

# BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

VOLUME 8, NUMBER 3

WINTER 1981

NEW SERIES

## IFTR WORLD CONGRESS

The 9th World Congress of the International Federation for Theatre Research will be held in Leipzig, Germany, from September 20th to 27th, 1981. In keeping with tradition, a major part of the Congress will consist of a scientific conference devoted to the theme, *The Art of Acting: Focus of Theatre Work*, organized by the German Democratic Republic members of the Federation.

Professor Dr. Rolf Rohmer, IFTR President, reports that "this subject was recommended by the last World Congress. It has become a matter of great urgency to deal with the actor and his artistic work, with the constituent factors in theatre. This fully complies with the topical phenomena of contemporary theatre in the world; and in the past years its importance was emphasized at the various regional theatre conferences of the International Theatre Institute for Asia, the Arab countries, South America, and especially at the European-North American regional conference as well as at the World Theatre Conference in Paris in March 1980."

The scientific conference will begin with a plenary session at which three fundamental lectures will be delivered by one representative each from the German Democratic Republic, a West European or North American country, and an Asian or African nation. A report will also be given on the results of the Lecturers' Conference held last September dealing with the topic, "The Modes of Contemporary Non-literary Theatre: Aesthetics, Aims, and Problems."

Five group discussions on the following subjects are planned: 1) Art of acting and social reality, 2) Special aspects of the actor's creative

(Continued on Page 4)



## AMERICAN SOCIETY OF INDEXERS

The 1981 Annual Conference of the American Society of Indexers will be held at the Biltmore Hotel in New York City on Saturday, May 2d, from 8:30 a.m. to 4:00 p.m.

The conference theme, "Indexing in the Information Age," will address such topics as the Indexing Industry, Computer Technology for Indexing Systems, and Opportunities for Freelance Indexers in Data Base Indexing. The program's four featured speakers are Martha Cornog, Special Projects Consultant, National Federation of Abstracting and Indexing Services; Larry Buckland, President, Infonics, Inc.; Mauro Pittaro, Assistant Manager, Editorial Division, Engineering Index; and Anne Conway Fernald, Manager, Business Publications, Harper, Publishers Inc. Presentation of the third annual H. W. Wilson Award for an "Outstanding Index" will be made at the annual dinner.

Indexers, librarians, information managers, and others interested in this timely treatment of indexing and information organization are encouraged to attend. Additional information is available from Gloria R. Cook, Center of Alcohol Studies, Rutgers University, New Brunswick, N.J. 08903. Telephone: (201) 932-4442.

## TLA TO MEET WITH ALA IN SAN FRANCISCO

*Bay Area Theatre — the State of the Art* is the theme of this year's Theatre Library Association Summer Meeting to be held in conjunction with the annual American Library Association Conference in San Francisco, California on Monday, June 29th. The program's objectives will be to familiarize librarians with theatre activities and performing arts archives in the Bay Area.

The day's program will begin at 9:00 a.m. with a bus trip to "Fort Mason: San Francisco's Other Performing Arts Center." Advance registration is limited to 99 persons. The fee is \$17.50 per person which includes chartered bus and luncheon. Tickets may be obtained from Mary Ashe, Art and Music Department, San Francisco Public Library, Civic Center, San Francisco, California 94102 by sending a check made payable to the Theatre Library Association and a self-addressed stamped envelope. The deadline is May 15.

Marc Kasky, Executive Director of Fort Mason Center, will present an overview of the complex which is not only the setting for a variety of programs, but also a striking example of the creative re-use of a former military base. Following Mr. Kasky's introduction will be presentations by two of the Center's resident companies: People's Theatre Coalition and the Magic Theatre. Susan Hoffman, Coordinator of People's Theatre Coalition, will introduce representatives from three members of the multi-group collective: Maria Acosta, San Francisco Mime Troupe; Debra Crane, Lilith; and Eric Hayashi, Asian-American Theater Company. The internationally acclaimed playwright-centered Magic Theatre will be discussed by John

(Continued on Page 3)

## PHILADELPHIA THEATRE EXHIBIT

*On Stage in Philadelphia 1700-1900* is the latest exhibition at the Library Company of Philadelphia that highlights the legitimate theatre and other forms of entertainment in playbills, posters, photographs and plans of views of theatres from the collections of the Library Company, the Historical Society of Pennsylvania, and TLA member Frank C.P. McGlenn. The exhibition will continue through July 3d of this year.

Among the many "firsts" in the exhibit is the earliest known Philadelphia playbill for *Tunbridge Walks*, by Thomas Baker, staged by Lewis Hallam's Company on 27 May 1754, at the New Theatre in Water Street (between Front Street and the Delaware River). Also on display is a playbill for one of the first Shakespeare plays presented in Philadelphia. *Romeo and Juliet* was produced by David Douglass' American Company on 16 December 1772 at the Theatre in Southwark.

Other playbills herald the performances of the finest actors of the day: Edwin Forrest, the first great Philadelphia-born actor, as Othello in 1826; Edwin Booth as Richelieu in 1863; and John Wilkes Booth as Richard III in 1863.

The exhibit features the first play published in America, *The Prince of Parthia*. The play was written by Thomas Godfrey of Philadelphia and was printed here in 1765, four years before its first performance, also in Philadelphia. Subscribers to the volume included John Penn and Benjamin Franklin who signed for twelve copies. Also shown are prompt books used by Wignell & Reinagle's Company at the New Theatre in Chesnut (sic) Street in the 1790s.

A key American first is the autograph manuscript of William Henry Fry's opera *Leonora* of about 1845. This was the first opera written by an American (who was also a Philadelphian) to be produced in this country. It was first performed on 4 June 1845 at the Chestnut Street Theatre. Other items from the Library Company's collection of all the known manuscripts of Fry, plus some of his printed works, are included.

*The Escape; or, A Leap for Freedom* (Boston, 1858) is the first published play by a black author. William Wells Brown wrote this

well received five-act satire against slavery, the only high comedy in American abolitionist literature.

Theatre buildings themselves featured in prints, photographs, and architectural drawings of some of the nearly 300 houses active in Philadelphia before 1900 include William Stickland's plans of 1820 to replace the burned Chestnut Street Theatre; the Olympic Theatre built originally to house circuses, the walls of which remain standing in what is now the oldest theatre in America, the Walnut Street Theatre; pre-Centennial photographs of the Academy of Music and the Chestnut, Walnut, and Arch Street theatres; and later photographs of the stages of Broad Street — Kiralfy's Alhambra Palace at Locust, the Metropolitan at Poplar, and the Grand at Montgomery Avenue.

Entertainment abounded in Philadelphia for those not interested in Shakespeare and the legitimate theatre. In the exhibition are posters promoting the great magician and ventriloquist Signor Blitz; Laughing Gas concerts; Stereopticon shows; Minstrel and Gospel concerts; Burlesque and Vaudeville shows; trapeze artists, sword-throwers and glass blowers; and circuses and equestrian performances.

## PUBLICATION NOTES

Lee Nemchek is the author of "Education for Theatre Librarianship," published in the Summer 1980 issue (21:1) of *Journal of Education for Librarianship*. The article was written while Ms Nemchek was a student at the University of Southern California School of Library and Information Management. Her "historical examination of special courses developed in library schools for work with performing arts collections indicates a marked scarcity in such courses" and suggests that "further research is necessary to determine the feasibility of developing future programs in library schools."

A concise history of the Theatre Library Association by Louis A. Rachow appears in Volume 30 of *Encyclopedia of Library and Information Science*, published by Marcel Dekker, Inc. (New York, 1980).

## ACTRESS PUZZLE

The names of twenty-five movie actresses, current and historical, are hidden in the maze of letters. The clues are the names of a character portrayed by each on the screen in a drama or comedy. Musical comedies are excluded. The names read forward, backward, up, down, or diagonally, are always in a straight line and never skip letters. They may overlap and letters may be used more than once, but not all the letters will be used. To start, the name DRU is circled, the answer to No. 1 in the diagram (Joanne Dru in the movie *Red River*).

1. Tess Millay
2. Eve Harrington
3. Laura Hunt
4. Susan Lenox
5. Margo Channing
6. Sally Bowles
7. Karen Stone
8. Alexandra del Lago
9. Mame Dennis
10. Norma Desmond
11. Nora Charles
12. Ruby Gentry
13. Ruth Etting
14. Daisy Kenyon
15. Flower Belle Lee
16. Eliza Doolittle
17. Tracy Lord
18. Martha Ivers
19. Lola Delaney
20. Kitty Foyle
21. Melanie Hamilton
22. Thérèse Defarge
23. Laura Reynolds
24. Anna Leonowens
25. Kay Miniver

D A R N E L G A R S O N  
 D B N R U B P E H V E J  
 S N C Y E N R E I T F O  
 T O A O U R M O L B C N  
 A S M L R R B T L S L E  
 N N X E L R K E E R L S  
 W A K I A I G A R E E R  
 Y W W G D A V I S G S E  
 C S E H P Q G A P O S N  
 K A S S I R R A H R U N  
 D H T O O B A X T E R U  
 C R A W F O R D A Y D D

Answers will appear in the Spring issue (8:4) of *Broadside*.

## GERSHWIN'S BLUE MONDAY

The Library of Congress has recently acquired the only known holograph of George Gershwin's *Blue Monday*. Gershwin family members have watched over his manuscripts with such care over the years that it is seldom one turns up elsewhere than in the Gershwin Archive which they established at the Library of Congress. When a manuscript as rare and as important as *Blue Monday* becomes thus available, it is a noteworthy occasion indeed.

*Blue Monday* (also known as *135th Street*) represents George Gershwin's first attempt at writing an extended composition. This short opera was planned as the second-act opener of George White's revue, *Scandals of 1922*. As such it received a single performance, on the opening night of the show, after which it was quickly and quietly dropped. In the years since that performance, the work has become famous as an historical entry, although few can whistle a tune from it. There have also been a series of attempts to revive it, ranging from a performance by Paul Whiteman as the climax of the second of his "Experiments in Modern Music" (the first "Experiment" had ended with the world premiere of the *Rhapsody in Blue*), through a brief, tantalizing excerpt in the film biography of George Gershwin, to a television special in the 1950s on *Omnibus* with the Duke Ellington orchestra. The first recording of *Blue Monday*, appearing in 1977, gave most listeners their first contact with the work. It is still unpublished, though it used to be listed on the flyleaf of published scores of other Gershwin concert works.

The general consensus is that *Blue Monday* combines good music with a plot bad enough to make the work unsuccessful. (Woman shoots lover thinking he has received message from another woman; message turns out to be from his sister.) Nobody is likely to claim that it is a major work of art like its descendant *Porgy and Bess*, and yet its historical and musical value and its importance to the Library's Gershwin Archive can hardly be matched simply because it is a first step toward that masterpiece.

It shares with *Porgy* the idea of a black cast, the idea of using "numbers" which might fit into a Broadway show as part of an operatic fabric (this is not to imply that all the numbers in *Porgy and Bess* would fit into a Broadway show), and a certain high seriousness. Perhaps the very awfulness of the libretto is an attempt to make it seem more operatic; the book comes out something like freeze-dried *Pagliacci*.

Two other important sources for the work are Will Vodery's orchestration for the premiere, a 1970 gift to the Library of Congress by Ira Gershwin, and Ferde Grofé's orchestration for the Whiteman revival now in The New York Public Library. Thus, the new acquisition constitutes the composer's only holograph in existence.

Funds for the purchase of the *Blue Monday* manuscript were provided by The Librarian's Fund and the Music Division's Da Capo Fund.

(Courtesy of the *Library of Congress Information Bulletin*, 1 February 1980)

## T L A TO MEET WITH A L A

(Continued from Page 1)

Lion, Artistic Director; Rossi Snipper, Administrative Director; and playwright Martin Epstein. Luncheon will be served at Fort Mason at 12 o'clock noon followed by bus transportation back to the Civic Center at 1:30 p.m.

The afternoon session will be held in the Lurie Room of the San Francisco Public Library on the conference theme, "Bay Area Theatre." Panelists include Bernard Weiner, drama critic of the *San Francisco Chronicle*; Misha Berson, Administrative Director of the Theatre Communications Center of the Bay Area; and Robert Hurwitt, drama critic for *East Bay Today*, *City Arts*, and *New West*. Videotape excerpts from outstanding productions will be shown.

All conferees are invited to a reception following the panel discussion from 4:30 to 5:30 p.m. TLA member Mary Ashe is coordinator of the day's activities. Remember: Advance registration deadline for chartered bus and luncheon is May 15.

Richard M. Buck

## CONFERENCE ON PRESERVATION MANAGEMENT IN PERFORMING ARTS COLLECTIONS

The Conference on Preservation Management in Performing Arts Collections Committee is happy to report that the Theatre Library Association grant application to the National Endowment to the Humanities has been accepted in full. This bit of good news will provide the necessary funding to hold the three and one-half day Conference/Workshop in Washington, D. C. in the Spring of 1982. The date had been originally set for November of this year.

The committee is still seeking names of individuals qualified by training and/or experience to conduct a conference session on one of the categories outlined in the previous issue of *Broadside* (8:2). A consultant will be asked to visit a number of repositories, to summarize the findings in a written report, to present a paper dealing with the whole spectrum of problems, and to discuss the various solutions.

For additional information contact Brigitte Kueppers, Shubert Archive, Lyceum Theatre, 149 West 45th Street, New York, N. Y. 10036. Telephone: (212) 944-3895.

## WORK IN PROGRESS

BOOTH, Edwin (1833-1893). Actor, Biography. Daniel J. Watermeier, Dept. of Theatre, State University of New York, Plattsburgh, N. Y. 12901.

CUSHMAN, Charlotte (1816-1876). Actress. Ph.D. Dissertation. New York University. Lisa Merrill, 327 East 92d Street, New York, N. Y. 10028.

GUINAN, Texas (d. 1933). Entertainer. Biography. Louise Berliner, 25 West 13 Street, New York, N. Y. 10011.

JANIS, Elsie (1889-1956). Actress. Biography. Lee Alan Morrow, 617 Grove Street, Evanston, Illinois 60201.

KENNEDY, Charles Rann (1871-1950). Playwright-Actor. Ph.D. Dissertation. City University of New York Graduate Center. Alan Dindas, 327 Palmer Terrace, Mamaroneck, N. Y. 10543.

## NEW REFERENCE WORKS

The Federation Internationale des Archives du Film (F.I.A.F.) has published *A Handbook for Film Archives*. Edited by Eileen Bowser, Curator of Film at the Museum of Modern Art in New York, and John Kuiper, Director of the Film Department, International Museum of Photography at George Eastman House, the 151-page guide is the first comprehensive manual on film archive practices.

The handbook contains an introduction and chapters on "Acquisition and Selection," "Preservation," "Cataloguing," "The Documentation Department," "Copyright," "Access to the Collection," "Practical Work," and "The Collection of Film Apparatus." Each is written by a staff member of one of the F.I.A.F. archives and emphasizes practical details of day-to-day work in a film archive. As such, it is particularly useful to those, such as librarians and film students, who need a reliable guide to the way film archives operate.

*A Handbook for Film Archives* may be purchased from F.I.A.F., 70 Coudenberg, 1000 Brussels, Belgium, for \$40.

\* \* \* \* \*

*A Checklist and Union Catalog of Holdings of Major Published Library Catalogs in METRO Libraries* (METRO Miscellaneous Publication No. 27, December 1980) is an authoritative subject bibliography (with cross references) of some eighty alphabetical entries including 351 catalogs of major United States Libraries published in the last twenty years. To make the checklist as comprehensive as possible, some major catalogs not found in METRO library collections are recorded. A helpful name index identifies both collections and libraries when their names differ from the main entries. To order this 64-page publication, compiled by New York University Librarian George Thompson, send a check or money order

for ten dollars (\$10) -- fifteen dollars if an invoice is required) to METRO, 33 West 42d Street, New York, N. Y. 10036.

\* \* \* \* \*

*Twentieth-Century American Dramatists* (Detroit: Gale Research Co., 1981) is the seventh volume to be published in Gale's Dictionary of Literary Biography Series. Edited by John MacNicholas, with a foreword by John Houseman, this 820-page, two-volume set covers the established American playwrights as well as the contemporary dramatists still in mid-career. Separate essays devoted to each writer furnish up-to-date biographical material together with a synthesis of the playwright's critical response. Complementing the text are numerous photographs and illustrations. The bibliographies accompanying each essay furnish an overview of the subject's book-length work in all genres, works other than book-length writings, and the most useful books and articles about the playwright. Significant collections of an author's papers are listed when known. The two-volume set may be ordered directly from Gale Research Company, Book Tower, Detroit, Michigan 48226 for \$116 per set.

\* \* \* \* \*

Vance Bibliographies has added two new titles to its distinguished Architecture Series: A-438, *Theater Architecture: a Basic Bibliography*, by Mary Vance (6p. \$2) and A-450, *Theater Architecture in California: an Annotated Bibliography*, by Glenna Dunning (29p. \$4.50). Still available is A-9, *American Non-Collegiate Performing Arts Center*, by James Carlton Starbuck, 1978 (14p. \$1.50). When ordering indicate series number, author, and complete title and send to Vance Bibliographies, P.O. Box 229, Monticello, Illinois 61856. Pre-payment accompanying order is appreciated. Orders totalling \$20 or less are charged one dollar for postage and handling.

## HOUSEMAN MEMOIRS IN PAPERBACK

John Houseman's two-volume memoirs, *Run-through* and *Front and Center*, are now available in paperback from Touchstone Books/Simon and Schuster (1230 Avenue of the Americas, New York, N. Y. 10020) at \$7.95 each. Both books by the distinguished actor, author, director, and producer were nominated for the National Book Award.

*Run-through*, winner of the 1972 George Freedley Memorial Award, chronicles Mr. Houseman's early years in Europe, the beginnings of his professional theatre career, his fascinating work with the Federal Theatre Project, and his remarkable view of the young Orson Welles during their collaborative years at the Mercury Theatre and in such films as *Citizen Kane*.

*Front and Center* recreates the next fifteen years of his life from 1940-1955. It includes his wartime work as producer of the "Voice of America" as well as his close-up of Hollywood in the 40s as a producer of films including *The Blue Dahlia*, *Lullius Caesar*, and *Lust for Life*.

### I F T R WORLD CONGRESS

(Continued from Page 1)

process: the actor in the process of staging and in performance, 3) The actor in the communication process of theatrical art, 4) Scientific investigations into the art of acting: methodology of research and problems of documentation, and 5) Art of acting and theatre critique. These topics will be discussed by giving historical as well as topical examples of theatrical work.

Additional congressional highlights will include performances by GDR theatre groups as well as by theatre companies from abroad. Two excursions are planned: one to Dresden, and the other to Meiningen and Gotha. Further information may be obtained by writing the Organisationskomitee I F T R-Kongress, Theaterhochschule "Hans Otto" Leipzig, 7010 Leipzig, Schwäggrichenstrasse 3 / PSF 945.

Officers of the Theatre Library Association (founded 1937): *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; *Vice-President*, Don B. Wilmet, Head, Department of Theatre Arts, Brown University, Providence, R. I. 02912; *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*, Brigitte Kueppers, Curator, Shubert Archive, Lyceum Theatre, 149 West 45th Street, New York, N. Y. 10036.

*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*: Ginnine Cocuzza, New York University, The Drama Review, 300 South Building, New York, N. Y. 10012. TLA membership dues of \$15 annually (\$20 for institutions) include *Performing Arts Resources* published annually.