

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

VOLUME 8, NUMBER 2

FALL 1980

NEW SERIES

CONFERENCE ON PRESERVATION MANAGEMENT IN PERFORMING ARTS COLLECTIONS

Eight sessions, each dealing with a specific group of materials, will be held during the three and one-half day Conference/Workshop on Preservation Management in Performing Arts Collections, to be held in Washington, D. C. in November 1981.

Divisions by category are listed and described as follows: 1) *Manuscripts* including correspondence, business records, scripts, diaries, dance notations, music, single sheets, and card files; 2) *Sound and Vision Recordings* such as tapes, discs, film, and cylinders; 3) *Photographic Images* comprising prints, negatives, slides, and microforms; 4) *Scrapbooks*; 5) *Programs* — all fabrics, papers, sizes (bound and unbound); 6) *Posters* including window cards, banners, billboards, and broadsides; 7) *Artifacts* such as circus wagons, set models, puppets, costumes, scenery, masks, musical instruments, machines, and awards.

Specialists are now being selected in searching the literature of the field. The committee also requests recommendations of individuals (including expression of personal interest) who are either trained conservators, or who have become highly qualified as such through work-experience in one or more areas of preservation. A contract will specify services, deadline, and compensation including travel expenses and consultant fee.

A consultant will be asked to survey the literature (the committee provides a preliminary bibliography), to submit a written report on the organization of the session (to be

(Continued on Page 3)

MTAC - SOS!

Because fund raising efforts for the Musical Theatre in America Conference, to be held April 2-5, 1981 at C. W. Post Center, have not been as successful as had been anticipated, the Planning Committee is appealing to members of both TLA and ASTR for tax deductible contributions to help finance the project. *Cash donations of any amount are extremely welcome and may be sent to Julian Mates, C.W. Post Center, Long Island University, Greenvale, N. Y. 11548.*

Brochures on registration procedures and other information are now in the mail. (See the Summer 1980 issue of *Broadside* for program particulars.)



NEW TLA OFFICERS

The TLA Board of Directors has announced the following slate of officers for the two-year term, 1981-1982, beginning January 1, 1981: President, Louis A. Rachow, Curator-Librarian, The Walter Hampden-Edwin Booth Theatre Collection and Library at The Players, New York; Vice-President, Don B. Wilmeth, Head, Department of Theatre Arts, Brown University, Providence, Rhode Island; Secretary-Treasurer, Richard M. Buck, Assistant to the Chief, Performing Arts Research Center, The New York Public Library at Lincoln Center; and Recording Secretary, Brigitte Kueppers, Curator, Shubert Archive, New York.

Former Vice-President Louis A. Rachow succeeds Brooks McNamara as President and Brigitte Kueppers succeeds Geraldine Duclow as Recording Secretary.

TLA ANNUAL MEETING

The annual business meeting of the Theatre Library Association took place on Friday afternoon, October 17, 1980, at the Shubert Archive in the Lyceum Theatre in New York City. President Brooks McNamara presided.

Secretary-Treasurer Richard M. Buck presented the Secretary-Treasurer's Report for 1979-80 which was distributed to members in attendance. For those members who were absent copies may be obtained from the treasurer's office at Lincoln Center. Paid membership is now 431 — a decrease for the first time in several years. The smaller number of unpaid institutional than personal memberships probably indicates that TLA's appeal continues to be through publication of *Performing Arts Resources*. A comparison of income to expenses shows a working deficit of \$1,275.14, indicating once again that active recruitment is necessary to keep the budget balanced. The treasury now has \$5,731.67, compared with \$7,569.20 in November 1979.

Mr. Buck reported the following summary of meetings for 1980: 1) Twelfth annual George Freedley Memorial Award presentation combined with the Fifth annual Theatre Library Association Award presentation at the Grolier Club with about one hundred members and guests in attendance, 19 May; 2) Program meeting in conjunction with the American Library Association Conference at Lincoln Center with a panel discussion on the "American Musical: Talks on Creating for the Musical Theatre" and tours backstage of the Metropolitan Opera House, the Vivian Beaumont Theatre, and The New York Public Library at Lincoln Center, followed

(Continued on Page 3)

"...one man in his time plays many parts..."

Betty Wharton in her time played many parts, both on and off the stage and she played them well and fully.

As Mary Mason, she was the heroine of Hollywood horse operas and the girl next door in less energetic films. On Broadway, she appeared in a number of plays, including *Brother Rat*, *Charley's Aunt*, *Cafe Crown*, and *The Primrose Path*. She also had an active career in radio, playing the lead in *Maudie's Diary* and a featured role in *The Aldrich Family*, as well as other series and soap operas. A few TLA members were fortunate enough to catch these performances — the rest of us must be content with the production photos in our files which give some idea of her charm, humor, and vitality.

When Betty married John Wharton, the noted theatrical lawyer, she gave up the stage to enter his world, where her background enabled her to understand John's work and to help in countless ways. (She researched and selected all the pictures for his book, *Life Among the Playwrights*, which won an Honorable Mention Award from TLA in 1975). John reciprocated by helping Betty — and TLA — with invaluable advice and assistance during preparations for the International Federation for Theatre Research Conference in 1969 and the Conference on the History of American Popular Entertainment in 1977. But Betty also accomplished a great deal on her own. She served several terms on the TLA Executive Board and was a member of the Board of Advisers of New York University's School of the Arts. She was the first woman appointed to the Board of Directors of The Walter Hampden-Edwin Booth Theatre Collection and Library at The Players and was a very active member of Plays for Living.

Betty was also a collector of 18th-century theatrical memorabilia, and it was this interest that led to her friendship with George Freedley and to her joining the staff of The Theatre Collection of The New York Public Library in the early 1960s. The combination of her library training and her theatrical background and, especially, her

enthusiasm for everything connected with the Theatre Collection was expressed in a liveliness and a sense of purpose that was felt by all her colleagues.

How to sum up Betty Wharton? A woman of intelligence, beauty, and warmth; one who was modest about her own considerable achievements, but who took great pride in the success of those she loved — her husband, her daughter, her friends — a person of unbelievable courage in the face of devastating illness. She was, above all, a generous human being — generous in material things, but even more generous in praise and encouragement of others. We who worked with Betty miss her physical presence every day, but everywhere there are evidences of her work and her spirit that bring comfort and happy memories.

—————Dorothy L. Swerdlove

PUBLICATION OF NOTE

Basic Acting Techniques in Letters to a Young Actor, by Donald Wait Keyes. New York: World of Modeling, 1980. bibliog. glossary. 154, xv p. Paper. \$6.95

In discussing four principles of acting: concentration, connection, stage energy, and rhythm, the author submits guidelines that are neither too abstract for the neophyte nor too basic for those who have already had some practical knowledge in trodding the boards. Anecdotes and comments by actor-writer Keyes' relationship with Richard Boleslavsky and Madame Maria Ouspenskaya (with whom he studied at the American Laboratory Theatre) are sprinkled throughout his letters, as well as reflections upon others involved in the profession. The letters are written in a clear, simple, and concise style, and the author's practical exercises are what they claim to be. This book, designed to aid the Thespian fledgling, makes an interesting companion piece to Boleslavsky's *Acting: the First Six Lessons*. Copies may be ordered directly from World of Modeling, Inc., Box 100, Croton-on-Hudson, N. Y. 10520.

CITIZEN KANE SCORE

The manuscript of Bernard Herrmann's first film score, *Citizen Kane* (1941), has been added to the growing archive of motion picture materials in the Music Division of the Library of Congress. Herrmann, who had been music director for Orson Wells' Mercury Theatre of the Air, worked closely with Welles on *Citizen Kane*. In an article he wrote shortly after the film was released, he explained his method:

I worked on the film, reel by reel, as it was being shot and cut. In this way I had a sense of the picture being built, and of my own music being a part of that building. Most musical scores ... are written after the film is entirely finished, and the composer must adapt his music to the scenes on the screen. ... In *Citizen Kane* an entirely different method was used, many of the sequences being tailored to match the music ... Instead of a mere atmospheric or rhythmic cue, a brief piece would be written. Welles agreed, and once the music was set, cut many of his sequences to match the length of the pieces.

Herrmann continued to write music for films by such major directors as Hitchcock and Truffant and for films as different as *Jane Eyre*, *The Ghost and Mrs. Muir*, *Psycho* and *Taxi Driver*, but the composer himself has modestly said, 'I've done over forty films since *Citizen Kane* and none of them was in the same league.'

Herrmann's *Citizen Kane* joins a number of other notable film scores in the Library of Congress including Aaron Copland's *The Heiress*, Leonard Bernstein's *On the Waterfront*, David Raskin's *Laura*, and the manuscript scores for some famous musical films: Richard Rodgers' *State Fair* and George Gershwin's *A Damsel in Distress*.



(Continued from Page 1)

by a reception in the Vincent Astor Gallery, 28 June; and 3) Annual Business Meeting and Program with guest speaker Milbourne Christopher, prominent magician, historian, writer, and collector, 17 October.

The President reported that suggestions for the 1980-81 ASTR/TLA Lecture Series speakers included professors Ralph G. Allen and Laurence Senelick as well as collectors James Ellis and Babs Craven. A visit to the Astoria Film Archive was also proposed. The President's preliminary investigation on the feasibility of an exhibition of theatre treasures on loan from various performing arts collections has found positive response with the National Endowment for the Humanities and the Smithsonian Institution as possible co-sponsors. Mr. McNamara will proceed with the project and keep the TLA Board of Directors apprised of future developments.

Professor William Appleton was appointed chair of the nominating committee for the Freedley/TLA Awards. Suggestions of titles to be nominated should be on theatrical subjects rather than dramatic literature. Possible locations for this annual event are the Cosmopolitan Club, the Old Merchant's Club, and the Amateur Comedy Club.

Richard Buck summarized the program planning for the Musical Theatre in America Conference to be held April 2-5, 1981 at the C. W. Post Center of Long Island University in Greenvale, New York (See Summer 1980 issue of *Broadside*). Members will receive advance flyers with information regarding transportation and accommodations.

Brief reports were delivered on expected publication dates of *Broadside* and *Performing Arts Resources*. Dr. Mary Henderson reported that Volume VI of PAR, scheduled for publication in February 1981, will contain eighteen articles on new collections in the United States, among others, the Federal Theatre Project, the Museum of Broadcasting, and the Walt Disney Archive. Dr. Henderson's editorship terminates with this volume. The new editors, as announced by President McNamara, are Ginnine Cocuzza and Barbara Naomi Cohen.

Mr. Buck reported that TLA became a member of the American Theatre Association (ATA) in 1980 and continues its relationship with the American Society for Theatre Research (ASTR) and the American Library Association (ALA).

Brigitte Kueppers, a member of the Planning Committee for the Conference on Preservation Management for Performing Arts Collections, reported that the committee has completed and submitted the grant proposal to the National Endowment for the Humanities. The conference date is set for November 1981, and the place will be Washington, D.C. Further information on the conference-workshop will appear in the next issue of *Broadside*.

Mary Ashe outlined the plans for the TLA-ALA meeting in San Francisco in June 1981. The tentative morning session consists of visits to alternative theatre spaces, such as the Magic Theatre and others at Fort Mason, the Opera House, and the Louis H. Davis Concert Hall. The afternoon program will include a panel on critics, playwrights, and performing groups. Martin Esslin is scheduled to appear on the panel.

At the ATA Convention in San Diego, August 9-13, TLA rented an exhibition table and held two panels: Richard Buck chaired the one on "Recorded Theatre Performances and Performers"; the other entitled "Sources/Resources: Performing Arts Collections in Southern California," was chaired by Mary Ashe.

Louis A. Rachow announced the results of the election for Class B Directors. Eighty-six votes were cast and those elected were Mary Ashe, Head of Arts and Music Department, San Francisco Public Library; Laraine Correll, Head of Special Collections, George Mason University, Fairfax, Virginia; Mary Ann Jensen, Curator of the William Seymour Theatre Collection in the Princeton University Library; and Don B. Wilmeth, Chairman of the Department of Theatre Arts and Professor of English at Brown University. Martha Mahard, Assistant Curator of the Harvard Theatre

Collection was appointed to the Board to fill the vacancy in the Class A Directors due to the death of Betty Wharton.

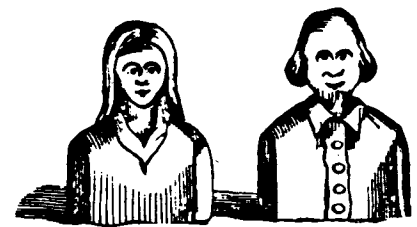
Paul Myers delivered a tribute to Betty Wharton, a long-time associate during his many years as Assistant Curator and Curator of The New York Public Library Theatre Collection. A tribute was also paid to Mrs. Wharton by Richard Buck, both as co-worker and personal friend.

A special presentation was made to Paul Myers on his retirement from the Billy Rose Theatre Collection of The New York Public Library. Dr. Henderson spoke for the Board of Directors and presented him with a handwritten scroll of appreciation and a portable typewriter.

-----Brigitte Kueppers
Secretary pro tem

MEMBER IN THE NEWS

Dr. Joseph Mersand of West Palm Beach, Florida writes of teaching two courses entitled "Women in American Literature" and "The Contemporary Theatre" at Palm Beach Junior College this Winter. He was also the recipient of a special award presented by the New York State English Council at an Awards Luncheon last October.



CONFERENCE ON PRESERVATION MANAGEMENT

(Continued from Page 1) which supplemented in a handbook on the conference), to prepare visuals and to conduct the workshop session, and to analyse and present solutions to questions from the field. When submitting a recommendation please give full information including a vita.

Contact Brigitte Kueppers, Shubert Archive, Lyceum Theatre, 149 West 45th Street, New York, N.Y. 10036. Telephone: (212) 944-3895.

-----Brigitte Kueppers

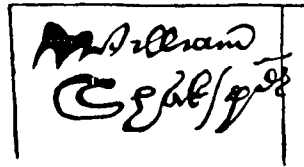
Theatre history will be made, or at least systematically preserved, as a result of a new postgraduate course launched at the University of Manchester. Theatre archives tend to be a neglected part of social history and awareness of the gap has led the Department of Drama to begin the course under the direction of Dr. David Mayer, Senior Lecturer.

Several departments in the University, national museums and regional theatre companies are collaborating in the new development. The one-year diploma course, Performing Arts Archives and Collection Studies, aims to train a limited number of individuals each year to meet the growing demand for specialists in the field. Theatre archivists as such are few and far between, and those who are doing the job were originally trained for other careers. For example, John Travis, one of the three students who inaugurated the course, was a dancer with the London Festival Ballet, who on retirement, with the assistance of the Dancers' Resettlement Fund and guidance from Dr. Mayer, turned to building up a major archive for that company. "In many respects this is a model of the working archive we expect to develop in companies served through the course," says Dr. Mayer.

Apart from the University's Contact Theatre, such companies as the Royal Exchange, Northern Ballet and North West Spanner Theatres have requested assistance with their respective archives. The collections, taking in production documents, scripts, prompt books, design sketches, programmes, photographs, posters and other materials, will not only be of value to day-by-day operations, but also to historians and scholars. Stress is also laid upon their being accessible to the public. A link-up between regional and national collections, such as the British Theatre Museum established at Covent Garden, is envisaged.

In addition to their university-based studies, involving the departments of the History of Art and Extra-Mural Studies and the University Library, students will enjoy practical short-term attachments to the National Museum of Music Hall, the Victoria and Albert Museum, and the University of Bristol's theatre collection. Students will study theory, practical skills and techniques needed for the job, including selection and classification, cataloguing and information retrieval, conservation and restoration, exhibition work, publicity, and relevant administration.

For further information write Dr. David Mayer, Department of Drama, University of Manchester, Manchester M13 9PL, Great Britain.



FILM AND VIDEO SERVICE

The Winter 1980-81 issue of the *Cinema Librarians' Newsletter* of the ACRL Cinema Librarians' Discussion Group reports that a telephone, mail, and in-person search has been instigated by the University of Illinois Film Center. Entitled *Film and Video Search*, the "information provided ranges from readily available data such as producer or distributor names, addresses and phone numbers, or technical and performer credits in feature films, to more complex information such as suggestions of films and video recordings on special subjects for specific purposes for selected audiences." The toll-free number for callers in the state of Illinois is 800-252-1357. The Film Center's regular telephone number is 217-333-1360. The address is 1325 South Oak Street, Champaign, Illinois 61820.

The Animated Film Study Collection of Teamster's Local 986 has been placed on deposit at the UCLA Film Archives as recently announced by Robert Rosen, Director of the Archives and Steven Paul Leiva, Director of the AFSC.

The AFSC is a working collection of animated film from the United States and abroad that was collected for study purposes by Teamster member animators and artists employed at the Bill Melendez and Jay Ward studios, and which is funded by those studios as part of their contract with the union. Since its inception, the use of the collection has broadened to include all animation professionals and students in the Los Angeles area, who view the films individually at UCLA, or in small groups, in order to study the various arts involved in the making of an animated film. The Collection also works towards the appreciation of animation by the public, and has produced two programs at the annual Los Angeles International Film Exposition (Filmex), both coordinated by Leiva and animator Mark Kausler.

Advisers for the Collection include Oscar winners Faith Hubley, Chuck Jones and Richard Williams; multiple Emmy winner Bill Melendez; three of Disney's famous "Nine Old Men," Ollie Johnston, Frank Thomas and Ward Kimball; director Bill Hurtz, designer Bernie Gruver, and animators Tissa David, Bill Littlejohn, Grim Natwick and Ben Washam. Industry attorney Douglas A. Smithers has been the plan administrator of the Collection since its inception, and Kausler serves as its historian.

Industry members are invited to use the Collection by calling Steven Paul Leiva at (213) 383-2657.



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.

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.