Shubert Archive, including Chief Archivist/Director, Maryann Chach, Archivists Reagan Fletcher and Mark Evan Swartz, and Assistant Archivist Sylvia Wang, presented an informative tour of four landmark Shubert houses on 44th and 45th Streets. In their discussion of the history and architectural significance of the Majestic, Imperial, Music Box, and Shubert theatres, the staff drew from the research they conducted for their upcoming history of Shubert playhouses, *The Shuberts Present: One Hundred Years of Great American Theater* (Harry N. Abrams).

An enthusiastic crowd— many of whom stayed on to ask questions about the Shubert Archive and to seek advice on archival issues related to performing arts materials— was delighted by the knowledgeable presentation given by Maryann and her staff.

Hats off to all for an exceptional TLA event!

TLA at ALA Annual Conference in San Francisco

Performance by the Bay: Documenting the Performing Arts in San Francisco

Filmmakers, historians, librarians, and archivists working to document the rich and diverse heritage of performance in San Francisco were highlighted in this TLA program, which focused on methodology of documentation and historical significance of these performances.

Jeff Friedman, Founder and Director, LEGACY, a dance oral history project for the San Francisco Bay Area, discussed his unique approach to capturing the stories of dancers in San Francisco.

Richard Koprowski, Assistant Archivist, Stanford Archive of Recorded Sound, focused on collections within this important repository that preserve aspects of the performing arts in Northern California, and also described the Archive's assistance to other organizations in the area of documentation.

Kirsten Tanaka, Head Archivist/Librarian, San Francisco Performing Arts Library and Museum, spoke about efforts to preserve and make accessible their holdings, which emphasize the city's performing arts history.

David Weissman, Producer and Co-Director of the feature-length documentary, *The Cockettes*, described his work in documenting this San Francisco-based theatrical troupe through interviews with surviving members, photographs, and film and video footage.
—Kevin Winkler

BOOKS: NEWS & REVIEWS

BOOK AWARDS

TLA CELEBRATES 33rd YEAR OF BOOK AWARDS AT LINCOLN CENTER

On June 15, 2001, the Theatre Library Association presented its 2000 awards celebrating the best in theatre and film publishing. The awards were held for the third consecutive year at the elegant Kaplan Penthouse in the Rose Building at Lincoln Center. The George Freedley Memorial Award, named for the first Curator of the Theatre Collection at the New York Public Library and the first President of TLA, is awarded to the outstanding book in the field of theatre or live performance. The Theatre Library Association Award honors the outstanding book in the field of film or broadcasting. Kevin Winkler, TLA President and coordinator of the awards, served as master-of-ceremonies and introduced the presenters.

The distinguished actress Irene Worth charmed the audience with her enthusiastic presentation of the Freedley Award to Tracy C. Davis for her book, *The Economics of the British Stage, 1900-1914* (Cambridge University Press). She admitted being initially put off by the dry title but delving into Professor Davis's book proved how interesting the subject was, and she proceeded to read several examples to the audience. Ms. Worth outlined the enormous contribution Professor Davis' history makes in understanding the evolution of our modern theatre. She concluded by recalling a recent performance in a several-hundred-year-old theatre in England which resonated with the history detailed in Professor Davis' book.

In presenting the Freedley Award Honorable Mention to Laurence Senelick for *The Changing Room: Sex, Drag and Theatre* (Routledge), actor Edward Hibbard drew hearty laughs from the audience as he recalled his childhood experiences seeing men play female characters in pantomimes in his native Britain, and noted his own forays into "assuming the corset" in a variety of drag roles. Because of this, he approached the book with "moist anticipation," and enjoyed it thoroughly. Laurence Senelick, winning his third award from TLA, began his remarks by stating, "We can't go on meeting like this." He acknowledged the continuum of research, writing, and publication represented by

these awards by noting that two colleagues were also being honored that night: Mark Evan Swartz who, as an archivist at the Harvard Theatre Collection, had assisted him during his research on the book, and Tracy Davis, the editor of the Routledge series that published the book.

Kevin Winkler mentioned how librarians love to put things into neat categories, but that performing arts scholarship and writing don't always follow clearly-defined categories. Mark Evan Swartz's book, *Oz Before the Rainbow: L. Frank Baum's The Wonderful Wizard of Oz On Stage and Screen to 1939* (Johns Hopkins University Press) is such a work. Because the book encompasses both film and live theater, the jurors voted to award it a special Honorable Mention. Singer and historian Mary Cleere Haran provided a delightful presentation to Mr. Swartz, describing her lifelong love of the Baum books and how, though she wished to be the character, Ozma, she was really more Dorothy Gale and noted that she had worn gingham for the occasion! She recalled how she had read all the Oz books as a child, when she used to haunt her local library. Mr. Swartz graciously thanked all the librarians who assisted him on his project, as well as his colleagues at the Shubert Archives, and his partner Ted Barber.

Terrence Rafferty, critic-at-large for *Gentlemen's Quarterly* and former film critic for *The New Yorker*, presented the TLA Award Honorable Mention to Alan Dale for his *Comedy is a Man in Trouble: Slapstick in American Movies* (University of Minnesota Press). He recalled that he had first met Mr. Dale after a lecture when the then-graduate student came up and asked the critic what he really thought about the Farrelly Brothers' gross-out comedy films. Even then, Mr. Rafferty recognized an original mind at work. In his acceptance, Mr. Dale thanked Mr. Rafferty and the staffs of all the libraries and archives who had helped him with his research.

The evening's final award was presented by Woodie King, Jr., founder and producing director of New York City's New Federal Theatre. In presenting the Theatre Library Association Award for outstanding book on film or recorded performance to Pearl Bowser and Louise Spence for *Writing Himself Into History: Oscar Micheaux, His Silent Films, and His Audiences* (Rutgers University Press), Mr. King Jr. described how as a young person in Detroit, he was introduced to important figures in black history, culture, and theatre such as Oscar Micheaux, at the public library. Pearl Bowser accepted the award for herself and for Louise Spence in absentia, and humorously admitted, in reference to Mr. King's praise for the overwhelming amount of research they conducted, that she still had all her research cluttering up her house. She noted, however, that her co-author, Ms. Spence, was much neater than she! She too thanked the many librarians who had helped her with her book.

Richard Wall (Queens College), Book Awards Chair, thanked the committee members for their fine work in selecting this year's award winners. The Freedley jurors were James Fisher (Wabash College), Jason Rubin (Washington College) and Don B. Wilmeth

(Brown University). The TLA jurors were Stephen Higgins (Museum of Modern Art), Madeline Matz (Library of Congress) and Stephen M. Vallillo (former chair, TLA Book Awards committee).

At the reception immediately following the awards, the winning authors, guests, and presenters sipped champagne and enjoyed the breathtaking views from the Kapian's terrace, with music by pianist Steve Potfora adding to the festive mood. Kevin Winkler urged everyone to read these wonderful books and said he hoped to see everyone back at the Library for the Performing Arts for next year's awards.
Camille Croce Dee

BOOK REVIEW NEWS

BOOK REVIEW GUIDELINES FOR *BROADSIDE: NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION*

A book review submitted for publication in *Broadside: Newsletter of the Theatre Library Association* should follow a few general guidelines. The review should focus on the book's usefulness as a reference tool for librarians, students, and academics, and also highlight its contribution to the broadening of knowledge in its particular subject area. The review should be no longer than 500 words in length and be submitted in Microsoft Word as an email attachment, or on a 3 1/2" disc accompanied by hard copy.

For more information, including a list of current books received by TLA, please contact:

Annette Marotta
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BOOK REVIEWS

August Wilson: A Casebook. Edited by Marilyn Elkins. xxii, 257p. [First Paperback Edition, 2000. New York: Garland Publishing Inc.][Garland Reference Library of the Humanities; vol.1626. Casebooks on

Modern Dramatists; vol 15). ISBN: 0-8153-3634-9, paper, \$24.95.

This paperback edition of an earlier volume [1994] of collected essays on the work of African-American – and twice Pulitzer Prize recipient – August Wilson, is a successful update. The "Introduction" provides the reader with an understanding of both the playwright and his works. The "Chronology" presents Wilson's significant personal and work activities from birth to the end of summer 1999.

These two sections are followed by thirteen well-written essays, by "outstanding, younger [Wilson] scholars". Their writings are firmly based in "the use of critical and cultural theory", or an "African American criticism". Concluding this source are two interviews: one with Lloyd Richards, Wilson's "director/mentor"; and with Wilson, himself. These interviews are conducted by Richard Pettengill, Goodman Theatre [Chicago] dramaturg.

College students in the performing arts, as well as those in African American or American literature/studies will be well served through use of this source. – **Monica J. Burdex**, Performing Arts Librarian, California State University, Northridge.

The Cambridge History of American Theatre, Volume Three: Post-World War II to the 1990's. Wilmett, Don B. and Bigsby, Christopher, editors. Cambridge; New York: Cambridge University Press, 2000. xviii, illus, 582p, biblio, index. ISBN: 0-521-66959-6, \$79.95.

The Cambridge History of American Theatre series attempts – and succeeds – in becoming "... an authoritative and wide-ranging history of American theatre in all its dimensions, from theatre buildings to playwriting, directors, performers and designers". All facets of theatre are investigated and discussed from the performing aspect, as a cultural institution, to an integral part of American social and political life. Any changes, be they styles of performing /presentation, or economical situations influencing theatrical presentations, are addressed within these contexts. The series is authoritative and relevant, but is also accessible. All volumes are written by very knowledgeable contributors, and contain a wealth of information: timelines; chapters on various aspects of theater; illustrations; bibliography and index.

The Cambridge History of American Theatre, Volume Three... explores American – United States – theatre after World War II [1946] through the 1990's [approximately 1998]. The organization of this source is: "Introduction"; and a timeline: "Timeline: Post World War II to 1998". Seven sections follows: 1. "American Theatre in Context: 1945- Present". 2. "A Changing Theatre: Broadway to the Regions, Broadway"; "Off-and Off-Off Broadway"; "Regional/Resident Theatre"; "Alternative Theatre"; 3. "The Plays and Playwrights"; "Plays and Playwrights: 1945-1970"; "Plays and Playwrights Since 1970";

4. "Musical Theatre Since World War II"; 5. "Directors and Direction"; 6. "Actors and Acting"; and 7. "American Theatre Design Since 1945". A Bibliography and Index concludes this authoritative and accessible source, particularly useful for American economic/social/political studies' impact on the performing arts from 1946 to the late 1990's, on a college level. – **Monica J. Burdex**, performing Arts Librarian, California State University, Northridge.

The Cabaret Artists' Handbook; Creating Your Own Act in Today's Liveliest Theater Setting. Harrington, Bob. Edited by Sherry Eaker. New York: Back Stage Books, An Imprint of Watson-Guption Publications, 2000. 176p. ISBN 0-8230-8852-9, \$18.95, paper.

The Random House Dictionary [unabridged, 1967] defines cabaret as "a large restaurant-or night club – providing its patrons with food, drink, music, a floor, and an elaborate floor show". Cabaret roots are 1800's Paris (Montmartre district), followed by 1920's "speak-easies" (found mostly in New York, but also in Chicago), and 1930's through early 1950's supper clubs in Los Angeles. San Francisco, as well as larger, metropolitan areas on the Eastern seaboard also had/have a prominent place in the history of cabaret performing. Currently cabarets are more intimate performing venues – seating capacity is usually less than 100, but can be somewhat larger in some venues. They are also in spaces within large hotels in metropolitan/urban areas, in addition to tourist destinations, and Las Vegas.

The definition of cabaret by the late Bob Harrington [1992], "New York's recognized cabaret authority", is "... a unique performance style designed to engage the audience intimately in the performance itself...." Harrington believed "... a good cabaret act is more than just a bunch of randomly selected songs. Cabaret is a distinctive art that requires a lot of soul-searching, risk taking, creativity, and honesty". So that the cabaret performer can "be the best [they] can be, and to attract the audience [necessary] to fill up the cabaret rooms" **The Cabaret Artists' Handbook...** was published. Editor, Eaker – also a cabaret authority – compiled the articles in the **Handbook** from articles/columns written by Bob Harrington in "Back Stage" from 1984 until his death in 1992.

To borrow words/sentiments of both Michael Feinstein and Margaret Whiting, this source is "... informative, entertaining, and inspiring ... [and] ... a must for anyone wanting a successful career in cabaret". – **Monica J. Burdex**, Performing Arts Librarian, California State University, Northridge.

Video Versions: Film Adaptations of Plays On Video. Edited by Thomas L. Erskine and James M. Welsh; with John C. Tibbetts and Tony Williams. xix, index, 440p. Westport, CT; London: Greenwood Press, 2000. ISBN 0-313-30185-9, \$59.50.

The intended audience for this source is "... people who love theatre and would prefer the immediate experience of the 'real thing', who would rather see plays mounted onstage than theatre transformed into another medium...." In other words, you can experience theatre

without "going to the theatre". Approximately 300 films are included. A "selective approach" was utilized. Both old and new plays, as well as originals and remakes, were included. Film adaptations of plays written in/translated into English, or those not readily available in print/having little literary or social relevance were not included. As many classics – those by Shakespeare, Shaw, O'Neill, Williams, etc. – as possible were included. Also included are "... plays and films that deal with contemporary social issues". Omitted films are: those not available on video, and filmed stage plays (such as BBC's Shakespeare series). Notable exceptions to filmed stage plays are Ibsen's "Ghosts", and "The Beggar's Opera". Additional exclusions are: "remakes, updates, and spin-offs", as well as teleplays – except for those by Paddy Chayefsky. Musicals, except for the few selected "because of their popular success (Madonna's 'Evita' and Fosse's 'Cabaret') were not included. A "remake", because of "star power" (1999 version of 'The Out of Towners' – Steve Martin, Goldie Hawn, John Cleese, and Mayor [New York] Rudolph Giuliani, himself) however was included. "Teen remakes" were also not included because it was felt that teenage audience films "do not deal seriously with their sources", and are outside the audience intent for this source.

The contents of this book include: "Introduction: Drama Into Films". Information on where/whom to contact for obtaining the listed films may be found in the introduction under "Concerning Selections and Availability". A listing of "Works Cited" is also included in the introduction. "The Films", a listing of the entries, follows. Pertinent information for the listed films, as well as "further reading" suggestions are also included. A comprehensive "Index" concludes the source. Audience is (college) teachers and students, and "anyone (adult) interested in (the combination of) theater and film". –Monica J. Burdax, Performing Arts Librarian, California State University, Northridge.

Fields, Armond. **James J. Corbett: a Biography of the Heavyweight Boxing Champion and Popular Theater Headliner.** Jefferson, North Carolina and London: McFarland and Company, Inc., 2001. ISBN: 0-7864-0909-6, paper, \$45

In *Requiem For a Heavyweight*, Rod Serling's searing portrait of boxing, the protagonist, Harlan "Mountain" McClintock, wonders what a boxer is supposed to do when he's told that he can't fight anymore: "He doesn't know nothin' but that. All he can do is fight. . . . What's he supposed to do?" Mountain's manager, Maish, tries to turn the boxer into an entertainer, a "clown", as Mountain describes it, by making him a "professional" wrestler. Maish puts Mountain into a costume that consists of a buckskin jacket, coonskin hat, squirrel gun and pronounces him "The Mountaineer". It is a humiliating and demeaning experience for Mountain and he rejects it, walking away from that seamy, corrupt world, with his dignity intact.

More than fifty years prior to Serling's penning of *Requiem*, a real boxer by the name of James J. Corbett, at one time the heavyweight champion and an enormously popular man, asked himself the same question: What's he supposed to do? Armond Fields,

in his very detailed, but somewhat remote biography, *James J. Corbett*, answers that question. In Corbett's case the answer was to become one of the leading popular entertainers of his time and in the process, according to Fields, bring respectability and widespread acceptance to two seemingly disparate areas: the sport of boxing and popular entertainments. The fact that "sports" and "entertainment" are now seen as synonymous and big money ventures (the XFL, the television program "Battle Dome", and the WWF Smackdown are examples that come to mind) is something that perhaps can't be tied directly to Corbett, but one can certainly see the seeds for the current way of viewing sports and popular entertainments in reading this book.

Nowadays, Corbett is remembered, when he's remembered at all, for his boxing exploits and his sobriquet, "Gentleman Jim", (which he rejected during his lifetime), but he also had an enormously successful career as a popular entertainer, which Fields very thoroughly brings to life. Corbett was a big man with a strapping physique and matinee idol good looks. He also seems to have possessed a tremendous amount of charisma and a naturalness and ease about him that served to establish a unique rapport with his audience. They felt like he was one of them, never talking down to them, but talking to them on the same level. He was a boxer of extraordinary grace and intelligence and the leading proponent of what was called "scientific" boxing in the late 19th century. It was this combination of grace, ease and his "gentlemanly" qualities that made him popular as a boxer and entertainer.

Corbett's style of boxing while not a kinder, gentler one, had a certain intelligence to it that raised it above the level of what was then called pugilism. Pugilism was a brutal and highly controversial sport. It was not uncommon for bouts to last 30-40 rounds, some of them lasted over 100 rounds; professional bouts were banned in most states and shunned by most of mainstream society who viewed it as a blood sport. Corbett changed all that. As he became more popular, people of a more refined class came to watch him, and perhaps more importantly, women as well. Fields convincingly puts forth that Corbett was our first national sports hero because of this universal appeal.

The great revelation of this book, however, is how enormously successful and popular Corbett was as an entertainer after his boxing career ended. He was introduced to the theatre by Eddie Foy early in his boxing career and never looked back. His first forays were simple boxing olios staged in between acts and at intermissions. But with the same drive, hard work and determination that brought him to the peak of the boxing world, Corbett worked hard at his craft and developed into a respectable and "versatile" actor. His greatest successes were in vaudeville, either in a comedy team where he played the consummate straight man (especially teamed with Frank Kinney), or as a monologist where his naturalness and ease made audiences feel that he was talking to each one of them individually. He had more limited success in legit theatre and in motion pictures, but even when the show was a dud Corbett managed to rise above the dross and still remain popular, often extending a show a few

weeks on that basis alone. He associated with some of the biggest names in show business at the time. William Brady was his first and only manager (they had a rather acrimonious falling out), he was a co-founder and early supporter of the White Rats and a lifelong member of the Friars. Corbett, with his dignity, graciousness and natural ease brought respectability and popularity to popular entertainments even more successfully than he did to boxing.

Fields, generally, does a good of providing rich details to prove his points, but often the details seem to bury the personality; except for brief flashes here and there (in particular his father and mother's tragic deaths), Corbett still remains somewhat aloof, a stark contrast to the popularity detailed in the book. Fields certainly admires his subject, but has difficulty pinning him down. Perhaps this is a true reflection of Corbett's personality. The author provides some gripping accounts and reconstructions of Corbett's major fights, in particular the championship bout with Sullivan. There is also a very helpful and comprehensive Performance Chronology. I would have liked more detailed footnotes, and the title is rather clunky, but these are minor quibbles. Overall this is a worthwhile and informative book, providing a detailed look at a unique entertainer who could be seen as the first to successfully bridge the gap between two forms of entertainment and leisure at a time when the modern world was forming.

Mark C. Maniak
Archival Assistant
Billy Rose Theatre Collection
The New York Public Library for the Performing Arts

Henderson, Dr. Mary C. **Mielziner: Master of Modern Stage Design.** New York: Backstage Books (an imprint of Watson-Guption Publications, in association with The New York Public Library for the Performing Arts), 2001. ISBN: 0-8230-8823-5. Illus, chronology, bibliography, index. Hardcover, \$45.00

During his long and productive career, from 1921 to 1976, Jo Mielziner designed the scenery for nearly 300 productions. At his death from heart failure in a taxi, on March 15, 1976, he was in the midst of designing the sets for *The Baker's Wife*, a Stephen Schwartz musical that later closed out of town. His first design was for a Detroit summer theatre production; Dr. Henderson shows a photograph of the model, assembled by Ming Cho Lee, who became Mielziner's most famous protégé and finished the designs for *The Baker's Wife*. A detail of Mielziner's rendering of *The Baker's Wife* set graces the introductory chapter; from the death to the full professional and personal life and back to the end full circle is the author's manner of telling the Mielziner story.

Dr. Henderson's text is skillful in weaving the story of the family into Mielziner's life in the theatre. From his mother and father, his siblings (notably the older brother who became a successful actor under the stage name Kenneth MacKenna), to his unfortunate

marriages and the adoption of three children, the family story is a canvas upon which the creative life of the "dean of designers" is portrayed.

Woven through Dr. Henderson's graceful prose and augmented by 158 color and 96 black and white illustrations with felicitously chosen captions, is the story of Mielziner as a pre-eminent designer of the "New Stagecraft"—first exemplified by Robert Edmond Jones, Norman Bel Geddes, Lee Simonson and Joseph Urban in the very early 1920s. From his first Broadway break in 1924 through the late 1960s, Mielziner was one of the most productive and sought after stage designers for both straight plays and musicals. 1776 in 1969 was his last major musical "success." Interestingly enough, that date coincided with the end of the flowering of the great American musical theatre tradition.

Although Mielziner is perhaps best known for designing several "landmark" musicals—three for Rodgers & Hammerstein (*Carousel*, *South Pacific*, and *The King and I*) and two for Frank Loesser (*Guys and Dolls* and *The Most Happy Fella*), as well as *Gypsy* and *Annie Get Your Gun*—he became Tennessee Williams' favorite designer from *The Glass Menagerie* through *Out Cry*, and his design of the skeletal house for Miller's *Death of a Salesman* became a theatrical icon. Miller said "that no more perfect set has ever been produced for any American play in the twentieth century."

Long before *Salesman*, Mielziner had developed lighting techniques that magically, it seemed, changed and even transformed the setting of a production. It was with this Miller landmark play that the lighting, scene painting and construction blended so well that any time the play is produced inside a proscenium arch, the designer will usually try to evoke the original set.

Throughout the narrative, and augmented by the captioned illustrations, one is accorded a capsule history of the major trends in the commercial theatre of the mid-twentieth century. Dr. Henderson is such a knowledgeable theatre researcher and historian that she is able to detail the development of major influential (and sometimes personally traumatic) productions designed by Mielziner and mention others in a line or two—often aided by a photo caption—while maintaining a mostly chronological narrative of the progress of both her subject and the commercial theatre through many years of changes.

When the time of the change of emphasis to Mielziner's theatre building design comes along, she gives one of the finest accounts of the ANTAWashington Square-Vivian Beaumont Theatre story that could be imagined without devoting an entire volume to the vicissitudes of the many administrations under which the "Lincoln Center Theater Company" has been managed.

One wishes that more could have been mentioned about some of the more well-known commercial failures such as *The Seven Descents of Myrtle*, *Father's Day*, and *Mr. President*, but for each of these that we might hunger for we are nourished by details on such works as *Happy Hunting*, *The Little Moon of Alban*, and *Sugar*.

Mielziner designed for ballet and opera as well as commercial theatre. One of his greatest disappointments was the loss of the Metropolitan Opera *Don Giovanni* commission in 1972 when Goeran Gentele died tragically before taking over as General Manager of the company.

All in all, Dr. Henderson has produced a fine volume about a great scenic designer. To my knowledge, this book can be compared only to *The Theatre Art of Boris Aronson* by Frank Rich and Lisa Aronson, Boris' widow. Rich wrote the Foreword to this volume.

The main text is followed by a chronology of all Mielziner-designed productions, extensive notes on unpublished sources, an exemplary bibliography and an index.

Now for the caveats: A careful reading of the text reveals some editorial typos and a couple of title errors "The Small House of Uncle Thomas" from *The King and I* is called "The Little House of Uncle Thomas," and *The Shop Around the Corner* is called *The Little Shop Around the Corner*. Tiny errors, but still. As for the index, which was done by an indexer hired by the publisher, there is much to be desired. I wish that Dr. Henderson had been allowed the time to spot-check the work of the indexer. None of the following are mentioned in the index, although all are in the text at least once: Bud Gibbs, Van Johnson, Gene Kelly (mentioned twice—once as *Pal Joey* being his only Broadway leading role), John O'Hara, Vera Zorina, June Havoc, Harold Rome, Donald Saddler, and many, many more. Although many theatres are mentioned throughout the text, often in important contexts, very few are indexed unless they are the whole subject of a section, i.e., the Vivian Beaumont. This lack of thoroughness in indexing is not unusual. It simply indicates that good indexers are hard to find.

Despite any caveats, this is truly a work of theatrical scholarship and a true labor of love. It has been eleven years in the making, from the basic research in the Mielziner Collection housed in the Billy Rose Theatre Collection at The New York Public Library for the Performing Arts at Lincoln Center, to the hundreds of personal interviews mentioned in the acknowledgements. Dr. Henderson has indeed immersed herself in the life and works of this man. I would have hoped for a longer book, with richer detailing on more productions, but a 600 page tome at \$75 or \$80 would not be available to the kind of audience—young theatre professionals who can learn from past greatness—that Dr. Henderson is seeking.

The Theatre Art of Boris Aronson published in 1987 at \$75 is the same length and illustrated in the same fashion as *Mielziner: Master of Modern Stage Design*. It is now out of print, and copies are being offered for \$100 and up. May the audience for whom this book is written seek a copy before it, too, is out of print.

Richard M. Buck
Assistant to the Executive Director, Retired
The New York Public Library for the Performing Arts

Jowers, Sidney and John Cavanagh. **Theatrical Costume, Masks, Make-up and Wigs: A Bibliography and Iconography.** London: Routledge and Romsey. ISBN 0-415-24774-8, Hardcover, \$180.

This 542 page, over-sized reference work is an encyclopedic, international guide to costume, masks, make-up and wig texts. It has picture sources from ancient times through July 1996 with amendments to February, 1998. It includes books, exhibition/sales catalogues, memoirs of performers, illustrated souvenir programs, special issues of relevant articles in periodicals and journals, theses, and collections of caricatures, as well as non-theatrical works where the author has a theatrical connection.

Eight years in the making, this comprehensive book is a hands-on compilation. Ms. Jowers traveled the world, visiting public and private libraries, archives and talking to theatre experts. A prologue clearly describes each section and what it includes. Each entry is thoroughly annotated, listing subjects, designers and other relevant notes.

Works and libraries cited are primarily English, French, German, Austrian, Italian-Austrian, with some Russian and American included. The American libraries are The New York Public Library for the Performing Arts, Harvard Theatre Collection, Boston Public Library, Stanford University Library, San Francisco Performing Arts, and the University of California.

Works by Mary Henderson are frequently cited; acknowledgments include Dorothy Swerdlove.

Books and periodical sources are mainly academic, scholarly and confined to the Western canon. Not included are relevant sources from popular culture, alternative theatre, performance art, contemporary and third world playwrights, performers, choreographers and designers.

Olive Wong
Billy Rose Theatre Collection
The New York Public Library for the Performing Arts

REGIONAL NEWS

George Mason University to House Arena Stage Archives

George Mason University in Fairfax, Virginia recently received the archives of Washington's Arena Stage, one of the country's oldest regional theaters. Fenwick Library will house a collection which includes production notebooks, handwritten correspondence, scrapbooks, scripts, director's notes, and photographs gathered since Arena Stage opened in 1950. The library has already received roughly 95 percent of the collection and will continue to periodically receive material as it becomes available. In total, the historically significant collection will comprise approximately 440 linear feet.

The Arena Stage Collection, in part, had resided at Harvard University prior to its migration. "George Mason's fine reputation as a research institution, coupled with its proximity to Washington, D.C. were the main attractions for relocating the archives. Housing the collection at Harvard made access problematic for our artistic and production staff," says Stephen Richard, Executive Director of Arena Stage.

Co-founded in 1950 by Zelda Fichandler, Thomas C. Fichandler, and the late Edward Mangum, Arena Stage became one of the first resident theaters in the United States, beginning with a company of only eight actors. Choosing as their inaugural production Oliver Goldsmith's *She Stoops to Conquer*, the Arena Stage first began performing in the Hippodrome Theater, an abandoned movie house at Ninth and New York Avenues NW which was redesigned as a 247-seat facility. In 1961 the Arena Stage broke ground at its current southwest Washington, D.C. location where it continued to garner a reputation for producing the classics of European and American drama. Over the decades Arena Stage's mission has evolved to focus on Theater of the Americas with a repertoire that has expanded to include contemporary masterpieces from such playwrights as Anna Deaver Smith, Suzan-Lori Parks, Paula Vogel, and David Mamet.

Having just celebrated its 50th anniversary, the theater performs for more than 250,000 patrons during its September to June season. With an operating budget of \$11 million dollars, the Arena Stage boasts three performing spaces: the 816-seat Fichandler Stage, the 514-seat Kreeger Theater, and the 180-seat Old Vat Room.

The Arena Stage Collection compliments George Mason's already extensive American Theater Collection, which includes a component of the Federal Theatre Project materials, the Becher Playscript Collection, and the American Theater Association Archives. Paul Koda, head of Special Collections and Archives, will lead library staff in organizing the Arena Stage Archives so that they can be readily available to students and researchers. Regarding the importance of the collection, Koda says, "Students and researchers will have access to primary research materials from one of the area's renowned establishments."

For more information on the Arena Stage Collection and holdings in the American Theater Collection at George Mason University, access the Special Collections and Archives homepage at

<http://www.gmu.edu/library/specialcollections/>.

Angela E. Weaver, Metro DC area

The Harvard Theatre Collection is celebrating its centennial with an exhibition entitled "One Hundred Years, One Hundred Collections." The exhibition, which runs through July 27, 2001, features items from the Collection's massive holdings of manuscripts, costume and scenic designs, posters, playbills, photographs, personal effects, and more. More information is available on the Theatre Collection's web page at <http://hcl.harvard.edu/houghton/departments/htc/theatre>

[.html](#)

Also in Cambridge, Mass., Steve Kuehler has begun volunteering as a researcher for the Speakeasy Stage Company, a 10-year-old group in Boston's South End. Using online databases and other sources, Steve finds reviews and articles about the shows which Speakeasy is preparing to mount, most of them Boston premieres. The company uses the information in its program notes and press releases. Steve has also assisted with more physical tasks, such as building and striking sets. Speakeasy's most recent production was the Boston premiere of Stephen Sondheim's first musical, "Saturday Night."

Steve Kuehler, New England

MEMBER NEWS

In March 2001 **Helen Baer** was appointed Performing Arts Librarian at the Harry Ransom Humanities Research Center. She has been the processing archivist for the Performing Arts Collection (formerly the Theater Arts Collection) since January of 1999. In addition to her ongoing cataloging duties, she will handle all reference questions, loans, and exhibits related to theater, dance, and popular entertainment. Information about the Performing Arts Collection, including inventories of cataloged collections, can be found at the Ransom Center website: <http://www.hrc.utexas.edu>

Sidney Jackson Jowers recently published *Theatrical Costume, Masks, Make-up and Wigs: A Bibliography and Iconography*. (Motley Series: 4), Routledge, NY, 544 pp, Hb 0-415-24774-8. It is the first bibliography to offer world-wide, comprehensive coverage from ancient Greek theatre and commedia dell'arte to modern ballet and opera. There are 3834 detailed bibliographic entries and a unique iconography providing an indexed record of over 6000 illustrations of performers in role, from the 18th to the 20th century. The reader is informed which illustrations are published in color by the asterisk (*) before their reference. Four indexes to designers, productions, performers and authors allow easy cross-reference. Entries are in chronological order, so the most recent publications may be found at a glance.

At the end of the spring term, **Daniel J. Watermeier** was one of four university-wide recipients of the Outstanding Researcher Award. The award can only be received once in the course of one's tenure at the University of Toledo. Receipt of this award was prompted in part by the publication and critical reception to *The History of Theater in North America: The United States, Canada, and Mexico. From Pre-Columbian Times to the Present Day* (Continuum, 1998; paperback, 2000) which Daniel co-authored with Felicia Hardison Londre, but noted also were his four other books and dozens of articles and reviews. To herald an on campus lecture by Edward Albee, Daniel performed in university productions of Albee's *Fragments* and *Finding the Sun*. He also participated in a campus symposium on Albee, presenting a paper on "Albee and the Theatre of his Time."

Don Wilmetth of Brown University is receiving signal honors for his work in theatre research and education. The Society for Theatre Research (UK) awarded Don its Anthony Denning award for his contributions to the American Society for Theatre Research, and the Association for Theatre in Higher Education will bestow its Career Achievement in Education Award upon him at its meeting in Chicago in August. Don was pleased to serve as a juror for the George Freedley Award competition again this year (something like the 27th time!). He has also contributed essays to a number of reference books this year.

ANNOUNCEMENTS & QUERIES

CALL FOR NOMINATIONS: DISTINGUISHED SERVICE IN PERFORMING ARTS LIBRARIANSHIP AWARD

Please give your thoughtful consideration to nominations for the Theatre Library Association's "Distinguished Service in Performing Arts Librarianship Award." The deadline for nominations is November 1, 2001.

Nominations should be sent to:
Nena Couch
Ohio State University
Lawrence and Lee Theatre Research
Institute,
1430 Lincoln Tower
1800 Cannon Dr.
Columbus, OH 43210-1230
Fax: 614-688-8417
E-mail: couch.1@osu.edu

AUTHOR'S QUERY

For a theatre piece about the American actress Charlotte Crampton (1816-1875), I would like to hear from anyone with knowledge of her. I am particularly interested in tracking down her words (letters, temperance lectures), and evidence of her experiences as a vivandière during the Civil War and tutor in Boston in the 1860's.

Eloise Watt
145 West 13th St. #303
New York, NY 10011
msfiditch@aol.com

KNOWLEDGE SHARING

The Community Arts Network (CAN) Project would like to ask you to share your knowledge of any archival collections pertaining to the field of community-based art making.

In brief the CAN Project promotes information exchange, research and critical dialogue within the field of community-based arts, that is, art made as a voice and a force within a specific community of place, spirit, or tradition. The CAN project is designed and managed by a partnership of Art in the Public Interest, a national not for profit organization, and the Virginia Tech Department of Theatre Arts. The CAN Project currently consists of the CAN web site which may be visited at <www.communityarts.net>.

It is our intention to build an archive for materials pertaining to the field of community-based art making. As a preliminary step on our way to building this archive, we desire to know of archival collections already in existence in the field.

We want to avoid redundancy. We want to avoid unnecessary re-invention of the wheel. We feel that the history of community-based art in the 20th Century would best be located in a few, well supported and well administered collections. Simply said, we are interested in building such a collection, if no other exists or, if we are among many, to work with the others to make wise, useful decisions in cooperation with overall needs of the field.

Please direct your mail to Erica Yerkey, CAN Project administrative assistant at eyerkey@vt.edu.

The results of this query will be summarized and posted.

In thanks,

Erica Yerkey

IN MEMORIAM

Franklyn Lenthall

Franklyn Lenthall, former Theatre Library Association Board Member, died June 10, 2001, at his home in Boothbay Harbor, Maine, at age 81, of complications from Alzheimer's Disease.

Mr. Lenthall was perhaps best known as co-owner, producer and director of the Boothbay Playhouse (1957-1974) and founder-curator of the Boothbay Theater Museum (1975-1990). In 1982 he served as acting curator of the Theatre Collection of the Museum of the City of New York and subsequently was appointed Director of Development for the Theatre Collection for a period of two years.

Mr. Lenthall's theatrical career began after World War II when he graduated from the American Academy of Dramatic Arts where he later taught followed by a teaching position at the American Theatre Wing School under Helen Menken. He was founder of the The Lenthall Players, one of the early off-Broadway companies. In later life he wrote and lectured on theatre, taught and coached students while continuing to audition prospective students for the American Academy of Dramatic Arts.

The Boothbay Theatre Museum contained over 4,000 books from the 18th-century to the present, numerous paintings, sculptures, model sets and theatres, costumes, antique actress glass, souvenirs, posters, playbills and other items totaling some 350,000 pieces. It was sold at auction in 1990.

-Louis A. Rachow

CALENDAR

November 2, 2001, TLA Annual Board Meeting in New York City, Sardi Penthouse, Sardi Bldg

November 15-18, 2001, TLA/ASTR in San Diego, CA

January 18-23, 2002, ALA Midwinter in New Orleans, LA

June 13-19, 2002, ALA Annual in Atlanta, GA

Officers of the **Theatre Library Association** (founded 1937): **President** (2001-2002), **Kevin Winkler**, The New York Public Library; **Vice President** (2001-2002), **Dr. Martha S. LoMonaco**, Fairfield University; **Executive Secretary** (2001-2003), **Camille Croce Dee**, Independent researcher; **Treasurer** (2001-2003), **Paul Newman**, Private collector/lawyer
Executive Board: **Pamela Bloom** (New York University), 2000-2002; **Ann L. Ferguson*** (Cornell University), 2000-2002; **B. Donald Grose** (University of North Texas), 1999-2001; **Mary Ann Jensen** (Princeton University Library, retired), 1999-2001; **Dr. Florence M. Jumonville** (University of New Orleans), 2001-2003; **Brigitte J. Kueppers** (Universal Studios Archives), 1999-2001; **Annette Marotta** (The New York Public Library for the Performing Arts), 2001-2003; **Susan L. Peters*** (University of Texas, Medical Branch), 1999-2001; **Jason Rubin** (Washington University), 2000-2002; **Kenneth Schlesinger** (La Guardia Community College, CUNY), 2001-2003; **Dr. Daniel J. Watermeier** (University of Toledo), 2001-2003; **Joseph M. Yranski** (The New York Public Library, Donnell), 2000-2002.
*appointed to fill unexpired board term

TLA Website: <http://tla.library.unt.edu>

TLA Listserv: To Subscribe: 1) Send email (nothing in the subject) to: listproc@csus.edu 2) In the body of the email message type the following line: SUBSCRIBE TLA-L your name

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: **Ellen Truax**, University of North Texas. TLA membership (annual dues: \$30 personal, \$30 institutional; \$20 non-salaried members) 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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