

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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SPECIAL DOUBLE ISSUE

RSC COLLECTION EXHIBITS A CENTURY AND A HALF OF DREAMS

We saw our first *Dream* at the Aldwych Theatre in November of 1977. It was the RSC's first production since the 1970 Peter Brook/Sally Jacobs famous white world of spinning plates, trapezes and stilts, and, sensibly, it marked a return to a more traditional interpretation. The Oberon in our maiden *Dream* was played by Patrick Stewart, a fine actor who is now achieving some fame on American television as the Captain on the new *Star Trek*, a sort of Oberon-in-space. Since 1977 we have seen many *Dreams*, and, although we have seen Bottoms as diverse as those of F. Murray Abraham and Bernard Bresslaw, we remember well the sense of wonder we experienced that autumn evening in 1977.

That performance, directed by John Barton and Gillian Lynne and designed by John Napier, was one of thirty-three productions of *A Midsummer Night's Dream* brought to life in *Dreams*, the RSC Collection's recent exhibition at London's Barbican Centre. Spanning more than 150 years of British and East German theatre history, the exhibition included costumes, props, designs, posters, and photographs, displayed under giant leaves on rostrums around a full-size *Dream* woodland setting, the centerpiece of the exhibition. Richly painted on canvas by the Bruckner Brothers, it was designed by the Duke of Saxe-Meiningen for his company's production in 1910. The "Theatre Duke's" work encouraged Charles Flower in realizing his dream of founding a theatre and company in Stratford, now the Royal Shakespeare Company.

Dreams recaptured the spell of Shakespeare's play with lighting changes from bright sunlight to moonlight and a soundtrack with dialogue and music. The German productions featured ranged from 1828 with a sketched design by Goethe, Max Reinhardt's 1910 and 1933 stagings, and Walter Felsenstein's 1961 production of Britten's opera. The controversial 1980 productions of Alexander Lang and Thomas Langhoff were also included.

The earliest RSC material on view dates from 1888, nine years after the Memorial Theatre opened in Stratford. Frank Benson directed all seven of the productions of the play in Stratford from 1888 until 1912, and again in 1916. Characteristic of his staging was the use of local children as fairies, a shortened text, and Mendelssohn's incidental music.



Dorothy Francis as Titania, Roy Byford as Bottom. Directed by W. Bridges Adams, designed by Norman Wilkinson. Shakespeare Memorial Theatre 1932

Among the more recent RSC productions highlighted in the exhibition were the Peter Hall/Lila de Nobili Elizabethan revel (1959), the innovative Peter Brook/Sally Jacobs production (1970), and the Bill Alexander/William Dudley version (1986). We were particularly pleased to see some of the scenery from the latter production; much of it was left behind in Stratford when the play was performed in London in 1987.

Dreams was sponsored generously by the United Sterling Corporation Group of Companies and the Philip Lait Group. It was conceived and designed by Brian Glover and the staff of the RSC Collection, with the cooperation of the Centre for Art Exhibitions, GDR. The sense of magic evoked by the exhibition reminded us of *The Guardian's* comment about that 1977 performance: "Rapt enchantment swept over the house."

NEW APPOINTEES GRACE LIBRARY AT LINCOLN CENTER



Two important positions have been filled recently at The New York Public Library at Lincoln Center. **Janice Frank** has been named Supervising Drama Librarian in the General Library of the Performing Arts. Ms. Frank previously served as Assistant Drama Librarian and replaces Lawrence Cioppa, who retired recently. **Robert Marx** has been appointed Chief of the Performing Arts Research Center, succeeding the late Thor Wood. Mr. Marx's most recent position was Director of the Theatre Program at the National Endowment for the Arts.

TLA ANNUAL MEETING 1988

The Annual Meeting of the Theatre Library Association was held on Friday, October 21, 1988, at the Museum of the City of New York. The minutes of the 1987 Annual Meeting were approved. President Mary Ann Jensen introduced Madeleine Nichols, an attorney and Curator of the Dance Collection at The New York Public Library at Lincoln Center, who has been retained as TLA's counsel. President Jensen also announced that Louis Rachow will serve as TLA historian; Wendy Warnken will chair the TLA panel in Toronto in November 1990; Vice-President James Poteat will continue as Chairman of the Awards Committee and will work with Ms. Jensen and Mr. Rachow on an awards procedures manual; and Geraldine Duclow and Jim Poteat will continue to work on a membership drive.

Treasurer Dick Buck reported that the treasury now has a checking balance of \$12,144.55. The \$1,000 bank certificate at 7% is now worth \$1,957.60; the \$3,000 certificate at 7.5% is worth \$3,480.65. Although there has been a slight increase in paid membership during 1988, the increased income from dues was offset by

decreased income from sales of publications. The stipends for the George Freedly Memorial and Theatre Library Association Awards (\$700) were covered by the checking account interest of \$784.39. As of October 1988 there were 246 personal and 241 institutional paid memberships.

Performing Arts Resources Editor Barbara Cohen-Stratynier reported that PAR 14 will be a topical bibliography of newspapers and periodicals. The proceedings of the ISPE Conference will be published by Greenwood Press. Back issues of TLA publications are available through the TLA office.

Dick Buck reported that the consensus at the SIBMAS Conference in Mannheim in October 1988 was that the fourth edition of *Performing Arts Libraries and Museums of the World* (the "Blue Book") should be published using a "universal" language. It is hoped that the new edition will be more comprehensive—many collections were left out of the third edition.

Richard Wall announced the election results. Elected to the TLA Board for three-year terms were Susan Brady, Archivist, Manuscripts and Archives, Yale University,

New Haven; Maryann Chach, Archivist, Shubert Archive, Lyceum Theatre, New York; John W. Frick, Assistant Professor of Dramatic Literature, University of Virginia, Charlottesville; and Walter Zvonchenko, Theatre Reference Librarian, Performing Arts Library, John F. Kennedy Center, Washington, D.C.

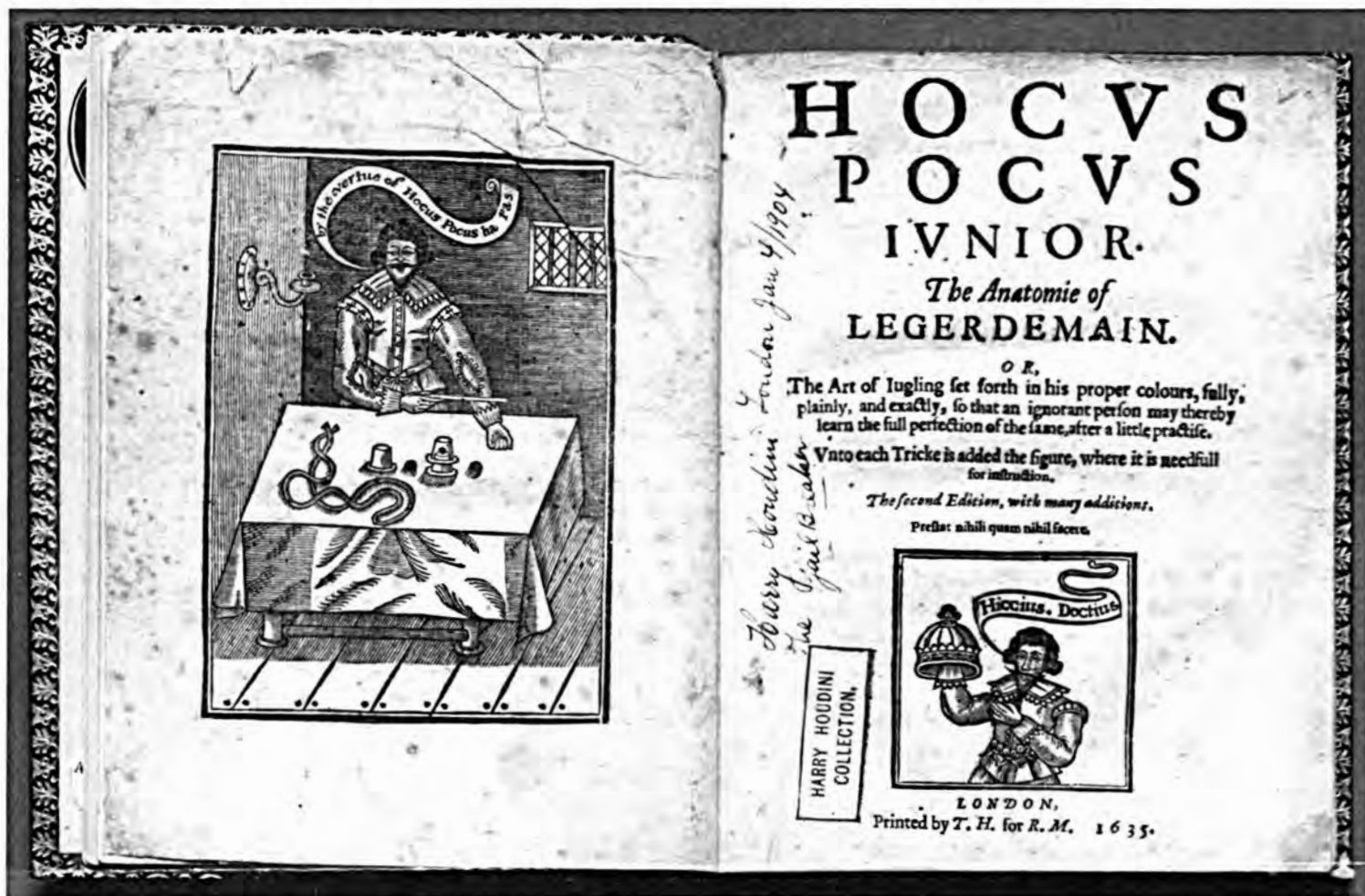
The American Society for Theatre Research 1988 Annual Conference was held at Ohio State University in Columbus. The TLA panel was entitled "Performing Arts and Popular Entertainment Collections of the Midwest."

Louis Rachow gave an informative report on the CNLIA meeting held in May 1988. The discussion centered on preservation, conference planning, and public lending rights.

A panel discussion followed the adjournment of the 1988 TLA Annual Meeting. The subject was "Examining the Legacy of Eugene O'Neill." Panel members included Geraldine Fitzgerald, Lois Erickson McDonald, Sally Thomas Pavetti, Margaret Loftus Ranald, and George C. White, who served as moderator.

—Lois Erickson McDonald

BROWN UNIVERSITY ACQUIRES IMPORTANT CONJURING COLLECTION



Courtesy Smith Collection of Conjuring Books, Brown University

The John Hay Library, Brown University, has acquired The H. Adrian Smith Collection of Conjuring Books and Magicana, one of the finest privately owned libraries in the field. The collection consists of more than 10,000 items on the art, theory and history of magic as a performing art and includes books, serials, playbills, posters/broadsides, catalogues, prints/engravings, photographs and press clippings. Some apparatus and museum pieces are also included.

H. Adrian Smith began collecting magic books in 1924 and continued until 1987. His goal was to create a comprehensive magic library, and he collected in all languages with a focus on antiquarian books. There are more than 300 extremely rare magic books, including the following representative items: Giambattista Porta, *Magiae Naturalis* (1562); Hero of Alexandria, *Spiritualia* (1575); Reginald Scot, *The Discovery of Witchcraft* (1584); *Hocus Pocus Junior* (second edition, 1635); *La Magie Blanche Devoilee* (1784); Thomas Denton, *The Conjurer Unmasked* (1785); Henry Dean, *The Whole Art of Legerdemain, or Hocus Pocus in Perfection* (1795); William Pinchbeck, *The Expositor* (1805); and Professor Hoffman, *Modern Magic* (1876).

Until the collection has been organized and catalogued, it will be available on a limited basis. Serious students of conjuring are encouraged to enquire as to its use. Additions will continue to be made; dealers or individuals with appropriate items should contact the Honorary Curator. All enquiries may be addressed to Don B. Wilmeth, Honorary Curator, The H. Adrian Smith Collection of Conjuring Books and Magicana, Special Collections, Box A, Brown University, Providence, Rhode Island 02912.

PERFORMING ARTS RESOURCES

PAR XIV, to be published in September 1989, will focus on 19th- and early 20th-century periodicals. The Editor, Barbara Cohen-Stratynner, welcomes query letters about articles for Volumes XV and XVI. Volume XV will be a collection of documents of American popular entertainments. Volume XVI will focus on iconographic material and will not be limited in geographic or chronological scope. Please address all correspondence to Barbara Cohen-Stratynner, Theatre Library Association, 111 Amsterdam Avenue, New York, NY 10023.

The three-volume set of T. Allston Brown's *A History of the New York Stage* has been awarded to the Neighborhood Playhouse School of the Theatre. We thank the many TLA members who responded to our offer.



from *The Phonoscope* Feb. 1897 (PAR XIV)

ITI/US ACQUIRES LATIN AMERICAN THEATRE COLLECTION

The Theatre of Latin America Collection (TOLA) has been acquired by the International Theatre Institute of the United States and is now available for use. The new collection consists of 2,650 items documenting modern theatre in 20 countries of Latin America and the Caribbean.

A grant of \$23,280 from the Ford Foundation supported the six-month process of cataloguing and housing 466 books, 1,277 plays (including 455 manuscripts), 153 issues of a wide range of periodicals, 307 programs or playbills, 147 photographs, and 300 clippings, pamphlets, monographs, and brochures. Many of the volumes and manuscripts are unique; some are no longer in print even in the country of publication. This valuable material, most of which is not accessible anywhere else in the United States, was collected by Joanne Pottlitzer while she was director of Theatre of Latin America, Inc., from 1966-1980. The collection was donated to ITI/US by the Americas Society, Inc., where it was housed and augmented until 1986.

With the new acquisition, the ITI/US Library has greatly expanded its holdings on Latin American theatre. In the Library's international play section (11,000 plays from 92 countries), the number of scripts from Latin America and the Caribbean has quadrupled, reaching a total of 1,774 plays from 25 countries. The books and other materials in the TOLA Collection (catalogued and housed by country of origin in a second section of the Library) cover theory and criticism, history, dramaturgy, theatrical forms, popular entertainment, and productions. Photographs, playbills, brochures and reviews document the work

of 245 performing arts companies.

The International Theatre Institute, founded in 1948, is a worldwide communications network serving the professional needs of theatre practitioners and institutions. ITI/US is one of 75 national centers established to promote and facilitate the international exchange of people, information, and practices in the theatre arts. Included in the ITI/US program are the Visitor Service, International Exchange Service, Consultation Service, and the Library and Information Service.

Recognizing a need for the systematic collection and dissemination of information on contemporary theatre abroad, ITI/US established a reference library devoted to international theatre since 1945. Opened to the public in 1970, the Library now houses, in addition to the play collection, 5,100 volumes, 11,000 programs/playbills, and 250 periodicals on the performing arts around the world. The theatre of 145 countries on five continents is documented not only by plays, books, and periodicals, but also by directories, newsletters, press releases, production schedules, monographs, pamphlets, yearbooks, reviews and clippings.

In addition to its new collection, ITI/US has recently acquired a new librarian. Louis A. Rachow, formerly Librarian/Curator of the Hampden-Booth Theatre Library at The Players, succeeds Elizabeth Burdick, who established the ITI/US International Theatre Library in 1969/70 and served as Director until her retirement in December of 1988. The former and present Librarians are members of the Theatre Library Association's Executive Board.



Louis Rachow and Elizabeth Burdick



O Rei de Vela (The King of the Candles) by Oswald de Andrade. Teatro Oficina, São Paulo, Brazil



La Candida Erendira by Gabriel Garcia Marquez. Teatro El Loco, Bogota, Colombia

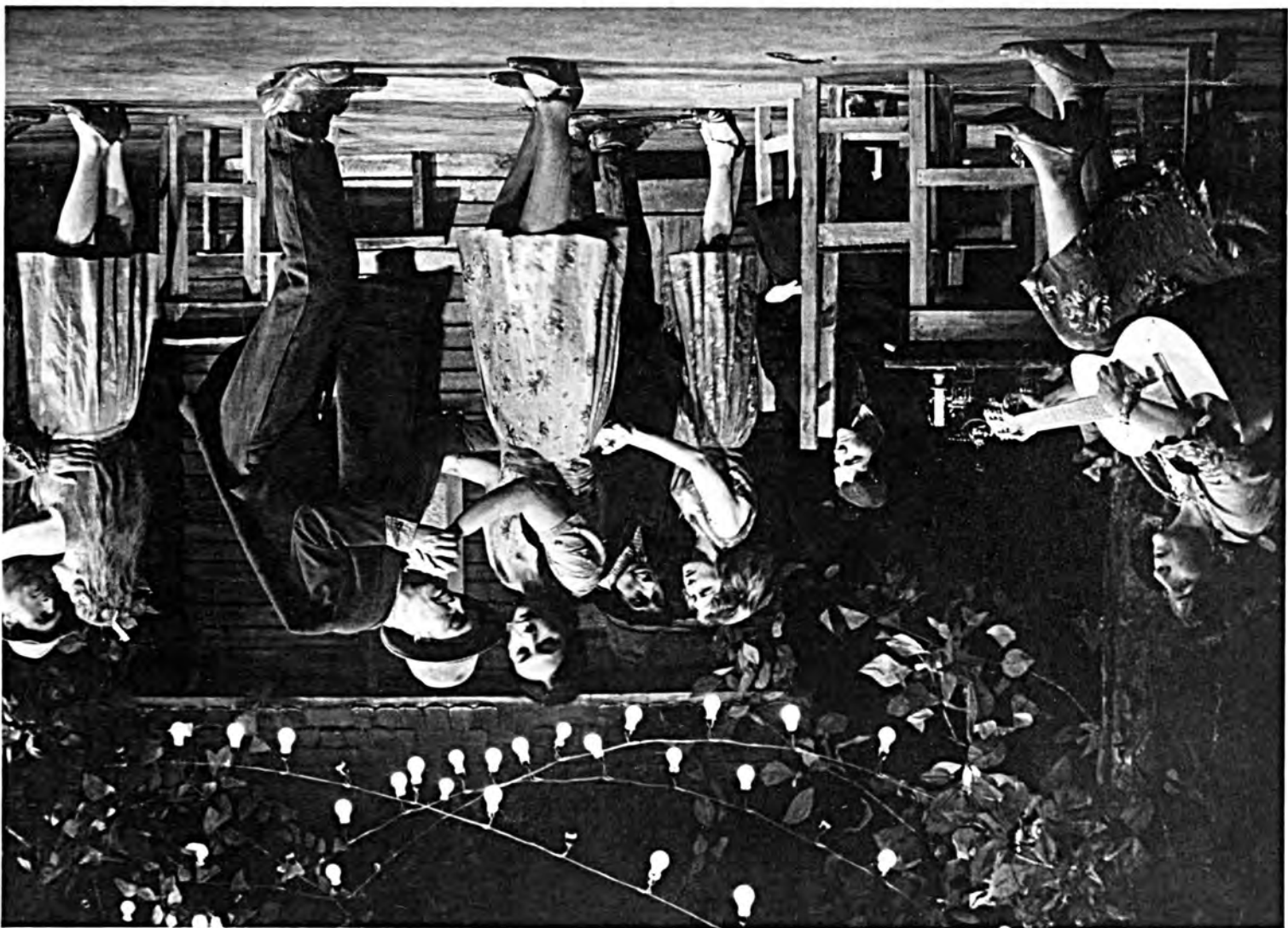


The cast of *O Rei de Vela*

Esperando a Godot (Waiting for Godot) by Samuel Beckett. Teatro Municipal General San Martín, Buenos Aires, Argentina (1979)



La Remolienda by Alejandro Sieveking. Instituto del Teatro de la Universidad de Chile, Santiago (1967)



Taller de Teatro Colombiano (Colombian street-theatre group)



EXHIBITION HONORS O'NEILL CENTENNIAL



Robert Edmond Jones' scenic design for Act Three, Scene One of *Ah, Wilderness!* (1933)

American Lines: Manuscripts of Eugene O'Neill was on view at the Museum of the City of New York from October 18, 1988 through January 8, 1989. As the only New York City repository of O'Neill manuscripts, the Museum saluted the native New Yorker, born on October 16, 1888, with an assembly of manuscripts, programs, production photos, artwork, prompt-books and scenic designs.

The manuscripts, recently restored with the help of funds from the New York State Discretionary Grant Program for the Conservation and Preservation of Unique Library Research Materials, included *Bound East for Cardiff*, the first O'Neill play performed in New York; *Ah, Wilderness!*, the playwright's only comedy; *Beyond the Horizon*, his first Pulitzer Prize winner; and several one-act plays. Beginning in 1930, O'Neill donated these and many other manuscripts to the Museum's Theatre Collection, with the proviso that they never be lent. The recent exhibition provided an unusual opportunity to examine them.

Many other O'Neill artifacts from the Theatre Collection were on view, including the scenic design for *Bound East for Cardiff*; Robert Edmond Jones' scenic designs for *Ah, Wilderness!* as well as the stage manager's script; and opening night telegrams from Eugene and Carlotta O'Neill to George M. Cohan, who starred in the comedy. The exhibition was organized by Patrick Hoffman, Assistant Curator of the Theatre Collection.



Eugene O'Neill (1929)



Edward Arnold as Andrew Mayo and (seated) Richard Bennett as Robert Mayo in a scene from the original production of *Beyond the Horizon* (1920)

BOOK REVIEWS

Eva Le Gallienne: A Bio-Bibliography. By Robert A. Schanke. Westport, CT: Greenwood Press, 1989. 208 pp. \$37.50.

No one in the twentieth-century American theatre has worked harder to preserve the tradition of repertory than Eva Le Gallienne. In 1926 she opened the Civic Repertory Theatre on 14th Street, which she operated against great odds until 1933. In 1946—in association with Margaret Webster and Cheryl Crawford—she opened the American Repertory Theatre. She began an association with the National Repertory Theatre in 1961. In addition to her dedication to her own companies, she made appearances with non-profit theatre companies all across the United States.

Miss Le Gallienne has told her own story in *At 33* (published 1934) and in *With a Quiet Heart* (published 1954). Robert Schanke has now provided us with an excellent reference work to the life and the art of Miss Le G. His book includes an excellent chronology to the artist's life and a chronological list of productions (stage, film, radio, television, discography) which includes place of production, important credits and a selection of significant reviews.

There are also two sets of bibliographies: the first, articles regarding works by Eva Le Gallienne; the second, articles about her. The conclusion of the volume provides a guide to important archival sources and a well-compiled index. I cannot conceive a performing arts collection which would not find Schanke's book an outstanding addition to its collection.

—Paul Myers

Jolson: The Legend Comes to Life. By Herbert G. Goldman. New York: Oxford University Press, 1988. 411 pp. \$22.95.

From the early days of his stage career in the decades before World War I through his unparalleled comeback after World War II, Al Jolson was billed as "The World's Greatest Entertainer." During his lifetime, Jolson's memorable singing and clowning elevated both his onstage and offstage lives to mythical proportions. In *Jolson*, author Goldman attempts to sift through both the facts and the fictions of the Jolson legend. In earlier studies of Jolson, the extraordinary and highly complex subject has often eluded the biographer. Although there are some unexplained contradictions and holes in Goldman's study, *Jolson: The Legend Comes to Life* is the best available source.

The major gaps in Goldman's book are the four Jolson marriages, despite the fact that the last two Mrs. Jolsons, Ruby Keeler and Erle Galbraith, are still alive. Neither agreed to comment for the record, so Goldman is forced to cover much of these relationships with questionable anecdotes and old newspaper accounts. Goldman is clearly a Jolson fan, but he does not shy

away from the singer's darker side, touching on rumors of Jolson's bisexuality, his abusiveness to his four spouses, his tough ways in business, his huge and insatiable ego, and his hostility to his on-screen alter-ego in the autobiographical films, Larry Parks. This is balanced with a portrait of the more sympathetic Jolson, who, as eight-year-old Russian Jewish Asa Yoelson, watched his beloved mother die in the agony of childbirth, who virtually lived on the streets in his early teens tenaciously attempting to break into show business, who could be extravagantly generous to down-and-out performers, and who entertained American troops during two world wars and in Korea, where, against doctor's orders he worked tirelessly, bringing on a fatal heart attack a few weeks after returning to the states.

Although Jolson's style is thought of as outmoded today, many of his recordings, particularly those he made with Decca during the late 1940's, have remained available for the nearly forty years since Jolson's death. Goldman points out that as the last important entertainer to perform in the blackface minstrel tradition, Jolson has come, in more enlightened times, to represent an odious racial stereotype. This is somewhat unfortunate and unfair, especially in view of Jolson's pioneering achievements on stage and film, as well as the charm his later-day recordings retain even today. For Jolson, blackface was a stage mask; it permitted him a license in his onstage persona "Gus" comparable only to *commedia dell'arte's* Arlecchino. Jolson's stage peers (Fanny Brice, Eddie Cantor, W.C. Fields) all found their own highly individual masks, and all of them were able to ascend heights of vocal emotion and comic lunacy less stereotypical images would not have permitted them.

Interestingly, Jolson and most of his musical comedy contemporaries failed to make a comfortable transition from stage to screen, although Jolson's presence in *The Jazz Singer* helped to make sound films the most potent medium of the twentieth century. When, during the late 1930's, a string of weak film appearances and luke-warm radio programs undermined his predominance, it took two autobiographical films, the enormously successful *The Jolson Story* (1946) and *Jolson Sings Again* (1949), to put the sixty-plus Jolson back at the top of the entertainment field.

Goldman surveys surviving evidence of Jolson's performances on film, radio, and recordings, but he offers few critical remarks on the quality of these performances. He includes some contemporary critical comment on Jolson's work, but focuses most of his attention on Jolson's off-stage life. Goldman is most successful in capturing the spirit of the times and the brilliance of the driven entertainer in his chapters on Jolson's early years through his musical comedy triumphs of the 1910's and 1920's.

The book includes some excellent illustrations, especially a sheet music cover showing a youthful Jolson (then Joelson) with his early partner Fred E. Moore, when they appeared with the Victoria Burlesquers in 1900. Detailed notes and list of

Jolson's appearances on stage, screen, radio, and record, round out this interesting and scholarly biography of the last, and probably the greatest, minstrel man.

—James Fisher

Players of Shakespeare: Essays in Shakespearean Performance by Twelve Players with the Royal Shakespeare Company. Edited by Philip Brockbank. New York: Cambridge University Press, 1988. 200 pp. \$12.95 (paper).

"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 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 Pasco'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



David Suchet as Caliban

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