

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

VOLUME 4, NUMBER 3

WINTER 1977

NEW SERIES

SIBMAS CONGRESS

From September 6 to September 10 I attended the Congress of the International Society of Libraries and Museums of the Performing Arts (SIBMAS) in Vienna. I was one of four delegates from the United States, but the only one representing a major theatre collection in America. During the conference, I was actually wearing two hats, since I served as a delegate both from the Museum of the City of New York and from the Theatre Library Association, for which I serve as editor of *Performing Arts Resources*, the publication of TLA.

More than seventy delegates from thirteen countries attended the conference and there was a program of papers every day, more than it was possible to absorb. Since the papers were translated into French and English, the sessions were frequently long and little time was planned for interacting and for questions. The executive committee has promised that the format will be changed for the next congress to be held in Barcelona in two years.

There were several recurring themes throughout the meetings. The first was lack of money. Once said, it bears no further elaboration. Since all the libraries and museums represented at the conference are state supported, most of the budgets have been cut. When and where they weren't cut, universal inflation has had the same effect. So, we all joined hands in a mutual lament of how it is possible to get along for less.

Another major theme was the difficulty in preserving faithfully all the production records of current theatrical production. The representatives from Germany reported that all the active German theatres automatically send in copies of programs,

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KENNEDY CENTER LIBRARY OF THE PERFORMING ARTS

The John F. Kennedy Center for the Performing Arts and the Library of Congress recently announced plans to open a library of the performing arts at the center. Daniel J. Boorstin, Librarian of Congress, and Roger L. Stevens, Chairman of the Center announced that the library will be open to the public and will include 5,000 volumes from the Library of Congress collection on the performing arts. Mr. Stevens said it was expected to be in operation by mid-summer.



METROPOLITAN TORONTO CENTRAL LIBRARY

The Metropolitan Toronto Central Library will be moving this summer from College and St. George Streets to its new building on Yonge Street, one block north of Bloor Street. All departments, including the Theatre Department, will be closed for approximately six weeks during the move. The new building will be officially opened on September 15th. Anyone planning to visit Toronto to use the Library during July or August should write closer to this period for exact dates of closing and opening. The new address is Metropolitan Toronto Central Library, 789 Yonge Street, Toronto, Ontario M6G 1W1, Canada.

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 1976 *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, 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 published in the United States in the field of recorded performance, including motion pictures and television.

Works ineligible for both awards include textbooks; bibliographies; dictionaries and encyclopedias; anthologies; collections of articles and essays previously published in other sources; reprints of publications; works on dance, ballet and opera; plays and similar dramatic works.

Entries 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, Brooks McNamara, Graduate Drama Department, 300 South Building, New York University, New York, N. Y. 10003.

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publicity materials, reviews, designs, photographs, etc. Since we in the Theatre Collection have to work hard to gather this material for just one city, New York, I was again struck by the acute sense of history possessed by the Europeans. The Germans have also begun a system of documentation through computers with terminals in the major German universities. If it is ever fully implemented, it will mean that it will be possible to gather material and information on a specific production within a matter of minutes.

The Dutch provided a different solution for preservation of theatrical performances throughout the country and maintaining a film archive for future study. We saw a documentary film made by the Dutch about an experimental group in Amsterdam. They justified the use of film rather than video tape, which is much cheaper, on the grounds that safety film has a greater shelf life.

The concern with preservation of present history through the German or Dutch approach was informative and interesting, but it did not grapple with the preservation of materials now reposing in the various institutions throughout the western world. And, indeed, the conference really never came to grips with the manifold problems of collecting and preserving. On the whole, much more time was given to the various systems of mechanized cataloging which are being developed in several of the member nations. The Austrian representatives wisely cautioned against the proliferation of highly individualized and unique systems of cataloging, which will create an effective barrier in communication rather than just the opposite. The preoccupation with expensive hardware was, I thought, unfortunate in the light of everyone's fiscal problems.

I was aware of a general and acute consciousness of the difficulties all of us are facing in documenting the disparate and ephemeral elements of theatre history. As long as we are so concerned, I feel that steps have already been taken and will continue to be taken in collecting, preserving and systematically cataloging theatre materials. What is needed, however, is a more effective interchange of ideas concerning our individual methods.

In addition to the meetings, we were treated to several tours. Since it was the bicentennial year of the Burgtheatre, there were three different exhibitions on its history not only in Vienna but in the Castle Grafenegg in the outskirts of the city, which we visited. Part One of the major exhibition was in the Austrian Theatre Museum and Part Two was in the Burgtheatre itself. Costumes, designs, two-dimensional matter of all types were included in the exhibitions. They were interesting substantively, but the exhibition technique seemed rather dated.

We were led behind the scenes of the Austrian Theatre Collection in the Hofburg complex by Dr. Joseph Mayer-Hofer, the Director. I was impressed by the spacious quarters occupied by the collection and by their methods of preservation. Everything was well-maintained, catalogued and efficiently stored, and the staff appeared to be very professional.

The Austrian Theatre Collection has a program of publication which has been very generous and active. Catalogs of all their exhibitions are provided in their budgets and they were surprised that the Americans are too poor to support a publication program. I was approached by several delegations to embark on an informal exchange program of catalogs, posters and any other printed material published by the Museum and TLA.

General elections were held the last day and I was surprised to find that I was awarded a vote, although I, as an individual member, was not entitled to one. (Only corresponding and committee members receive a vote and my suggestion is that both the Theatre Collection and TLA join SIBMAS as institutional members so that they may receive the benefits of all the communications of the organization and the constituent members.)

The conference ended on a high note with the next one scheduled to be held in Barcelona in 1978 and the one following it tentatively, in Belgrade, Yugoslavia. It occurred to me that sooner or later New York should play host.

— Mary C. Henderson

Editor's note: Membership particulars in SIBMAS may be found in the Summer 1976 issue of *Broadside*.

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Publishers are 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 1976 Awards must have been published in the 1976 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 March 1, 1977. The selection of the Award winners will be determined by separate three-member juries appointed by the President of the Theatre Library Association.

George Freedley Award: Don Wilmeth, Chairman, Associate Professor and Executive Officer, Theatre Arts, Brown University, Providence, R. I. 02912; Allan S. Jackson, Associate Professor, Dept. of Theatre, State University of New York, Binghamton, N. Y. 13901; Robert H. Ball, 11 North Washington Street, Port Washington, L. I., N. Y. 11050.

Theatre Library Association Award: R. Talmadge Russell, Chairman, Director of Theatre, Dept. of Speech and Drama, North Dakota State University, Fargo, N. D. 58102; Stuart Chenoweth, Dept. of Drama, San Francisco State University, 1600 Holloway Avenue, San Francisco, Calif. 97127; Laraine Correll, Director of Resource Division, The Charles MacArthur Center for American Theatre, Johnston Building - Suite 101, 415 North Monroe Street, Tallahassee, Florida 32301.

MAILING ADDRESSES FOR TLA

NEWSLETTER ONLY: Send news items, announcements, books for review and comments for *Broadside* directly to the Editor: Louis A. Rachow, The Walter Hampden-Edwin Booth Theatre Collection and Library, 16 Gramercy Park, New York, N. Y. 10003.

DUES, CONTRIBUTIONS, CHANGE OF ADDRESS NOTICES AND OTHER CORRESPONDENCE to the Secretary-Treasurer: Richard M. Buck, Performing Arts Research Center, The New York Public Library at Lincoln Center, 111 Amsterdam Avenue, New York, N. Y. 10023.

NEW TLA OFFICERS AND EXECUTIVE BOARD

The Theatre Library Association's officers for 1977-78 are as follows: *President:* Dr. Brooks McNamara, Graduate Drama Department, Room 300, School of the Arts, New York University, 61 West 4th Street, New York, N. Y. 10012; *Vice-President:* 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; *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:* Paul R. Palmer, 560 Riverside Drive, Apt. 21B, New York, N. Y. 10027.

The Executive Board consists of the officers and the following members: Hobart F. Berolzheimer, Free Library of Philadelphia, Logan Square, Philadelphia, Pa. 19107; Mrs. Robin Craven, private collector, 360 East 55 St., New York, N. Y. 10022; Ford M. Curtis, Curtis Theatre Collection, University of Pittsburgh, 507 Glen Arden Drive, Pittsburgh, Pa. 15208; William Green, Department of English, Queens College, Flushing, N. Y. 11367; Robert M. Henderson, Chief, Library & Museum of the Performing Arts, The New York Public Library at Lincoln Center, 111 Amsterdam Avenue, New York, N. Y. 10023; Frank C. P. McGlinn, private collector, 135 South Broad Street, Philadelphia, Pa. 19109; Paul Myers, Curator, Theatre Collection, The New York Public Library at Lincoln Center, 111 Amsterdam Avenue, New York, N. Y. 10023; Jeanne T. Newlin, Curator, Harvard Theatre Collection, Harvard College Library, Cambridge, Mass. 02138; Sally Thomas Pavetti, Curator, Eugene O'Neill Memorial Theater Center, 305 Great Neck Road, Waterford, Conn. 06385; Mrs. John F. Wharton, Theatre Collection, The New York Public Library at Lincoln Center, 111 Amsterdam Avenue, New York, N. Y. 10023.

WORKS IN PROGRESS

BOGAN, Louise (Poet and Critic 1897-1970) *Critical Biography.* Elizabeth F. Perlmutter, Dept. of English, Temple University, Philadelphia, Pa. 19122.

THE SILENT PERFORMER WORKSHOP

The Silent Performer Workshop, a program of the new Hudson Street Studio, is addressing itself to the current resurgence of interest in mime, magic and the circus arts by introducing a unique ten-week course to provide first rate training in these disciplines. Under the directorship of Jim Moore the courses in mime, magic and clowning will stress the history, philosophy and techniques of each art as well as emphasize performing and creativity.

Jim Moore's workshop in corporal mime will balance physical disciplines with an exploration of the expressive potentials of mime. Mr. Moore re-established the Ecole de Mime de Etienne Decroux with Sterling Jensen and has spent two years with Paul Curtis's American Mime Theatre. He has performed at the Kennedy Center, at Lincoln Center and on the streets of New York, Paris and Amsterdam.

Jeff Sheridan's workshop will combine an historical perspective with introduction in a variety of sleight-of-hand and related skills. Mr. Sheridan, well known New York City Street Magician, is co-author of *Street Magic*, a Doubleday book to be published in May. He has received a Street Enhancer's Citation from the Municipal Arts Society and has performed on the Meet the Artists Series at Lincoln Center.

Mark Stolzenberg's workshop will emphasize circus skills including juggling, unicycle, stilts, make-up, costume and prop building techniques. Mr. Stolzenberg graduated from the Ringling Brothers Clown College. He has performed with the Ringling Brothers Circus and the Bertolino Brothers European Circus and has taught at Brooklyn College and the New School.

Courses are held once a week from March 1 to May 15, 1977 at the Hudson Street Studio at One Hudson Street. Full particulars may be had by calling (212) 349-7344. Student information may be obtained by calling (212) 724-7400.

BOOTH (Edwin as Theatre Manager) Thesis. Donald E. La Casse, Jr., Assistant Professor, Illinois State University, Normal, Ill. 61761.

HEDGEROW THEATRE COLLECTION

Work is currently under way to research, organize and preserve the original papers of the Hedgerow Theatre Collection and to provide arrangements for permanent housing of the collection. The project is under the directorship of Gail Cohen with the aid of a grant from the National Endowment for the Humanities. In addition to the cataloging of the cache of letters, photographs, company notes, programs, reviews and related materials plans are in the offing for the compilation of a comprehensive bibliography of the Hedgerow Theatre Company, America's longest-lived true repertory theatre. The NEH grant also makes provisions for a series of interviews with past company members and individuals associated with the Hedgerow Players and its distinguished founder, Jasper Deeter.

The Moylan-Rose Valley near Philadelphia was home base for the Hedgerow Theatre Company from its beginnings in 1923 to its demise in 1956. Endorsed by George Bernard Shaw and Sean O'Casey, the Hedgerow Players kept in rehearsal a collection of American and foreign plays which were produced in rotation. The crowning point of their year's labors was the annual Shaw Festival held each July. The lineup of talented actors included Richard Basehart, John Beal, Morris Carnovsky, Helen Craig, Ann Harding, Henry Jones and Eva LeGallienne. Bella and Sam Spewack had their first play produced at Hedgerow.

For further information on the documentation and organization of the Hedgerow Theatre Collection for library housing write Gail Cohen, Project Director, Hedgerow Theatre, Rose Valley Road, Moylan, Pennsylvania 19065.

CAULFIELD, Susan ("Opera Singer" or "Popular Singer" - Mother to Gen. John Burgoyne's Children. c1780) *Biography.* Paul R. Cox, 45 Pineapple St., Brooklyn, N. Y. 11201.

GIELGUD, Sir John (1904-) *Doctoral Dissertation,* Columbia University, Pauline Hahn, 865 West End Ave., New York, N. Y. 10025.

IRVING, Sir Henry (1838-1905) *Biography.* Alfred Graner, 220 East 67 Street, New York, N. Y. 10021.

PUBLISHED PLAYS

Medoff, Mark. *The Wager: A Play in Three Acts*. With two short plays: *Doing a Good One for the Red Man* and *The War on Tatem*. Clifton, N.J. James White, 1976. 151p. \$6.95; paper \$3.95

Medoff on *The Wager*: "I sometimes hope that some graduate student someday doing a doctoral dissertation in some arcane combination of disciplines like geography, criminology, and lit will be foolish enough to undertake a study in dementia based on the eight-year odyssey of *The Wager* from the Las Cruces Community Theater, where a man in goggles played Leeds on two-days' notice, to the Eastside Playhouse, where on opening night, Tony Perkins, in an effort to ease both our nerves, wore throughout the second act of *The Wager* to my immense enjoyment a pair of plastic vampire teeth."

On *Doing a Good One for the Red Man*: "Farce seemed to me to offer the most viscerally satisfying potential for the flashiest blaze when I decided I wanted to shoot a few arrows in the air at the White-Man-and-Injun business."

On *The War on Tatem*: "When I was in elementary school, there were two gratuitous gangs on Tatem Waterway Drive and there were fox-holes for a day or two. The rest is fiction-with-qualification. The qualification is that if circumstances had been as I described them, my brother Bud would have done no less than Boosy Dunbar to avenge his brother's humiliation. He was that kind of kid. It is the tenderness I feel toward him and the impulse to deal with other transgressions committed against him across the years of our childhood that inspired this play and perhaps makes it 'nice'—or close enough."

Shakespeare, William *Highlights of Shakespeare's Plays*. 2d ed. With explanation, summary, comment and emphasis on famous quotations, by Edward P. Vandiver.

Jr. Woodbury, N.Y.: Barron's Educational Series, 1976. 564p. Paper. \$4.95

This newly revised second edition "serves as a fresh and enlightening discussion of Shakespeare's works to enable the student and the general reader to comprehend and enjoy the many talents of this literary genius". It is divided into four sections to delineate the various genres of Shakespeare's works: histories, tragedies, comedies and tragicomedies. Each section, and then each play, is preceded by an introduction by the editor. The book is enhanced for classroom use by topics for further discussion and listings of major characters, in addition to each play commentary. Edward P. Vandiver, Jr. is a former professor of English at Furman University in Greenville, South Carolina.

Strindberg, August. *Plays*. Vol. II. Introduced and translated by Michael Meyer. New York; Vintage Books, 1976. 644p. Paper. \$5.95

The eight plays in this volume all belong to Strindberg's post-*Inferno* period: *To Damascus* (Parts I, II and III); *Easter*; *The Dance of Death* (Parts I and II); *The Virgin Bride* and *A Dream Play*. The translator, noted for his definitive biography of Ibsen and several stage, radio and television plays, was awarded the Swedish Academy Gold Medal for his Strindberg translations in 1964. His translations of Ibsen and Strindberg are often used for stage productions.

Williams, Tennessee. *The Theatre of Tennessee Williams*, Vol. V. New York: New Directions, 1976. 370p. \$12.95

The Theatre of Tennessee Williams is an ongoing series which brings together in matching format the plays of one of America's most persistently influential and innovative dramatists. Volumes I, II and III were first issued in 1971 with Volume IV appearing the following year.

Leading off Volume V is *The Milk Train Doesn't Stop Here Anymore* (1964), a play that explores the tenacity of the human body and spirit when confronted with the certainty of death. The more light-hearted *Kingdom of Earth* (*The Seven Descents of Myrtle*) was first produced on Broadway in 1968. The text offered here incorporates changes the playwright made for its 1975 revival. *Small Craft Warnings* (1972) is based on one of his shorter dramas, *Confessional*, published in *Dragon Country* in 1969. The volume concludes with *The Two-Character Play* (1975), Williams' reworking of his earlier *Out Cry* (1973).



PUBLICATION OF NOTE

The New York Philharmonic Guide to the Symphony, by Edward Downes. New York: Walker Publishing Co., 1976. 1042p.

Professor Edward Downes's *The New York Philharmonic Guide to the Symphony* is a veritable treasure-trove for musicologists and a rich source of hours of delightful reading to all who love great music and drama — from the Greek plays scored by Gluck through Shakespeare eloquently orchestrated by Beethoven, Mendelssohn, Berlioz and Tchaikovsky — to the tone poems of Strauss and the operas of Richard Wagner in which the scores tell the stories more eloquently than actors or singers on the stage ever could. Edward Downes's own vivid style enhances each offering. TLA should be proud indeed of this distinguished member.

—Claire McGlinchee

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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*: Llewellyn Hedgboth, 14 Jones Street, Apt. 2D, New York, N.Y. 10014. TLA membership dues of \$15 annually (\$20 for institutions) include *Performing Arts Resources* published annually.