

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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NEW SERIES

BARNARD HEWITT AWARD

The University Theatre of the University of Illinois - Urbana and the American Theatre Association announce the Barnard Hewitt Award for Outstanding Research in Theatre History. The \$500.00 award is to be presented annually at the ATA National Convention to an individual U.S. scholar or group of scholars who have produced a work judged to be outstanding in the field of theatre history. The works to be judged may or may not have been published, but must be in archivable form - paper, article, monograph, film, tape, etc. - and datable as completed within the calendar year prior to the year the award is presented. The first presentation will be made at the ATA Convention in August 1976 in Los Angeles.

The judging committee for the 1975 Barnard Hewitt Award is composed of Alfred S. Golding, Director of the Ohio Theatre Research Institute, Ohio State University, Columbus, Ohio 43210, Chairman; Attilio Favorini, Executive Editor of *Theatre Survey*, University of Pittsburgh; and Douglas McDermott, Chairman of the Department of Theatre, Stanislaus State College, California. This panel will evaluate all works which have been submitted to it for consideration by members of ATA and by other scholars and interested persons. *Only works nominated in this fashion will be considered for the award.* The selection process must be completed by the end of June 1976, so nominations should be made no later than the end of the first quarter of 1976. All submissions and inquiries should be directed to the chairman of the judging panel; submissions should be made in four copies.

TLA BOARD MEETING HIGHLIGHTS

Among the topics for discussion and action at the November 7th TLA Board Meeting were the following:

Membership Dues: In future TLA members are to be given one year plus a 30-day grace period in which to pay their dues. If payment is not received within the 13-month period, the member will be dropped from the Association. It was also agreed that two notices are to be sent each member during this 13-month period before the member's name is removed from the roster.

By-laws: The By-laws are in the final stages of approval by the Internal Revenue Service at which time TLA will be in a position to approach foundations for financial support.

PAR II and III: Drama Book Specialists/Publishers report that Volumes II and III of *Performing Arts Resources* are in the hands of the printer.

The logo consists of the letters 'T', 'L', and 'A' stacked vertically. The 'T' is at the top, the 'L' is in the middle, and the 'A' is at the bottom. The letters are stylized with a blocky, serif font.

This is the first major award for research in Theatre History in the United States, and the University Theatre of the University of Illinois - Urbana, and the American Theatre Association take pride in the fact that it is a living, continuing tribute to one of the outstanding scholars of the American Theatre: Barnard Hewitt.

ASTR MEETS IN WASHINGTON, D. C.

Native Taste: From Popular Entertainment to Shakespeare was the theme of the annual program meeting of the American Society for Theatre Research which was held during the Thanksgiving weekend at the Folger Shakespeare Library as announced by Program Chairwoman Helen Krich Chinoy.

The event began on Friday afternoon, November 28th, with a series of papers devoted to the Colonial Era and the 19th-century. The papers on Colonial America were "Popular Entertainments in Colonial America" by Rita Plotnicki and A. Goldfarb of Hunter College, New York; "The Celebrated Lecture on Heads" by Gerald Kahan of the University of Georgia; and "The Mohawks: America's First Significant Dramatic Critics" by Howard Burman of San Jose State University, California. Representing the 19th-century was "Salsbury's Troubadours and Greenroom Fun" by Roger Alan Hall of Madison College, Virginia and "A Dream of Fair Women: Rosalind in America" by Charles Shattuck of the University of Illinois. The session closed with a reception at the John F. Kennedy Center for the Performing Arts hosted by the Friends of the Kennedy Center.

Saturday's morning program included a *Colloquy on Eva Le Gallienne*: "Eva Le Gallienne: her Singleness of Purpose" by Robert Schanke of Midland Lutheran College, Nebraska and "The Second Season of the Civic Repertory Theatre" by Zeev Raviv of Clark University, Massachusetts; two papers on *Research Resources*: "The Federal Theatre Find" by Lorraine Brown

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AMERICAN THEATRE TRAINING INSTITUTE

Paul Mann, Artistic Director of the Leonard Davis Center for the Performing Arts at the City College of the City University of New York, has announced the formation of the American Theatre Training Institute (ATTI) which is to be permanently related to the Leonard Davis Center for the Performing Arts.

The Institute's primary purpose is to create better theatre teachers and instructors and more finely trained theatre artists in order to contribute to the elevation of the theatre art of our country. Some of its objectives are:

To provide structured, advanced, professional training in the theatre arts - primarily in acting and directing and in the teaching of acting and directing - in order to enhance the potential contribution of serious theatre people of the profession and of academe.

To train professional actors and directors to become teachers of their craft, to raise the craft levels of university, college and secondary school teachers of acting and directing, training them to become better teachers, and to provide further advanced training for graduates of university theatre schools and professional theatre schools.

To make available direct contact with internationally recognized theatre artists and the opportunity to obtain firsthand knowledge of the artistic concepts and craft methods of these leading theatre people.

To bring to the participants of the academic and professional theatre of our country knowledge gained by working and studying with internationally recognized theatre artists as they demonstrate the acting and directing techniques utilized in their work, and to place the student participants in direct contact with the methods and systems of teaching acting and directing of the major theatre artists of our own country.

To provide opportunities for free and open exchange of ideas between theatre people of various sections of our country and other countries.

To break the barrier that separates the professional theatre artist and the people of the academic theatre.

BRITISH THEATRE INSTITUTE REVISITED

The Fall 1974 *Broadside* featured an article on the launching of the British Theatre Institute (BTI) and since that time work has quietly continued under the executive chairmanship of Roger Hudson who now represents the secretariat of the BTI with occasional part-time help.

In an interview with Mr. Hudson by Anne Morley Priestman, published in the June 12th, 1975 issue of *The Stage*, the executive secretary reveals that in spite of the problems and delays attributed to the lack of money and the escalation of printing and publishing costs, "the BTI has published a number of bibliographies and directories in contracted form, issued the Newsletter as regularly as may be and negotiated for a badly needed handbook of education and training opportunities in the theatre. It has also published Simon Trussler's *Classification for the Performing Arts* which has excited considerable attention in and out of this country".

ASTR

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and John O'Connor of George Mason University, Virginia and "Resources for Theatre History in the Film Collection" by John B. Kuiper, Curator of Film at the Library of Congress; and an essay entitled "A Hungarian Christmas Mummings' Play in Toledo" by Raymond Pentzell of the University of Toledo.

Saturday afternoon J. Leeds Barroll and Harold C. Cannon of the National Endowment for the Humanities spoke on "Research in Theatre History: the View from NEH". The annual business meeting followed after which the customary sherry party was held in the Folger Shakespeare Library.

WORKS IN PROGRESS

BARRYMORE, Maurice. Biography. James Kotsilibas-Davis, 31 Old Wharf Road, Harwich Port, Massachusetts 02646

CHAPLIN, Charles. Biography. John McCabe, 498 Sheridan Drive, Sault Ste. Marie, Michigan 49783

CYCLORAMAS, DIORAMAS AND PANORAMAS, The History of American. Ph.D. Dissertation New York University, Llewellyn H. Hedgbeth, 35 Fifth Avenue, New York, N. Y. 10003

THE EDITORIAL QUARTERLY

A bibliographical "notes & queries" publication entitled *The Editorial Quarterly* made its appearance on the scholarly research scene this spring. Edited by Joseph R. McElrath, Jr. and published by J. Faust & Co., the journal is intended as a means of communication between bibliographers and editors. In addition to the "notes & queries" idea, regular features to inform experts and instruct beginners will be included.

Among those regular features will be a "Work in Progress" where critical editions, primary bibliographies and ongoing projects can be recorded in order to prevent needless duplication of work. Still another will be the "Beginner's Corner" which, beginning with Joseph Katz's "How to structure a Critical Edition," will communicate basic concepts, standards and procedures. Yet another will be "Locations of Hinman Collators". Through the cooperation of Mico Engineering Company the complete current location list that appears in the first issue will be updated periodically.

Additional highlights in the first issue are Peter Shillingsburg's article on how to identify books printed from stereotype plates and Hershel Parker's essay on the aesthetics of textual apparatus.

All editorial communications are to be addressed to Joseph R. McElrath, Jr., Editor, THE EDITORIAL QUARTERLY, Department of English, Florida State University, Tallahassee, Florida 32304. Subscriptions (\$5.95 per year in the U.S.A. and Canada; \$6.95 elsewhere) should be addressed to J. Faust & Co., Publishers, Box 5615, Columbia, South Carolina 29205. Subscriptions from individuals must be prepaid with order. Prepayment may be by charge to a Master Charge or BankAmericard account.

DAVIS, Owen. Ph. D. Dissertation. Jack K. Wann, Dept. of Speech and Theatre, Louisiana State University, Baton Rouge 70821

HAMMERSTEIN, Oscar I. Biography. Hugh Fordin, 404 East 55 Street, New York, N. Y. 10022

KEENE, Laura. Biography. Ben G. Henneke, 3826 South Birmingham Place, Tulsa, Oklahoma 74105

RECENT ACQUISITIONS

BARRIE, Sir James M. A group of 182 autograph letters signed to R. Golding Bright, his business and theatrical manager, written between 1905 and 1929. These letters are the prime source for information on Barrie's selection of actors and other details relating to the production of his plays. *Gift of Walter Beinecke, Jr. to the Yale University Library.*

EVANS, Rex. Papers and letters reflecting the varied careers of the proprietor of the Rex Evans Gallery on Los Angeles' La Cienega Boulevard. Evans had also been a successful and winning character actor in film and on stage from the 1930's until his retirement. *Gift of Jim Weatherford to the University of California Library, Los Angeles.*

HEMINGWAY, Ernest. An early draft of Hemingway's play *The Fifth Column* based on his recollections of the Spanish Civil War, which he covered as a correspondent mostly from the government side. This script was among the papers Mrs. Hemingway recovered from her husband's Finca Vigia estate near Havana and received by the John F. Kennedy Library now temporarily housed at the Federal Records Center in Waltham, Massachusetts.

VOCAL SCORES. A collection of approximately 250 vocal scores, gems and selections dating from the late 19th-century through the mid-20th-century collected by Lynde Selden, father of theatrical producer Albert W. Selden. In addition to familiar names such as John Philip Sousa, Victor Herbert, Franz Lehár, Reginald de Koven, Jerome Kern and Cole Porter there are also scores by Robert Hood Bowers, Gustav Luders, Hugo Felix, Karl Hoschna, Lionel Monckton and Anselm Goetzl among others. *Gift of Albert W. Selden to The Walter Hampden Memorial Library at The Players.*

WARNER BROS. Research Service. A collection of 20,000 books and 450 legal-size file drawers of photographs and clippings. Accumulated over a period of 42 years, the files contain much information on period costumes, architecture, implements and other historical data. The library will continue adding to the files and will continue the present filing system for quick data location. *Gift of Warner Bros. to the Burbank Central Library.*

BOOK REVIEWS

(Continued from page 4)

The Theatrical Event: a Mythos, a Vocabulary, a Perspective, by David Cole, Middletown, Conn.: Wesleyan University Press, 1975. 177p. bibliog. index. \$10

How could Aristotle have known that writing the *Poetics* would open a Pandora's Box of dramatic theorizing? Still, he might have been interested in David Cole's thesis. Cole is not rewriting Aristotle, nor is he attacking him. In fact, he is far more concerned with the totality of the theatre experience than with analysis of playscripts. He puts major emphasis on the inter-related roles of performers and spectators during the act of performance, but he does not neglect the play itself.

Tragedy may have been an imitation of a serious action for Aristotle, but for David Cole it — and all drama worthy of the name — is far more than that. Dramas are alternative imaginative realities as are all works of art: universes of eternally subsisting relations differing from our reality — which is constantly changing — in that they are not among us, but away awaiting on a gallery wall, a library shelf or a museum floor for our imaginations to connect with those of their respective creators.

Theatre, says Cole, is the only art — though music also would fit his dicta — which can be given a physical as well as imaginative reality. This is accomplished by the actors taking on the roles of *shamans* and *hungans*. In primitive religions, shamans often make a spiritual voyage to what Cole calls the *illud tempus*, the primal dream-time, a mythic time which always exists. They report their perceptions back to their tribes. Hungans, on the other hand, are possessed by beings from the *illud tempus*, the only way they can be present in the real world. Actors combine both functions, being shamans when they study and prepare the play, and hangans — possessed by the characters — when they play the drama.

This is an attractive analogy for explaining those moments when actors seem to become what they are impersonating, but it does not apply to works which require Alienation Effects. As might be expected, Cole does not include Brecht and other didacticians among the elect of playwriting. Such scripts — and much

SHAKESPEARE FILMS ARCHIVE

An archive of Shakespearean films will be established at the Folger Shakespeare Library, thanks to a grant from the Rockefeller Foundation. \$34,835 has been awarded for the acquisition of films and equipment and cataloging and programming costs during the next year.

Initial concentration will be acquisition of a major version of each of Shakespeare's plays which have been done on film plus additional versions of the more popular plays. Films based on Shakespearean subjects and related materials will also be added to the Folger collection. The Library hopes that in addition to films purchased with grant funds donations from film companies and individuals will make it possible in time to provide complete resources for the study of Shakespeare in this important medium.

A moviola machine adapted to research use will be installed to aid scholars in viewing the films. Educational programs and public screenings, publication of check lists and guides are also planned.



avant-garde work in improvisation and audience participation — is for the author really a form of drama criticism rather than theatre experience.

Supported with anthropological explanations and dramatic examples, Cole's thesis is interesting and apt to spark lively debate. The present slim volume, however, gives short shrift to the work of playwrights and directors, concentrating rather too much on the shaman-hungan actors. — Glenn Loney, Graduate Center, City University of New York.

BOOK REVIEWS

Performing Arts Resources. Vol. I, 1974. Ed. by Ted Perry with the editorial assistance of Barbara Skluth. Published for the Theatre Library Association. New York: Drama Book Specialists, 1975. xiii, 232p. \$12.50 (Included in TLA membership dues: \$10 for individuals and \$15 for institutions)

Somewhat overdue in its publication, the first volume in this new series merits careful attention and study by researchers into the history of and programs for the preservation of materials in the performing arts. All contributors except the editors are identified by a list at the beginning of the book. Ted Perry is Director of the Department of Film at the Museum of Modern Art and Barbara Skluth is with the Department of Cinema Studies at New York University.

The first annual is devoted to a "discussion of the contents and locations of theatre collections, both public and private," and begins with a most complete and current description of "Performing Arts Research Collections in New York City" by Louis A. Rachow, covering twelve important collections, each described in a page or longer summary of its contents and objectives. This is followed by Anne G. Schlosser's similar description of nearly as many "Film/Broadcasting Resources in the Los Angeles Area", thus coordinating descriptions of two major areas' resources.

The next nine chapters describe individual collections, each written by an authority on the collection, listed here parenthetically and without extensive comment on the contributions which, though of uneven length and quality, all contribute substantially to our awareness of potentially rich mines for research interests. Namely, these are the Ohio State University Theatre Research Institute (Alan Woods), Theatre and Drama Research Sources at the University of Texas at Austin (Frederick J. Hunter), Theatrical Holdings of the Folger Shakespeare

Library (Nati H. Krivatsy and Laetitia Yeandle), The Belknap Collection for the Performing Arts: University of Florida Libraries (Laraine Correll), The Wisconsin Center for Theatre Research (Kay Johnson), The Popular Culture Library and Audio Center at Bowling Green State University (Ray B. Browne and William Schurk), The Film History Program of the Center for Advanced Film Studies of the American Film Institute (James Powers), The Motion Picture Section of the Library of Congress (John B. Kuiper), and The Chamberlain and Lyman Brown Theatrical Agency Collection (Betty Wharton).

For some reason, trailing at the end of the book, two helpful articles on radio and television collections are separated from the previous nine resource descriptions: The Vanderbilt University Television News Archive (James B. Pilkington) and the national survey article, Sources for Research and Teaching in Radio and Television History (Lawrence W. Lichty) which briefly describes a variety of special collections at universities, in government collections and in the industry as well as suggestions for sources of "Tapes and Discs for Sale and Trade" and "Films for Sale and Rent". There is considerable value in having all these descriptive essays together for enhancement of an overall view of resources. It is obvious that the descriptions of these collections are more complete and useful than any in the more general directories such as those of Downs, Ash, Kruza, the Special Libraries Association or others, and anyone curious about where to begin his research should first be familiar with the resources covered in this book.

Next a fascinating story by Avi Wortis describes the amazing R. H. Bumside Collection of The New York Public Library (how it was rescued by George Freedley) concluding with a "Preliminary Check List of Authors and Titles of Plays in the R. H. Bumside-Charles Frohman Collection" in twenty-nine

double-columned pages. This is followed by Phyllis Zuckor's description of the computer-based multi-volumed American Film Institute Catalog Project, which will open tremendous amounts of data from film archives. A different kind of historical-antiquarian research is presented in Barry B. Witham's Index to "Mirror Interviews" (1894-99 in the *New York Dramatic Mirror*) here listing and dating over one hundred interviews of varying interest.

An extremely competent series of suggestions which will serve as a guide to all "curatorial types" who have not had special training is Briant Hamor Lee's "Theatrical Visual Arts Ephemera: Care and Protection" including a brief bibliography for further information. It is somewhat unfortunate that simple labelled line drawings are not present to make some of the verbal descriptions a little less difficult to understand.

Historians and more literary researchers will be fulfilled by a pioneering bibliography on "The Theatre in American Fiction, 1774-1850: an Annotated List of References (with an Index of Selected Subjects and Proper Names) by Richard Stoddard and Frances Knibb Kozuch, two book-trained researchers. (Readers will be interested and pleased to know that Professor Stoddard has recently metamorphosed into a full-time New York City antiquarian book and print dealer specializing in materials on the performing arts).

A very satisfying book, indeed. Its attractive contributions have substantial values and the editing has been precise and helpful. A note on the last page promises that "Volumes I and II will be indexed in Volume II". It is hoped that a book with so much hidden information from its resourceful authors will be fully indexed to increase its value as a permanent reference work. — Lee Ash, Library Consultant, New Haven, Connecticut.

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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*, Hobart Berolzheimer, Mark Wilson Collection of Literature Department, Free Library of Philadelphia, Philadelphia, Pa. 19103; *Secretary-Treasurer*, Richard M. 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 R. Palmer, 560 Riverside Drive, New York, N.Y. 10027. *Broadside*, edited by Louis A. Rachow, Librarian, The Walter Hampden Memorial Library at The Players, 16 Gramercy Park, New York, N.Y. 10003, is published quarterly by the Theatre Library Association, 111 Amsterdam Avenue, New York, N.Y. 10023, whose membership dues of \$10 annually (\$15 for institutions) include *Performing Arts Resources* published annually.