

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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NEW SERIES

GEORGE FREEDLEY AND THEATRE LIBRARY ASSOCIATION AWARDS

Theatre designer George C. Izenour was selected winner of the 1977 George Freedley Memorial Award for his book *Theater Design* (McGraw-Hill). Nahma Sandrow was awarded Honorable Mention for her *Vagabond Stars: a World History of Yiddish Theater* (Harper and Row). Both presentations were made by Miss Arlene Francis at a cocktail reception on May 9th at the Dramatists Guild. The Theatre Library Association Award for 1977 was presented to Mira and Antonin Liehm for their collaborative work, *The Most Important Art: East European Film after 1945* (University of California Press) by Martin Gabel.

Each Spring the Freedley Award is presented to an author for an outstanding work in the field of theatre published in the United States. The Theatre Library Association Award honors a book published in the United States in the field of recorded performance including motion pictures and television. Entries in both categories are judged on "the basis of scholarship, readability, and general contribution to the broadening of knowledge"

Don B. Wilmeth, Chairman of the 1977 Freedley-TLA Awards Committee, reported that approximately forty nominations were received for the Freedley Award and some thirty plus for the TLA Award. The following Freedley nominations received positive attention from the jury: Mary Nash's *The Provoked Wife: the Life and Times of Susannah Cibber* (Little, Brown); Herbert Marshall's *The Pictorial*

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THE GRIERSON PROJECT

The Graduate Program in Communications at McGill University has initiated a program to collect North American based writings, films, tapes and works by and about John Grierson, Scottish documentary film pioneer and founder of the National Film Board of Canada. The project's findings will be shared with Stirling University in Scotland where the Grierson Archive is already collecting and cataloging British donations including those of his widow. Contributions are welcome and may be sent to Miss Elspeth Chisholm, Graduate Program in Communications, Arts Building, McGill University, 853 Sherbrooke Street West, Montreal, Canada H3A 2T6.



HOFMANNSTHAL MANUSCRIPTS SOLD

The original scripts of Hugo von Hofmannsthal's *Der Rosenkavalier* (with as-yet-unpublished sketches), *Arabella* and a 1923 *Rosenkavalier* film were purchased by the Vienna National Library at a recent Christie's auction in London for some \$260,000. The manuscripts were the source materials used for the critical edition of Hofmannsthal's works published by S. Fischer. They were the property of the heirs of Raimund Hofmannsthal, the poet's son, who died in London in 1974.

ASTR AND TLA TO MEET IN SAN FRANCISCO

Theatre West: Image and Impact is the theme of the 1978 annual meeting of the American Society for Theatre Research to be held in San Francisco from November 16 through 19. The Theatre Library Association will sponsor a special session on performing arts materials to be held in the San Francisco Archives for the Performing Arts on Sunday, November 20th.

The program will consist of six sessions, each comprised of short, formal presentations and active interchange of ideas among participants as follows: *European Images of the West, Ideal and Real* chaired by Kalman Burnim of Tufts University; *Shakespeare Festivals in the West* chaired by Michael Addison of University of California, San Diego and *Trouping in the West* chaired by Douglas McDermott of Stanislaus State College. The fourth discussion will emphasize *American Images of the West*, primarily in scene design, and the fifth will analyze non-touring performances.

The West Coast Planning Committee is also arranging a tour and an "Old California Performance" in the Woodland Opera House. A State Historic Landmark, the Woodland Opera House provides an appropriate setting and perspective for the revelation of differences between ideal and real images of Theatre West. In addition, a limited number of tickets for the San Francisco Opera performance of Strauss' *Der Rosenkavalier* on Friday evening, November 18th are being reserved on a first come, first served basis. Checks for \$25 (orchestra), \$20 (dress circle), \$12.50 (front balcony) and \$7.25

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CHAPE: A REVIEW

I loved you, Darling, but the season closed.

The above exit line, voiced by vaudevillians in days of yore at the close of a theatrical season, seems apropos to the highly successful conclusion of the first Conference on the History of American Popular Entertainment now that its planners and participants have gone separate and individual ways. That the venture was a triumph — both scholarly and social — has been confirmed by a number of letters and testimonials received from among the some two hundred fifty participants and performers, researchers and scholars, and interested individuals who attended.

Under the sponsorship of the American Society for Theatre Research and the Theatre Library Association, this was the first comprehensive coverage of a long-neglected aspect of the performing arts in America. Through a combination of papers, demonstrations, audio-visual forms and exhibitions, serious and thoughtful attention was focused on live entertainment including circus, vaudeville, burlesque, minstrels, tent repertory, Wild West and medicine shows, dance and environmental entertainment (amusement and theme parks). As Brooks McNamara, President of the Theatre Library Association, declared during the conference session, "it is hoped that this first major American exploration of popular entertainment will lead to additional conferences and more intensive exploration of this significant aspect of our national heritage".

The opening activities on Thursday evening began with registration and a welcoming address by William Green, Conference Chairman, at the Library & Museum of the Performing Arts at Lincoln Center. In an "Overview of Popular Entertainment" Monroe Lippman of the University of California at Riverside related some amusing and interesting *Notes from an Old Girl Watcher*. This was followed by a lively discourse by Bill Smith, *Billboard* author, editor and critic, on *Vaudeville — Entertainment of the Masses*. Richard M. Buck of the Performing Arts Research Center briefed the audience on the reception, audio-visual demon-

strations and Reginald Marsh Exhibition in the Vincent Astor Gallery which concluded the evening's activities. Subtitled "The Art of Popular Entertainment" the Reginald Marsh display featured etchings, pencil drawings, lithographs, watercolors and tempera of vaudeville and burlesque performers, dancers, trapezists, striptease artists and street musicians. The audio-visual demonstrations embraced videotapes and cassettes of circus and magic acts, dance and a Smith and Dale sketch. Highlighting the occasion were live acts by juggling artists Hovey and Judy Burgess and a strolling routine by Russell the Clown and Tony (a monkey).



The first day's agenda began with a program on "Minstrel Shows" with Helen Armstead-Johnson of York College, City University of New York, acting as interlocutor. The 1951 Lippert film, *Yes Sir, Mr. Bones*, served as opener to author Robert C. Toll's paper *Show Biz in Blackface: the Evolution of the Minstrel Show as Theatrical Form*. Concluding the morning session was the "Burlesque" segment with interlocutor William Green of Queens College introducing the following readings: *Ethnic Comedy in Vaudeville and Burlesque*, by Paul Antonie Distler of Virginia Polytechnic Institute and State University and *At My Mother's Knee and Other Low Joints: Notes from a Misspent Youth*, by Ralph G. Allen of the University of Tennessee in Knoxville. *Strips that Pass in the Night*, title of a 1933 Minsky burlesque show, formed the basis for a panel discussion and demonstration of the Minsky burlesque era featuring Joey and Judi Faye and Eleanor Treiber. Morton Minsky presided. In the absence of "striptease" Ann Corio, Miss Treiber, of musical theatre and ballet repute,

demonstrated with style and grace the various striptease routines that strippers so uniquely make their own.

Interlocutor Paul Myers of the Theatre Collection of The New York Public Library introduced the afternoon's delights which were devoted exclusively to vaudeville: *Blacks in Vaudeville: Broadway and Beyond*, by Helen Armstead-Johnson; *"A Letter to Mother": Yiddish Vaudeville in America*, by Nahma Sandrow of Bronx Community College, City University of New York and G. L. Fox and his *Bowery Pantos*, by Laurence Senelick of Tufts University. Rag-time pianist and entertainer Max Morath made manifest *The Vocal Theatrical Music of Bert Williams and his Associates*, and vaudevillian Joe Smith rendered the inimitable Smith and Dale version of *Dr. Kronkhite Revisited*. A cocktail reception at The Players ended the day's program. On view was an exhibition honoring women magicians entitled *Ladies who Dealt in Mystery (That is, Those who Admitted the Practice ...)* arranged especially for the conference by The Walter Hampden-Edwin Booth Theatre Collection and Library with materials from The John Mulholland Magic Collection.

Saturday's morning session on "Tent Repertory Shows" was introduced by Interlocutor Robert M. Henderson, Director of the Library & Museum of the Performing Arts. The film, *Toby in the Tall Corn* featuring the late Neil E. Schaffner of The Schaffner Players of Iowa served as a prelude to the reading of the papers *Trouping through Texas: Harley Sadler and his Own Show*, by Clifford Ashby of Texas Tech University and *Tent Rep, Broadway's Poor Relation*, by William L. Slout of California State College at St. Bernardino. In conclusion Mrs. Neil Schaffner enchanted those present with her accounts of past experiences when *Trouping with the Schaffners* and her current involvement in the recently established Museum of Repertoire Americana.

"Circus, Wild West, and Medicine Shows" shared equal billing on the afternoon program. Interlocutor Brooks McNamara of New York University introduced the following papers: *Circus and Side Shows*, by Marcello Truzzi of Eastern Michigan Univer-

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HENRY W. WELLS

Dr. Henry W. Wells, former curator of the Brander Matthews Dramatic Museum and retired professor of English and Comparative Literature at Columbia University, died March 24th, at the age of eighty-three. He lived with his wife, the former Katharine Alleb Powell, at 777 Kappock Street in the Riverdale section of the Bronx.

Professor Wells, who retired in 1965, had been a member of the graduate department at Columbia for forty years. He was the author of more than twenty-five books on literature, poetry and the drama. In addition to his writings on American and British poetry he was an authority in Asian literature. Many of his articles and essays dealt with Sanskrit dramas and with the traditional and Classical dramas of China, India and Japan.

An Honorary Member of the Theatre Library Association, Dr. Wells was also former secretary of both the American Society for Theatre Research and the United States Institute for Theatre Technology. A memorial service is to be announced.

ARCHIVES WORKSHOP

A four-day workshop entitled *Going to the Source: an Introduction to Research in Archives* will be offered by the National Archives at the Archives Building in Washington, D. C. from October 10-13, 1978.

Professionals and graduate students in history, the social sciences and library science will examine primary research as done through archival sources, findings aids and manuscript depositories. Selected portions of the holdings of the National Archives will be examined. Time for independent research will be allotted.

The workshop, presented by the Archives' Education Division, is given four times a year - three times in Washington and a fourth at a cosponsoring institution in another city.

Enrollment is limited to twenty-five. The cost, including all materials, is fifty dollars. Additional information may be obtained from Elsie Freivogel, National Archives (NEE), Washington, D. C. 20408. Telephone: (202) 523-3298.

ERIK BARNOUW APPOINTED CHIEF OF NEW LC DIVISION

Erik Barnouw, America's foremost broadcasting historian, has accepted an appointment to the position of chief of the newly created Motion Picture, Broadcasting and Recorded Sound Division of the Library of Congress, effective July 31. Mr. Barnouw, a consultant to the Library since January 1977, will head the division responsible for the custody, processing, preservation and servicing for reference purposes of the Library's collection of over 252,000 motion picture reels; maintaining the Library's collection of more than 711,000 sound recordings on disc, tape, wire, and cylinder and operating a recording laboratory; and developing the newly mandated American Television and Radio Archive.

A native of The Hague, Mr. Barnouw graduated from Princeton University in 1929 and subsequently studied at Columbia University and at the University of Vienna under Max Reinhardt. From 1946 to 1973 he served on the faculty of Columbia University, where he organized and chaired the Film Division in the School of Arts and taught courses in film and television. He simultaneously continued his activity in the broadcasting industry mainly as a writer for the Theatre Guild radio and television series. In 1957-59 he headed the Writers Guild of America, representing the nation's screen and television writers. He also organized the Center for Mass Communication, the mass-media division of Columbia University Press.

Among his many works is the outstanding three-volume *History of Broadcasting in the United States* (*A Tower in Babel* in 1966, *The Golden Web* in 1968 and *The Image Empire* in 1970) which won both the Frank Luther Mott Award in Journalism history and the George Polk Award. He is a member of the Society of American Historians, the Society for Cinema Studies, the Writers Guild of America and the Authors League of America.

ASSOCIATION AWARDS

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History of the Russian Theatre (Crown); J. L. Styan's *The Shakespeare Revolution* (Cambridge University Press); Steven H. Gale's *Butter's Going Up: a Critical Analysis of Harold Pinter's Work* (Duke University Press); Gilbert B. Cross' *Next Week - East Lynne* (Bucknell University Press); Michael Shapiro's *Children of the Revels: the Boy Companies of Shakespeare's Time and their Plays* (Columbia University Press); Brooke Hayward's *Haywire* (Knopf); Ben Iden Payne's *A Life in a Wooden O* (Yale University Press); Lulla Rosenfeld's *Bright Star of Exile* (Harper and Row); James Kotsilibas-Davis' *Great Times, Good Times: the Odyssey of Maurice Barrymore* (Doubleday) and *Dramatist in America: Letters of Maxwell Anderson* edited by Laurence G. Avery (University of North Carolina Press).

TLA Award nominations included the following titles: James Monaco's *How to Read a Film: the Art, Technology, Language, History and Theory of Film and Media* (Oxford University Press); Bruce Cook's *Dalton Trumbo* (Scribner's); Jeff Greenfield's *Television: the First Fifty Years* (Harry N. Abrams); Dan Rather's *The Camera Never Blinks* (Morrow); Adam Reilly's *Harold Lloyd* (Macmillan); Ron Powers' *The Newscasters: the News Business as Show Business* (St. Martin's Press); Booton Hemdon's *Mary Pickford and Douglas Fairbanks* (Norton); Gerald Mast's *Film/Cinema /Movie: a Theory of Experience* (Harper and Row); Genevieve Moreau's *The Restless Journey of James Agee* (Morrow); Aljean Harmetz's *The Making of the Wizard of Oz* (Knopf); Marie Winn's *The Plug-in Drug: Television, Children and the Family* (Viking); Irving Fang's *Those Radio Commentators* (Iowa State University Press); and Robert Alley's *Television: Ethics for Hire* (Abingdon).

Members of the George Freedley Award Jury were William W. Appleton, Mary Anne Jensen and Helen D. Willard. The Theatre Library Association Award Jury Members were James B. Poteat, William Sklar and Gwen Sloan.



CHAPE: A REVIEW

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sity; *The Evolution of the Circus in 19th-Century America*, by Richard W. Flint of the Margaret Woodbury Strong Museum in Rochester, New York; *The Origin of the American Circus Parade Wagon*, by George Speaight, English puppeteer and puppet-historian; and *The Wild West Exhibition: a Fraudulent Reality*, by William Brasmer of Denison University. Stepping right up after the readings was Medicine Show Performer Mae Noell with her spell-binding "pitch" and *Recollections of Medicine Show Life*. A colorful reception at the Hospitality Suite and Songwriters' Hall of Fame at Number One Times Square climaxed the day's events.

The closing day's activities combined sessions on "Dance" and "Environmental Entertainment (Amusement and Theme Parks)". Dance interlocutor Selma Jeanne Cohen of Dance Perspectives Foundation introduced the following papers and readers: *Tripping on the Light Fantastic Toe: Popular Dance in Portland, Oregon, 1800-1864*, by Jenifer P. Winsted of the University of Southern California; *Gabriel Ravel and the Martinetti Family: Popularity of Pantomime in 1885*, by Gretchen A. Schneider of the University of California at Davis; and *Ruth St. Denis: Dance Popularizer with "High Art" Pretensions*, by Suzanne Shelton of the University of Texas at Austin. A lecture-demonstration of Jazz Dance by Chuck Green and Mrs. Buddy Bradley followed with Sonny Donaldson at the piano.

The "Environmental Entertainment" bill consisted of papers by James H. Bierman of the University of California at Santa Cruz on *Disneyland and the Los Angelization of the Arts* and Denis Gontard of the Université Paul Valéry on *The "Theatre Western" of Marseilles or the French Metamorphosis of an American Popular Myth*. Julian Mates of C. W. Post Center at Long Island University was interlocutor. The conference came to an official close with brunch in the Vincent Astor Gallery and a summation speech by Ray R.

Browne, Editor of the *Journal of Popular Culture* at Bowling Green University, entitled *American Popular Entertainment: Play Your Heart Out*.

In addition to the special exhibitions prepared for the conference by The New York Public Library at Lincoln Center, The Players, and the Songwriters' Hall of Fame mention must also be made of The New York Historical Society's *Jenny Lind in New York*, the City University of New York Graduate Center's *42nd Street Theatre and the City* and the Museum of Broadcasting's treasures.

For nearly three years, prior to the conference, a Planning Committee made up of members from the American Society for Theatre Research and the Theatre Library Association met faithfully and diligently to plan and prepare for the event. Without the expert guidance of Chairman William Green, Secretary Margaret Loftus Ranald and Treasurer Julian Mates, the singular success of the conference would not have been realized. In supporting roles were Ralph G. Allen, Helen Armstead-Johnson, Bernard Beckerman, William Brasmer, Richard M. Buck, Stuart Chenoweth, Selma Jeanne Cohen, Mrs. Robin Craven, Robert M. Henderson, Brooks McNamara, Paul Myers, Louis A. Rachow, Vera Mowry Roberts, Estelle Thaler and Mrs. John F. Wharton. An Honorary Committee from the Arts composed of John Bubbles, Jean Dalrymple, Agnes deMille, Stanley Kauffmann, Morton Minsky and Max Morath helped pave the way for a smooth and varied program which was supported by a grant from the National Endowment for the Arts.

A credit line is also due Dennis Buck, Conference Pianist, who tickled the ivories with flair and style at the appropriate times and the Theatre and Music Division of the Museum of the City of New York for the loan of a vaudeville hook — just in case.

Louis A. Rachow

TLA BOARD MEETING HIGHLIGHTS

Annual Business Meeting: President Brooks McNamara reminded the Board that the revised TLA Constitution and By-laws stipulate that the Annual Business Meeting must be held in the State of New York. The date selected was Monday, October 23d, at the Shubert Archives. To provide for an interesting session, it was decided that the occasion be held in three parts: (1) Business meeting, (2) Panel discussion on care and preservation of performing arts materials, and (3) an ASTR-TLA Speaker Series program.

Membership Roster: The question was raised as to how often a TLA membership roster should be updated. It was suggested that a new list be issued next October and sent out as a *Broadside* insert. The matter will be discussed at the September 8th Board Meeting.

Paul R. Palmer,
Recording Secretary

ASTR AND TLA TO MEET IN SAN FRANCISCO

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(rear balcony) must reach Mr. Richard Sparks (War Memorial Opera House, San Francisco, California 94102) by October first. They should be made payable to the San Francisco Opera Association and marked as coming from a participant in the ASTR/TLA meeting.

The conference hotel is the Bellevue in downtown San Francisco. Reservations are to be made directly by writing Mr. Rhea Barnes, Hotel Bellevue, Geary and Taylor Streets, San Francisco, California 94102. Special conference rate is \$23 (single) and \$27 (twin or double).

Conference committee members are Robert K. Sarlos of the University of California at Davis, Chairman; Dunbar Ogden of the University of California at Berkeley; Norman Philbrick, Director of the Philbrick Library and Audrey E. Stanley of the University of California at Santa Cruz.

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*, Paul R. Palmer, 560 Riverside Drive, Apt. 21B, New York, N.Y. 10027.

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