

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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FALL 1979

NEW SERIES

TLA ANNUAL MEETING

The annual business meeting of the Theatre Library Association took place on Thursday afternoon, November 15, 1979, in the Vincent Astor Gallery of the Library/Museum of the Performing Arts at Lincoln Center. Twenty-six members attended as well as several guests. President Brooks McNamara presided.

In the absence of Richard M. Buck (who was attending the White House Conference on Library and Information Services), the Treasurer's Report was read by the Vice-President, Louis A. Rachow. Paid membership in TLA is now 444, an increase of twenty-eight over last year. There were seventeen new personal members and eleven new institutional members. However, because of rising expenses -- particularly the costs of printing and mailing -- the treasury now stands at \$7,569.20 compared to \$9,487.19 a year ago. Active recruitment of new members will be necessary if we are to continue our current range of activities without raising dues and still keep the budget balanced.

The President reported on a change in the TLA/ASTR Lecture Series for 1980. Instead of a joint committee to plan all four lectures, TLA will be responsible for two programs (not necessarily lectures) and ASTR for two. We are currently planning a March program at the Museum of the City of New York to coincide with the opening of an exhibition on the long-running play, *Life With Father*. An April meeting may be held at The Players where the speaker will be Malcolm Goldstein, author of *George S. Kaufman: His Life, His Theater*. Other possibilities are a visit to the Hatch-Billops Studio to see their holdings

CHAPE PROCEEDINGS

Hot off the press, and available to TLA members at a 40% discount, is the volume of "Papers and Proceedings of the Conference on the History of American Popular Entertainment" entitled *American Popular Entertainment*. Send a check for \$15 immediately to Richard M. Buck, Secretary-Treasurer, 111 Amsterdam Avenue, New York, N. Y. 10023.



PERFORMING ARTS COLLECTIONS GUIDE

Earlier this year the Theatre Library Association Board of Directors endorsed a proposal to investigate and pursue the possibilities of publishing a more complete guide to performing arts collections than those now available. Although R. R. Bowker Company (whose highly successful *Guide to Subject Collections* compiled by Lee Ash is now in its fifth edition) has expressed some interest in the undertaking, the project has come to a standstill. Librarians and curators who feel strongly about the publication of a more comprehensive guide to performing arts collections are urged to write Olga Weber, Editor of Directories, R. R. Bowker Company, 1180 Avenue of the Americas, New York, N. Y. 10036 in support of the program.

Committee members are Richard M. Buck, Laraine Correll and Alfred Golding with Lee Ash as chairman.

FREEDLEY-TLA AWARDS

Authors, publishers, and members of the Theatre Library Association are invited to submit nominations for the 1979 *George Freedley Award* and *The Theatre Library Association Award* to be presented by the Association this Spring.

The *George Freedley Award*, established in 1968, in memory of the late theatre historian, critic, author, and first curator of The New York Public Library Theatre Collection, honors a work in the field of theatre published in the United States. Only books with subjects related to live performance (including vaudeville, puppetry, pantomime, circus) will be considered for the *George Freedley Award*. This may be biography, history, criticism, reference, or related fields. The 1978 recipient was Richard Altick for his *The Shows of London* (Harvard). A special citation went to Philip H. Highfill, Jr., Kalman A. Burnim, and Edward A. Langhans for their continuing series, *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers and Other Stage Personnel in London, 1660-1800* (Southern Illinois Univ. Press). Jurors for the 1979 Award are: William W. Appleton, Professor Emeritus, Columbia University; Gilbert B. Cross, Eastern Michigan University; and Mary Ann Jensen, Curator, Theatre Collection, Princeton University.

The Theatre Library Association Award, established in 1973, honors a book published in the U. S. in the field of recorded performance, including motion pictures and television. Last year's recipient was Kevin Brownlow for his *The War, The West, and The Wilderness* (Knopf). This year's jurors are:

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on Black Theatre; a trip to the Astoria Film Studios where there is an extensive film archive; and a tour of the Museum of Broadcasting.

In April 1981 the Sonneck Society (American music historians) is planning a "Musical Theatre in America Conference" to be held at C.W. Post College. TLA would like to participate with a panel on resources for studying the subject. Richard M. Buck and Thor E. Wood will be our representatives on the planning committee. ASTR will also participate.

The CHAPE proceedings, edited by Myron Matlaw, have been published and are available to TLA members for \$15, a 40% discount from the list price.

Titles are being compiled for the 1980 George Freedley and TLA Awards. Anne G. Schlosser, librarian of the Charles K. Feldman Library of the American Film Institute, was asked to join the jury for the TLA Award (books on recorded performance) and she has accepted.

Brief reports were delivered on expected publication dates of *Broadside* and *Performing Arts Resources*. Two issues of PAR are to be published in 1980, Volume 5 appearing at the beginning of the year and Volume 6 at the end, thus bringing us back into line with our planned annual publication schedule. Volume 5 will be a special edition, edited by William W. Appleton comprising the hitherto unpublished memoirs of the performer, Mr. O. Smith. Volume 6 will return to the regular format, being a compilation of articles on new theatre collections and related subjects.

The results of the straw vote concerning a possible name change for the Theatre Library Association were reported: 86 members favored retention of the present name; 59 members opted for Performing Arts Library Association; and 11 members voted for a variety of other names. It was noted that many of the TLA votes included strongly-worded comments to back up this choice, while the comments on PALA and "other" vote cards were much milder.

The Conservation Workshop planning committee is drawing up a proposal to present to foundations which may be interested in funding the Workshop. It is expected that about two years of preparation will

be needed to arrange the conference.

A brief report was given on TLA participation in the American Library Association meetings in Dallas last June, where we sponsored panels on film librarianship and conservation of materials. ALA will meet in New York in July 1980, and TLA expects to have a program as usual. TLA also participated in the American Theatre Association conference in New York City last August, offering panels on theatre collections in the metropolitan area and on archives of recorded performances and personalities. The 1980 ATA meeting will be held in San Diego, and TLA hopes to organize a session on collections in the Western part of the United States.

Paul Myers delivered a tribute to honor the late Ford Curtis which will be reprinted in the Fall 1979 issue of *Broadside*. Mr. Curtis was a member of the TLA Executive Board at the time of his death.

Results of the election of new Board members were announced. The successful candidates are: Robert C. Eason, Jr.; Frank C. P. McGlinn; Sally T. Pavetti and Betty Wharton.

Under the heading, New Business, the President asked for suggestions from the floor as to how we could increase our membership. One suggestion was that members bring friends to the TLA/ASTR Lecture Series (which are open to the public) who could be invited to join the Association on the spot if they are interested. Another suggestion was to contact library schools so that interested students would know of our existence. A different type of project to bring TLA to public notice would be a traveling exhibition designed to show the holdings of various collections; such an exhibition might tour the country and possibly go overseas.

When the business meeting ended, those present were joined by other guests to hear Martha Mahard, Curatorial Associate, Harvard Theatre Collection, present a delightful and informative slide lecture on *Historical Promptbooks: a Peep Behind the Curtain*. Her lecture also served as the official opening of the annual American Society for Theatre Research Conference.

—Dorothy L. Swerdlow
Secretary pro tem

Ford E. Curtis was an excellent example of the now almost extinct collector of the Arts. Fortunately for theatre researchers and students, his interest lay in the performing arts.

In 1959, Ford retired as a Professor of English and Drama at the University of Pittsburgh. At that time, with the aid of his late wife, Harriet, he devoted himself to building the Curtis Theatre Collection at the University of Pittsburgh. The original concept for the Collection dates to 1950, when Ford and Harriet decided to turn over their own vast collection of theatre memorabilia to the University. They had been collecting programmes for a lifetime — both in Pittsburgh and on their trips to New York, about the United States, and abroad. In addition to programmes, they had also saved clippings, photographs and souvenir albums. Prior to the institution of the bazaars of the Research Library of the Performing Arts at Lincoln Center, the Billy Rose Theatre Collection used to send large cartons of duplicate materials to Ford.

Since the formal inauguration of the Curtis Theatre Collection, Ford acquired (among other important archives) the library of the Drama League of Pittsburgh, the Oliver P. Merriam Collection (scrapbooks re the Pittsburgh stage of the 1930's), the John M. Radovic Collection (a complete file re the George Sharp Players, a 1920's Pittsburgh stock company), material re theatre activity at Carnegie Institute of Technology (now Carnegie-Mellon), the Pittsburgh Playhouse and archives of Thomas Kenyon, whose father built the Kenyon Theatre on Pittsburgh's north side.

All of the above, however, does not capture the warmth and the friendliness of Ford. On his frequent trips to New York, I would generally have a meal with him and both of us would talk "theatre". He gave of his time to the Theatre Library Association and the American Society for Theatre Research. A flyer in the file about him at the Billy Rose Theatre Collection announces a lecture on "One Hundred Fifty Years of the Theatre in Pittsburgh" for the Historical Society of Western Pennsylvania. His presence among us will be sorely missed, but he leaves a legacy of devotion, service and dedication.

—Paul Myers

FREEDLEY-TLA AWARDS

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David E. Bartholomew, film critic, editor, and film specialist, New York Public Library Collection at Lincoln Center; Anne G. Schlosser, Librarian, The American Film Institute; and Gwen Sloan, library consultant in broadcasting and film.

Works ineligible for both awards include anthologies; collection of articles and essays previously published in other sources; reprints of publications; works on dance, ballet and opera; plays and similar dramatic works. Translations of significant works, other than play texts, will be considered.

Entries will be judged on the basis of scholarship, readability, and general contribution to the broadening of knowledge. No galley sheets or proofs will be accepted. Books nominated for the 1979 Awards must have been published in the 1979 calendar year. If no date of publication appears on the title page or its verso, the date must be indicated in the written nomination.

All nominations must be in the hands of the jury no later than March 1, 1980. The selection of the Award winners will be determined by the separate three-member juries appointed by the Executive Committee of the Theatre Library Association.

Nominations are to be submitted in writing to the Chairman of the George Freedley Theatre Library Association Awards Committees, Professor Don B. Wilmeth of Brown University. Publishers are asked to submit four published copies of all books nominated. One copy should be sent directly to each member of the appropriate jury and one copy to the Chairman. Names and addresses below.

Chairman, George Freedley - TLA Awards Committee

Professor Don B. Wilmeth
Box 1897 - Dept. of Theatre Arts
Brown University
Providence, Rhode Island 02902

George Freedley Award Jury
Professor William W. Appleton
39 East 79th Street
New York, New York 10021
Professor Gilbert B. Cross
1244 Ferdon Road
Ann Arbor, Michigan 48104

Mary Ann Jensen
Curator
Theatre Collection
Princeton University Library
Princeton, New Jersey 08540

*Theatre Library Association
Award Jury*

David Bartholomew
Theatre Collection
111 Amsterdam Avenue
New York, New York 10023

Anne G. Schlosser
Librarian
The American Film Institute
501 Doheny Road
Beverly Hills, California 90210

Gwen Sloan
235 West 76th Street
New York, New York 10023

A DICTIONARY OF THE THEATRE

Joel Trapido, Professor Emeritus of the University of Hawaii at Manoa, is engaged in the later stages of a dictionary of the theatre from the beginnings to 1980. The undertaking, which is of theatre language only, is directed at an audience which includes the general reader as well as scholars and students in various disciplines (e.g., theatre, drama, literature, and foreign languages). A completed manuscript is planned for June 1982.

The dictionary will run to some 8,000 entries and a quarter of a million words. The content of a typical entry will consist of the theatrical meaning and the source of the meaning when known but not obvious. Dated citations will often be given, as will some illustrative quotations or suggestions for further reading. In addition to dating, all citations will include a brief identification keyed to a bibliography. Pronunciation and etymology, when ascertainable, will be provided for terms including foreign terms (e.g., *deikelistae, kata*) not found in large English dictionaries.

All periods of theatre history and all production activities will be covered as will distinctions between American, British, Canadian and Australian English. The emphasis

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 five hundred dollar award is 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 — book, paper, article, monograph, film, tape, etc. — and datable as completed within the calendar year prior to the year the award is presented. The fourth presentation will be made at the ATA Convention in August 1980 in San Diego.

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, Chairman of the Department of The Judging Committee for the 1979 Barnard Hewitt Award is composed of Professor Brooks McNamara, New York University, Chairman; Professor Ralph Allen, University of Tennessee; and Professor Monroe Lippman, University of California, Riverside. 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.* Nominations should be made no later than 1 April, 1980. All the submissions should be made in *four* copies. The committee chairman should receive two copies and the other judges one copy each. Names and addresses follow: Professor Brooks McNamara (two copies), Graduate Drama Department, 300 South Building, New York University, New York, N. Y. 10003; Professor Ralph Allen (one copy), Department of Speech and Theatre, 206 McClung Tower, University of Tennessee, Knoxville, Tennessee 37916; and Professor Monroe Lippman (one copy), 1631 Ransom Road, Riverside, California 92506.

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AMERICAN Musical Theatre. Guide to songs and discography, 1866 to date. Richard Wall, 301 West 45 St., New York, N. Y. 10036.

BARTHOLOMEW FAIR. Stage history of Ben Jonson's play covering English productions through 1930 and updating more recent productions. Mary Sanders Garay, Dept. of English, Louisiana State University, Baton Rouge, La. 70803.

BONFANTI, Maria (1847-1921). Italian-American dancer. Ph.D. Dissertation. University of Texas at Austin. Barbara M. Barker, 5003 Jeffrey Place, Austin, Texas.

BOOTH, Edwin (1833-1893). Article on Booth's reading of the soliloquy from Schumann's concert version of Byron's *Manfred* — American premiere at the Academy of Music on 8 May 1869. Ardelle Striker, Dept. of Dramatic Arts, University of Connecticut, Storrs, Conn. 06268.

CROSBY, Floyd (1899-). Cinematographer. Critical study. Nicholas Pasquariello, P. O. Box 651, Ithaca, N. Y. 14850.

ENTERS, Angna (1907-). American dance-mime. Ph.D. Dissertation. New York University. The Theatre of Angna Enters: the Repertoire. Ginnine Cocuzza, The Drama Review, 51 West 4th St., Room 300, New York, N. Y. 10012.

FITZGERALD, F. Scott (1896-1940). Descriptive catalog of Fitzgerald Papers. Alan Margolies, Visiting Fellow, Dept. of English, Princeton University, Princeton, N. J. 08544.

KAUFMAN, George S. (1889-1961). One-man show. Mr. Pat Hurley, 1035 Virginia Ave., Atlanta, Ga. 30306.

KEMBLE, Fanny (1809-1893). Biography. Mr. J. C. Furnas, Box 202, Rt. 1, Lebanon, N. J. 08833.

KING-COIT School and Children's Theatre. Ellen Rodman, 30 Rockefeller Plaza, Suite 4300, New York, N. Y. 10020.

MCCULLOUGH, John (1832-1885). Ph.D. Dissertation. Bruce E. Woodruff, Huron College, Huron, S. D. 57350.

MANSFIELD, Richard (1857-1907). Ph.D. Dissertation. UCLA. Facsimile promptbook study of Mansfield's four Shakespearean productions: *Richard III*, *Merchant of Venice*, *Henry V* and *Julius Caesar*. C. Alex Pinkston, Jr., 631 Kelton Ave., Los Angeles, Calif. 90024.

MARCH, Fredric (1897-1975). Biography. Rodney E. Sheratsky, Tudor Hall, D-4, 275 Engle Street, Englewood, N. J. 07631.

MICHIGAN Federal Theatre Project. Paul Sporn, College of Liberal Arts, Wayne State University, Detroit, Mich. 48202.

PHILLIPS, Stephen (1868-1915). British Dramatist. Biography. Richard Whittington-Egan, 32 Albert Mansions, Albert Bridge Road, London SW11, England.

STEINBECK, John (1902-1968). Annotated list of Steinbeck's literary readings and personal library holdings. Robert DeMott, 105 Pomeroy Road, Athens, Ohio 45701.

THEATRICAL Terms Dictionary. Joel Trapido, 3615 Alani Drive, Honolulu, Hawaii 90822.

THOMAS, Olive (1895-1920). Star of the Ziegfeld Follies who appeared in Selznick films. Biography. Stuart Oderman, 906 Ridgewood Road, Millburn, N. J. 07041.

WELLES, Orson (1915-). Biocritical Study. John F. Kreidl, 560 Green St., Cambridge, Mass. 02139.

WILDER, Thornton (1897-1975). Authorized Biography. Gilbert A. Harrison, c/o Brandt & Brandt, 101 Park Ave., New York, N. Y. 10017.

COLLIER, John (1901-). British Author. Book on his novels, short stories and filmscripts. Betty Richardson, 32 Devon Court, Edwardsville, Illinois 62025.

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will be on legitimate theatre including playwriting, criticism and theory although considerable attention will go to other forms of live theatre such as vaudeville, ballet, puppetry, children's theatre, burlesque and circus.

The essential source is material printed in English including books, journals, programs, posters and ephemera materials. Slang and argot including verifiable spoken language will also be treated. Terms in foreign languages will be dealt with if the terms occur in books in English such as non-Roman languages when the terms occur in Romanized form.

The completeness of coverage of subjects, periods and forms of theatre will depend on the availability of specialist editors and consultants and of many specialist and non-specialist contributors. All contributors will be credited and all major contributors listed with their respective contributions noted. The method will be similar to that used in large general dictionaries. Two Associate Editors have been assigned to the project: Edward Langhans for Western Theatre and James Brandon for Asian Theatre.

Contributions, suggestions and inquiries are welcome and may be addressed to Joel Trapido, 3615 Alani Drive, Honolulu, Hawaii 96822.

HEFLIN, Van (1910-1971). Biography. James T. Cavanaugh, Dept. of Theatre Arts, Mount Holyoke College, South Hadley, Massachusetts 01075.

JEFFERSON'S (Joseph) Productions of *Rip Van Winkle*. Book. Peter Wynne, Arts Director, *The Bergen Record*, 240 Grand Avenue, Englewood, N. J. 07631.

PASTRANA, Julia, the Bearded Lady (1832-1960). Drama. Turg Federspiel, c/o Tony Zwicker, 15 Gramercy Park, New York, N. Y. 10003.

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 Duclow, Theatre Collection, Free Library of Philadelphia, Philadelphia, Pa. 19103.

Broadside, published quarterly by the Theatre Library Association, 111 Amsterdam Avenue, New York, N. Y. 10023; is sent to all members in good standing. *Editor*: Louis A. Rachow, Curator-Librarian, The Walter Hampden-Edwin Booth Theatre Collection and Library at The Players, 16 Gramercy Park, New York, N. Y. 10003. *Assistant Editor*: Ginnine Cocuzza, New York University, The Drama Review, 300 South Building, New York, N. Y. 10012. TLA membership dues of \$15 annually (\$20 for institutions) include *Performing Arts Resources* published annually.