

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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NEW SERIES

ROBERT M. MacGREGOR

*"He was a man, take him for all in all
I shall not look upon his like again"*

Hamlet - I II 188

It is difficult for those of us who knew him well to express the acute sense of loss, of deprivation, which the death of Robert MacGregor on November 22, 1974, brought us. Bob MacGregor was a good friend of many people in the world of books, theatre and the arts. Many members of the Theatre Library Association knew him well. We share our grief.

I met him first when he joined *Theatre Arts* in 1946 as an associate editor in charge of our growing book department. He came to us after a wide experience as a correspondent in Moscow and Peking, a teacher in Oregon, an editor and publisher in and out of the Army in Europe. He shared the point of view of *Theatre Arts* which under Edith Isaacs' inspiration saw the American theatre not as a limited commercial undertaking but as a magic window opening on the world at large. Our great hopes for *Theatre Arts* as it moved into an ever broadening field of interests were frustrated by its being sold down the river in 1947. At that point, thanks to Bob MacGregor's foresight, the books published by Theatre Arts, Inc., were rescued from the general debacle. He founded and developed Theatre Arts Books as a separate enterprise, building its list from half a dozen titles to the hundred or more volumes that now carry its imprint. Beginning with the first Stanislavski book, *An Actor Prepares*, translated by Elizabeth Hapgood (and now in its 25th printing), Theatre Arts Books grew apace and now includes the chief Stanislavski works and a list of outstanding theatre

LENIN STATE LIBRARY OF THE USSR

The Lenin State Library of the USSR is presently engaged in an extensive effort to establish within the framework of its library an All-Union Information Center on Culture and Art. The ultimate goal is to formulate a permanent exchange of information, knowledge and literature with libraries and institutions of similar interests. Currently the Lenin State Library can offer on exchange current and back issue Soviet and Russian periodicals and books both in the original and on microfilm including the *Information Bulletin* published by the Center. Full particulars may be obtained by writing B. P. Kanevsky, Chief of the Department of Foreign Acquisition and International Book Exchange, The Lenin State Library of the USSR, Moscow.



books by such authorities as Michel Saint-Denis, Robert Edmond Jones, Michael Redgrave, as well as innumerable other fascinating titles in the field of costume, design, speech and the dance.

It is a satisfaction to Bob MacGregor's friends and those of us who have watched and sometimes participated in the development of Theatre Arts Books, to know that George Zoumas, who has been closely associated with Bob MacGregor in the whole project, will continue to carry forward this phase of his work.

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THE CHARLES MACARTHUR CENTER FOR AMERICAN THEATRE

Though still in its infancy, the Charles MacArthur Center for American Theatre has made its imprint on the American theatrical scene with a three-pronged program of research

three-pronged program of research, production and publication appropriately devoted to the Center's namesake. Rediscovery of a "lost" script by Charles MacArthur and Nunnally Johnson led to production of *Stag at Bay* by the Center in February 1974. The production of this unknown script brought into focus the need for a volume which would assemble for the first time the work of a man who, with his distinguished collaborators Ben Hecht, Edward Sheldon, Sidney Howard and Nunnally Johnson, made such an indelible mark on the Broadway stage of his era. *The Stage Works of Charles MacArthur* reflects an operative dynamic of creative research leading both to exploration of material as a "live" dramatic event and to its preservation as a literary resource. (See "Publications of Note" column)

To implement its goals, the Charles MacArthur Center is divided into three main areas: the Resource Division, the Research Division and the Performance Division. The activities of these divisions are not so much fixed, institutionalized regimens of sources and processes as they are fluid, evolving constructs, directly responsive to the needs of the American theatre as they are identified and recognized.

The Resource Division will contain a library, museum and computerized data base. The Library and

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SIR ARTHUR SULLIVAN

An extensive exhibit commemorating the life and career of Sir Arthur Sullivan, the composer half of the Gilbert and Sullivan team, is currently on display through April 20th at the Pierpont Morgan Library. The exhibition includes new material in addition to the library's resident Gilbert and Sullivan Collection which ranks close to that of the Library of Congress. The newly acquired score of *Trial by Jury* will be on view in the entrance hall along with loaned scores of *The Pirates of Penzance* and *H.M.S. Pinafore*.

The memorabilia is divided into five sections spanning the composer's life from 1842 to 1900 and also includes librettos, posters, prints, photographs and personal letters exchanged with such luminaries as Dickens, Browning, Kipling, Jenny Lind, Lewis Carroll and Camille Saint-Saëns.

ROBERT M. MacGREGOR

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Beside building up Theatre Arts Books, Bob MacGregor was editor, director and vice-president of New Directions, James Laughlin's distinguished publishing house. The two firms are established side by side on the upper floors of 333 Sixth Avenue. These two exacting enterprises were enough to keep any one man busy, but Bob with his incurable generosity of spirit took on the woes and problems not only of his friends but of various organizations allied to his fields of interest. We know him well for his concern and wise advice to TLA, to the American Society for Theatre Research, the International Theatre Institute, The Dance Notation Bureau. He also served on one of the Overseers Committees of his alma mater, Harvard, from which he graduated cum laude in 1933. Most of all we know him and will forever miss him as the wise, unselfish, generous friend who would tackle our problems, advise and encourage us, go to infinite pains to untangle our perplexities about publishing problems and life in general, never saving himself but forever expending his energy in the cause of others. We will indeed "not look upon his like again."

— Rosamond Gilder.

LIBRARY OF CONGRESS EXHIBITS

An exhibition commemorating the centenary of the birth of D.W. Griffith, pioneer developer of the American cinema and one of the most influential motion picture directors in the brief history of this dynamic form of the 20th century will be on display through April 30 at the Library of Congress. Entitled "D.W. Griffith: a Centenary of his Birth" the exhibit features material on Griffith's greatest triumphs including *The Birth of a Nation* and *Intolerance* as well as many other of his later films. Included in the display are the program from the New York premiere of *The Birth of a Nation* at the Liberty Theatre and invitations to special screenings at the White House and in honor of the Chief Justice of the U. S. Supreme Court at the National Press Club in Washington, D. C. These latter programs are autographed to the actress Mae Marsh by Thomas Dixon, author of *The Clansman*, one of the literary sources of *The Birth of a Nation*. A program of Griffith's films from the Library's collection will be shown at a public screening on April 1st which will be attended by several of Griffith's former associates.

The Rare Book Division has on exhibit materials illustrating the origin and decline of the concept of high magic, a still influential component of the world view of Renaissance man. Basically unrelated to demonic black magic, high or spiritual magic was the conscious intellectual creation of philosophers who thought to attain by it a new and powerful knowledge of the divine and of the world. The display begins with the cornerstone of Renaissance magic, Marsilio Ficino's translation of the *Pimander* attributed to Hermes Trismegistus and concludes with the works by Kepler and Merenne refuting the last great advocate of the hermetic tradition, the Englishman Robert Fludd. This collection of first or otherwise notable editions will be on display until April 30. Some of the literature is discussed by Leonard N. Beck, Curator of Special Collections in the Rare Book Division, in his article "Things Magical in the Library of Congress" in the *Quarterly Journal* of October 1974.

CONTEMPORARY STAGE DESIGN - U.S.A.

The first comprehensive exhibition of American scene and costume design ever assembled in this country is now on view at the Library & Museum of the Performing Arts at Lincoln Center through March 15, 1975. Following this showing the display will appear at the Kennedy Center in Washington, D. C., then travel to the Prague Quadrennial for a world-wide exhibition of outstanding stage design, and back to the United States for a two-year tour under the aegis of SITES (Smithsonian Institution Traveling Exhibition Service) as part of our country's bicentennial celebration.

The show, sponsored by the International Theatre Institute of the United States, features some 250 samplings of scene and costume designs from well known stage works, encompassing work for Broadway, Off Broadway, regional theatre, opera, ballet, musical comedies and drama. Charles Froom, noted for his museum installations, has mounted the exhibit with various paintings and drawings and sets including miniature set models standing apart on encased blocks. Over 2,000 submissions from across the country were vied with final selection made by designers Howard Bay, Patton Campbell, Eldon Elder, Ming Cho Lee, Donald Oenslager and Patricia Zipprodt; directors Albert Marre and Alan Schneider; choreographer Robert Joffrey; and art critic Emily Genauer.

Coinciding with the exhibition is the publication of *Contemporary Stage Design - U.S.A.* reviewed in this issue's "Publications of Note".

MEMBER IN THE NEWS

A. RICHARD SOGLIUZZO recently received a Senior Fulbright-Hays Research Fellowship to Italy to continue work on his book *Luigi Pirandello, Director*, which is related to his "Pirandello's Teatro d'Arte of Rome (1925-1928)" project. The award is an eight month Fellowship for the 1974-1975 academic year.

RESOURCES FOR FILM STUDY

Film study has recently become a subject for serious study in the curriculums of colleges, universities, and high schools. Recognized as a creative art, film is no longer viewed as simply a medium for other disciplines. To meet the needs of film-study classes, the Indiana University Audio-Visual Center has compiled a descriptive catalog, *From "A" to "Yellow Jack,"* which lists 250 films identified as valuable for film study.

The 250 titles listed in the catalog are available from the Indiana University Audio-Visual Center. They represent a wide range of films, all selected after careful screenings to determine their usefulness to the study of film. Included are feature film excerpts from the Teaching Film Custodians collection recently acquired by the Center. These excerpts prove especially valuable for film study by providing examples of the work done by recognized Hollywood directors.

In addition to 250 film descriptions, *From "A" To "Yellow Jack"* contains a subject index, a director's index, and an extensive glossary of film terms.

For a single free copy of *"From "A" To "Yellow Jack"*, write to: Indiana University Audio-Visual Center, Bloomington, Indiana 47401. Multiple copies are available and prices according to quantity: 10-49, \$.50 each; 50 or more, \$.25 each.

WORKS IN PROGRESS

AMERICAN THEATRE, CONTEMPORARY. Book. Dr. Ileana Berlogea, Professor of History and Literature at the Institute of Theatrical and Cinematic Arts, Bucharest, Romania.

ARIZONA (THEATRE IN TERRITORIAL ARIZONA). Dissertation. David A. Hardaway, 12424 North Fairwood Drive, Spokane, Washington 99218.

HACKETT, JAMES HENRY (ACTOR 1800-1871) and HACKETT, JAMES KETELTAS (ACTOR-PRODUCER 1868-1926) Dissertation. Orlan T. Larson, University of Nebraska, Lincoln 68508.

MITCHELL, LANGDON ELWYN (AMERICAN PLAYWRIGHT-POET 1862-1935) Dissertation. David M. Price, City University of New York Graduate Center.

CHARLES MACARTHUR CENTER

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the Museum will house all the MacArthur Center's resource materials and special collections. A unique classification and cataloging system has been developed to handle materials in all media - books, manuscripts, photographs, clippings, costumes, archival collections and designs. The proposed American Theatre Information Center will also be part of the Resource Division. Plans are underway to locate every every cataloged item in the United States dealing with the American theatre and to make this bibliographic information available to all theatre collections via a computer information network.

The Research Division will coordinate the research projects done at the MacArthur Center using traditional methods as well as those offered by the Theatre Science Lab, a unique facility which will utilize such modern techniques as computer analysis and market research to provide solutions to problems confronting the theatrical profession in business promotion, audience analysis and even theatre pedagogy. This division is also responsible for the publications of the Center and for the American Theatre Oral History Program.

Publication of research, out-of-print classics, such as the collaborative works of Charles MacArthur just released, new and previously unpublished original plays and adaptations will also be an integral part of the Center's activities.

Although many of the Center's programs are fully operational at the present time, the potential of every area will be enormously increased with the construction of a proposed multi-million dollar building on the Florida State University campus. This building will have two or more experimental theatres of optimum flexibility, space for classrooms and seminars to be used by visiting artists, laboratory and research facilities, as well as a library and museum for the display of American theatrical memorabilia. The Charles MacArthur Center for American Theatre is establishing itself as a dynamic mechanism for preserving our dramatic heritage and for bringing a new vitality to the theatre of today.

PUBLICATIONS OF NOTE

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bow at Lincoln Center. In essence it is the exhibition catalogue including articles, biographies, and photographic reproductions (97 black and white photos and 23 color plates) of at least one work represented by each designer in the display. The table of contents is virtually a "Who's Who" in design with an informative introduction by Rosamond Gilder. The rundown is as follows: Donald Oenslager, "U. S. Stage Design - Past and Present"; Howard Bay, "The Designer and the Broadway Scene"; Jerry N. Rojo, "Environmental Design"; David Jenkins, "Designing for Resident Theatres"; Patricia Zipprodt, "Designing Costumes"; Boris Aronson, "Notes on Designing Musicals"; Ming Cho Lee, "Designing Opera"; Rouben Ter-Arutunian, "Decor for Dance"; Charles Elson, "Training the Stage Designer"; and Eldon Elder, "The New International Designer, or 'Have Sketches, Will Travel'". The International Theatre Institute is to be commended for its noteworthy effort in bringing attention to the dramatic variety and theatrical richness of American scene design.

Sondheim & Co., by Craig Zadan. New York: Macmillan, 1974. 279p. illus. \$12.95

It's not a Bird! It's not a Plane! It's Sondheim! Neither a biography nor a critical evaluation, *Sondheim & Co.* is instead a "verbal-visual recording" of how this talented composer-lyricist, in company with his distinguished colleagues, has created a new kind of musical drama. Screenwriter Zadan reveals the story behind each Sondheim show largely in the words of Sondheim and his collaborators as taped during scores of interviews from *West Side Story* to *A Little Night Music*. In addition to the many backstage topics illuminated in this heavily illustrated personal account of the making of musicals there is a complete record of Sondheim's work with credits, casts, awards, motion picture and television performances, original cast albums and motion picture soundtracks. Enjoy!

With a permanent "home" it will expand to answer new needs and fill new roles as they are discovered.

PUBLICATIONS OF NOTE

Arts Administration Monograph Series: *The Role of the Arts Administrator* by Norman S. Kaderlan; *Improved Financial Management of Smaller Performing Arts Organizations* by Austin H. Henry and E. Arthur Prieve; *Administration in the Arts: an Annotated Bibliography* by E. Arthur Prieve and Ira W. Allen. Madison, Wis.: Center for Arts Administration, Graduate School of Business, University of Wisconsin-Madison, 1973.

Whether private foundations and public endowments for the arts begat the proliferation of arts organizations throughout the country, or the other way around, one thing is certain: a whole new breed of institution has come into being within the last few decades. With large amounts of money coming into play, it became obvious that those institutions having the strongest organizations and the most professional staffs would be in the best position to compete for it.

Several universities responded by establishing curricula to train the people for jobs in arts management. One of the most active and forward-looking has been the University of Wisconsin at Madison. Its faculty has also been busy investigating and creating the literature to support this new field. As a result of their endeavors they have inexpensively produced two monographs and one bibliography primarily for use intramurally, but which can be of interest to individuals and libraries wishing information and source material about this new profession.

Through a sampling of fourteen arts organizations Norman S. Kaderlan found that there was a definite lack of consensus regarding the duties, qualifications, scope and status of the arts administrator. He reports his findings in *The Role of the Arts Administrator* and concludes

that despite the confusion, the foundations for the new profession have already begun to emerge. Although he sometimes lapses into a kind of sociological jargon, his presentation is well worth reading.

Through a thoroughgoing examination of the factors and variables inherent in any small arts group, the authors of *Improved Financial Management of Smaller Performing Arts Organizations* have set up a working financial model which uses mathematical formulas to determine (and improve) the financial "health" of such organizations.

Administration in the Arts: an Annotated Bibliography is sensibly arranged by topic and is valuable in listing what has been published about the new field in a whole spectrum of books and periodicals. --- Mary C. Henderson, author of *The City and the Theatre*.

The Best Plays of 1973-1974; ed. by Otis L. Guernsey jr. Illus. with photographs and with drawings by Hirschfeld. New York: Dodd, Mead, 1974. 516p. \$15

First started in 1919 by Burns Mantle, *Best Plays* has appeared annually since to become an indispensable reference book on the American theatre. Familiar features include the listings of all plays produced in New York (on and off-Broadway and off-off-Broadway), detailed information on the London and European seasons, annual awards and vital statistics of productions, prizes, people and publications. Here also are the editor's choices of the ten Best Plays, nine being represented with excerpts from scripts and one partly in photographs. Added features are Ella Malin's "Directory of Professional Regional Theater" giving vital statistics of every professional regional theatre production from coast to coast, and an index of all actors mentioned in the book. All former volumes of this series are kept in

print and are available as a set of fifty-five as well as individually.

Blacking Up: the Minstrel Show in Nineteenth-Century America by Robert C. Toll. New York: Oxford University Press, 1974. 310p. bibliog. index. \$10.95

Working within his stated and somewhat McLuhanesque premise that "in a performing art, the institutional format and the way material is presented are part of the message," the author has set himself to examining the minstrel show in America. What he has written is not so much a history of minstrelsy but a running commentary on its birth, life and death and the reasons surrounding each event. He makes effective and copious use of primary source materials such as song books, joke-books, sheet music, playlets and scripts to bolster this thesis. Rarely has such material been so painstakingly scrutinized and the results so thoughtfully presented. One carping criticism: Toll places the death of black minstrelsy in Brooklyn in 1895. Bits and pieces of it and some of its spirit, however, survived into the 20th-century surfacing from time to time in the movies, radio and even television. White minstrelsy was ultimately absorbed into amateur theatre and its final epitaph has not yet been written. Be that as it may, the author has made an invaluable contribution to the literature which explores America's unique forms of popular entertainment. --- Mary C. Henderson.

Contemporary Stage Design - U.S.A.; ed. by Elizabeth B. Burdick, Peggy C. Hansen and Brenda Zanet. New York: International Theatre Institute of the United States, 1974. 163p. \$6.95 (Dist. by the Wesleyan University Press, Middletown, Conn.)

As noted elsewhere in the Winter issue of *Broadside* this handsome volume appears as a complement to the current *Contemporary Stage Design - U.S.A.* exhibit making its

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Officers of the Theatre Library Association (founded 1937): President, Robert M. Henderson, Chief, Library & Museum of the Performing Arts, New York Public Library at Lincoln Center, 111 Amsterdam Avenue, New York, N.Y. 10023; Vice-President, Robert Borochoviner, Mark Wilson Collection of Librarian's Department, Free Library of Philadelphia, Philadelphia, Pa. 19102; Secretary-Treasurer, Richard H. Buck, Assistant to the Chief, Performing Arts Research Center, New York Public Library at Lincoln Center, 111 Amsterdam Avenue, New York, N.Y. 10023; Recording Secretary, Paul E. Polans, 348 Riverside Drive, New York, N.Y. 10027.

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