

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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NEW SERIES

THE LONDON STAGE 1800-1900

To reflect the more comprehensive range of interrelated activities now incorporated in *The London Stage 1800-1900* program the General Editors announce that the work has been retitled *The London Stage 1800-1900: a Documentary Record and Calendar of Performances*.

The following research projects, some of them already well in progress, are being undertaken: (1) a calendar of performances on the London stage 1800-1900 compiled segmentally by theatre and decade; (2) a census of theatre archives to identify the precise holdings of primary calendar materials (play-bills and programs); (3) a year-by-year checklist of 19th-century periodicals containing theatrical coverage; (4) a directory of all London "play places" (theatres, opera houses, music halls, etc.) in use at any time during the century; (5) a bibliography of the drama in English; (6) a register of production evidence (promptbooks, designs, illustrations, etc.); (7) a survey of relevant holdings in public archives and special collections; and (8) an abstract of information on theatrical personnel from standard reference works leading to a biographical dictionary. Although a study of London audiences of the period is not a separable project, a documentary record of theatrical activity must and will systematically include information on this subject.

Plans are being made to publish information in several forms depending on the nature of the material, the needs of the user and attendant costs of publication. Microfiche will figure importantly in

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LINCOLN CENTER BAZAAR

The seventh annual Giant Bazaar to benefit the Performing Arts Research Center, The New York Public Library at Lincoln Center, will be held Saturday, November 11th, and Sunday, November 12th. Duplicate materials from the Performing Arts Collections and other items donated for the occasion will be available for prices ranging from twenty-five and up.

Admission to the Bazaar is a one dollar contribution each day. For further information and contributions please call (212) 799-9600.



VAGABOND STARS

Vagabond Stars, a new musical entertainment on the Golden Age of the Yiddish theatre, by Nahma Sandrow and Allan Albert, had its world premiere at the Berkshire Theatre Festival's 50th Anniversary Season last August. The show, an authentic evocation of New York's Lower East Side in the 1920's, is based on Sandrow's *Vagabond Stars: a World History of Yiddish Theater*, winner of the 1977 George Freedley Honorable Mention Award. English lyrics are by Alan Poul with music adapted by Raphael Crystal. Marilyn Sokol and Lewis J. Stadlen led the ensemble.

Nahma Sandrow teaches at Bronx Community College, City University of New York. Her paper "A Letter to Mother": *Yiddish Vaudeville in America* was a highlight at the Conference on the History of American Popular Entertainment held last November at Lincoln Center.

AFI GRANTS FOR FILM PRESERVATION

The American Film Institute/Arts Endowment Film Archival Program has awarded archival grants totalling \$467,500 to ten organizations currently engaged in film preservation activities. Grants are made on a matching basis to non-profit, tax-exempt organizations with a review panel or recognized professionals and experts evaluating the applications and selecting grant recipients.

The current cycle of awards is being presented to the following institutions: (1) Academy of Motion Picture Arts and Sciences, Beverly Hills, California — \$8,000 to clean and restore photographic stills of Paramount feature films from the teens and twenties; (2) Anthology Film Archives, New York City — \$15,000 to complete a five-year survey of independent/avant-garde film; (3) American Jewish Historical Society, Waltham, Massachusetts — \$30,000 to rehabilitate and retitle seven Yiddish language films from the thirties; (4) Center for Southern Folklore, Memphis, Tennessee — \$20,000 to copy and organize the footage in The Rev. L. O. Taylor Collection which provides a social record of the black community in the Memphis area from the mid-twenties through the sixties; (5) International Museum of Photography, Rochester, New York — \$100,000 in support of the ongoing nitrate film preservation program; (6) Museum of Modern Art, New York City — \$150,000 in support of the ongoing nitrate film preservation program; (7) New York University, New York City — \$14,500 to augment the ongoing project to assemble, collect and

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Robin Craven was happily stage-struck all his life. When he graduated from Oxford he and his tutor congratulated each other on the fraud they had perpetrated, and Robin turned with relief to his real love — the theatre. He was willing to undertake anything and first set foot on the stage as a super in the famous production of *Othello* starring Paul Robeson. In 1931 he was engaged to play small roles at the Old Vic. "You'll do, ducky," Lillian Baylis observed to the young actor. "You'll look well in tights." In short, he began his career as countless English actors have done, and though he subsequently rose to a considerably higher theatrical status, he always looked back on his early days with great pleasure. Just to be on the stage was enough in itself.

In the course of the years he played innumerable parts — both in the provinces and in London — and established himself as a capable, hard-working, co-operative actor making scores of lifelong friends. In 1938 he came to the United States where he remained for the rest of his life. He became an American citizen, served in the Armed Forces and married an American, Babette Krauss. For many years he was steadily employed on the American stage. Physically he fitted to perfection the average American's conception of a typical Englishman which led to his engagement in such roles as Mr. Mayhew in *Witness for the Prosecution*, the English Ambassador in *The King and I*, and Colonel Pickering in *My Fair Lady*.

Despite these long-run engagements he found time to serve on the Actors Equity Council for twenty-two years. He was also actively interested in the development of the Actors Credit Union, and for a number of years served as President of the Equity Library Theatre. When that organization was awarded a Tony, he took great and justifiable satisfaction in the award. During his later years, because of ill health, he made few stage appearances. But he continued to take a deep interest in the Equity Library Theatre, and he and his wife still led an active social life. Their

informal dinners at the Garrick Club in London and at the Coffee House in New York were always delightful occasions enlivened by Robin's humor and rich store of theatrical anecdotes. Both as a man and as an actor he will be widely missed by a wide circle of devoted friends.

—————William W. Appleton

STATE MUSEUM THEATRE COLLECTION

Among the theatrical treasures housed in the State Museum of the Division of Historical Services at the University of the State of New York in Schenectady is an extensive collection of memorabilia belonging to the late vaudeville comedian Joe Cook and his mother-in-law Agnes Evans. Cook was in the big time during the years from 1910 to 1930 after which he went into radio. He also appeared in several Broadway productions including *Rain or Shine* in 1928.

Miss Evans performed in burlesque in the 1880's and 1890's. Included in her memorabilia are watercolor drawings of burlesque costumes, a sketch book featuring burlesque costumes for 1900 and a scrapbook from the nineties embellished with Miss Evans' own sketches next to the burlesque programs she saved. Another unique Joe Cook item is a trick guitar that was rigged to fall apart when played.

John L. Scherer, Associate Curator, relates that the collection is relatively new having been acquired over the last six years. It covers the time span from 1820 to 1960 with emphasis on the period from 1890 to 1920. In addition to the Cook Collection there are early lithographs and views on Staffordshire of 19th-century New York City theatres — both interiors and exteriors. The bulk of the material consists of broadsides and posters — many of which feature the melodrama popular at the turn of the century. A few souvenir items such as an engraved silver heart-shaped pill box presented to members of the audience at the 500th performance of *The Heart of Maryland* in 1895 add color and flavor to the collection.

Theatre Communications Group, the national service organization for the nonprofit professional theatre in America, has announced publication of *Theatre Profiles /3: a Resource Book of Nonprofit Professional Theatres in the United States*. This third edition of TCG's biennial series includes information on one hundred fifty-two noncommercial theatres throughout the United States including statistical, descriptive, historical, pictorial and production material highlighting the 1975-76 and 1976-77 seasons. First published in 1973 the series has been used widely by theatre artists and administrators, the press, funding agencies, researchers, students and libraries.

Intended as a vehicle for theatres to communicate information in their own words about their evolution, artistic philosophies and current activities, the descriptive text was edited from materials submitted by the theatres themselves. Each theatre has a two-page layout containing a narrative description, statistics, production lists and photographs. Detailed information is provided about facilities, attendance, budget, founding, addresses, telephone numbers, artistic and managing directors, community services, educational programs and touring activities.

The 366-page volume, edited by Marsue Cumming, includes a comprehensive Name and Play Title Index and a complete list of Directors and Designers for each production. Copies may be obtained at \$9.95 each from the Publications Department, Theatre Communications Group, 355 Lexington Avenue, New York, N. Y. 10017. A limited supply of *Theatre Profiles /1* at four dollars each and *Theatre Profiles /2* at six dollars each are still available. Prices include postage and handling in the United States only. International orders, including Canada, require an additional dollar.



ASSOCIATION FOR CANADIAN THEATRE HISTORY

Established in November 1976 by a group of concerned theatre historians from the width and breadth of Canada, the Association for Canadian Theatre History (Association d'histoire du theatre au Canada) held its first national conference in May 1977 in conjunction with meetings of the Learned Societies on the campus of the University of New Brunswick.

Panel discussions included "Preservation of Canadian Communications Materials," "Use of Collections of Theatre Materials for the Study of Canadian Theatre History," and "Problems of Theatre Research". The following papers were presented: "British Garrison Theatre in Canada: Character and Influence (1816-1870)" by John W. Spurr of Royal Military College, Kingston; "Not a Golden Age: British Theatre in Canada, 1912-1929" by Patrick B. O'Neill of Mount Saint Vincent, University of Halifax; "From Naval Theatricals to the Infant Phenomenon: St. John's Theatre in the First Half of the Nineteenth Century" by Paul O'Neill of Saint John's, Newfoundland.

The Association publishes a regular newsletter (Vol. I, No. I, September 1977) which serves to inform members of work in progress, library and archival news, conference information, current publications and notes and queries. Leonard Conolly of the Department of English at the University of Alberta (Edmonton) is President. Heather McCallum, Curator of the Theatre Department in the Metropolitan Toronto Library is Vice-President.

NEW NESTROY EDITION

Plans are currently underway to publish the complete works of Johann Nestroy by the Austrian publishing firm of Jugend and Volk. This new edition will present the works in chronological order with the first two volumes scheduled for publication this fall. The project is expected to be completed by the mid-1980's. The following international scholars will cooperate with the Vienna City Library in editing the series: Juergen Hein (Muenster), Friedrich Walla (Newcastle, Australia), Helmut Herles and Siegfried Diehl (Frankfurt am Main), Urs Helmsdorfer (Bern), William Edgar Yates (Exeter), Peter Branscombe (St. Andrews, Scotland), Rolf Schneider (East Berlin), and Johann Huettner (Vienna).

ROBERT BENNEY DRAWINGS

A comprehensive collection of portrait drawings and sketches of noted American actors and actresses - 1926 to 1942 - by Robert Benney were on view in the Amsterdam Gallery in The New York Public Library at Lincoln Center during the month of May. Drawn for publication, Mr. Benney's works appeared in *The New York Times*, *New York Post*, the since-departed *New York Herald-Tribune*, *World-Telegram*, *Evening World* and the *Brooklyn Daily Eagle*.

Mr. Benney, born in Romania, studied in this country at Cooper Union, the Arts Students League and the National Academy of Design. It was while studying with Frank A. Nankivell that he produced the etchings of William Danforth as the Mikado and of several of the actors in *Mary of Scotland* which were included in the exhibition.

The New-York Historical Society has recently acquired a complete collection of his published works and memorabilia.

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these plans because it is inexpensive to produce, convenient to store and easy and economical to update. Coherent segments of information will be made available to the scholar and general user as soon as they are ready.

The editors urge all who share an interest in the 19th-century London theatre to write them with comments and suggestions. Participants are invited to join in this endeavor in whichever project and to whatever extent may be congenial. Advanced scholarly preparation and experience are useful, even essential, for some aspects of the work, but others require simply time, interest and accuracy. The success of this venture clearly will depend on the combined labors of many persons, each of whom will be supplied with a handbook for compilation and with appropriate model forms or tally sheets for recording the information. Respondents may write either Professor Joseph Donohue, Dept. of English, University of Massachusetts, Amherst, Massachusetts 01003 or Professor James Ellis, Dept. of English, Mount Holyoke College, South Hadley, Massachusetts, 01075.

DON'T FORGET!

to complete and return the Performing Arts Collection Profile which was mailed with the Spring 1978 issue of *Broadside*. Additional copies are available from the Theatre Library Association, 111 Amsterdam Avenue, New York, N. Y. 10023 or from Laraine Correll, Director, Resource Division, Charles MacArthur Center for American Theatre, 415-101 North Monroe Street, Tallahassee, Florida 32301.

AFI GRANTS

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make available to scholarly study the entire body of D. W. Griffith's films made during his formative years at the Biograph Studio (1908-1913); (8) Oregon Historical Society, Portland -- \$25,000 to preserve nitrate footage of regional and local origin; (9) Pacific Film Archive, University of California in Berkeley -- \$20,000 to catalog the Shochiku Collection of Japanese films; and (10) UCLA Film Archive -- \$85,000 in support of the ongoing nitrate film preservation program.

The American Film Institute/Arts Endowment Film Archival Program is funded by the National Endowment for the Arts and administered by the American Film Institute. It is an out-growth of the AFI-coordinated national film preservation effort which has allocated over \$3,000,000 in support of film preservation activities since 1971. Through matching provisions this figure represents total national preservation expenditures of over \$6,000,000. The result has been the preservation, safeguarding and restoration of thousands of films on acetate (safety) stock which would otherwise have been lost due to the inevitable deterioration of the nitrate film base that was standard in the film industry until the early 1950's.

The deadline for submitting applications for the fiscal 1980 grants (beginning July 1, 1979) is 15 November 1978. For information regarding the program please contact The American Film Institute, The John F. Kennedy Center for the Performing Arts, Washington, D. C. 20566.

PUBLICATIONS OF NOTE

Beckett and Broadcasting: a Study of the Works of Samuel Beckett for and in Radio and Television by Clas Zilliacus. Finland: Abo Akademis Bibliotek, 1976. bibliog. 223p. (Acta Academiae Aboensis, Humaniora, 51:2) Fmk 40,- (inkl. oms. 45,-)

This work, based on what was originally a Master's thesis, is a worthy addition to collections containing the works of Beckett. Mr. Zilliacus' "aims are first, to trace in as much detail as available sources permit, from initial conception to premiere on the air, the progress of these works, and secondly, to isolate and evaluate their specifically radiogenic and videogenic qualities." The texts of *All that Fall*, *Embers*, *Words and Music*, *Cascando* and *Eh Joe* "are studied as texts for their designated media; criteria for evaluation are based on their adequacy as artefacts for presentation in these media." A discussion of *Krapp's Last Tape* is included for "the simple fact that the play grew out of its author's recent confrontations with the radio medium."

Black Playwrights, 1823-1977: an Annotated Bibliography of Plays. Compiled and ed. by James V. Hatch and OMANii Abdullah. New York: Bowker, 1977. 319p. \$18.50

Black is the key word in this long awaited reference work. Here, for the first time anywhere, is to be found a definitive, annotated list of over 2,700 plays by some 900 black American playwrights: Ed Bullins, Alice Childress, Owen Dodson, Lorraine Hansbury, Langston Hughes, Theodore Ward and Amiri Baraka to name a few. Some film, television and radio plays are included as well as "titles in the border areas of poetry readings and variety shows". Arranged by playwright, the entries include title, date of composition or copyright, genre, annotation, cast of characters, length of play and source owning performing rights. When known the date and place of first performance are given as well as the script's availability in pub-

lished or manuscript form and library source. The work is enhanced by selected bibliographies of "Books and Sources on Black Drama and its Theatre Artists" and "Anthologies Containing Scripts of Black Playwrights" and a "Bibliography of Dissertations and Theses on the American Theatre". Also of extreme value are the three appendices: (1) Taped Interviews in the Theatre: the Oral History Library of the Hatch-Billips Archives, (2) Awards to Black Theatre Artists, and (3) Addresses of Playwrights, Agents and Agencies.

Festivals Sourcebook: a Reference Guide to Fairs, Festivals and Celebrations in Agriculture, Antiques, The Arts, Theatre and Drama, Arts and Crafts, Community, Dance, Ethnic Events, Film, Folk, Food and Drink, History, Indians, Marine, Music, Seasons, and Wildlife. 1st ed. Paul Wasserman, Managing Editor; Esther Herman, Associate Editor. Detroit: Gale Research Co., 1977. 656p. \$45.

This is an assemblage of the largest collection of factual material in its field with over 3,800 entries providing details about recurring fairs, festivals and community celebrations throughout North America. Locating information in this volume is facilitated by four indexes: chronological, event name, geographic and subject. Interested parties can quickly find out about festivals occurring in a particular month and place, about a particular event, or about fairs in a specific state or province. In the 80-page subject index the festivals are arranged geographically under 180 subject headings that are more specific than the eighteen general subject categories.

The National Theatre: 'The Architectural Review' Guide. Edited by Colin Amery. London: Architectural Press, 1977. 70p. \$7.25. Dist. by Nichols Publishing Company, P. O. Box 96, New York, N. Y. 10024.

Colin Amery, Assistant Editor of *The Architectural Review*, reveals how Great Britain's National Theatre came into being through discussions with and contributions from the leading personalities involved in the undertaking including architect Denys Lasdun, artist and set designer Kenneth Rowell, director Peter Hall and Chairman of the Board Sir Max Rayne. Lord Laurence Olivier discusses his involvement from the founding of the National Theatre Company in 1962 to the completion of the new theatre that now bears his name. The book is profusely illustrated with both color and black-and-white photographs as well as architectural drawings.

Subscribe Now! Building Arts Audiences through Dynamic Subscription Promotion by Danny Newman. New York: Theatre Communications Group, 1977. 276p. \$12.95; pap. \$7.95

Long before he became an audience development consultant at large Danny Newman had been serving as press agent, promoter and manager on behalf of a number and scale of performing arts projects beginning with *The Mimmers of Chicago* in the 1930's. Some thirty years later Mr. Newman gave up all professional associations (except his public relations directorship of the Lyric Opera of Chicago) to become audience development subscription consultant to the Ford Foundation and the Theatre Communications Group. The Newman techniques are now revealed in *Subscribe Now!* where the author describes the range of subscription and promotion methods of a 40-year career. Enhanced by sixteen pages of brochure illustrations, the book covers such subjects as brochure design, mailing lists, bloc sales, telephone solicitation, radio and television, public service advertising and volunteers. The National Theatre Conference recently presented its annual award to Mr. Newman for "his outstanding achievement in the American theater".

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. Rechow, 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.

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. Rechow, Curator-Librarian, The Walter Hampden-Edwin Booth Theatre Collection and Library at The Players, 16 Gramercy Park, New York, N. Y. 10003. TLA membership dues of \$15 annually (\$20 for institutions) include *Performing Arts Resources* published annually.