10-31-2014

Martin Dibner Correspondence

Martin Dibner 1911-1992

Natalie Greenberg
doubleday & company, inc.

Ruth A. Hazelton 1912-2001
Maine state library

Hilda McLeod Jacob
Maine state library

Follow this and additional works at: http://digitalmaine.com/maine_writers_correspondence

Recommended Citation
Dibner, Martin 1911-1992; Greenberg, Natalie; Hazelton, Ruth A. 1912-2001; and Jacob, Hilda McLeod, "Martin Dibner Correspondence" (2014). Maine Writers Correspondence. 130.
http://digitalmaine.com/maine_writers_correspondence/130

This Text is brought to you for free and open access by the Maine State Library Special Collections at Maine State Documents. It has been accepted for inclusion in Maine Writers Correspondence by an authorized administrator of Maine State Documents. For more information, please contact statedocs@maine.gov.
DIBNER, Martin
b. New York, lives in Casco Village, Maine

We wrote Mr. Dibner about his earlier novels THE DEEP SIX and BACHELOR SEALS and received no reply; discarded the correspondence.
May 7, 1959

Dear Mr. Hazelton:

Under separate cover I have just sent off to you the original manuscript and galleys of SHOWCASE by Martin Dibner.

I have sent Mr. Dibner a copy of SHOWCASE which I will ask him to inscribe. Unfortunately his other books THE DEEP SIX and BACHELOR SEALS are out of print but he may have copies which he can send you.

Best wishes.

Sincerely,

Natalie Greenberg

Miss Ruth A. Hazelton
Maine State Library
Augusta, Maine

2/May 59

Miss Ruth Hazelton -

Very sorry indeed I do not have any copies of the two previous novels, now out of print. Sincerely -

Martin Dibner
May 28, 1959

Miss Natalie Greenberg
Doubleday & Company, Inc.
575 Madison Avenue
New York 22, New York

Dear Miss Greenberg:

We have received the original manuscript and galleys of SHOWCASE by Martin Dibner and again thank you very much.

We are looking forward to receiving an inscribed copy of SHOWCASE for our Maine Author Collection.

Sincerely yours,

RAH:G
(Miss) Ruth A. Hazelton
State Librarian
June 3, 1959

Miss Natalie Greenberg
Doubleday & Company, Inc.
575 Madison Avenue
New York City 22

Dear Miss Greenberg:

The inscribed copy of SHOWCASE has been received from Mr. Dibner, and we add it to the Maine Author Collection with appreciation of your generous interest.

Sincerely yours

hmj

In Charge of
Maine Author Collection
June 3, 1959

Mr. Martin Dibner
Casco
Maine

Dear Mr. Dibner:

We are delighted to have, through the courtesy of your publishers, the inscribed copy of your novel SHOWCASE for the Maine Author Collection.

Please accept our thanks for your interest, and our best wishes for a happy continuance of your writing.

Sincerely yours

hmj

In Charge of
Maine Author Collection
October 1, 1968

Mr. Dibner telephoned to request the return of his ms of SHOWCASE. Miss Hazelton acquiesced.

Manuscript mailed to Mr. Dibner at Casco, Maine, by certified mail* October 2, 1968.

* Certified mail requested by Mr. Dibner.

Certified mail applicable to first class only.

Sent, therefore, insured for $100, with return receipt requested.
Ruth A Hazelton,  
State Librarian  
Maine State Library  
Augusta, Maine  

Dear Miss Hazelton,  

Once you have read the enclosed copy of a letter from the Chief of Special Collections at Boston University, you will understand my reluctance to write you. His proposal to make the Mugar Memorial Library the repository of my manuscripts is a generous and prestigious one and I find it most difficult to turn down.  

You will agree, I hope, that in view of the "optimum archival conditions" and the readier availability of the papers to scholars of contemporary literature, the change should be made. I am therefore writing at this time to request that you send me the manuscripts of my earlier novels now in your safekeeping.  

My affection for and loyalty to the State of Maine are in no way diminished. Nor is my gratitude to you and your Library people for requesting and curating the material. I look to an early reply and send with this letter my warm personal regards.  

Sincerely,  

Martin Dibner
June 28, 1968

Mr. Martin Dibner
344 South Oakhurst Drive
Beverly Hills, Calif.

Dear Mr. Dibner:

I am sure that many institutions have been in contact with you asking that they might become the repository of your manuscripts and correspondence files. I write to say that Boston University would be honored to establish a Martin Dibner Collection, and to plead our particular cause for these reasons.

We have recently completed the building of a magnificent new library on our Charles River Campus and we hope to make this library a center of study and research in contemporary literature. Up to the present time Boston University has been growing so rapidly as a "national" institution, that we have waited until we were ready with the proper facilities before establishing such a literary research center. With the advent of our new building we are now ready to embark upon this project.

It is our hope to collect the papers of those whose work we feel merits it, house and curate these materials under the optimum archival conditions, and attract to us scholars in the field of contemporary literature who would utilize our institution as a research base.

Your papers would be preserved for future generations. I do hope that you will look sympathetically upon our request, and that you will see fit to make Boston University the home of your archives.

Sincerely yours,

Howard B. Gotlieb
Chief of Special Collections
Boston University Libraries

HBG:pob
September 2, 1975

Mr. Martin Dibner
Mayberry Hill
Casco, Maine  04015

Dear Mr. Dibner:

Thank you so much for giving us inscribed copies of your three books, THE ADMIRAL, THE TROUBLE WITH HEROES, and THE DEEP SIX.

We are happy to add these to the others we have by you in our Maine Author Collection.

Sincerely,

(Miss) Shirley Thayer
Librarian for Special Collections
January 7, 1977

Ms. Shirley Thayer
Maine State Library
Cultural Building
Augusta, Maine 04333

Dear Ms. Thayer:

This will acknowledge your December 9 letter requesting a copy of Ransom Run for inclusion in the Maine Author Collection. I am forwarding a copy of your letter to Doubleday for compliance.

I must, in all frankness, say that I find it somewhat disappointing to receive such a personal request on a printed form letter. Don't you feel authors suffer enough from neglect and would welcome a bit of personal recognition once in a while?

Cordially,

Martin Dibner

jc
Author Introduced

(AP) — Gov. Curtis introduced a newly arrived Maine resident and author to his news conference Wednesday and received a gift copy of the author's new book.

Martin Dibner of Casco, who already has one best-selling novel, "The Deep Six," to his credit, has written "The Admiral," which will be out Friday.

Curtis said he welcomes the former Californian to Maine as an example of a growing community of creative artists who are finding in Maine a congenial place to live and work.

Dibner is a former director of the California state program in the arts and humanities.
January 12, 1977

Mr. Martin Ditmer
Westbrook College
Portland, Maine 04103

Dear Mr. Ditmer:

We have just received from your publisher a copy of your latest book *Ransom Run*. We very much appreciate having this to add to our Maine Author exhibit. You are now represented by eight books on these shelves.

I am constantly surprised to find so many new Maine books to add each time to my bimonthly list *Maine in Print* which is included in *Downeast Libraries* and sent to all public libraries. *Ransom Run* appeared on the November list. I trust that a good number of orders for this novel are being received from public libraries.

Sometime when you are in this library again, we would be pleased to have you autograph *Ransom Run*.

Are you making progress with your idea for a printed index to the Maine Author Collection?

Sincerely,

Ms. Shirley Thayer
Specialist in Maine Materials

ST:1sg
Dibner’s Law For Escalation Of The Arts

By JOHN R. THORNTON

MARTIN DIBNER, first Executive Secretary of California’s Fine Arts Commission, now back home at Casco to finish another novel, has some excellent advice for Maine’s new Commission of the Arts and Humanities.

“THERE is today,” he says, “in the organization of all arts committees and commissions, a political involvement that cannot be denied. Any commission seeking funds for its programs must travel the same route as other agencies and departments, and so the arts representatives are competing for dollars. Therefore they must use techniques and tactics familiar to the political climate in order to obtain necessary capital support.”

In order for the Maine Commission to receive popular backing, Dibner insists that its towns, villages and cities should all organize their own arts councils who would work closely with the Commission.

These local Councils, Dibner says, should involve not only leading citizens of local importance, but political representatives and their wives. “Once this kind of partnership is cemented, the State Commission becomes stronger by just the sheer weight of interested people.”

Every local arts council then becomes a political force unto itself, and when the time comes for the Commission to present its annual budget, should confront its own elected representatives to ask, “Where do you stand on support of the arts in Maine?”

Commenting on his experience as executive director of the California Commission, Dibner admits that the group was at first subjected to much scorn and ridicule from the vast majority of the legislators.

“We learned to ride with the punch, and you just take it if you care enough about improving the arts for all.”

IN ORGANIZING arts projects, Dibner is stubborn in his insistence that only the very best quality in the performing or visual arts should interest the Commission. “It is of critical importance that the Commission concern itself with professional standards, and that it help develop arts awareness and arts interest at the very top level.”

“At the same time, projects should not be forced on communities, but rather organized and presented through mutual cooperation and understanding.

In those villages and communities, Dibner explains, where there is no established arts group, and where there is evidence of a need for the arts, the Commission can then be of great value in helping to form local organizations, and can render expert advice to advantage.

“But where there are groups for the arts already established, it is best that their ideas be considered by the Commission, and that initial recommendations come from the citizens themselves.”

In the second year of his experience, the California Commission, under Dibner’s leadership, backed a project which sent the San Francisco Symphony to a small village whose population was less than 5,000. A neighboring town, even smaller, was also involved.

The orchestra played in a Veteran’s Hall, Dibner says, before a packed auditorium. “Most of the citizens had never seen instruments before, had never heard a live orchestra, never heard one play in a live concert.” Josef Krips was the conductor, and when the concert was over, he had quite a few very excited people who were already planning for still another concert.

To make the event possible, the two towns raised half the fee required, and the California Commission furnished from its treasury the remainder of the fund paid to the orchestra.

While Dibner believes that the educational system could be of immense value in shaping arts awareness for young students, he has reservations about educational dogma inhibiting the growth of the arts.

HE OPPOSES “art being served up like a medicine that is good for you,” inclining to an educational approach that establishes only guide lines and does not present a narrow horizon to the young mind.

“Every individual,” he points out, “must find his or her own way to the arts, establishing completely unique and personal aesthetic values and understandings. I myself enjoy mostly contemporary painting and music and am not an opera buff.

“The most important thing is that we develop a taste for quality and that we encourage as early as possible our individual sense of creativity. Education, for all its obvious advantages, could very well impede creativity because of dogmatically evolved machinery, red tape and formalism.”

It is not possible to compare arts activities in California, with arts events in Maine, Dibner feels.

“Los Angeles alone has a budget from taxes of more than $500,000 just for music events in the large metropolitan areas. This is five times greater than the State Commission’s budget!”

“Even so, this example could be followed to a degree by Portland, which is the center of culture in Maine. The city should support the arts fully and develop groups that could be of value to surrounding communities.”

Above all, the new Maine Commission must learn patience, Dibner advises, “for we are actually in the first stages of governmental involvement in the arts, both at the national and state level. We have much to learn and a long road to travel.”

Martin Dibner is a prolific writer, author of several national best-sellers including a novel of Pacific naval warfare, “The Deep Six,” made into a film starring Alan Ladd.

Now working on a new novel, “The Admiral,” he writes with authority on the subject. He was a gunnery officer aboard the USS Richmond and USS Ticonderoga in the Pacific theater of action during World War II.

A former broadcaster on the arts, a painter and sculptor of ability, Dibner is married with two children and keeps a home in Beverly Hills.

During his tenure as executive director of the California Arts Commission, he edited and wrote a volume entitled “The Arts in California,” by far the best edition of its kind I’ve read. It has become so popular it is in demand by arts commissioners and councils all over the States.

Even though he has traveled widely, Dibner’s “first” home is on the hill at Casco and it is in Maine that he finds contentment.

A burly, restless man, friendly in manner, deadly serious about the arts, he could be of great value to the commission in Maine.