

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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NEW SERIES

PRESERVATION OF PERFORMING ARTS MATERIALS WORKSHOP

Plans for a preservation and conservation workshop program directed towards performing arts libraries and museums was announced at the April 1979 Board of Directors meeting. Laraine Correll, Head of Special Collections and Director of Research Center for the Federal Theatre Project at George Mason University, will chair the committee. Other committee members are Geraldine Duclow, Librarian in Charge, Theatre Collection, Free Library of Philadelphia, and Brigitte Keuppers, Archivist of the Shubert Archive.

The committee has developed a working draft of a grant proposal to fund the Preservation and Conference Workshop which calls for a preliminary period of research into existing literature on the subject and selection of consultants and of sample collections to be used as field studies by consultants, since the emphasis of the project will be on the management of entire collections containing diverse materials rather than on preservation of specific items. Data will be solicited from specific collections and all performing arts collections will be asked to submit problems for analysis prior to the workshop so that answers can be shared.

Written materials and illustrations developed from the first phase of the project will be made available for the actual two-day workshop to be held in Washington, D.C., a central location and one which affords opportunities for preservation laboratories and consultants. Following the workshop/conference, information gained in all phases of the subject will be synthesized into

NEW HAMLET JOURNAL

The first issue of *Hamlet Studies: an International Journal of Research* is scheduled to appear early in 1979. It is called "the first journal devoted exclusively to a single literary work" by its editors A. N. Kaul and Rupin W. Desai. Both editors are in the Department of English, University of Delhi, Delhi 110 007, India. Literary contributions will include articles, notes, book and theatre reviews, and digests of articles in other journals. Professor Desai received his Ph.D. at Northwestern University. Subscription for the two annual issues is ten dollars or twelve dollars by air.

The logo for the Theatre Library Association (TLA) consists of the letters 'T', 'L', and 'A' in a stylized, overlapping font. The 'T' is on the left, the 'L' is in the middle, and the 'A' is on the right, with the 'L' and 'A' overlapping each other.

MEMBERS IN THE NEWS

RICHARD M. BUCK has been elected Vice-Chairman and Chairman-Elect of the Council of National Library and Information Associations, Inc. for the year July 1979 to June 1980. Since 1942 CNLIA has served as a forum in which matters of library/information science interest and concern to more than one association can be discussed and appropriate action considered. Mr. Buck and Louis A. Rachow are the current TLA representatives to CNLIA.

LARAINÉ CORRELL, formerly Director of Resource Division, MacArthur Center for American Theatre, Tallahassee, Florida, has been appointed Head of Special Collections and Director of Research Center for the Federal Theatre Project, both at George Mason University in Fairfax, Virginia.

WHITE HOUSE CONFERENCE ON LIBRARIES AND INFORMATION SERVICES

At the April 1979 meeting of the Board of Directors of the Theatre Library Association, Richard M. Buck reported that a letter reflecting special theatre library concerns has been submitted to all delegates to the White House Conference on Libraries and Information Services to be held in Washington, D.C. in November 1979. The letter reads as follows:

The Theatre Library Association is a national organization of individuals and institutions concerned with the resources of theatre, dance, film, radio and television, circus and allied arts. TLA has international interests through direct membership and affiliation with the International Association of Libraries and Museums of the Performing Arts (SIBMAS) and the International Federation for Theatre Research (IFTR).

Our major concern as it may be reflected in discussions at the White House Conference is the broadening of knowledge about theatre libraries and other performing arts libraries and collections. The TLA Board is aware that there are many important original source collections housed in libraries and personal archives that have never been documented in any systematic way so that location information is available nationally and internationally to researchers. TLA is proposing to survey all such collections in the United States and Canada; SIBMAS is preparing to do a similar survey for the rest of the world. We are concerned about the promotion of and cooperation with these surveys by all

Helen Delano Willard was born in Chicago, but was raised and received her early education in the town of Stoughton, Wisconsin. She earned a bachelor's degree in English Literature at the University of Wisconsin. Subsequently she taught school at the high school level for several years in Waukesha, Wisconsin.

Her lifetime interest in art developed in part from a position she held for a number of years as Assistant to the President at University Prints where sets of works of art were published for use as teaching aids. In 1943 she came to the Fogg Art Museum where she distinguished herself as secretary to the Curator of the Department of Drawings, and was soon made Assistant to the Curator. She became a staff member of the Department of Prints and Drawings at the Boston Museum of Fine Arts in November 1956, where she worked until 1959. Her special interest in drawings led her to publish a small book on the Museum's William Blake watercolors at the time of an exhibition of his works in 1957. From 1959 to 1960 she travelled and studied in Japan.

In July 1960 she became Curator of the Harvard Theatre Collection at Houghton Library. She not only maintained the Theatre Collection's vast range of holdings, one of the best in the world, but also expanded it selectively in ways designed to enhance its strengths. Coming in as she did after an earlier period of understaffing and underfunding, she also began to impose order upon the collection. Her efforts made material that does not easily lend itself to ordinary cataloguing methods more available to both faculty and students. Her contacts with theatre figures, producers, designers, and collectors, not only in this country but abroad, were wide-ranging; and her love of her work and devotion to the collection entrusted to her were factors in persuading many donors either to regard the Harvard Theatre Collection as the most fitting repository for their treasures or to give funds to enable her to make purchases for it that would not otherwise have been possible.

She retired on June 30, 1972, but

remained active in artistic and cultural pursuits, as well as community affairs. She travelled widely in several foreign countries and throughout the United States and Canada. Her several visits to England nurtured a love of that country and its people, many of whom became her close friends.

Helen was known by all for her kindness and consideration. She frequently assisted those in need of special attention. She was loved by a large and diverse number of people. All, and especially children, responded to her warm interest and affection. She was known through the years as "Aunt Helen" by many, both in and outside her family. She will be missed by her family, friends, community, and associates throughout the world, all of whom were enriched by her life.

(The above tribute was prepared by friends and colleagues of Helen and her family and distributed at the memorial service on May 20th.)

BLACK AMERICAN FILM HISTORY COLLECTION

The first permanent collection of material related to Blacks in American motion pictures to be established by a major film-related institution has been announced by the Academy of Motion Picture Arts and Sciences. According to Librarian Mildred Simpson "research information about Blacks in American films needs to be collected, preserved and made available to scholars. The important contributions of Blacks, whether as actors, directors or film technicians, have never been fully recognized. Until recently the entire genre of films produced by Blacks for Blacks has been overlooked by film historians and writers. With the establishment of the Black American Film History Collection, we hope to acquire materials that will fill this void in film history and research."

The initial acquisition in the collection is the Hattie McDaniel Collection which will become part of the Academy's Margaret Herrick Library. The material was donated by researcher Edgar Goff, grandnephew of Miss McDaniel, who will also serve as a special advisor to the Margaret Herrick Library in matters related to the Black American Film History Collection.

a loose-leaf handbook for distribution to performing arts collections. This activity will end the funded project, but the Theatre Library Association will continue to monitor preservation development and update sections of the handbook periodically.

The committee reports the earliest the conference can take place will be late Spring 1981, pending funding. The specific budget figures have not yet been identified, but the budget categories and responsibilities have been designated. The Theatre Library Association will be asked to provide the following cost-sharing items: project directors, photocopying, postage (excluding handbook mailings), stationery and office supplies, and telephone calls. The funding agency will be asked to provide for editorial and secretarial staff, consultants fees and travel, coordination and reproduction of workshop information materials including an audio-visual presentation, and costs attendant to the production and distribution of the handbook.

Informal discussions with staff from the National Endowment for the Humanities and the National Historical Publications and Records Commission indicate a high degree of interest in the workshop. The Council on Library Resources will also be approached for response to the project as well as to other Theatre Library Association seminar/conference and publishing ventures.

Considered to be the finest library of its kind in the world, the Margaret Herrick Library contains more than 10,000 books, periodicals and pamphlets on motion pictures; over 500,000 still photographs; files on more than 40,000 films; thousands of film posters, glass-mounted slides and other artifacts; and a number of studio and personal collections. The library is located in the Academy building at 8949 Wilshire Boulevard, Beverly Hills, California. Its resources and services are available at no charge to Academy members, other libraries and research institutions, the news media, motion picture industry personnel, students and the public.

LEOTA DIESEL ASHTON

In Memoriam:

On Sunday, 11 February 1979, a small group of friends gathered at Frank Campbell's to honor the memory of Leota Diesel, long active in New York in theatre journalism, criticism and editing. Suddenly stricken, she passed away early in the morning of 8 February at St. Vincent's Hospital. She had just finished editing *Stanislavsky in Rehearsal: the Final Years* for Theatre Arts Books. Publisher George Zournas said: "This is a fitting memorial to Leota, both because of her long dedication to Stanislavsky and her fierce integrity as an editor!"

Born in St. Louis, Missouri, Leota Diesel earned her Bachelor of Arts degree at Washington University, later receiving her Masters at New York University. She worked as a reporter for *Life*, a free-lance writer for numerous magazines, and as an associate editor of *McCall's*. Later she was associate and then managing editor of *Theatre Arts* (1956-63). She served as drama critic for *The Villager*, as secretary for the Drama Desk, and member on a number of awards committees, including the Margo Jones Award. She helped create and edit AIDART's quarterly, *Theatre Today*,

Distressed at the rampant mismanagement of *Theatre Arts* in its final year of publication, Miss Diesel left the magazine a half-year before its demise. After this experience, she worked for a time at Doubleday and as a free-lance editor. Following the death of her husband, actor Charles Ashton, she devoted herself largely to her work in theatre editing, but found time for yoga classes and other diversions.

Among her possessions was found a beautiful Shakespearean costume plate, inscribed to her by Rouben Ter Arutunian. Her surviving sister, Mrs. Marcella Wooton, is donating this to her alma mater, Washington University, in her memory.

A Personal Note:

When I was teaching in Europe, from 1956-59, I frequently sent back unsolicited reports on theatre events. Leota Diesel, as *Theatre Arts* editor and factotum, was the first to publish one of these. Returning to America, I stopped off in New York, dropped by the *Theatre Arts* office,

and got some assignments from Miss Diesel. These and teaching jobs at Hofstra and Adelphi made me stay in New York.

I got to know Leota very well. At first she treated me like a raw copyboy, just out of college, with everything yet to learn. I was thirty then; even ten years later I was still the copyboy — but I was also a friend. It's difficult to explain my feelings of love and admiration for Leota. She could be so brutally frank, so insistent on being right, so uncompromising on standards. Sometimes she seemed depressingly negative; at other times, maddeningly contrary. After a session of working over some book reviews — rewritten and rechecked over and over — I felt worn out. I didn't need the aggravation, and there certainly wasn't anything like a financial reward in it. But then Leota would give her grudging approval, and that really meant something to me.

We often fought in a friendly way in later years about shows we'd seen together. How could I enjoy that terrible play? How could I not love Julie Harris in that role? Leota was not a person of indifferent attitudes or wishy-washy judgements. When she was in favor of something, she was a tigress in its defense. When she disapproved, no apologies would do.

In a time of fading quality, sliding standards, and ambiguous morality, Leota Diesel was an absolute rock of principle. This is the reason she was such an excellent, tough editor. So, with George Zournas, I — and many others who knew and worked with her — admire Leota's fierce integrity. But I love her for herself, her passions, her contradictions, her uniqueness!

— Glenn Loney

(Editor's note: As this issue of Broadside goes to press announcement has been made of the establishment of the Leota Diesel Ashton Prize in Playwriting at Washington University by Miss Diesel's sister, Marcella Wooton)

WORKS IN PROGRESS

BEHAN, Brendan (1923-1964). Playwright. Letters. E. H. Mikhail, University of Lethbridge, Alberta, Canada.

WHITE HOUSE CONFERENCE

(Continued from page 1)

institutions and private persons with such collections. Only as a result of such an extensive survey could publication and/or networking of the information on original source material in all the performing arts come about.

A second important concern is the relationship of performing arts librarians to the rest of the profession and the lay public. The past decade has brought a great explosion of performances, audiences and collectors in all these fields; there has been no appreciable increase in the formal training of specialized performing arts librarians. TLA feels that public, academic, and private libraries could all profit from the experience and professionalism of trained performing arts librarians. The Board urges that more graduate library schools offer courses in creating and maintaining performing arts collections. Professional librarians with course training in theatre librarianship will be better able to work with whatever size performing arts collections that their facilities and budgets allow.

The TLA Board hopes that the lay delegates to the White House Conference will understand the relationship between the performing arts explosion and the need for expanding and regularizing the library/archive aspect of it. We invite inquiries and suggestions about our own activities in relation to these concerns or any other aspects of the Association, directed to the above address (Theatre Library Association, 111 Amsterdam Avenue, New York, N. Y. 10023).

Mr. Buck will represent the Theatre Library Association at the November conference.

BOGAN, Louise (1897-1970). Poet and Critic. Collection of Writings. Ruth Limmer, Literary Executor, Estate of Louise Bogan, 3014 Third Avenue, Baltimore, Md. 21234.

BOOTH'S (Edwin) Shakespearean Acting Style. Ph. D. Dissertation. New York University. Maria Scaros, 305 West 92 Street, New York, N. Y. 10025.

PUBLICATIONS OF NOTE

And the Bands Played On by Sid Colin. Foreword by George Chisholm. North Pomfret, Vt.: Hamish Hamilton, 1977. illus. 136p. \$14.50

Folies de Paris: the Rise and Fall of French Operetta by James Harding. North Pomfret, Vt.: Hamish Hamilton, 1979. illus. bibliog. 183p. \$22

The Terrific Kemble: a Victorian Self-Portrait from the Writings of Fanny Kemble. Introduced and ed. by Eleanor Ransome. North Pomfret, Vt.: Hamish Hamilton, 1978. illus. bibliog. 272p. \$18.95

Top Hat & Tails: the Story of Jack Buchanan by Michael Marshall. Foreword by Fred Astaire. North Pomfret, Vt.: Hamish Hamilton, 1978. illus. bibliog. 271p. \$17.50

Tyrone Guthrie: a Biography by James Forsyth. North Pomfret, Vt.: Hamish Hamilton, 1976. illus. bibliog. 372p. \$21

And the Bands Played On is Sid Colin's "affectionate retrospective" of the dance band era from 1919 when the Original Dixieland Jazz Band played in London through the golden age of the 1930's to the big band invasion from America in the 1940's. Colin played guitar and sang with the bands of Ambrose, Lew Stone and Jack Jackson. After World War II he began writing comedy shows for BBC radio and later for television. This informal history of British dance bands includes a foreword by George Chisholm and a select discography.

Dr. James Harding, a leading authority on French music and literature, has written a colorful and entertaining history of French operetta entitled *Folies de Paris*. Alleged to be the first full-length treatment of the subject in English, the author begins his account with composer Adolphe Charles Adam's triumphs and tragedies followed by those of "looney composer" Hervé. Then came the flamboyant Offenbach. With Lecocq's ascension to the musical throne the genre took on a quieter and less outrageous flavor.

And "in a late autumnal flowering, operetta found elegant champions in the sharp-tongued Messenger and the suave Reynaldo Hahn." Scattered throughout the book one also finds cameos of such theatrical figures as Yvonne Printemps and Sacha Guitry. A select bibliography and index round out the history.

The Terrific Kemble is Eleanor Ransome's personal extraction of selections from the autobiographical writings of the gifted 19th-century English actress. Mrs. Ransome admits that "other editors would no doubt have produced very different books, perhaps emphasising more strongly than I have Fanny's religious and philosophical side, or her ecstatic love of nature, or her hatred of slavery. While reflecting all these and many other aspects of her complicated character, I have followed the chequered course of her life and also included much that may seem merely ephemeral, amusing or even trivial, but which I have enjoyed and which shed light on the times in which she lived, the people she knew and the events she witnessed." The title, *The Terrific Kemble*, was chosen from a quotation by Henry James which appears on the title page.

Top Hat & Tails is Michael Marshall's story of Jack Buchanan, Britain's renowned song and dance man, although Buchanan's range of talent afforded outstanding success in the varied fields of revue, silent films and Hollywood musicals. His career began in 1911, but he first became an international figure in the 1920's through his work on Broadway with Gertrude Lawrence and Beatrice Lillie in the *Charlot Revues*. Americans remember him for his appearance with Fred Astaire and Cyd Charisse in the 1952 movie *The Band Wagon*. This biography, with an affectionate foreword by Fred Astaire, is an informal, but skillful narrative of a star entertainer, complete with a chronological listing covering the

highlights of Buchanan's work on stage, screen and television; a discography, bibliography and index.

James Forsyth's authorized biography, *Tyrone Guthrie*, is a story "full of paradox, laughter, lightning, invention; success, farce and defeat" of the English actor-producer, who was the great-grandson of the of the Irish actor Tyrone Power. The book details the accounts of Guthrie's career beginning with his first appearance on the stage in 1924 with the Oxford Repertory Company to his creation of the renowned Guthrie Theatre in Minneapolis. James Forsyth, cast in the part of "The Biographer" by Guthrie himself, provides an epilogue "In Memoriam" to Judith Guthrie, the widow, in addition to a list of Guthrie's theatrical productions, honors and awards, published works and index.

DOCUMENTATION PLEA

In a recent letter to the *New York Review of Books* Alfred Leslie reports that "a disastrous fire destroyed my studio with all of its contents in 1966. I am still trying to complete the documentation of my work up to that time, I am now looking for photographs, reviews, dates, playbills, or recollections of the stage sets I did for the following plays, all directed by Herbert Machiz, in New Jersey and New York City between 1953 and 1955."

1. Garcia Lorca's *The Loves of Don Perlimplin for Belissa in the Garden*.
2. Parker Tyler's *The Screen*.
3. Lionel Abel's *The Death of Odysseus*.
4. Entire season — 10 plays — Lakeside Summer Theatre, Landing Lake Hopatcong, New Jersey.

Any replies and information may be sent to Alfred Leslie at Box 306, Amherst, Massachusetts 01002. They will be greatly appreciated.

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*, Geraldine Duclaw, Theatre Collection, Free Library of Philadelphia, Philadelphia, Pa. 19103.

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