

# BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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NEW SERIES

## THE MUSEUM OF BROADCASTING

The Museum of Broadcasting, located at 1 East 53d Street in New York City, is the first American museum dedicated to the study and preservation of the more than 50-year history of radio and television broadcasting. It was opened in November 1976 by William S. Paley, Chairman of the Board of the Columbia Broadcasting System, who has guaranteed funding for its first five years. Robert Saudek, well-known producer and former broadcast executive, is president. Gwen Sloan is librarian.

The collection consists chiefly of radio and television programs selected to provide a representation of broadcasting in the United States since the 1920's. Access to the collection is provided by a computer-generated catalog. The collection is used by a wide range of researchers including sociologists, historians, communication students, nostalgia buffs, theatre individuals as well as the broadcasting industry. Open to Museum members, non-members may also visit on a daily basis for a suggested contribution of one dollar.

### *The Collection*

About 900 programs are presently cataloged, and the collection continues to grow rapidly through the cooperation of the American Broadcasting Company, the Columbia Broadcasting System and the National Broadcasting Company. All three networks are contributing programs on a regular basis, and when arrangements are completed, the Public Broadcasting System will

*(Continued on page 2)*



## PHILIP DUNNING PAPERS

The Curtis Theatre Collection of the University of Pittsburgh Libraries was recently presented with the private papers of the late Philip Dunning, actor, stage manager, writer, director and producer. He first became famous for his 1926 play entitled *Broadway* which he co-authored with George Abbott. It is still considered a landmark of the American theatre. He and Abbott produced a number of plays including the Ben Hecht - Charles MacArthur satire *Twentieth Century*. Dunning continued to produce and/or direct throughout the 1930's, wrote for the screen in the 1940's and for television in the 1950's. Before he died in 1968 he had just completed a play based on Lee Harvey Oswald and the John F. Kennedy assassination.

The papers, which cover the period 1915-1968, were given to the Curtis Collection by George J. Barrere. They are essentially Dunning's personal script collection (stage, radio, film and television), one novel and several short stories. A small amount of related material such as preliminary notes, correspondence and contracts is included. There are several versions of the *Broadway* script.

## TLA TO MEET WITH ALA IN DETROIT

*The Contribution of the Specialized Theatre, Film and Communications Librarian to the Work of the General Circulating and Reference Librarian* is the theme of this year's Theatre Library Association Summer Meeting to be held in conjunction with the annual American Library Association Conference in Detroit, Michigan on Sunday, June 19th. Schuyler G. Chapin, former General Manager of the Metropolitan Opera and Dean of the School of the Arts at Columbia University, will be the featured speaker. The day's activities will begin at 9:45 a.m. with tours of the Ford Auditorium and the Fisher Theatre.

The afternoon program will consist of two panel discussions in Detroit's Cobo Hall as follows: *Theatre Collections — The Stage in the Stacks* and *Film, Videotape and Communications Collections — Preserving the Performance*.

Panelists and their subjects for *Theatre Collections* will be Agatha Pfeiffer Kalkanis, Chief of the Music and Performing Arts Department of the Detroit Public Library on *The Special Collection without Specialists*; Brigitte Kueppers, Archivist of the Shubert Archive on *Organizing a Very Special Collection*; Brooks McNamara, School of the Arts of New York University on *The Shubert Archive: a Search into the Theatrical Past*; Jeanne T. Newlin, Curator of the Harvard Theatre Collection, Harvard College Library on *The Nature and New Setting of the Harvard Theatre Collection*; Robert K. Sarlos, Department of Dramatic Art

*(Continued on page 4)*

## THE MUSEUM OF BROADCASTING

(Continued from page 1)

also be included. The chairmen of the boards of the networks and the president of the Corporation of Public Broadcasting are members of the Museum's Board of Trustees.

Holdings range from broadcast speeches by all the Presidents of the United States since Warren G. Harding to the comedy routines of Bert Lahr and Bea Lillie, from both radio and television productions of classical drama to a fully-indexed file of vintage commercials, from Judy Garland's radio debut at the age of thirteen to a television appearance by Arturo Toscanini at the age of eighty-four. The Museum also owns a collection of 1,800 original radio production scripts which are to be transferred to microfiche for public use. There is, in addition, a small reference collection of books and periodicals.

### *The Catalog*

In designing catalog access to the collection it was essential to provide a tool that could handle large volumes of information and still be comfortable for the general user. A combination of the traditional card catalog and the computer produced the answer. A large-sized catalog card, 4x6, was designed to display a long list of credits and a summary of program content. Provision was made for many cards for each program. There are frequently as many as fifteen entries per program providing approaches by title, subjects, network, date, genre, producer, director, writer and performers. The large number of subject headings is an innovation made possible by the computer.

The catalogers playback the radio and television in real time, collecting the descriptive cataloging and summarizing the program. Index terms are then assigned from the computer-maintained thesaurus. The catalog information is then coded on to worksheets which are sent to an outside computer service bureau for keypunching. All computer work is performed out of house. The information then goes from punch card to tape and produces an edit which is corrected and returned to keypunch.

After the changes are processed the computer prints sets of 4x6 cards.

### *Broadcast Study Center*

After a user has examined the files of catalog cards and chosen radio and television programs, the cassettes of the selections are delivered to the Broadcast Study Center, the room next to the Library. There a technician assists the user in playing back the programs on one of eight custom-designed consoles.

### *Preservation*

The programs come to the Museum in a wide range of formats, e.g., glass disc, kinescope, tape and film, and are then transferred to the Museum's uniform formats. For radio, a "preservation copy" on 1/4" open-reel is produced and a "use copy" on audiocassette. For television, the preservation copy is on 3/4" video-cassette and the "use copy" on the new 1/2" video-cassette. As the "use copies" wear out new ones can be dubbed from the preservation copies.

### *Invitation*

The Museum welcomes visiting librarians — especially members of the Theatre Library Association.

—Gwen Sloan, Librarian

## ASTR SPECIAL ISSUES COMMITTEE

The American Society for Theatre Research has appointed a Special Issues Committee to solicit and evaluate manuscripts for possible publication by ASTR. The Committee is composed of Oscar G. Brockett, Department of Drama and Theatre at Indiana University (Bloomington), Chairman; Selma Jeanne Cohen, *Dance Perspectives*; Martin Meisel, Department of English at Columbia University in New York City and Richard Moody, Indiana University Theatre (Bloomington). Inquiries concerning guidelines, criteria and suitable materials should be directed to Professor Oscar G. Brockett, Department of Theatre and Drama, Indiana University, Bloomington, Indiana 47401.

## AFI AND UCLA EXTENSION SUMMER WORKSHOP

With the growing use of film and television resources there is increased demand among researchers, educators and librarians for ways to find and organize these materials. To help these and other academic users determine what is available — and how to find and use it — The American Film Institute and UCLA Extension have developed a film and television workshop.

The intensive workshop, July 10 to 16, 1977, will be held at the AFI Center for Advanced Studies in Beverly Hills, California. The week-long program will include lectures and laboratory exercises plus visits to film and television libraries in the Los Angeles film community.

Sessions scheduled for the week include acquisition sources for books, periodicals and films, classification schemes, cataloging of manuscript and special collections, organization of clipping files, oral history materials, and a look at new technology and future trends in education.

Faculty for the workshop will include Dr. Sam Grogg, Jr., Director of AFI National Education Services; Anne G. Schlosser, Head of the AFI Charles K. Feldman Library; James Powers, Director of Center Publications, AFI-West and Director of the AFI Oral History Program; Win Sharples, Jr., Administrator: Preservation and Documentation at AFI.

In addition, four leading California film librarians and archivists will conduct workshop sessions: Mildred Simpson of the Academy of Motion Picture Arts and Sciences; Audree Malkin of UCLA Theater Arts Library; David R. Smith of Walt Disney Archives; Robert Knutson of the University of Southern California Department of Special Collections and Cinema Library.

Tuition for the workshop is \$250 with housing available on the UCLA campus starting at thirteen dollars per day, which includes two meals. Information about the AFI Film/TV Documentation Workshop is available from the Department of the Arts, UCLA Extension, P.O. Box 24902, Los Angeles, California 90024.

## BARNARD HEWITT AWARD

The University Theatre of the University of Illinois at Urbana and the American Theatre Association announce the *Barnard Hewitt Award for Outstanding Research in Theatre History*. The \$500 award is to be presented annually at the ATA National Convention to an individual United States 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 or tape — and datable as completed within the calendar year prior to the year the award is presented. The second presentation will be made at the ATA Convention in August 1977 in Chicago.

The judging committee for the 1976 Barnard Hewitt Award is composed of Professor Gerald Kahan, Department of Drama and Theatre at the University of Georgia, Chairman; Professor Oscar G. Brockett, Department of Theatre at Indiana University and Professor Marvin A. Carlson, Cornell University. 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 work nominated in this fashion will be considered for the award.* The selection process must be completed by the end of June 1977. Nominations should be made no later than the end of the first quarter of 1977. All submissions are to be made in *four* copies.

This is the first major award for research in Theatre History in the United States. The University Theatre of the University of Illinois at 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, Chairman of the Department of Theatre at the University of Illinois at Urbana.

## WORKS IN PROGRESS

AMERICAN DRAMA (18th-century). Ph.D. Dissertation. Meta R. Braymer, Dept. of English, University of Tennessee, Knoxville 37916.

EDWIN BOOTH (RICHELIEU). Thesis. New York University. Stuart Michaels, 204 West 20 Street, New York, N. Y. 10011.

EDWIN BOOTH-THEODORE BARNETT CORRESPONDENCE. Critical Study. L. Terry Oggel, Dept. of English, Northern Illinois University, DeKalb, Illinois 60115.

DION BOUCICAULT. Biography, Robert Hogan, Proscenium Press, P. O. Box 361, Newark, Delaware 19711.

FEDERAL THEATRE PROJECT Book. William H. Thomas, 20 Sutton Place South, New York, N. Y. 10022.

HAMLET (Interpretations). Critical Study. Marvin Rosenberg, Dept. of Dramatic Art, University of California, Berkeley 94720.

HAMLETS (Female: Judith Anderson, Sarah Bernhardt, Charlotte Cushman, Eva Le Gallienne and Siobhan McKenna). Ph.D. Dissertation. University of Oregon. Treva Tumbleson, 655 Leonard Street, Ashland, Oregon 97520.

MAURICE RAYMOND (The Great Raymond, Magician). Mrs. Ralph R. Barton, 517 East Alder Street, Brea, California, 92621.

## PACKAGE PUBLICITY SERVICE MOVES

Package Publicity Service, the prominent service organization used by thousands of school, college and adult regional theatres across the United States, was one of a number of outstanding theatrical organizations forced to vacate their offices in the Palace Theatre Building as a result of a new fire department regulation. Their new address is 1501 Broadway, Room 1314, New York, N. Y. 10036. Telephone: (212) 354-1840.

Supplier of theatrical publicity materials for more stage attractions than any other organization in the world, Package Publicity Service is also publisher of the eminent *Simon's Directory of Theatrical Materials, Services and Information*.

## TLA BOARD MEETING HIGHLIGHTS

*Performing Arts Resources*: Volume III, edited by Ted Perry, is scheduled for publication on or about June 15th. Mary C. Henderson has assumed editorship of Volume IV, the contents of which will be devoted to foreign and international performing arts collections. George Mason University's Federal Theatre Project Archives staff is enthusiastically cooperating with the editor concerning the publication of archives information in a forthcoming volume of PAR.

*Ad Hoc Committees*: A Committee on Appraisals, under the chairmanship of Louis A. Rachow, was authorized by the Board. A fall seminar is planned in which appraisals for insurance and tax purposes will be discussed. TLA members Lee Ash and Richard Stoddard have agreed to serve on the panel. A Committee on Lectures, jointly sponsored by TLA and ASTR, will initiate a series of lectures on all aspects of theatre beginning January 1978.

## SERIALS LIBRARIANSHIP COURSE

The School of Library Service at Columbia University will offer a new course in *Serials Librarianship* during a concentrated three-week session, June 13 through July 1, 1977. It will be taught from 6:40 to 8:50 p.m., Monday through Thursday by Mrs. Marion C. Szigethy, recently Serials Librarian at New York University and for many years reference librarian with Radio Free Europe.

The course will cover current issues in acquisition, organization, preservation, storage and servicing of serials collections, including problems of rising costs and budgetary restraints in libraries. Special attention will be given to the impact of automation, microforms and networks on management of serials.

For additional information write to Richard L. Darling, Dean, School of Library Service, 516 Butler Library, Columbia University, New York, N. Y. 10027.

## PERFORMING ARTS RESEARCH

*Performing Arts Research: a Guide to Information Sources*, by Marion K. Whalon. Detroit: Gale Research Co., 1976. 280p. index \$18

This is the first volume of a new *Performing Arts Information Guide Series* to be prepared by various editors under the general editorship of Louis A. Rachow. The introductory work is geared to the needs of graduate students and instructors, librarians and independent researchers, and should prove a useful tool indeed. It covers recent reference works through 1973 (with a few entries for 1974) as well as the "most usable" older titles. Most of the entries are for works in English, but important foreign-language items appear also. Mrs. Whalon provides descriptive annotations of varying lengths for all works cited.

The *Guide* covers drama and stagecraft (including costume and architecture), films, radio, television, music, dance, circus plus related fields such as literature, visual arts, esthetics and rhetoric. It follows a classified arrangement and is divided into seven major parts, subdivided as necessary: (1) Guides, defined as bibliographic reference works designed "to present a basic or comprehensive view of a field of knowledge"; (2) Dictionaries, encyclopedias and handbooks; (3) Directories; (4) Play indexes and finding lists (for English-language, including translations and foreign plays); (5) Sources for reviews of plays and films; (6) Bibliographies (more specialized than in Part I), indexes and abstracts; (7) Illustrative and audiovisual sources. This section includes sources for posters, playbills, programs, photographs and other ephemera and should prove extremely useful. (The *Guide* notes that the catalog of non-book material in the Theatre Collection of The New York Public Library had not been published as of 1974. It was

published as a 30-volume set by G. K. Hall in 1976).

Each section has a brief introduction describing the problems which a student may face and discusses how the works cited can help, as well as suggesting other sources of assistance. The lay-out is easy to read with enough space between citations to avoid clutter. Many of the titles are cited more than once with a reference to the section where the entry has the annotation. There are some inconsistencies. Some works on Shakespeare appear in a special subdivision of Part I while others appear in Part VI with references back to the first group. This reviewer was unable to determine why the two groups were separated. Moreover, the Shakespeare references from Part VI are inaccurate and refer the reader to the wrong section of Part I. This might have been avoided, and the whole problem of cross references made simpler, had the editor used "page references" rather than "section references" which force the user to refer back to the table of contents. There are also some minor spelling errors.

A slim volume such as this must necessarily be selective. A reader might prefer to substitute one title for another or to add a useful entry here and there, but on the whole Mrs. Whalon has done an excellent job. My only major criticism relates to the index which includes author, subject and titles entries. It gives the impression in an introductory note of being comprehensive. This may be true for the author entries, but fewer than 400 titles are listed and this represents about one third of the titles covered in the body of the work. (*Theatre Books in Print* appears in the index but not its more comprehensive successor, *Performing Arts Books in Print*). Many readers remember only the title of a work, and when they fail to

find it in the index, they assume that it is not included in the *Guide* and miss out on the substantial assistance which this book can provide.

— Dorothy L. Swerdlove

## TLA TO MEET WITH ALA

(Continued from page 1)

at the University of California at Davis on *The Theatre Collection at the Davis Library*; and Don Stowell, Jr., School of Theatre at Florida State University on *The School, the Library and the Performance Theatre*.

Panelists and their subjects for *Film, Videotape and Communications Collections* will be Tino Balio, Wisconsin Center for Film and Theatre Research of the University of Wisconsin on *Organizing the Center for Film and Theatre Research*; Richard M. Buck, The New York Public Library at Lincoln Center, *Performing Arts Research Library on Theatre on Film and Tape: Catching Live Theatre Before it Goes*; Alfred S. Golding, Director of the Theatre Research Institute of Ohio State University on *The OSU Theatre Research Institute and Points Beyond*; Gwen Sloan, Librarian of the Museum of Broadcasting in New York City on *The Broadcast Museum: Organizing the History of Commercial Communication*; and William Sloan, Donnell Film Library of The New York Public Library on *The Film Libraries of The New York Public Library and the Museum of Modern Art: a Comparison*.

Following the panel programs and discussion period Schuyler G. Chapin will address the audience on *The Arts: World's Best Hope for Morality*. Mr. Chapin's personal memoir entitled *Musical Chairs: a Life in the Arts* is to be published by G. P. Putnam's Sons in October.

Officers of the Theatre Library Association (founded 1937); *President*, Brooks McNamara, Graduate Drama Department, School of the Arts, New York University, Room 300, 61 West 4th Street, New York, N. Y. 10012; *Vice-President*, Louis A. Rachow, The Walter Hampden-Edwin Booth Theatre Collection and Library, The Players, 16 Gramercy Park, New York, N. Y. 10003; *Secretary-Treasurer*, Richard M. Buck, Assistant to the Chief, Performing Arts Research Center, The New York Public Library at Lincoln Center, 111 Amsterdam Avenue, New York, N. Y. 10023; *Recording Secretary*, Paul R. Palmer, 560 Riverside Drive, Apt. 21B, New York, N. Y. 10027.

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