

# BROADSIDE

## NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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SPECIAL DOUBLE ISSUE

### "THE THEATRE AND THEATRE COLLECTIONS" IS SUBJECT OF SIBMAS CONGRESS IN LONDON

The 1985 Congress of the Societe Internationale des Bibliotheques et Musees des Arts du Spectacle was opened in London on September 9, 1985, with an address by Sir Roy Strong, Director of the Victoria and Albert Museum. In his welcoming speech Sir Roy reported on developments related to the transfer of the V&A's Theatre Museum to its own quarters in Covent Garden, a move long in the making and one which for some time had been threatened due to financial and political problems. Sir Roy was delighted to inform the delegates that the move is now proceeding according to schedule, and that the Theatre Museum would open in Covent Garden in 1987. The new museum will probably charge an entrance fee.

Addressing himself to the topic of the Congress, Sir Roy discussed the consequences of perpetual expansion of collections and demands for more space and more staff. Clearly anti-fetishist, he urged the delegates to be more discriminating with regard to what may be gathered for posterity, and commented that the pressure for museums to provide entertainment is being achieved at the expense of the museum's function as repository of scholarship and learning.

Harald Zielske, Acting President of SIBMAS, and Alexander Schouvaloff, Secretary of SIBMAS and Organizer of the Congress, welcomed the delegates and reported on recent activities and goals of the organization. The delegates observed a moment of silence as a tribute to Eva Steinaa, Past President of SIBMAS, who died in December, 1984, after a long illness. President Zielske spoke of Mrs. Steinaa's extraordinary contributions to SIBMAS and suggested that donations to the Danish Cancer Research Fund may be made in her memory.

The presentation of papers was begun by Anne Brooke-Barnett, Curator of the Bristol University Theatre Collection in England, who discussed the establishment and development of her internationally renowned collection. Bristol owns, among many other items, an extremely important and comprehensive body of material related to the career of Sir Herbert Beerbohm Tree. Thomas Siedhoff of the Forschungsinstitut für Musiktheater, Universität Bayreuth, Schloss Thurnau, Germany, then gave a paper entitled "Recent Opera Events—As Lost As Ancient Opera?" Mr.



Helen Armstead Johnson, Richard C. Lynch, and Mary C. Henderson are three of the TLA members who gave papers in London.

Siedhoff will be a host for the next SIBMAS Congress, which will be held in Bayreuth.

The history and experience of black performers was discussed by Dr. Helen Armstead Johnson, whose collection, the Armstead Johnson Foundation for Theatre Research in New York, focuses on black artists. Dr. Johnson's paper, "Some International Implications of an Afro-American Theatre Collection," was illustrated by some fascinating slides. Cecilia Folasade Adedji, Librarian at the Institute of African Studies of the University of Ibadan in Nigeria, then presented a very comprehensive paper concerning theatre and theatre collections in Nigeria. Mrs. Adedji spoke not only of problems, history, and prospects regarding Nigeria, but made suggestions for the rest of Africa as well.

The next six papers of the Congress concerned theatre and theatre collections in Scandinavia. Kari Gardner Losendahl, representing Bergens Teatermuseum, Norway, discussed the "mask" in modern theatre production. Incorporated into her talk was a history of her collection, which is the oldest in Scandinavia, having been founded in 1919. The archive has a general

collection but is first and foremost devoted to theatre material from Bergen. In her presentation, "The Heritage of Ibsen," Trine Naess of the Teatermuseum, Oslo, Norway, discussed the positive and negative effects of the Ibsen tradition as well as documentation of Ibsen in Norway. "The Carl Lund Collection's Influence on Contemporary Documentation of Danish Stage Settings 1883-1925," presented by Lisbet Grandjean of the Teaterhistorisk Museum, Copenhagen, Denmark, was nicely complemented by a paper given by Barbro Stribolt, Drottningholms teatermuseum, Stockholm, Sweden, entitled "The Carl Grabow Collection in Drottningholms teatermuseum." Bergljot Krohn Bucht, Kungl Teatern, Stockholm, then discussed the history of theatre archives and the interplay between the theatre and documentation institutions. A related paper, presented by Pirkko Koski of Helsinki's Teatermuseum, examined the cooperation of the Theatre Museum of Finland with theatre, theatre associations, and professionals.

(Continued on next page)

Following the Scandinavian group, two papers were presented by delegates from the Institute of Musicology, Belgrade, Yugoslavia. Mirka Pavlovic considered the relationship between the *Natyasastra*—a treatise on Hindu dramaturgy and histrionics—and aspects of contemporary Indian theatrical practice. Nadezda Mosusova discussed the value of theatre collections for staging classical and historical plays by Yugoslav authors.

The final two papers of the Congress were presented by Americans. Mary Henderson, Curator of the Theatre Collection of the Museum of the City of New York, reported on her upcoming exhaustive exhibition on Eugene O'Neill, her world-wide search for materials on O'Neill, and the history of documentation of O'Neill's life and work, especially as regards the collection at the Museum of the City of New York. Richard C. Lynch, Assistant Curator of the New York Public Library's Theatre Collection at Lincoln Center, presented a lively look at how his collection is utilized by Broadway professionals.

In addition to the presentation of papers, the SIBMAS Congress was concerned with various commissions and publications. There were reports on SIBMAS involvement in the *World Encyclopedia of Contemporary Theatre*, a four-volume work covering 1945-1985, the first volume of which is scheduled to appear in 1991, and in the *International Theatre Bibliography*. Full reports of the commissions and the full text of all papers from the Congress will be published by SIBMAS in the near future.

## BRITISH THEATRE ASSOCIATION HOSTS RECEPTION

The opening of the SIBMAS Congress was preceded by a splendid reception given for the delegates by the British Theatre Association. Held in the Association's Library, the event brought delegates together for the first time during the Congress and enabled them to visit one of London's most important collections.

The British Theatre Association, formerly the British Drama League, was publicly inaugurated on June 22, 1919, at the Theatre Royal, Haymarket. Its founder, Geoffrey Whitworth, was a pioneer of the National Theatre. He was supported in his venture by some of the most important theatre people of the time. The first home of the Drama League was in half a room in Southampton Street. Lord Howard de Walden served as the first President, Harley Granville-Barker was the first Chairman and Geoffrey Whitworth was Honorary Secretary. The League moved to two rooms in 1921 and the Library was founded with a few sets for play-readings and the Horniman Company scripts used at the Gaiety Theatre, Manchester. The first Librarian was appointed in 1922.

The Library continued to grow and in 1925 was described by Sir Johnstone

Forbes-Robertson as the first of its kind. During that time the Library acquired the William Archer collection of 1,500 books, press cuttings, magazine articles, correspondence, and other memorabilia, as well as a collection of hundreds of 19th century plays which had been given by Granville-Barker. Horace Collins contributed 144 volumes of Lacey's acting editions of plays and this gave the Library a comprehensive collection of 19th century plays. Between 1925 and 1935 the stock of the Library grew from 6,000 to nearly 30,000. Today the Library has more than 250,000 volumes which include 54,000 plays and books relating to all aspects of theatre and allied subjects.

In addition to books the Library has press cuttings, periodicals, photographs and programs. Card catalogues include author, title, subject of critical works, publishing details, type of play, cast, number of acts, availability for production both for amateur and professional, and the name of the agent who controls the rights. A list of additions to the Library is issued monthly to members who apply for books during the month. There is a small collection of plays in foreign languages.

The British Theatre Association Library serves all segments of the theatrical community, both amateur and professional. It also provides sets of plays for readings and rehearsals, ranging from translation of Greek tragedies, mummings plays, Elizabethan and Jacobean plays, Restoration comedies, 18th century "sentimental" plays, and Victorian melodramas, to modern works and translations of contemporary European plays. The Library obtains materials by purchase and donation.

Although the Library contains some "treasures" given by important theatrical figures over the past 66 years, it is very much a working library. Specially selected lists of plays to suit members' particular needs are regularly supplied. Press cuttings are kept up to date. There is comprehensive information concerning arts councils, arts administration, festivals, education, and all related subjects. The William Archer Collection has been added to by the family since 1925. Other presentations have been made by Mrs. Gabriel Enthoven, Margaret Webster, Sybil Thorndike, Ivor Brown, Norman Marshall, St. J. Ervine, Edward J. Dent, Lena Ashwell, Edy Craig, Cyril Hogg, Athene Seyler, and many others. Books from The Arts Council, B.B.C., National Operatic Association, and the I.T.I. have been added more recently, and many publishers send one copy of all newly published plays. Since April 7, 1983, all plays and manuscripts in the Library have been made available for the public to read on the premises, without charge.

The comprehensive services and collections of the Library are available to members. For information please contact the British Theatre Association, Fitzroy Square, London, England. We are sure the staff there will respond to all inquiries as graciously and efficiently as they did at the lovely reception inaugurating the SIBMAS Congress.

## TLA AT ALA: CHICAGO, 1985

The Theatre Library Association's program at the American Library Association convention was held on July 8. Organized and chaired by David Bosca of the Chicago Public Library, it was attended by fifty members and guests. The morning session took place at the Chicago Public Library/Cultural Center. Robert Brubaker, Curator of Special Collections of the Chicago Historical Society, presented an illustrated talk on the development of theatre in downtown Chicago, from the Saganaush Playhouse (1837) to the movie houses of the 1920s which combined live acts with films. Among the theatres described by Mr. Brubaker was the "fire-proof" Iroquois Theatre, the scene of a disastrous tragedy in 1903 caused by panic and locked exit doors rather than the actual fire. Coming down to the present, Mr. Brubaker told the audience that a Performing Arts Center for downtown Chicago is under consideration.

Carolyn Sheehy, Curator of the Midwest Dance Archive of the Newberry Library, described her serendipitous discovery of rare dance materials, some dating back to the 16th century, in such unsuspected places as "courtesy" books prescribing deportment for ladies and gentleman, historical works on native Americana, music collections, and career scrapbooks. The Midwest Dance Archive covers dance history and activities in twelve states and includes collections relating to dance in the movies, dance instruction, extravaganzas, etc. The modern dance materials deal with the careers of Martha Graham, Ruth Page, Isadora Duncan and Pearl Primus, among others. Much of this material is uncataloged, but it can be made available to scholars for research. Dance videotapes are also available, not at Newberry but at the Chicago Public Library. Thanks to Ms. Sheehy's talk, many members got important leads to finding hidden dance materials in their own collections.

The final speaker was Sheila Ryan, Archival Specialist for the Goodman Theatre, which is the second oldest continuing producing theatre company—Cleveland Playhouse is the oldest—in the country. Although productions started in 1915 at the Fine Arts theatre, the Goodman Theatre Center did not come into formal existence until 1925 when Kenneth Sawyer Goodman's family presented it to the Art Institute of Chicago as a memorial to the young playwright who had died in 1918. In 1930, various problems and financial pressures led to separation from the Art Institute, and the Theatre started its own drama school—among its graduates are Karl Malden, Geraldine Page and Theoni V. Aldredge. The Goodman has had many distinguished producing directors, including John Reich who was a protege of Max Reinhardt, and Gregory Mosher who has just been appointed director of the Vivian Beaumont theatre at Lincoln Center in New York. The Goodman Theatre Archives, approximately 120 linear feet, are housed at the Chicago Public Library, and

Ms. Ryan is involved in the dual task of cataloging the material and preparing a gala 60th anniversary exhibition for the Cultural Center. Immediately following her talk, the group crossed Michigan Avenue for a front-of-house and backstage tour of the actual theatre.

After a break for lunch, the program continued with a visit to the Auditorium theatre which first opened in 1889. TLA members had visited it in 1976, when renovation of its interior was just beginning after many years of neglect. Today, with its refurbished murals and stained glass, restored gilt stenciling, the soft lighting from thousands of specially designed bulbs, and the superb acoustics, it offers audiences a feeling of intimacy in spite of its size and splendor.

The last theatre on the program was the Shubert, which is currently home to *Cats*. The group was invited onstage to explore the cat's-eye view of a junk yard. The Master Carpenter for the Shubert explained how many of the production's effects are achieved and recounted some of the problems and crises that have arisen.

On the way back to the Cultural Center, Mr. Bosca pointed out the "hot-tix" booth where reduced price tickets are sold for that day's performance of many current productions, along with full-price tickets for future dates. "Hot-tix" seemed especially appropriate in view of the temperature, which was in the high 90s, with humidity to match. But if clothing was dampened, spirits were not, and the afternoon ended with a gracious informal reception hosted by Mr. Bosca and his staff in the GAR Memorial Room where a huge statue of Abraham Lincoln presided benignly over the scene.

—Dorothy L. Swerdlove

## ALA PRECONFERENCE: 1986

The theme of the Twenty-Seventh Annual Preconference sponsored by the Rare Books and Manuscripts Section of the Association of College and Research Libraries is **Fine and Lively: The Arts in Special Collections**. The preconference will be held in New York City from June 24 through the morning of June 27, prior to the annual convention of the American Library Association. Speakers and topics include James Gilreath, American History Specialist, Rare Book and Special Collections, The Library of Congress (The Decorative Arts and the Historical Imagination); Lucien Goldschmidt, proprietor of Lucien Goldschmidt, Inc. (The Arts and the Antiquarian Book Trade: The Inherited Past and a Viable Future); Richard Martin, Executive Director, Shirley Goodman Resource Center, Fashion Institute of Technology (Materials of Fashion: Research in the Arts and Professions of Apparel); Ruth Mortimer, Curator of Rare Books, Smith College (Book Illustration: The Printer as Artist); Jeanne T. Newlin, Curator, Harvard Theatre Collection, Harvard College Library (Richard Brinsley Sheridan's *Pizarro*: A Case Study in Theatrical Documenta-

tion); Genevieve Oswald, Curator, Dance Collection, The New York Public Library (Creating Tangible Records for an Intangible Art); and Harold E. Samuel, Music Librarian, Music Library, Yale University (Yale's Archive of 20th-Century Music). The program will also include receptions at The New York Public Library, The Pierpont Morgan Library, and the Rare Book and Manuscript Library, Columbia University. Registration fees, which must be received by May 26, 1986, are \$90 for ACRL members and \$130 for non-members. For further information please contact RBMS Preconference, ACRL/ALA, 50 East Huron Street, Chicago, Illinois 60611. Attendance is limited to the first 250 registrants.



Constance Collier as Nancy Sikes  
(*Oliver Twist*, 1912)

## TLA AT ALA: 1986

The Theatre Library Association is planning an interesting program as part of the 1986 American Library Association Annual Conference, to be held in New York City. Titled **The Broadway Theatre District: In Archives, In Collections, In Reality**, the program will attempt to give an overview of the history and tradition of the commercial theatre district of New York City through a presentation of the architectural and production records as preserved and of the theatres as they remain standing in the district today. The event, which will take place on **Monday, June 30, 1986**, will be divided into four parts. From 9:30-11:30 AM there will be a tour of the theatre district conducted by Dr. Mary C. Henderson, former Curator of the Theatre Collection of the Museum of the City of New York and author of *The City and the Theatre*. A buffet lunch at Sardi's, the famous theatre restaurant, will follow. From 2:00 to 5:00 there will be a program at the Lyceum Theatre, which will include a multi-media presentation about Broadway theatre history, followed by a panel of librarians and archivists. From 5:00 to 6:00 PM there will be a reception at the Shubert Archive, the largest, most comprehensive collection of material related to one theatrical management and production organization ever assembled.

Space for this program is limited! A \$25 registration fee, which includes the lunch at Sardi's, must be received by May 30, 1986, but should probably be sent much sooner. Please make checks payable to the Theatre Library Association and send with a stamped, self-addressed envelope to Richard M. Buck, Secretary-Treasurer, Theatre Library Association, 111 Amsterdam Avenue, New York, N.Y. 10023.

## CURATOR POSITION AVAILABLE

Application Deadline April 1, 1986

The Ohio State University is seeking a qualified individual for the new position of Curator of the Lawrence and Lee Theatre Research Institute Library. The responsibilities of the Curator include the administration of all operations of the Library, a newly established special collection comprised of extensive historical materials related to the theatre, in a wide assortment of media. The holdings include existing collections such as the Eileen Heckert papers and newly acquired collections such as the Jerome Lawrence and Robert E. Lee papers. Initial duties include rehousing and organizing the collection in newly refurbished quarters. Ongoing responsibilities include collection development, processing of materials, providing public service, planning and promoting exhibitions, supervision of support staff, and working closely with library development staff. The position reports to the Assistant Director, Main Library Public Services but maintains close liaison with the Director of the Theatre Research Institute.

The University offers a salary within the range of \$22,080-\$34,920 and an excellent benefits package. Faculty rank and salary are dependent upon experience and qualifications.

This position appears to offer an excellent opportunity in the field of theatre librarianship. Apply by April 1, 1986, to Sharon A. Sullivan, Personnel Librarian, The Ohio State University Libraries, 1858 Neil Avenue Mall, Columbus, OH 43210. Please include the names, addresses and telephone numbers of at least three references.



Sir Herbert Beerbohm Tree  
(*Colonel Newcome*, 1917)



## WORK IN PROGRESS

*History of the Montgomery Theatre in Alabama.* William D. Eppes, 68 Bedford Street, New York, N.Y. 10014.

## BOOK REVIEWS

**Ancient and Medieval Theatre: A Historiographical Handbook.** By Ronald W. Vince. Westport, CT: Greenwood Press, 1984. 156 pp. \$29.95.

**Renaissance Theatre: A Historiographical Handbook.** By Ronald W. Vince. Westport, CT: Greenwood Press, 1984. 204 pp. \$35.

These two books are not standard theatre history books. They are about theatre history itself. That is, they do not deal with the people, plays and dates of theatre history, but with the way theatre history was written and the evidence used to write it. Ronald W. Vince tells the reader that the formal discipline of theatre history is little more than a century old and he describes how historians' views of ancient, medieval and Renaissance theatre developed with new discoveries of evidence and new ways of interpreting that evidence.

The two volumes are grouped into the generally recognized divisions of classical, medieval and Renaissance theatre. *Ancient and Medieval Theatre* starts with a chapter on the origins of theatre and includes chapters on the theatre of Greece, Rome, and the medieval period. It concludes with a review of medieval dramatic texts. *Renaissance Theatre* examines Italian theatre, Commedia dell'Arte, the Spanish Golden Age, Elizabethan theatre, the French classical stage, and festivals and pageantry.

Within each chapter, Professor Vince first summarizes the major scholarship on the period and then examines the available evidence. Dramatic texts, architectural remains, pictorial evidence, written records, and archival documents and collections are some of the sources surveyed. Vince describes the evidence and shows how historians used it to support their theories. There is a bibliography at the end of each chapter and information concerning major research collections.

*Ancient and Medieval Theatre* and *Renaissance Theatre* offer an interesting look at how the study of theatre has changed with time, and with the influence of other disciplines such as archaeology and anthropology. These two books constitute valuable reference tools for students and scholars.

— Stephen M. Vallillo

**The Encyclopedia of the New York Stage, 1920-1930.** Edited by Samuel L. Leiter and Holly Hill. 2 volumes. Westport, CT: Greenwood Press, 1985. 1,331 pp. \$145.

This work attempts to describe every New York legitimate and professional production from June 16, 1920, through June

15, 1930—approximately 2,500 plays, alphabetically arranged. Entries are about one hundred and fifty words in length, although some major ones, such as *The Cherry Orchard* and *Strange Interlude*, are much longer. Arrangement is by title for the whole decade, and includes major credits, the theatre and opening date, and the length of the run. The text which follows includes important historical background information, a summary of the plot, and an idea of the critical reaction to the work. In addition, there are ten appendixes, including a chronological calendar, year-by-year statistical breakdown of number of productions, award winners, a subject index, longest-running shows, etc. Some of the statistical information differs from that found in such sources as Burns Mantle and *Notable Names in the American Theatre*. Professor Leiter claims that his work is more complete.

The text which follows the title entries is generally perceptive and entertaining. Major cast members are mentioned, as well as unusual bit players. Popular song titles are included, as well as such show biz anecdotes as Jolson singing "Liza" from the audience to Ruby Keeler in *Show Girl*. Occasionally other books with more detailed information on a particular show or star are mentioned, but usually no follow up information is given, such as the fact that *Candle Light* became Cole Porter's musical *You Never Know* in 1938.

The major advantage this set has over other reference works is that it is alphabetically arranged by title. A major disadvantage is that full cast and credits are not included. Further volumes into the thirties and forties are planned.

— Richard C. Lynch

**Jerome Kern in Edwardian London.** By Andrew Lamb. NY: Institute for Studies in American Music, Brooklyn College, 1985. 86 pp. \$10.

The author describes the Edwardian Era as "the brief but glamorous reign in which British musical comedy had flourished as never before or since." Jerome Kern made five separate trips to London during this period. During these visits he contributed a number of songs to London productions, first worked with P.G. Wodehouse, and met and married Eva Leale.

This monograph is a revision of a 1981 limited edition study. It contains a number of corrections to Gerald Bordman's 1980 *Jerome Kern: His Life and Music*, but in no way denigrates it. A great deal of research has been done in the theatrical publications of the period, and even such sources as *The Post Office London Street Guide*, to try and pin down exactly where Kern stayed, did he attend a London music publisher's annual staff outing, and did he travel back to America with Charles Frohman in 1905?

In addition, there is a list of Kern's compositions from 1901 to 1910, biographical entries for Kern's British lyricists, an appendix of some song puzzles investigated, footnotes and index. There are a number of interesting photographs, including one of Kern in 1906 seated in a theatre box watching Millie Legarde sing "How'd You Like to Spoon with Me?" The last chapter sums up Kern's later "London legacy" and includes the interesting note that this same song was included in the Trocadero scene for the 1928 London production of *Show Boat*. Certainly this is an important addition to the Kern documentation, and a must for those interested in the American musical theatre.

— Richard C. Lynch



Roberta, 1933

All photographs in this issue, except those on the front page, are from the New Amsterdam Theatre exhibition and appear courtesy of the Billy Rose Theatre Collection, The New York Public Library at Lincoln Center.



Nat C. Goodwin as Bottom  
(*A Midsummer Night's Dream*, 1903)

**Players of Shakespeare: Essays In Shakespearean Performance by Twelve Players with the Royal Shakespeare Company.** Edited by Philip Brockbank. NY: Cambridge University Press, 1985. 175 pp. \$22.95.

"The play's the thing," Shakespeare's words are straightforward enough, but since the advent of Freud and Stanislavsky actors seem reluctant to heed them. If by some miracle a dozen parallel essays by members of Burbage's company suddenly surfaced, one wonders how they would compare to the essays in this volume.

Actors of any period are understandably determined to make the most of their roles. Those of the present generation are no exception, and they approach Shakespeare's plays, perhaps inevitably, in terms of character. Shakespeare, for all of his genius in creating character, like his contemporaries believed in the primacy of plot, and was quite willing on occasion to sacrifice logic and consistency to sensation and surprise. His greatest characters lie uneasily on the analyst's couch. It is dangerous to play games even with lesser figures by suggesting, as one actor does, that at the conclusion of *Twelfth Night* Malvolio commits suicide. Shakespeare does not invite us to speculate on the marriage of Bertram and Helena at the conclusion of *All's Well*—the title is clear enough—nor on such matters as the early life of King Lear.

The essays in this collection vary greatly in quality. Two or three are downright silly. The majority are sincere attempts to explore dramatic character, and while the actors' explorations tend to lead them to conclusions long familiar to Shakespeare

scholars, they interestingly reinforce critical interpretation in terms of theatrical practice.

Three of the essays are strikingly good: Michael Pennington's observations on Hamlet are sensible and sensitive; Richard Pascoe's discussion of Timon is admirable; and David Suchet's discussion of Caliban, based on a subtle and thoughtful reading of the text, is absolutely first-rate. These three essays alone make this book well-worth acquiring.

—William W. Appleton

**The Repertory Movement: A History of Regional Theatre in Britain.** By George Rowell and Anthony Jackson. New York: Cambridge University Press, 1984. 230 pp. \$39.50.

George Rowell, a well-respected author on 19th and early 20th century British theatre, and Anthony Jackson, scholar and lecturer at Manchester University, have co-authored a readable and informative book which serves several purposes. The first third of the text stands as a history of late 18th and 19th century provincial and independent theatre in Great Britain. The middle section discusses the rise and development of the repertory movement. The final chapters cover the current state of repertory theatre in Great Britain by focusing on six specific theatres: the Nottingham Playhouse, the Citizens' Theatre of Glasgow, the Salisbury Playhouse, the Victoria Theatre in Stoke-on-Trent, the Everyman in Liverpool, and the Royal Exchange in Manchester. Not only is the text based on solid scholarship, but the alternation of chapters by the respective authors provides for an interesting variety in what could have been typically dry passages of historical review. Nevertheless, it contains much historical information not normally found in general texts which emphasize London as the theatre center. Rowell and Jackson also illuminate 19th century acting and production styles and practices, subjects often disregarded although, as the authors so aptly show, they are seminal in the creation of techniques and practices today.

It is those current practices that are of particular interest in this book for they form a detailed picture of active theatre groups not well known to us in this country. There is much theoretical discussion of funding, audience development, new playwrights, play selection, regional commitment, and varied uses of buildings and technology, as all six model theatres differ vastly in formation and development. That they have all arrived at essentially the same plateau after the theoretical foundation laid by such luminaries as Granville-Barker, Grein, Shaw and Jackson and the explosion of post-war growth becomes the thrust of the book. *The Repertory Movement*, then, is of interest not only to anyone interested specifically in British regional theatre, but to a student of the American regional theatre movement as well, for the history described in this

book is a precursor by twenty or thirty years of American regional theatre history. The book is not merely a companion piece to Ziegler's *Regional Theatre*, but delivers a message to anyone concerned with the development of our own regional system of localized theatre centers.

*The Repertory Movement* is also well, if sparsely, illustrated and contains many useful appendixes including chronologies, sample programs, funding and audience statistics, as well as a bibliography of some scope. Again, as with the text itself, these are of great use to the student of British and American regional theatre.

—Sara Barnicle

**Truths the Hand Can Touch: The Theatre of Athol Fugard.** By Russell Vandenburg. New York: Theatre Communications Group, 1985. 268 pp. \$22.50 (cloth); \$12.50 (pbk.).

*Truths* is the first book-length study of the life and work of Athol Fugard, one of world theatre's most esteemed living playwrights. I did not preface "playwright" with "South African" because author Vandenburg believes that the importance of Fugard's nationality has been exaggerated, mistakenly equating the plays' settings with their ultimate meanings and emphasizing the specifics with which they begin instead of the universals with which they end.

After summarizing the South African context of the plays in order to study them as art rather than as sociological or political tracts, the book is structured chronologically. Fugard's early life and writings, his "Sophiatown" trilogy, and his early successes are all discussed.

During the period between *The Blood Knot* and *Hello and Goodbye*, South African law regulating public performances changed and Fugard had to decide whether his work should be performed before segregated audiences or not at all. He chose the former. Fugard's last play in which family relationships are explored, *Boesman and Lena*, brings the narrative to the next phase of his career in which he explores the theme of men and women isolated in an alien world as they seek to connect with each other and satisfy basic human needs. Here are discussed teleplays and filmscripts, as well as many famous works, such as "Master Harold" . . . and the boys.

This book does not ignore the careers of Fugard the director and Fugard the actor, making a well-rounded volume encompassing extensive literary analysis and biographical detail based on many hours of interviews with Fugard and his family, friends and colleagues. It includes a production chronology, information about first performances of feature films, and an extensive bibliography of works by and about Fugard. *Truths* is a pioneering work which will be of equal value and interest to those who make theatre, teach theatre, study theatre—and attend theatre.

—Adele Bellinger



## PUBLICATION OF NOTE

Volume 1 Number 1 of the *New Theatre Quarterly* was published in February by Cambridge University Press. The new journal, to be published in February, May, August and September, is the successor to *Theatre Quarterly*, which was published from 1971 to 1981. The editors of the relaunched journal are Clive Barker and Simon Trussler.

The attractive premiere issue of *NTQ* contains an impressive variety of articles covering a broad range of theatre-related topics. Editorial enquiries and unsolicited manuscripts may be addressed to Simon Trussler, Great Robhurst, Woodchurch, Ashford, Kent TN26 3TB, England. Subscription orders may be sent to Cambridge University Press, 32 East 57th Street, New York, NY 10022, or Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 2RU, England. The subscription price is \$39 (£19) for institutions, \$19 (£10) for individuals ordering direct from the publishers and certifying that the journal is for personal use.

Advertising enquiries should be sent to the Journals Promotion Department of the New York or Cambridge office of Cambridge University Press.

## BOOKS RECEIVED

- Bergeron, David M. *Shakespeare's Romances and the Royal Family*. Lawrence, KS: University Press of Kansas, 1985. 257 pp. \$25.
- Bigsby, C.W.E. *A Critical Introduction to Twentieth-Century American Drama. Volume 3: Beyond Broadway*. NY: Cambridge University Press, 1985. 485 pp. \$39.50.
- Cohen, Edward M., ed. *New Jewish Voices: Plays Produced by the Jewish Repertory Theatre*. Albany, NY: State University of New York Press, 1985. \$34.50 (\$10.95 pbk.).
- Coomeraswamy, Ananda. *The Dance of Siva*. New Edition. NY: Dover Publications, 1985. 139 pp. \$5.95 (pbk.).
- Dickinson, Margaret and Sarah Street. *Cinema and State: The Film Industry and the British Government, 1927-84*. London: British Film Institute, 1985 (Dist. University of Illinois Press, Champaign). 280 pp. \$33.95 (cloth); \$16.95 (pbk.).
- Epstein, Lawrence S. *A Guide to Theatre in America*. NY: Macmillan, 1985. 443 pp. \$60.
- Feydeau, Georges. *Three Boulevard Farces: A Little Hotel on the Side, A Flea in Her Ear, and The Lady from Maxim's*. NY: Penguin Books, 1985. \$5.95 (pbk.).
- Gates, Robert Allan, ed. *18th and 19th Century American Drama*. NY: Irvington Publishers, 1984. 296 pp. \$19.95 (pbk.).
- Haring-Smith, Tori. *From Farce to Metadrama: A Staged History of The Taming of the Shrew, 1594-1983*. Westport, CT: Greenwood Press, 1985. 280 pp. \$35.
- Hastings, Michael. *Tom and Viv*. NY: Penguin Books, 1985. 126 pp. \$4.95 (pbk.).
- Honri, Peter. *John Wilton's Music Hall: The Handsomest Room in Town*. Hornchurch, Essex, UK: Ian Henry Publications, 1985. 161 pp. \$17.45.
- Howard, Douglas, ed. *Philip Massinger: A Critical Reassessment*. NY: Cambridge University Press, 1985. 179 pp. \$22.95.
- Lazarus, Paul N. *The Movie Producer*. NY: Harper & Row, 1985. 209 pp. \$6.95 (pbk.).

- Mann, David. *A Concordance to the Plays of Sir George Etherege*. Westport, CT: Greenwood Press, 1985. 429 pp. \$95.
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- Mittman, Barbara G. *Spectators on the Paris Stage in the Seventeenth and Eighteenth Centuries*. Ann Arbor, MI: UMI Research Press, 1984. 150 pp. \$39.95.
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We are eager to publish relevant news and items of interest from around the world. In addition, we require book reviewers in various sub-specialties of theatre. Please write to:

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## QUERY

Professors Jackson R. Bryer and Travis Bogard are editing a selected edition of the correspondence of **Eugene O'Neill** and preparing a census of all extant items of that correspondence. They are looking for copies of any surviving O'Neill letters, post cards, or telegrams, especially those recently acquired by libraries, those in uncatalogued collections, or those privately owned. They will be happy to defray costs of photocopying and mailing. No item will be published without prior explicit permission of its owner; and the owner's identity will be listed only if he or she permits it. All materials should be sent to Professor Bryer at the Department of English, University of Maryland, College Park, MD 20742. Confidentiality will be respected.

## PEOPLE

We are sorry to report the death of **Bernard Beckerman**, who died on Long Island on October 7. Professor Beckerman was the Brander Matthews Professor of Dramatic Literature at Columbia University and a noted Shakespeare scholar. He served as Dean of Columbia's School of the Arts from 1972 to 1976 and was the author of many books on theatre, including *Shakespeare at the Globe* (1962), *Dynamics of Drama* (1970), *On Stage, 1920-1970*, which he co-edited with Howard S. Siegman, and many other works.

Professor Beckerman founded the drama department at Hofstra University and received the seventh annual award of the American Shakespeare Festival. In 1981 he was elected President of the Shakespeare Association of America.

We are pleased to report that **Adele Bellinger**, who frequently reviews books for *Broadside*, has been appointed Supervising Assistant Branch Librarian at The New York Public Library's Jefferson Market Regional Branch, which is in Greenwich Village. Mrs. Bellinger was previously the Senior Film Specialist at the Donnell Library's Media Center.



The New Amsterdam Theatre

## LANDMARK THEATRE IS SUBJECT OF EXHIBITION



The Ziegfeld Follies of 1913

New York's **New Amsterdam Theatre**, which flourished from 1903 to 1937, was the subject of a recent exhibition at the Library and Museum of the Performing Arts at Lincoln Center. Curated by Alan Pally, the exhibition focused on the architecture of the building as well as the many extraordinary productions which played there. On view were programs, photographs, sheet music, memorabilia, and original costume and set designs from some of the most important theatrical events of the twentieth century.

Built for Marc Klaw and Abraham Lincoln Erlanger—the Shuberts of their day—the New Amsterdam opened on October 26, 1903, with *A Midsummer Night's Dream*, starring Nat Goodwin and Ida Conquest. *The New York Telegraph's* drama critic reported that the opening night audience was divided in its interest between the performance and the decorations. He called the theatre "a triumph of the art nouveau idea, which first found expression at the Paris Exposition of 1900." Today, the empty playhouse remains one of the few examples of the art nouveau style in the United States.

A second theatre, atop the first, opened on June 6, 1904, with *A Little of Everything*, starring Fay Templeton. It was called the Aerial Gardens and had 1,200 seats, making it as large as many full-sized theatres. (The main theatre had 1,800 seats.) The chief difference between the roof theatre and other theatres was that the walls of the Aerial Gardens were made of glass and could be removed in the summer.

No expense was spared to make the New Amsterdam the most luxurious theatre in town. The building cost \$1,500,000, a record at the time, and major artists were engaged to design murals, terra cotta ornamentations, painted panels, statuary and other sumptuous appointments. So much had been written about the fortune being spent that critics were surprised to find, not garish ostentation and glitter, but supreme good taste. Alan Dale, reviewing the theatre in *The New York Journal*, wrote "... it represents the very pinnacle of theatrical possibility—as we realize it today."

During the nearly three-and-a-half dec-

ades of its existence as a legitimate playhouse, the New Amsterdam offered productions befitting a beautiful and well-appointed theatre. It earned a reputation as a musical house, premiering works by Irving Berlin, George M. Cohan, Walter Donaldson, George Gershwin, Victor Herbert, Jerome Kern, Franz Lehar, Richard Rodgers, Sigmund Romberg, Harry Ruby, and Arthur Schwartz.

The early musicals at the New Amsterdam included spectacles such as *Mother Goose* (1903), *Humpty Dumpty* (1904), and vehicles for Fay Templeton. In George M. Cohan's *Forty-Five Minutes from Broadway* (1906), Miss Templeton sang the first of many songs introduced at the theatre which was to become a standard. "Mary's a Grand Old Name" became so popular that the circumstances surrounding its introduction were dramatized in *Yankee Doodle Dandy*, the 1942 film biography of George M. Cohan.

Many other musicals graced the New Amsterdam stage in its first decade, but the most popular and the most influential was unquestionably the American premiere, on October 21, 1907, of Franz Lehar's *The Merry Widow*. *The Merry Widow* ran for a year and was followed by *Little Nemo*, perhaps the first musical based on a comic strip. *Madame Sherry* was 1910's big hit and included the song "Every Little Movement." The following year the New Amsterdam offered *The Pink Lady* which was so popular that pink became the fashionable color for ladies' clothes. Other musicals followed, but as the theatre's first ten years drew to a close an event occurred which left the New Amsterdam with the special reputation it enjoys today: Florenz Ziegfeld took over the theatre and on June 16, 1913, opened his *Follies* there.

From 1913 through 1927, with the exception of 1921, the New Amsterdam was home to the *Ziegfeld Follies*. The amount of talent involved in these productions was staggering. Featured in the *Follies* during that period were Fannie Brice, Eddie Cantor, Ina Claire, Leon Errol, Ruth Etting, W.C. Fields, Gallagher and Shean, Marilyn Miller, Ann Pennington, Will

Rogers, Vivienne Segal and Bert Williams. Many of the productions were staged by Ned Wayburn and designed by Joseph Urban. And of course there were the Ziegfeld girls: Gladys Glad, Lillian Lorraine, Jessie Reed, Olive Thomas and hundreds of others whose job it was to walk around on stage and look beautiful.

During his years at the New Amsterdam, Ziegfeld produced many musicals in addition to the *Follies*. He made Marilyn Miller a star in the *Follies*; he made her a superstar in *Sally* (1920), *Sunny* (1925), and *Rosalie* (1928). He produced *Betsy* (1926) but must not have liked the Rogers and Hart score; he had Irving Berlin write a song for the show and that song, "Blue Skies," became the sensation of the evening. Belle Baker's rendition brought the house down, and Irving Berlin took a spotlighted bow from the audience. Rodgers and Hart were not pleased. Ziegfeld's last musical at the New Amsterdam was *Whoopie* (1928), which starred Eddie Cantor and Ruth Etting. The Walter Donaldson/Gus Kahn score included "Makin' Whoopie" and "Love Me or Leave Me."

Although Ziegfeld was the major force at the New Amsterdam from 1913 through 1928, many musicals appeared at the theatre which he did not produce. Victor Herbert's *Sweethearts* opened late in 1913; Irving Berlin's *Watch Your Step* (1914) starred Vernon and Irene Castle. Revues such as *The Cohan Revue of 1918*, *Ed Wynn's Carnival* (1920), *Earl Carroll's Vanities* (1930 edition) and *George White's Scandals* (1935 edition) were also popular. The last five years of the New Amsterdam's life as a legitimate theatre saw the production of Dietz and Schwartz's *The Band Wagon* (1931), which starred Fred and Adele Astaire, Tilly Losch, Helen Broderick and Frank Morgan. Many critics called *The Band Wagon* the best revue of all time.

Moss Hart and Irving Berlin's *Face the Music* opened in 1932. It starred Mary Boland and included the song "Let's Have Another Cup of Coffee." *Roberta* (1933) had gorgeous sets and costumes, a cast that included Tamara, Ray Middleton, Lyda Roberti, George Murphy, Bob Hope, Sydney Greenstreet, and, after nearly

(Continued on next page)

three decades absence from the New Amsterdam, Fay Templeton as Aunt Minnie. Jerome Kern and Otto Harbach contributed one of the loveliest scores ever written. The critics found the plot weak but the public loved the show. In 1934 Dietz and Schwartz returned with *Revenge with Music*, an unsuccessful musical best known for Libby Holman's rendition of "You and the Night and the Music." The last musical at the New Amsterdam was Romberg and Harbach's *Forbidden Melody* (1936) which starred June Havoc and ran for 32 performances.

Despite its reputation as a musical house, the New Amsterdam was home to some of the most important dramatic performances of the twentieth century. In March 1904, Richard Mansfield performed in America for the first time, playing in *Ivan the Terrible*, *Beau Brummel*, *A Parisian Romance*, *Monsieur Beaucaire* and *Dr. Jekyll and Mr. Hyde*. The following year he added *The Merchant of Venice* and *Richard III* to his repertoire but of greater importance was the English-language premiere, on April 10, 1905, of Moliere's *The Misanthrope*. In 1907 Mansfield returned in *Peer Gynt* and on March 23 gave the last performance of his career at the New Amsterdam, starring as Baron Cheval in *A Parisian Romance*. Mansfield died on August 30 of that year.

On October 30, 1906, Shaw's *Caesar and Cleopatra* had its professional American premiere at the New Amsterdam. It starred

Johnstone Forbes-Robertson and Gertrude Elliott. In 1916 and 1917, Herbert Beerbohm Tree's company appeared, performing *Henry VIII*, *The Merchant of Venice*, *The Merry Wives of Windsor* and *Colonel Newcome*. In 1927, a major revival of *Trelawney of the Wells* starred Estelle Winwood, Helen Gahagan, Otto Kruger and Pauline Lord. Later that year Tyrone Power and Basil Rathbone starred in *Julius Caesar*. William Gillette gave 45 performances of *Sherlock Holmes* during his 1929 farewell tour, and in 1931, Walter Hampden, Fay Bainter and Estelle Winwood performed in a revival of *The Admirable Crichton*.

On January 30, 1933, the New Amsterdam accepted a transfer of the Civic Repertory's *Alice in Wonderland*, starring Josephine Hutchinson, Burgess Meredith, Florida Friebus, Joseph Schildkraut, Howard da Silva and Eva LeGallienne. The company followed with *The Cherry Orchard*, starring Alla Nazimova. Walter Hampden, the most famous Cyrano of his time, performed that role in 1932 and 1936. On May 18, 1936, Hampden gave his 100th performance as Cyrano on the New Amsterdam stage. Early in 1937, the New Amsterdam closed as it had opened, with Shakespeare. Walter Huston, Brian Aherne and Nan Robertson starred in a widely acclaimed production of *Othello*.

The exhibition, which was on view from May through September, 1985, was accompanied by a soundtrack of original re-

cordings from New Amsterdam shows. These included the title song from *Sweethearts*, sung by Christie MacDonald; "A Pretty Girl is Like a Melody," sung by John Steel in the *Follies* of 1919; "I'm an Indian" and "I Was a Floradora Baby," introduced by Fannie Brice in the *Follies* of 1920; "Look for the Silver Lining," sung by Marilyn Miller in *Sally*; and Tamara's rare recording of "Smoke Gets in Your Eyes" from *Roberta*. Also on the tape were recordings by lesser-known artists such as Nat Wills, who sang "If a Table at Rector's Could Talk," from the *Follies* of 1913; "Take, Oh Take Those Lips Away," introduced by Brooke Johns in the *Follies* of 1923; and Olga Steck's rendition of "Swanee River Blues," also from the *Follies* of 1923. Will Rogers, Van and Schenck, Bert Williams, Gallagher and Shean, the orchestras of Paul Whiteman and George Olsen, Ruth Etting, Eddie Cantor, Fred Astaire and Libby Holman were other performers represented on the exhibition's soundtrack.

The New Amsterdam Theatre exhibition was fourth in a series of exhibitions covering the history of theatre in New York. Previous theatres in the series were the Park Theatre, Niblo's Garden, and Wallack's/Star. The entire project was conceived by Dr. Robert M. Henderson, Chief of the General Library and Museum of the Performing Arts, The New York Public Library at Lincoln Center.

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