

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

VOLUME 3, NUMBER 3

WINTER 1976

NEW SERIES

TLA BOARD MEETING HIGHLIGHTS

ALA Affiliation: Richard M. Buck, TLA Representative at the Chicago American Library Association mid-Winter meeting reported that a one-day seminar is to be scheduled prior to the ALA Summer Conference to iron out the confusion surrounding the position of the affiliated library associations. Mr. Buck is planning to attend the seminar. It was the consensus of the Board that TLA should continue its affiliation with A.L.A.

Theatre Librarianship: At the Board's request TLA President Robert M. Henderson will submit a proposal to the American Library Association that ALA encourage the establishment of a course in theatre librarianship to be given in an accredited library school.

MEMBERSHIP ROLLS MADE CURRENT

Starting with this issue, *Broadside* will be mailed only to currently paid-up members of the Theatre Library Association; i.e. those who have paid dues for the January-December 1975 period. The files have been cleared and the total membership in good standing is now 420 - personal 226 and institutional 194.

Several members who have paid the 1975 dues have *not* paid for 1974; others have not paid for 1973. Those in arrears will be notified of back dues owed when the 1976 invoice is mailed in March.

Any questions about dues status should be addressed to Richard M. Buck, Secretary-Treasurer, Theatre Library Association, 111 Amsterdam Avenue, New York, N. Y. 10023.

FREEDLEY - TLA AWARD CEREMONY

The presentation of the 1975 George Freedley Memorial Award and the Theatre Library Association Award will be made on Monday, May 17, 1976 at the Gotham Book Mart Gallery, 41 West 47th Street, New York City, from 5:00 to 7:00 p.m. All Theatre Library Association members and their guests are invited to attend for a charge of \$6.00 per person, gratuities included.

A separate mailing will be made in a few weeks listing the nominees including a reservation form.



PERFORMING ARTS RESOURCES

Mary C. Henderson, editor-elect of *Performing Arts Resources*, is soliciting manuscripts of an international nature for Volume IV scheduled for publication sometime in 1977. Articles on British, European, Latin American and other theatre collections which writers have visited or used are welcome. Essays on non-American resources for film, radio and television (either public or private) will also be considered.

All manuscripts, ideas and suggestions should be sent to Dr. Mary C. Henderson, Assistant Curator, Theatre and Music Collection, Museum of the City of New York, Fifth Avenue at 103d Street, New York, N. Y. 10029.

OSU THEATRE HISTORY SYMPOSIUM

For the past two years The Ohio State University Department of Theatre has hosted meetings for theatre historians with the generous support of the College of the Arts and the OSU Theatre Research Institute. A third symposium, *Aspects of the American Theatre*, is scheduled for April 30 - May 2, 1976 at OSU.

Among the topics for discussion will be "Sex Roles in Society and Theatre," "Training Audiences for the Arts" and "Research Facilities and Possibilities". Full particulars, including hotel accommodations, may be obtained from Professor Alan Woods, Conference Coordinator, Department of Theatre, The Ohio State University, Columbus, Ohio 43210.

The Preliminary Symposium in 1974 on the *Historiography of Theatre History* was a result of Professor Woods' conviction that theatre historians both needed and wished to discuss the underlying tenets of their discipline, and that existing conventions, meetings and conferences rarely permitted more than an informal (and hurried) exchange of ideas.

Persons interested in acquiring the published proceedings of the Preliminary Symposium may do so by sending a request to the Department of Theatre at The Ohio State University with an enclosure of one dollar and fifty cents (\$1.50) to cover printing and mailing charges. The printed papers are "intended to spark discussion and reaction, to continue the dialogue among theatre historians about their field".

FEDERAL ONE

Federal One is the title of the newspaper of the Research Center for the Federal Theatre Project at George Mason University in Fairfax, Virginia. Labeled an irregular publication, Volume I, Number 1 made its appearance in November 1975 with Diane K. Bowers as editor. The title is derived from the nickname used by original Federal Theatre Project staff members to designate their Project. "Federal Project Number 1" included the Theatre, Art, Writers', and Music Divisions.

The lead article in this first issue reveals that the task of unpacking and general sorting of the contents of the Federal Theatre Project (FTP) material which was placed on permanent loan at George Mason University by the Library of Congress has now been completed. Over 7,000 scripts (2,500 of which are radio plays) were uncovered including unpublished early plays, Living Newspapers, classical plays, vaudeville plays and Black drama. There are over 500 silk-screen posters, fifteen cubic feet of original, signed set and costume designs and thousands of photographs and negatives. The pictorial records also contain approximately 600 production bulletins. A Register of the estimated 40,000 items will be published as soon as funds are available.

Plans are also in the offing to augment the original collection with an oral history of the FTP with interviews of the administrative staff, playwrights, directors and other artists associated with the Project. Eventually a data retrieval system will provide researchers with easy access to information on a particular play, person, region or bureau. The collection will also be coordinated with FTP collections across the country, particularly with the National Archives, since it contains the administrative records of the Federal Theatre.

Individuals researching and writing about the Federal Theatre Project are urged to send abstracts of their works for publication in future issues of *Federal One*. All correspondence should be addressed to the Editor, *Federal One*, Research Center for the Federal Theatre Project, c/o English Department, George Mason University, Fairfax, Virginia 22030.

TLA SUMMER MEETING

First word has been received concerning the Theatre Library Association program meeting to be held in Chicago on Thursday, July 22, 1976 during the American Library Association Centennial Conference Week. Open to all Conference registrants, the day-long session will begin at 9:15 a.m. with tours of the Auditorium and Chicago Theatres.

The afternoon program will begin at 2:00 p.m. in the Goodman Theatre with a panel discussion on alternate theatre in Chicago followed by a performance by one of the alternate theatre groups. The program will conclude with a talk on historical theatre buildings in Chicago after which a reception will be held in the Goodman Theatre lobby.

A reading by the Shaw Society of Chicago is planned at 7:30 p.m. in the newly renovated reception hall in the Chicago Public Library Cultural Center.

The actual program, with information regarding reservations for the theatre tours, will be published in the Spring issue of *Broadside*.

INTERNATIONAL SHAKESPEARE ASSOCIATION CONGRESS

"Shakespeare in America" is the theme of the International Shakespeare Association Congress to be held in Washington, D. C. April 19-25, 1976. Hosted by the Shakespeare Association of America and the Folger Shakespeare Library, this Bicentennial Congress is open only to members of the Shakespeare Association of America and to members of other branches of the International Shakespeare Association. Alistair Cooke will be the keynote lecturer.

Each day's program will include a number of small seminars on specialized topics such as Christian Interpretations of Shakespeare, Marxist Interpretations of Shakespeare, Shakespeare in Translation and the Future of Shakespeare Bibliography. Among the week's special events will be the opening of the "Shakespeare in America" exhibition at the Folger Shakespeare Library, a production of *As You Like It* by the Folger Theatre Group and a Shakespeare Film Series by the American Film Institute and Circle Theatre.

CANADIAN THEATRE HISTORY RESEARCH PROGRAMME

A Research Programme in Canadian theatre history was inaugurated this fall with funding guaranteed for the first year by the Connaught Fund, University of Toronto. The Organizing Committee consists of Professors Robertson Davies, Ann Saddlemyer and Lise-Lone Marker (Centre for the Study of Drama), J. M. S. Careless (History Department), Sheldon Zitner (Department of English), Dean Frances Halpenny (Faculty of Library Science) and Miss Heather McCallum (Theatre Section, Metropolitan Toronto Central Library) who is Senior Research Associate for the first year of the Programme.

The Programme has as its primary aim the compilation of information necessary to the orderly investigation of Canadian theatre history from the beginnings to the 1950s. Research projects will include the preparation of bibliographies and checklists for primary and secondary materials, calendars of performance for major theatrical companies, in addition to oral histories. The office of the Programme is expected to serve as a referral centre for inquirers and visitors.

The Organizing Committee is aware of the many enterprises already underway in this field. It would be grateful for any information on research in progress or recently completed, and on the resources and persons interested in Canadian theatre history. It welcomes suggestions that will help in the creation of an accurate account of the current state of research in Canadian theatre history and ultimately in the publication of works about that history.

Correspondence should be addressed to: Miss Heather McCallum; Canadian Theatre History Research Programme, 14th Floor, Robarts Library, University of Toronto, Toronto, Ontario M5S 1A5, Telephone: (416) 928-6204.



AVANT-GARDE AND RADICAL THEATER HOLDINGS

Marion K. Whalon, Collection Development Librarian of Fine Arts and Humanities at the University Library, University of California, Davis, reports on that institution's extensive collection of "American Avant-garde and Radical Theater" as follows:

San Francisco Mime Troupe Archives: Scripts, promptbooks, musical scores, photographs, correspondence, business files and visual ephemera of one of the liveliest and most controversial groups in the San Francisco area during the 1960's. The Troupe is still active.

Ronald G. Davis Collection: Davis, founder and former director of the San Francisco Mime Troupe, is the author of *The San Francisco Mime Troupe: the First Ten Years* (Ramparts, 1975). His collection consists of videotapes, scrapbooks and early business and correspondence files, one large file relating entirely to the Troupe's *Minstrel Show* or *Civil Rights in a Cracker Barrel* which toured extensively.

Firehouse Theatre Archives: This now disbanded group performed in Milwaukee and San Francisco during the 1960's. The collection, a gift from Nancy Walter, includes scripts, director's notebooks and business files as well as experimental films of rehearsals.

U.M.T.R. Archives: The Universal Movement Theatre Repertory is a New York booking agency for radical Theatre in the United States and abroad. This large collection contains videotapes, audio-cassette tapes, photographs, correspondence, publicity releases and posters which reveal a broad spectrum of experimental and radical theatre from 1967-68 to the present. Such companies as the Bread and Puppet Theatre appear on videotape. Among directors interviewed on audiotape are Judith Malina, Julian Beck and Joseph Chaikin.

Living Theatre Materials: Extensive representation of this company's performances and life-style from the 1950's to 1975. Original scripts in several versions, director's notes, including Julian Beck's notebooks on *Paradise Now*, Judith Malina's drawings and notes for *Frankenstein*, drafts of books by both Beck and Malina, videotapes,

WORKS IN PROGRESS

DANCE in New York (1860-1885). Ph.D. Dissertation. New York University. Kristina Gintautiene, 149 West 4th Street, New York, N. Y. 10012.

FURNESS, Horace Howard (1833-1912). Biography. Professor James M. Gibson, Division of English and Speech, Houghton College, Houghton, N. Y. 14744

KAUFMAN, George Simon (as librettist and director of musicals). Ph.D. Dissertation. Roberta Mohan, Theatre Division, School of Speech, Kent State University, Kent, Ohio 44242

MACARTHUR, James (1866-1909) Literary editor and adapter of plays. Biography. Donald Streit, 49 Brown Lane, Bellport, L. I., N. Y. 11713

NORMAND, Mabel (1894-1930). Biography. Stephen Normand, 634 Drukgoole Road East, Staten Island, N. Y. 10312

SALVINI, Tommaso (1829-1916). Ph.D. Dissertation. David H. Fennema, 1527 Dorchester Drive, Bloomington, Indiana 47401

TAIROV, Alexander (1885-1950). Soviet Producer. (Reconstruction of productions of the Moscow Kamerny Theatre in the Soviet Union and abroad). Ph.D. Dissertation. New York University. Micky Levy, 20 Fifth Avenue, New York, N. Y. 10011

WINTER, William (1836-1917). Biography. Peter J. Ventimiglia, 6 Caroline Avenue, Pompton Plains, N. J. 07444



numerous photographs and ephemera. The *Frankenstein* material is especially abundant. Also represented are several parts of *The Legacy of Cain*, the projected cycle of 150 plays on which the Living Theatre is now engaged.

Karl Bissinger Collection: A related group of materials collected by a friend of the Living Theatre, including correspondence with the Becks, photographs, mementos and programs.

PUBLICATIONS OF NOTE

Dialects for the Stage: a Manual and Two Cassettes, by Evangeline Machlin. New York; Theatre Arts Books, 1975. 182p. \$39.95 (full package - manual and 2 cassettes)

"A pioneer in the use of tapes for developing actors' speech skills, Dr. Machlin here presents her 'Play It and Say It' method of dialect mastery as she has tested and perfected it in coaching professional actors, in workshops across the United States, Canada, and the United Kingdom, and as head of speech at the Neighborhood Playhouse of Theatre in New York and Boston University's Theatre Arts Division. Included on the cassettes (and in the *Manual* where every example is transcribed) are eight North American dialects, including French Canadian and Black American, each with three to six diverse examples, five dialects of the British Isles (19 examples) and six European accents. In addition Standard ("Educated") American and Standard British speech are given. The first specimen of each dialect is repeated with a silent space between each phrase or sentence so that the learner can test himself. The *Manual* explains how one can do this with any other recorded material on one's own. The lilt and melodic patterns for each dialect are discussed as are idioms to be watched for. Each example is chosen to be interesting in itself - a scene from a contemporary play like *The Rose Tattoo* by Tennessee Williams, or an anecdote by Peter Ustinov which shows a Russian accent. Speakers may be as famous as Marion Seldes or Margaret Webster, or persons to whom the dialect is native caught in documentary-style telling a story..." The unit is an invaluable addition to all performing arts collections where audio-visual materials are a part of the library program and its research and reference service.

From the Last Row, by Jean Dalrymple. Clifton, N. J.: James T. White & Company, 1975. 301p. illus. appendices. index. \$15

Conceived in 1943 by Mayor Fiorello H. La Guardia and nurtured by Newbold Morris and Morton Baum, the New York City Center of Music and Drama provided many exciting

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PUBLICATIONS OF NOTE

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seasons of theatrical and musical achievement in the former Mecca Temple on West 55th Street in its first twenty-five years. But the catalytic agent responsible for the success of this cultural undertaking is the noted artists' representative and theatrical producer Miss Jean Dalrymple. It was she who handled the publicity, served on the Center's board of directors, played a leading part in shaping the policy by which it was operated, and it was she who directed the Drama and Light Opera companies. All this is revealed in a personal memoir from the seats in the last row Miss Dalrymple always reserved for herself. In effect, *From the Last Row* serves a dual purpose. For the general reader the book is a twenty-five year chronicle of what is considered this nation's first performing arts center. For the specialist, the researcher and the librarian it is virtually an annals of the New York City Center of Music and Drama. Not to be missed.

Guide to Play Selection: a Selective Bibliography for Production and Study of Modern Plays. 3d ed. Compiled by the National Council of Teachers of English Liason Committee with the Speech Communication Association and the American Theatre Association; ed. by Joseph Mersand. New York: R. R. Bowker Company, 1975. 292p. indexes. \$13.95. (Paperbounds distributed by NCTE, \$5.95; NCTE members \$5.75)

With the first revision in seventeen years, high school, college and community theatre groups will be able to find drama from 1870 to the present suitable for their resources in this new *Guide to Play Selection*. It analyzes some 850 plays listing the number and sex of players required, scenery and costume requirements, sources and costs of playbooks and performance rights, special production costs and challenges involved and the level of maturity desirable in both actors

and audience. Not only one-act and full-length plays are described but also television dramas and musicals as well. A special section is devoted to drama by Afro-Americans. Among new features is a discussion of play production by Julian M. Kaufman of Hofstra University dealing with procedures for casting, plotting of movement, rehearsing, integrating set, lighting and costume design, and coordinating the work of individuals on stage and backstage. Special reference sections include a directory of agents and a bibliography listing the contents of over 400 currently available anthologies and collections of plays, as well as indexes of plays by players, authors, titles, topics and themes.

J. C. W.: a Short Biography of James Cassius Williamson, by Ian G. Dicker. Sydney, Australia: Elizabeth Tudor Press, 1974. 212p. illus. bibliog. index. \$10

Born in Pennsylvania in 1845, J. C. Williamson made his first stage appearance at the age of twelve and became the leading comedian of the California Theatre in San Francisco some fourteen years later. It was here he met and married actress Maggie Moore and it was here he discovered *Struck Oil*, the popular melodrama on which he built his fortune. Following the Williamson's first successful visit to Australia in 1874 they toured India, England, Ireland and the United States in *Struck Oil*, and upon their return settled in Australia where J. C. W. established "The Firm" -- one of the world's greatest theatrical empires. Dr. Dicker became interested in James Cassius Williamson while completing his Ph. D. in Communications and Theatre at the University of Colorado. The biography, an adaptation of his thesis, is perhaps the most complete and fully documented account of this outstanding actor-manager and impresario of the 19th-century to date.

Simon's Directory of Theatrical Materials, Services & Information; ed. by Bernard Simon. 5th ed. Introduction by Harold Burriss-Meyer. New York: Package Publicity Service, 1975. 388p. \$8.95

Simon's authoritative "classified guide to where to buy, to rent, to lease, to find out, covering the entire United States & Canada" needs no introduction to the theatre librarian or the theatre specialist. This, the first edition in five years, is the most comprehensive of all. The first 269 pages list 22,000-odd sources (each with zip code and area code) of theatrical materials and services, divided into 112 classifications including two new articles of interest to theatre technicians, "Plastics in the Theatre" by Nicholas L. Bryson and "Flame-Retarding" by Randall Davidson. The remaining informative pages cover the professional and non-professional theatre, dance, opera and film with lists of 1100 new and standard performing arts books; 216 regional and national associations and organizations; 209 periodicals; 344 newly-built theatres, their architects and consultants; 189 major professional theatres; 32 unions; 38 play contests and their winners since their inception; 96 awards and prizes and their winners since their inception as well as instructions for obtaining copyright. Librarians and researchers will find the section on "Libraries & Museums with Major Theatre Collections" greatly revised and updated to include five research sources in London, England. A handy and invaluable reference tool for the layman as well as the specialist.



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