

# BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

VOLUME 1, NUMBER 2

FALL 1973

NEW SERIES

## SEVENTH INTERNATIONAL FEDERATION FOR THEATRE RESEARCH CONGRESS

Over two hundred theatre scholars and librarians representing twenty-two countries assembled in Prague during the week of September 2-8, 1973 for the 7th International Congress for Theatre Research. The Congress was organized jointly by the Czech and World Literature for the Czech Theatre Studies, Czechoslovak Academy of Sciences, and the Department of the Theory and History of Theatre, Philosophical Faculty, Charles University. Committee meetings and symposia were held at Charles University in the heart of the old city. Among the eighteen participants from the United States were several members of the Theatre Library Association including Richard M. Buck, William Green (an official delegate to the General Assembly of IFTR), Monroe Lippman, Claire McGlinchey and Arnold Rood.

The main "work" of the Congress was the presentation of thirteen papers on the subject "The Role of the Actor in the Theatrical Reform of the Late 19th and Early 20th Centuries". These papers, read over a period of four afternoon symposia during the week, were of varying interest, depending on the particular specialty of their topics. One paper of special note, added after the published program, was by Professor Benito Ortolani of Brooklyn College on "No, Kabuki and New Theatre Actors in the Theatrical Reforms of Meiji Japan 1868-1912". The other was "Gordon Craig's Productions of Plays by Henrik Ibsen: *The Vikings* - 1903, *Rosmersholm* - 1906, *The Pretenders* - 1926" presented by Professor Rood of Dowling

## DEAR SHERLOCK HOLMES:

You, in your deerstalker hat, where can we unearth these "lost" scripts:

*Forty-five Minutes from Broadway.* George M. Cohan's three-act play with music which opened January 1, 1906 at the New Amsterdam Theatre in New York and ran for 90 performances. It returned to the New York Theatre November 5, 1906 and ran for an additional 32 performances.

*Upside Down; or, Philosophy in Petticoats.* The first and only play by James Fenimore Cooper which opened June 18, 1850 at Burton's Theatre on Chambers Street in New York and ran for three performances. Cooper bibliographies indicate that the play was never published.



College. Rather specialized papers were presented by several Eastern European participants on Eduard Vojan (Dr. Milan Obst - Prague), Hana Kvapilová (Prof. Frantisek Černý - Prague), acting at the premiere of *The Wedding* (Dr. Jerzy Got-Spiegel - Kraków), Russian dramatic art at the turn of the century (Prof. Boleslav Rostocki - Moscow), and Croatian actors in theatrical reform of the 1900's (Dr. Nicola Batušić - Zagreb).

A highlight of the symposia came late on Thursday when Mrs. Jan MacDonald of the University of Glasgow presented most forcefully a paper on acting styles at the Court Theatre, London, 1904-1907. Another enthusiastic young woman had opened

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## THE GEORGE FREEDLEY MEMORIAL AWARD and THE THEATRE LIBRARY ASSOCIATION AWARD

Authors, publishers, and members of the Theatre Library Association are invited to submit nominations for the 1973 George Freedley Award and The Theatre Library Association Award to be presented by the Association next 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 related to live performance, including vaudeville, puppetry, pantomime and circus will be considered for the George Freedley Award - biography, history, criticism, and related fields.

The Theatre Library Association Award is being established this year for the purpose of honoring a book in the areas of recorded performance, including motion pictures and television. Works considered ineligible for both awards are text-books, bibliographies, dictionaries and encyclopedias, anthologies, collections of articles and essays published previously and in other sources, reprints of publications, dance and ballet, opera, plays, and similar dramatic forms.

Plaques are presented to the authors on the basis of scholarship, readability, and general contribution to the broadening of knowledge.

Nominations are to be submitted in writing to the President of the Theatre Library Association, Robert M. Henderson, Library & Museum of

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## SEVENTH INTERNATIONAL FEDERATION FOR THEATRE

### RESEARCH CONGRESS

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the first symposium on Tuesday when Professor Berit Erbe of Bergen, Norway, presented a paper on "Actors' Problematics in the Ibsen Premieres". All papers will be published and notification will be made in *Broadside* as to the method of acquiring the text. Meanwhile, inquiries should be addressed to Professor William Green, Department of English, Queens College, Flushing, New York 11367.

In addition to the symposia all congress participants had an opportunity to take a half-day tour of the "City of Spires" which indeed has a great number of churches, as well as the romantic sprawling Hradcany Castle - the highlight of the tour. Wednesday was spent on an excursion to the town of Litomysl with its famous 18th century castle theatre. A stopover for lunch in the city of Chrudim included a visit to the Puppetry Art Museum which was opened in July 1972 in a Renaissance house build during 1573-1577. A major reception was given for all participants by each of the host organizations, and the opening of an exhibition of Czech Theatre Posters was held for the Congress. An important feature of the exhibition was a fine group of Alphonse Mucha posters, who though a Czech, did most of his work in France.

At the IFTR General Assembly on Friday, the Congress participants learned what had been discussed at the sessions of the Executive and Plenary Committees during the week. The report of the Copenhagen sub-Committee on appraisal and recommendation for organizational changes in IFTR was presented, but the recommended constitutional amendments which would have severely limited periods of service of the chairmen and members of the Plenary and Executive Committees had been revised by the time of the General Assembly session. The approved amendments still assure rotation of positions, but with shorter periods between terms than was recommended.

A motion was made from the floor to study the possibility of substituting a panel of scholars for at least

one of the symposia at the next Congress (to be held either in Frankfurt or East Berlin in 1977). Because of constitutional provisions that had not been entirely clear to the maker of the motion, no final vote of the assembly could be made, but the Executive Committee will consider the proposal and the Assembly was assured that plans of effecting it would be discussed at the Plenary session in Venice in 1975.

The Assembly approved a motion to increase the annual subscription to IFTR to 160 Swiss francs for full members and 120 Swiss francs for Associate members (from 80 and 40 respectively). Shortly after one p.m. on Saturday, September 8th, the General Assembly was adjourned.

The Congress participants had spent a very warm week in Prague (the city's hottest first week in September in at least fifty years with temperatures ranging in the high 80's and 90's); had renewed old acquaintances and made new ones; had been enlightened about Czech culture and history; had exchanged views on theatre history and research; and had learned a bit about the politics of the organization. It will be interesting to see what shape the 1977 Congress will take.

-- Richard M. Buck

### THE GEORGE FREEDLEY MEMORIAL AWARD

(Continued from page 1)

*the Performing Arts, 111 Amsterdam Avenue, New York, N. Y. 10023. Publishers will be asked to submit three published copies of all books nominated to the President at the same address. No galley-sheets or proofs will be accepted. Books nominated for these two 1973 Awards must have been published in the 1973 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 by January 18, 1974. The selection of the Award winners will be determined by a five-member jury appointed by the President of the Theatre Library Association.

Footnote to the 1972 Awards: Dr. Francis R. Hodge, Chairman of the George Freedley Memorial Award Jury, reports that the 1972 nominations ran above average in quality "inversely proportional to the failing theatre". The books nominated were "particularly strong in history and criticism and in production of stage plays both in theory and practice". Among the titles considered were the following: Travis Bogard's *Contour in Time: the Plays of Eugene O'Neill*; Joseph Chaikin's *The Presence of the Actor*; Harold Clurman's *On Directing*; Fletcher Collins' *The Production of Medieval Church Music-Drama*; Brendan Gill's *Tallulah*; Norris Houghton's *The Exploding Stage*; James Hurt's *Catiline's Dream: An Essay on Ibsen's Plays*; Maurice Hussey's *The World of Shakespeare and His Contemporaries*; Richard Moody's *Lillian Hellman, Playwright*; Anne Paolucci's *From Tension to Tonic: the Plays of Edward Albee*; Louis M. Simon's *A History of the Actors' Fund of America*; Sam Smiley's *The Drama of Attack*; Roy S. Waldau's *The Vintage Years of the Theatre Guild 1928-1939*; and Margaret Webster's *Don't Put Your Daughter on the Stage*.

The 1972 Award Jury consisted of Professor Hodge, Chairman, Department of Drama, University of Texas (Austin); Dr. Stuart Chenoweth, Department of Drama, San Francisco State College; Dr. Edyth Renshaw, McCord Theatre Museum (Dallas), Dr. R. Talmadge Russell, North Dakota State University (Fargo); Professor Don B. Wilmeth, Department of English, Brown University (Providence, R.I.); and Dr. Robert M. Henderson, President of the Theatre Library Association, ex-officio.

### MEMBER IN THE NEWS

DR. EDYTH RENSHAW is the recipient of an honor duly earned and deserved. The McCord Theatre Museum at Southern Methodist University in Dallas, Texas has been renamed the McCord-Renshaw Theatre Collection. Dr. Renshaw, a faithful and loyal member of TLA, has served on the George Freedley Memorial Award Jury since its inception in 1968. Congratulations!

## ON APPRAISALS AND LEGAL TITLES

"After love, book collecting is the most exhilarating sport of all." No collector of my acquaintance has been known to dispute this sage remark by the inimitable A. S. W. Rosenbach. But there are librarians and curators who find the bouts of "appraisals" and "legal titles" a trifle exasperating. To ease these pains the Association of College and Research Libraries has granted *Broadside* permission to reprint the following statements as developed by the Committee on Manuscripts Collections of the Rare Books and Manuscripts Section. Both statements were approved by the ACRL Board of Directors on 1 February 1973 in Washington, D. C. The "Appraisal of Gifts" declaration replaces the 1960 policy on appraisal (*Antiquarian Bookman*, v. 26, December 19, 1960, p. 2205).

### Appraisal of Gifts:

1. The appraisal of a gift to a library for tax purposes generally is the responsibility of the donor since it is the donor who benefits from the tax deduction. Generally, the cost of the appraisal should be borne by the donor.

2. The library should at all times protect the interest of its donors as best it can and should suggest the desirability of appraisals whenever such a suggestion would be in order.

3. To protect both its donors and itself, the library, as an interested party, ordinarily should not appraise gifts made to it. It is recognized, however, that on occasion the library may wish to appraise small gifts, since many of them are not worth the time and expense an outside appraisal requires. Generally, however, the library will limit its assistance to the donor to: (1) providing him with information such as auction records and dealers' catalogs; (2) suggestions of appropriate professional appraisers who might be consulted; (3) administrative and processing services which would assist the appraiser in making an accurate evaluation.

4. The acceptance of a gift which has been appraised by a third, and disinterested party, does not in any way imply an endorsement of the appraisal by the library.

5. An archivist, curator, or librarian, if he is conscious that as an expert he may have to prove his competence in court, may properly act as an independent appraiser of library materials. He should not in

any way suggest that his appraisal is endorsed by his library (such as by the use of the library's letterhead), nor should he ordinarily act in this fashion (except when handling small gifts) if his institution is to receive the donation.

### Legal Title:

1. Every library should acquire proper and legal title to all gifts of books, manuscripts, and other materials, which have significant monetary value. It is recognized, however, (a) that it is often impossible to acquire title to collections many years after they have been received by the library; (b) that frequently, where small collections of materials are involved, the donor may not be certain exactly where title rests; and (c) that when single items or very small collections are involved, donors often do not wish to become involved in library gift procedures.

2. Many libraries still accept temporary deposits. As a general principle, such gifts ordinarily should not be accepted unless (a) the library has reason to believe that a temporary deposit is the only way in which the material is likely to be preserved; or (b) the library has reason to believe that a temporary deposit will in time be changed to a permanent gift; or (c) except where ownership or corporate records is governed by state and/or federal regulations.

3. Ordinarily transfer of legal title by gift is accomplished by a properly executed form, variously described as "Instrument of Gift" or "Certificate of Gift." This form should include the following: (a) name and address of the donor; (b) description of the gift; (c) statement of transfer of legal title, and where possible and applicable, copyrights and literary rights; (d) any restrictions; (e) directions concerning disposal of unwanted items.

The form must be (1) signed and dated by the donor and (2) witnessed and dated by another party who is neither related to the donor nor employed by the institution receiving the gift.

An additional evidence of proof would be the notarization of the donor's and witnesses' signatures.

(Reprints of the above statements are available from ACRL, 50 East Huron Street, Chicago, Illinois 60611. Single copies are free of charge. Multiple copies are twenty cents (20¢) each.)

## FREE LIBRARY OF PHILADELPHIA THEATRE COLLECTION

The Theatre Collection of the Free Library of Philadelphia has received a \$16,000 grant from the Haas Community Fund for providing additional staff to undertake a special program of identifying and organizing the large backlog of important research materials which up to now has been unprocessed and therefore unavailable to the public. Some of the funds will also be used for the preservation of special materials.

Although the basic collection was received by the Free Library in 1951 and added to in subsequent years, no separate staff or quarters were available for the Theatre Collection until 1966. Since then most of the time and energy of the staff has been expended in service to the public and in processing current materials. Up to now these factors have prevented the intense work needed to completely organize parts of the original collection and some of the larger gifts.

Through the Haas Community Fund Grant the Theatre Collection has secured the services of a research specialist and assistant who are classifying and processing these valuable items. Some of the gaps in the playbill collection are slowly being filled and many important reviews, newspaper clippings, press releases and pictures are being added to the files daily. Occasionally some real treasures have come to light, such as the original programs from D. W. Griffith's films *Orphans of the Storm* and *America* and letters from Alfred Lunt and Eva LeGallienne among others.

— Hobart F. Berolzheimer

*Gone With The Wind* Album: a deluxe double-fold collectors' item of 18 songs, with two new songs written for the U.S. production, played and sung by the composer Harold Rome accompanied by the Et Tu Brutus ensemble, is available from Ocee Records, 43 West 93rd Street - Apt. 20, New York, N. Y. 10025 for \$9.95 (packing and postage included). Each album autographed to purchaser upon request.

## PUBLICATIONS OF NOTE

*Grants and Awards Available to American Writers*. 5th ed. New York: P. E. N. American Center (156 Fifth Avenue, New York 10010). 1973. 71p. paper. \$2.

This is an annual comprehensive listing of grants, awards and prizes available to American writers for use in the United States and abroad. "The compilers have listed only those grants and prizes which have a value of five hundred dollars or more, although a few grants of lesser monetary value have been included when they offer production of plays." The directory is allegedly the only listing which combines both domestic and foreign grants for American writers.

*McGraw-Hill Encyclopedia of World Drama: an International Reference Work in Four Volumes*. New York: McGraw-Hill, 1972. \$119.50.

Seven years in the making this multivolume work extends from "Aeschylus to Albee, from commedia dell'arte to the Theatre of the Absurd" with 3,000 entries running alphabetically from ABBOTT, George to ZWEIG, Stefan and ranging from a single paragraph to several pages. The set is illustrated with 2,000 pictorial features including antique prints to the very latest of photographs. Volume IV features an "Index of Play Titles" covered in the work. Selection is the key word here, and because selection is a constant problem in such an undertaking there are obvious omissions.

*The National Directory for the Performing Arts and Civic Centers*. 1974 ed. Dallas: Handel & Co. (distributed by Drama Book Specialists/Publishers, 150 West 52 Street, New York 10019). 1973. 604p. \$24.

A Blue Book for all theatrical seasons. Here, for the first time, are the facts about performing arts centers - staff, board of directors, management, length of season, seating capacity, and name of architect - categorized by state and city. It is what librarians have been waiting for ever since the first performing

arts center made its appearance on the American cultural scene. Business, law, and industry should also find it of immense value because of the increasing and demanding roles social science plays in the organization, development and funding of the arts today.

*Performing Arts Books in Print: an Annotated Bibliography*. Compiled by Ralph Newman Schoolcraft. New York: Drama Book Specialists/Publishers. 1973. 761p. \$32.50.

This is a handsome "thoroughly revised, rewritten, and up-dated edition of *Theatre Books in Print*, originally published in 1963 and revised in 1966" with listings restricted to books available in the United States. The volume is broken down into four major parts: Theatre and Drama; Technical Arts of the Theatre; Motion Pictures, Television and Radio; and Mass Media and The Popular Arts. There are approximately 12,000 entries complete with bibliographic citations and annotations. Critical evaluations are excluded.

*Songs of the American Theater*. Compiled by Richard Lewine and Alfred Simon. Introd. by Stephen Sondheim, New York: Dodd, Mead. 1973. 820p. \$15.

Here is a "comprehensive listing of more than 12,000 songs, including selected titles from film and television productions" from 1925 to 1971 with a selective list of the most important from 1900 to 1925. Section one consists of an alphabetical listing of songs by title together with composer, lyricist, show of origin and date. The second section lists Broadway and off-Broadway productions by title giving date, number of performances, composer and lyricist and information about record albums, complete vocal scores and folio publications. For further cross-reference there is a chronological year-by-year list of productions and an index of the composers and lyricists. A volume of immense value for any and every theatre collection and buff.

*Theatre Resources in Canadian Collections*. Compiled by Heather McCallum. Ottawa: National Library of Canada. 1973. 113p. paper. \$1.00 (Research Collections in Canadian Libraries. II Special Studies)

This is "a preliminary study" in two parts, the first of which provides an "inventory of theatre library materials in 114 institutions across Canada: federal and provincial government collections, university and public libraries, regional theatres and theatre schools, museums and galleries, special and private collections". The second section "contains an assessment of the resources with recommendations for co-operation". Holdings of secondary schools and community colleges have not been included. Also excluded are music, film collections and aspects of radio and television not directly associated with performing arts. However, cinema material is "discussed in a category on its own since a number of special collections exist." A noteworthy work of reference essential for all performing arts collections.

## MEMBERS IN THE NEWS

ALLISON DELARUE'S intriguing article "Ballet Figurines in Porcelain" appears in the November 1973 issue of *The Dancing Times* (London).

DR. JOSEPH MERSAND'S latest collaborative work with Francis Griffith and Joseph B. Maggio entitled *One Act Plays for our Times* was recently published by Popular Library (431p. paper. \$1.25). Another volume consisting of "long plays of ethnic character" has been announced for publication next spring by Scribner's. In addition, the Spring 1973 issue of the *Journal of English Teaching Techniques* features Mersand's essay on "Teaching the Use of Television". Having retired from his teaching position at Jamaica High School, Professor Mersand assumed the position as Assistant Professor of Education at York College in Jamaica, Queens, New York City this September.

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*, Miss Mary Graham, 420 Whitney Avenue, New Haven, Conn. 06511.

*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.