

# BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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NEW SERIES

## BRITISH THEATRE INSTITUTE

The good news from London is that the campaign for a British Theatre Institute has gotten off the ground under the leadership of Chairman Martin Esslin and Executive Secretary Roger Hudson. The organization is "being developed to ensure that the necessary information, publication and other support services are available to all those working in the presentation or study of theatre in Britain. It will spread knowledge of the work of existing organizations and itself initiate other needed services. Pending formal approval of title by the Department of Education and Science, this initial programme is being offered by the Commission for a British Theatre Institute, financed by grants from the Arts Council and the Calouste Gulbenkian Foundation, and with the co-operation of the Theatres Advisory Council and the British Theatre Association".

Membership is open to all involved in theatre, to students of theatre and to concerned theatregoers in Britain and other countries. Individual membership entitles a member to receive BTI Newsletter free; to purchase BTI publications, subscribe to *Theatre Quarterly* and *Theatrefacts*, buy tickets to BTI lectures, courses and public readings at reduced BTI member rate; and to attend and vote at General Meetings. Corporate membership is open to organizations, theatre companies, educational establishments, commercial concerns and dramatic societies. Full particulars on the Institute may be obtained from the Commission for a British Theatre Institute, 9 Fitzroy Square, London W1P 6AE, ENGLAND.

## IN MEMORIAM

As this issue goes to press it is our sad duty to report that word has been received of the death of TLA Board Member Robert M. MacGregor, founder and director of Theatre Arts Books and editor and vice-president of New Directions. A tribute to Bob will appear in the Winter 1975 issue.

*Broadside* and TLA also extend deepest sympathies to Sarah Chokla Gross, whose husband Ben died last August.



## LONDON STAGE REVISITED

The Summer 74 *Broadside* erred in describing *The London Stage 1800-1900* as being arranged theatre-by-theatre with initial concentration on the most significant theatres of the century. General editor James Ellis reports that the plan is "to treat the subject strictly chronologically, with contributing editors responsible for chronicling the activities in all theatres within the decades or half-decades for which they are responsible". The editors "also hope to be able to make the collected information immediately available in a computer data bank, and possibly available in segments - in the form of microfiche - as soon as any substantial portions of the work have been completed". Apologies to Joseph Donohue and James Ellis for the mischievous gremlin!

## 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 1974 *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 with subjects related to live performance (including vaudeville, puppetry, pantomime, the circus) will be considered for the *George Freedley Award*. They may be biography, history, criticism, and related fields.

*The Theatre Library Association Award*, established in 1973, honors a book in the area of recorded performance, including motion pictures and television.

Ineligible works for both awards are textbooks, bibliographies, dictionaries and encyclopedias, anthologies, collections of articles and essays previously published and in other sources, reprints of publications, dance and ballet, opera, plays, and similar dramatic forms.

Works will be judged 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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## BRANDER MATTHEWS DRAMATIC MUSEUM

On the eve of his retirement from Columbia University in 1963 Dr. Henry W. Wells gave an address in which he summarized the development of the collections and the principal types of activities of the Brander Matthews Dramatic Museum during the fifteen years of his Curatorship. In his concluding remarks he stated that "today we have very obsolete museum equipment but the nucleus for a really important collection and, I hope, the initial effort and effectual momentum to bring this about. I cannot readily conceive such a result without an active drama school and an adequate building to contain it. I fear we shall have to postpone our hopes for a generous fulfillment of my ideal. But we have strong incentives . . . the Museum is a project to help in a small way to stave off from our culture a barbarism that is never so far away as not to be a living threat. The theater is, properly speaking, a house of beauty. I have, under some difficulties, attempted to make this also true of a dramatic museum."

Now, some ten years later, the hopes and dreams of a true dramatic museum at Columbia appear to have all but vanished. The "initial effort and effectual momentum," the "active drama school," an "adequate building," and the "strong incentives" have fallen by the wayside. Former Curator Paul R. Palmer, now Theatre Arts Librarian in Avery Architecture Library at Columbia and TLA Recording Secretary, says, "Technically the Museum is in suspension and might be put together again, but that seems unlikely in our life times".

When Columbia abandoned its Theatre Arts Program some months ago, transferal and disposition had to be made of three collections: the Brander Matthews Dramatic Museum, the Theatre Arts Library, and the Speech Recording Library. The Brander Matthews bust, two stage models, puppets, dolls and masks are now under the control of the Art Properties Department in Low Library. The three Robert Edmond Jones giant puppets are in "coffins" in Special Collections in Butler Library as are the Florine Stetterbeimer puppets, the sets for Gertrude Stein's *Four Saints in Three Acts*,

and the Joseph Urban Collection. Other models are now housed in Lehman Hall and Minor Latham Hall at Barnard College. Photographs, pictures and playbills are in Butler Library's Special Collections.

Books from the Theatre Arts Library were sent to Butler Library with a few items going to College Library, Special Collections and Avery Library. A number of film books and thousands of movie stills and posters found their way to the Film Department in Dodge Hall. The Speech Recording Library was split up and sent to Music Library, College Library, Barnard Library and Special Collections.

The above materials are still available to individuals for research and study upon application. Full particulars may be obtained from Mr. Palmer in Avery Library Monday through Friday from 9 a.m. to 5 p.m. by calling (212) 280-3501.

## TLA OFFICERS AND EXECUTIVE BOARD MEMBERS

The results of the October election of officers and members of the Executive Board are as follows: President, Dr. Robert M. Henderson, Library & Museum of the Performing Arts at Lincoln Center; Vice-President and Program Chairman, Hobart F. Berolzheimer, Free Library of Philadelphia; Secretary-Treasurer, Richard M. Buck, Performing Arts Research Center at Lincoln Center; Recording Secretary, Paul R. Palmer, Columbia University Libraries.

Elected to the Board for a four-year term (1975-78) are: Mrs. Robin Craven; Dr. William Green, Queens College; Paul Myers, Performing Arts Center at Lincoln Center; and Jeanne T. Newlin, Harvard Theatre Collection. Additional Board members are Dr. Francis R. Hodge, University of Texas at Austin; Brooks McNamara, New York University; Sally T. Pavetti, Eugene O'Neill Memorial Theater Center; and Betty A. Wharton.

## MUSICAL AMERICANA UP FOR GRABS

An extensive collection of "Musical Americana" encompassing sheet music, songsters, broadsides, musicals, hymnals, recordings, correspondence and books has been placed on the market by Gershwin & Associates. The cache consists of over 20,000 items of sheet music (many bearing American imprints prior to 1905) including ragtime hits by such virtuosos as Scott Joplin and Bert Williams; approximately one thousand songsters with a complete bound Wehman Bros. set and some related volumes of 17th-century European claim; five hundred folios of published song collections; over one hundred college songbooks and fifty hymnals; approximately seventy-five broadsides; over three hundred musicals; some three hundred fifty books and volumes of serials divided mainly between trade reference books and directories and works concerned with history, folklore, biography, literature and bibliography; over one thousand recordings (45rpm and some 78rpm) mostly in mint condition; an archive of 1930s correspondence reflecting the views of foreign governments on the official version of their respective national anthems; and a miscellaneous assortment of engravings, posters and periodicals. The estimated market value of this unique collection ranges between seventy-five and one hundred thousand dollars. The price is negotiable. Further information may be obtained from Alan C. Gershwin, Gershwin & Associates, P. O. Box 623, Radio City Station, New York, N. Y. 10019.

## CURTAIN CALL

*Curtain Call: Some Great Women of the New York Theatre* is the current exhibition of the Theatre and Music Collection of the Museum of the City of New York - a must on everyone's theatrical agenda. Three-dimensional in design, the display includes portraiture and sculpture as represented by such figures as Sarah Bernhardt, Katharine Cornell, Helen Hayes, Anita Loos and Dorothy Stickney. Original stage costumes of Alla Nazimova as Nora in *A Doll's House* and Viola Allen in *Twelfth Night* among others round out the exhibition. 'Tis a "Curtain Call" to be applauded.

## FEDERAL THEATRE PROJECT RESEARCH MATERIALS

In a recent review and progress report of the "WPA Research Materials at the Library of Congress" John Y. Cole reveals that the Federal Theatre Project (FTP) holdings are to be deposited with George Mason University Library in Fairfax, Virginia. Approximately two-thirds of this sizeable collection, which occupies over 800 cubic feet, has been transferred so far. These materials will be inventoried and processed by students and faculty members from the English Department of George Mason, as well as by the George Mason University Library staff. As in all deposits, the Library of Congress retains ownership of the deposited items. After processing, selected documents and photographs will be returned to the Library for permanent retention in its specialized collections. It is expected, however, that most of the FTP collection will remain on deposit at George Mason, where it will be available for use by all interested researchers. The holding consists primarily of multiple copies of typescripts of plays, but also includes newspaper clippings, card indexes, performance records, posters, production photographs and research data related to scenery and costume design.

## WORKS IN PROGRESS

**ACTORS STUDIO.** Doctoral Dissertation. David Garfield, Dept. of Drama, Graduate School of Arts and Sciences, New York University, N. Y. 10003.

**WILLIAM A. BRADY** (Producer and Manager 1863-1950) Doctoral Dissertation. N. E. Hagler, Dept. of Speech and Theatre, University of Florida, Gainesville 32611.

**CHUCK CALLAHAN BURLESQUE COLLECTION.** Thesis. Llewellyn Hedgbeth, School of the Arts, New York University, N. Y. 10003.

**GEORGE S. KAUFMAN** (Playwright and Director 1889-1961) Critical Biography. Malcolm Goldstein, Dept. of English, Queens College, Flushing, N. Y. 11367.

**BENJAMIN EDWARD WOLF** (Boston Composer/Playwright 1836-1901) Critical Biography. Craig A. Bowley, Dept. of Theatre and Drama, Indiana University, Bloomington 47401 with Michael di Clemente.

## ACQUISITIONS FROM THE FIELD

**ANTHONY VAN HOBOKEN:** The complete collection of Anthony van Hoboken, specialist in composer Josef Haydn, has been acquired by the Austrian National Library in Vienna. The more than ten thousand titles will be housed in a special Hoboken Room in the Albertina. It will be ready for viewing at next year's Vienna Festival.

**SILENT FILMS:** Two collections of film memorabilia documenting the silent era have been donated to the University of Southern California by film historian Anthony Slide and actress Gloria Williams. Slide, author of *The Early American Cinema* and *The Griffith Actresses*, donated his research material including taped interviews with such silent luminaries as Lillian Gish, Blanche Sweet and writer Anita Loos. The collection also includes a file of *The Silent Picture*, a periodical edited by the donor. Miss Williams gave mementos from her film career and that of her late husband, Comic Walter Hiers.

## PRESENTING LELAND HAYWARD

Currently casting a magical glow over the Vincent Astor Gallery in the Library & Museum of the Performing Arts at Lincoln Center is an exhibition commemorating the illustrious career of Leland Hayward as theatrical, motion picture and television producer and artist's representative, as well as his life "off-stage".

Items on display include photographs, programs, showcards and posters, play and film scripts, correspondence, original drawings, designs, awards and personal memorabilia. Many of the photographs in the exhibition - the portraits of Hayward's family and friends and the flower studies - were taken by him.

Some items of special interest include the silver cigarette box commemorating the first anniversary of *South Pacific* engraved with the autographs of Oscar Hammerstein II, Richard Rodgers and Joshua Logan; gold records honoring the sale of over 1,000,000 copies of the original cast albums of *South Pacific* and *The Sound of Music*; and set designs by Jo Mielziner for *Mister Roberts*, *South Pacific*, *Point of No Return*, *Wish You Were Here* and *Gypsy*.

## 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 four published copies of all books nominated. One copy should be sent directly to each member of the jury and one copy to the President of TLA. No galley sheets or proofs will be accepted. Books nominated for the 1974 Awards must have been published in the 1974 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 20, 1975. The selection of the Award winners will be determined by separate three-member juries appointed by the President of the Theatre Library Association as follows:

*George Freedley Memorial Award: Chairman, Don B. Wilmeth, Associate Professor and Executive Officer of Theatre Arts, Brown University, Providence, R. I.; Stephen M. Archer, Director of Theatre, University of Missouri, Columbia; and William T. Leonard, Theatre Collection, Free Library of Philadelphia. Theatre Library Association Award: Chairman, R. Talmadge Russell, Director of Theatre, Department of Speech and Drama, North Dakota State University, Fargo; J. Kline Hobbs, Battle Creek, Michigan; and Laraine Correll, Director of Resource Division, The Charles MacArthur Center for American Theatre, Tallahassee, Florida.*

## LOST SCRIPT DEPARTMENT

*May Day in Town; or New York in an Uproar.* Royall Tyler's two-act comic opera which was first performed in New York's John Street Theatre on 19 May 1787.

The Editor respectfully requests that publishers send all review copies of their respective publications to Mr. Louis A. Rachow, The Walter Hampden Memorial Library, 16 Gramercy Park, New York, N. Y. 10003. Thank you.

## PUBLICATIONS OF NOTE

*Contemporary Dramatists*; ed. by James Vinson. New York: St. Martin's Press, 1973. 926p. \$30

The phrase "living dramatists in the English language" is the key to this highly useful and informative reference guide. Selected by a group of distinguished critics, editors and writers of modern drama, the volume contains over 300 listings including Nigeria's Wole Soyinka, South Africa's Athol Fugard, England's J. B. Priestley, America's George Abbott as well as the more elusive figures such as Jackie Curtis of *Flesh and Women in Revolt* cinematic fame. Each entry contains a biography, a full bibliography, details of other published bibliographies and locations of manuscript collections, a listing of critical studies considered important by the playwrights themselves including comments by many of the dramatists on their own work, followed by a signed essay by one of one hundred English, American and Commonwealth critics. Not to be overlooked are the six appendices documenting screen, radio and television writers; musical librettists; the theatre of mixed means and theatre collectives; a thought-provoking preface by Ruby Cohn and the capsuled career notes on the advisers and contributors. *Contemporary Dramatists* is volume three of the *Contemporary Writers of the English Language* series.

*Life Among the Playwrights: Being Mostly the Story of The Playwrights Producing Company, Inc.*, by John F. Wharton. New York: Quadrangle/The New York Times Book Company, 1974. 336p. illus. \$15

Arthur Miller said it first - "an absolutely necessary source of the unvarnished facts." And that is precisely what John Wharton's delightful, intimate and spellbinding account of The Playwrights Producing Company, Inc. is - the "unvarnished" saga of five dramatists (Maxwell Anderson, S. N. Behrman, Sidney Howard, Elmer Rice and Robert E. Sherwood) who, along with

theatrical lawyer Wharton, formed a company to produce their own respective works and those they deemed significant of other innovative playwrights. The book begins with an idea and a proposal and continues through the metamorphic stages of creation, writing, casting, rehearsing and producing up to opening night, and finally the reviews and box office success and/or failure. Following the author's epilogue are two invaluable documents: the Basic Agreement for the Incorporation of The Playwrights Producing Company, Inc. and A Chronological Record of the Productions and the Co-Productions of The Playwrights Producing Company, Inc. 1938-1960. The narrative is tastefully enhanced by a variety of outstanding photographs interspersed throughout its pages as selected by TLA member Betty A. Wharton making for a truly successful marriage of the textual and the visual.

*The Power of Dramatic Form*, by Frederick J. Hunter. Hicksville, N. Y. Exposition Press, 1974. 212p. \$8.50

This concise book is a survey and examination of the development of the diverse kinds of drama (including farce, melodrama, musicals and anti-theatre), the ways in which audience taste has varied toward them and the aesthetic qualities of those types that have the same essential form. Dr. Hunter evaluates the artistic process involved in the creation of effective drama and discusses the classical categories of comedy and tragedy and their growth and development in our times in the works of the Greek playwrights, Shakespeare, Ibsen, Chekhov, Strindberg, Pirandello, Duerrenmatt, Ionesco and Livings among others. His work is enhanced with a series of charts, a comprehensive bibliography and an index.

*Remedial Drama: a Handbook for Teachers and Therapists*, by Sue Jennings. Photos by George Solomonides. New York: Theatre Arts Books, 1974. 116p. \$7.45

Sue Jennings has reaped accolades

from her activities and association with the Remedial Drama Group, which she founded in 1964, and later the Remedial Drama Centre which she ran until 1972. In this gem of a book she presents a stimulating collection of ideas for remedial drama: drama with the disturbed, the mal-adjusted and the psychotic; drama with the physically handicapped; drama with the severely subnormal and multiple handicapped; and drama with immigrants among others. Although London oriented, her bibliography of "Recommended Reading in Drama and Related Fields" should prove particularly helpful to those interested.

*The Stage Works of Charles MacArthur*; ed. with Introd. and Notes by Arthur Dorlag and John Irvine. Tallahassee: Florida State University in cooperation with the School of Theatre, Florida State University, 1974. 404p. illus. \$15.95

This collection of eight plays by one of America's leading proponents of "New York comedy" is the first major publication of the Charles MacArthur Center for the Development of American Theatre. Preceding the text of each play is the Broadway cast listing, date of opening and critique. The volume's contents: *Lulu Belle* (written with Edward Sheldon); *Salvation* (written with Sidney Howard); *The Front Page* (written with Ben Hecht); *Twentieth Century* (written with Ben Hecht); *Ladies and Gentlemen* (written with Ben Hecht); *Johnny on a Spot*; *Swan Song* (written with Ben Hecht); and *Stag at Bay* (written with Nunnally Johnson). *Stag at Bay* had its premiere tryout performance last February in the School of Theatre, Florida State University. Reading dividends include forewords by Helen Hayes, Nunnally Johnson and John D. MacArthur and a preface by Richard Fallon on the goals and programs of the Charles MacArthur Center for the Development of American Theatre.

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, Hubert Barolshtamer, 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, Paul R. Palmer, 560 Riverside Drive, New York, N. Y. 10027.  
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