

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Volume 10, Number 1

Summer 1982

New Series

CONFERENCE ON PRESERVATION MANAGEMENT IN PERFORMING ARTS COLLECTIONS

For three days librarians, archivists, curators and administrators had the opportunity to meet with conservators and preservation specialists in order to exchange concerns and hear about possible solutions and directions to take concerning the preservation of the overwhelming variety of materials in our performing arts/mixed media collections. Fifteen academic institutions, six public libraries and 25 institutions and organizations housing such collections were represented from the areas of film, dance, music, circus and the dramatic arts. Representatives from funding organizations and government offices, as well, took an active part throughout. Participants were thus continuously exposed to different aspects, points of view and approaches, each one based on solid professional experience.

The opening speeches on Wednesday evening addressed the topic of stabilization and emergency planning. Thursday and Friday consisted of tightly packed schedules of sessions focusing on different kinds of materials: documents on paper, both in manuscript and printed format, playbills, artistic designs and technical drawings, posters, billboards, scrapbooks; films, videotapes, sound recordings and videodiscs; photographs, negatives and transparencies; and finally, three-dimensional objects like pianos, puppets, carousel horses and theatrical costumes. Highly technical papers alternated with case histories and descriptive accounts of problems and solutions, in many cases supported by excellent visual aids. The Saturday morning sessions dealt first with the development of a preservation program for a specific collection, which was then contrasted with the technological options ready for us to use in the very near future, that is computerized document and information storage as a means of preservation. The conclusion was a call for a cooperative preservation network including both the curator and the scholar to assist present and future collections to understand the scope of the problems they are and will be confronted with and to enable them to make their decisions after weighing the various options.



Evaluations indicate that the conference and the material presented will have a major impact on administrative planning, staff training, processing procedures and supplies used in handling and storing materials. The overall impression was informative, stimulating and provocative, particularly the challenge issued by Margaret Child for allowing "documents the right to die." Two key phrases were clearly and frequently stated: phase conservation and setting priorities.

Representatives from the NEH were impressed with the proceedings. Their encouragement, along with possible financial assistance for future programs, is one of the positive results of the conference. TLA will continue to provide information, forums and materials on the topic. Responses and input are welcome.

In order to make the information, gathered thus far, accessible to those who could not attend the conference in person, the conference notebook *Preservation Management in Performing Arts Collections* can be purchased. This handsomely designed 2½-inch ring binder holds all the resource materials made available at the conference. It includes pamphlets and other prepared materials on preservation procedures and techniques, supply sources, regional conservation centers, a speakers' contact list and basic bibliographies. The Guidelines (to be prepared and mailed after the conference) will be developed from the speakers' presentations, the discussion sessions and submitted questions. Additional research will provide specialized resource lists and bibliographies, plus a list of the participants and an index to the complete contents.

The notebook is intended to serve as a working tool in making decisions regarding specific treatment of items, planning a phased conservation program and in pro-

FREEDLEY/TLA AWARDS

The Theatre Library Association presented its annual book awards at a cocktail reception on Monday, May 24, in the Vincent Astor Gallery, The New York Public Library at Lincoln Center. This year's awards were presented by Morris Carnovsky, Stella Adler and Perry Miller Adato.

Margaret Brenman-Gibson has been selected as the recipient of the 1981 **George Freedley Memorial Award** for *Clifford Odets: American Playwright, The Years from 1906 to 1940* (Atheneum). An Honorable Mention was presented to Joan Barish for *The Anti-Theatrical Prejudice* (University of California Press). The Freedley Award was established in 1968 by TLA to honor its founder, a theatre historian, critic, and first Curator of the Theatre Collection of The New York Public Library.

The Theatre Library Association Award for the outstanding book in the field of motion pictures and broadcasting was presented to William Alexander for *Film on the Left: American Documentary Film from 1931 to 1942* (Princeton University Press). The TLA Award was first given in 1974.

Other major contenders for the 1981 awards were: Glynne Wickham's *Early English Stages* (Columbia University Press); *Women in American Theatre* by Helen Krich Chinoy and Linda Walsh Jenkins (Crown); and Richard Findlater's *At the Royal Court* (Grove); David A. Cook's *A History of Narrative Film* (Norton); *James Wong Howe: Cinematographer* by Todd Rainsberger (A.S. Barnes); and Vito Russo's *The Celluloid Closet* (Harper & Row).

viding information for regional workshops and in-house staff training. A set of slides used to illustrate the conference presentations will be available on loan from TLA. The NEH supports the effort to fulfill conference objectives and return conference costs to the TLA. Notebooks will be sent immediately upon receipt of an order. Payment is requested with the order, but institutions can be billed, if necessary. The price is \$60 plus \$5 to cover the mailing costs. Send your order to: Laraine Correll, Special Collections, George Mason University, 4400 University Drive, Fairfax, Virginia 22030.

— Brigitte Kueppers

LESLIE HURRY: A PAINTER FOR THE STAGE

During its thirtieth season the **Stratford Festival**, in association with the **Gallery/Stratford**, will present the most comprehensive exhibition ever assembled in memory of English painter and stage designer Leslie Hurry (1909-1978), whose credits include theatre, opera and ballet productions at Covent Garden, the Edinburgh Festival, and Stratford-upon-Avon in England, and the Stratford Festival and Shaw Festival in Canada.

Besides being one of the largest exhibitions ever mounted by the Stratford Festival, "Leslie Hurry: A Painter for the Stage" will also represent the first time anywhere that Mr. Hurry's paintings, designs and costumes from both sides of the Atlantic have been seen together in a single space, thus offering a new and exciting insight into the processes through which this extraordinarily gifted artist translated his complex, deeply personal visions into the concrete, yet no less magical, forms of the stage.

Lenders to the exhibition will include the Hurry estate, the Victoria and Albert Theatre Museum, the Archives of the Royal Opera House at Covent Garden, the Shakespeare Centre and the Royal Shakespeare Gallery in Stratford-upon-Avon, the Harvard Theatre Collection, the Metropolitan Toronto Library Theatre Department, the Shaw Festival at Niagara-on-the-Lake (where Hurry designed his last production), the Gallery/Stratford, and the Stratford Festival Archives as well as many of Mr. Hurry's close friends and associates in England and Canada, making this a truly international tribute.

This exhibition is made possible through the generous support of the National Museums of Canada, Northern Telecom Limited, the British Council, the Canada Council, and the Ontario Arts Council.

"Leslie Hurry: A Painter for the Stage" will be shown at the Gallery/Stratford from June 7-September 6, 1982, after which it will tour extensively through Canada and the United States before travelling to England in 1984.



UPDATE

The Archives for the Performing Arts

The War Memorial Board of Trustees has passed a recommendation assigning a room in the San Francisco Performing Arts Center to the Archives for the Performing Arts, currently housed in Mill Valley. The San Francisco Ballet will sacrifice a portion of its space to insure the safety of the collection. Fund raising will be required to renovate the space and provide salaries for a staff. For further information, write: **Archives for the Performing Arts, #51-52 Upstairs at the Port, 393 Miller Avenue, Mill Valley, Calif. 94941.**



READERS REPORT . . .

Vice Chamberlain Coke's Theatrical-Papers, 1706-1715; edited by Judith Milhous and Robert Hume; Carbondale, Ill.: Southern Illinois University Press, 1982. ix-xlii + 274 pp. \$20.00.

This book, a collection of 153 theatrical papers, documents the tangled history of a decade of cutthroat intrigue among London actors and managers. The surviving papers of Vice-Chamberlain Coke have been painstakingly traced in various collections, public and private, and fastidiously edited. These are the basic materials of theatre history, primarily intended for scholars. The introduction will certainly prove valuable to theatre historians in clarifying the power struggles between the rival factions. More casual readers will probably find such material somewhat too specialized, though the book also contains some documents of general interests such as Aaron Hill's well-known letter describing the actors' riot at Drury Lane in 1710, and theatre buffs will find irresistible such everyday details as the charges for "Washing and Mownting of To [sic] Spanish Fetters."

— William W. Appleton

BOOKS RECEIVED

Luigi Pirandello, Director: A Playwright in the Theatre by Richard Sogliuzzo. Metuchen, N.J.: Scarecrow Press, 1982. 304 p. illus. \$17.50.

Mask Characterization: An Acting Process by Libby Appel. Carbondale, Ill.: Southern Illinois University Press, 1982. 135 p. (spiral bound) \$12.95.

Shakespeare's Craft/Eight Lectures, edited by Philip H. Highfill, Jr. Carbondale, Ill.: Southern Illinois University Press, 1982. 186 p. \$14.95.

(NOTE: Listing does not preclude a forthcoming review.)

A LETTER

Louis A. Rachow, President
The Theatre Library Association
Walter Hampden-Edwin Booth Theatre
Collection and Library

Dear Louis:

I am honored and deeply touched by the action of the Executive Board of the Theatre Library Association in conferring upon me Honorary Life Membership. Would you please express to them my heartfelt thanks?

The Theatre Library Association has been a long-time interest and was the first professional organization to which I belonged. I had given up membership most reluctantly and with a sense of loss.

I look forward to being able to attend activities from time to time and renewing old and devoted friendships.

With warmest good wishes to you and to all,

Very sincerely,
Paul Myers



WORKS IN PROGRESS

ALGONQUIN ROUND TABLE. Film Documentary. Aviva Slesin, 155 East 77 St., New York, N.Y. 10021.

ALLGOOD, Sara (1883-1950). Actress. Material for a thesis on John Millington Synge. John Martin Egan, Box 686, Highland Lakes, N.J. 07422.

BRICE, Fanny (1891-1951). Actress. Stage career. Ph.D. Dissertation. Tufts University. Barbara W. Crossman, 270 Eliot St., Chestnut Hill, Mass. 02167.

BUNNY, John (1863-1915). Actor. Biography. Benjamin Laba, 345 East 54 St., New York, N.Y. 10022.

DRINKWATER, John (1882-1937). English playwright. Biography. Irene Edwards, 38 Sandhurst Road, Wokingham, Berkshire, England.

FEDERAL MUSIC PROJECT, WPA 1935-43. History. Marion Knoblauch-Franc, 5040 Marine Drive, Chicago, Ill. 60640.

KEAN, Edmund (1787-1833). Actor. One-man show. Mark Stevenson, 200 West 16 St., New York, N.Y. 10011.

SYNGE, John Millington (1871-1909). Irish playwright. Thesis. John Martin Egan, Box 686, Highland Lakes, N.J. 07422.

Correction:

The Legend of Maya DEREN, biography and collected works, is a collective project which includes writers Millicent Hodson, Catrina Neiman and VeVe A. Clark, and photographer Francine Bailey.

THE RADIO CITY MUSIC HALL ARCHIVES

The Radio City Music Hall Archives was formed in 1979, the year that the Music Hall was reopened under new management after a period of financial difficulty that left the future of the theatre, once the "Showplace of the Nation," in jeopardy. In keeping with the effort to highlight the Music Hall's historical significance, archivist Nancy Bryant began to gather, collate, preserve and catalog the wealth of materials scattered throughout the theatre.

The Archives has grown to include a music library comprised of sheet music, phonorecordings and tapes. The scores in the collection are frequently updated and used by the music department for current productions. The Archives also has in its possession a much-prized collection of Erno Rapee's scores composed to accompany silent films shown at the Roxy Theatre.

The researcher can find stage managers' promptbooks, files and records, scene designs, photographs, set pieces and models. Also available are blueprints, show plans, floor plans, hanging plots, scrapbooks, payroll ledger books, correspondence files and a substantial costume collection.

The costume collection has been cataloged and includes production numbers 1-455, spanning the years 1933-1955. Most of the sketches are in color and many have fabric swatches attached. After 1955, designers began to keep their sketches; as a result, materials for these later years is limited. In all, there are 27 boxes of designs, each show being represented by at least a few sketches. Several of the designs are signed by such artists as Vincente Minnelli, Frank Spencer and James Morcom. Some are labelled with names designating the stars who were to wear the costume, such as Alyse Chapelle, Sunny Rae, and Patricia Bowman, principal ballerina for the Radio City Music Hall Ballet Company.

Some costume folders are unusually complete. Two of these are productions #9 and #15. Production #9 dates from March 2, 1933. It was a Radium Ballet,

part of the stage show that accompanied the film *King Kong*. The designs are mostly various types of flowers shown with black backgrounds and chartreuse details meant to be illuminated with blacklight.

Production #15 was the companion piece to the film, *The Working Man*, starring George Arliss and Bette Davis. The 25 sketches are all done in a black-and-white cubist style. The number was called "Tabloid" and was set to a tone poem by Ferde Gorge. According to newspaper reviews, the poem was performed by a large cast moving from one tableau to another in front of a movie screen that showed images relevant to the production's theme—a day in the life of a metropolitan newspaper.

The Music Hall Archives has detailed production books kept by Al Packard, manager of the costume department. The books cover the years 1933-1979, production numbers 1-622, and are organized according to production number, name and date. The books include equipment costs, costume rental costs, etc., and provide a cross-reference for costume details as well as a staggering record of inflation's effect on production costs.

Another method of cross-reference is an index card file that includes colored designs on one side and a description on the other. These cards are organized by the kind of costume depicted, i.e., dress, animal costume, etc., and include the file number, the show and date, the name of the person who wore the costume, the number of pieces involved in the costume, and where the costume is stored. There is also space on the card to indicate if the costumed was altered and used for a subsequent show.

The Radio City Music Hall Archives is not open to the public but can be used by qualified researchers with the permission of the archivist, Linda Sirkus. An appointment can be made by calling Ms. Sirkus at the Music Hall Archives, 246-4600, Monday through Friday between 9 am and 5 pm.

— Ellen Feldman

PERFORMING ARTS RESOURCES

Complete your collection of *Performing Arts Resources*: Past issues are available to current members at \$10.00 per copy, prepaid.

- Vol. 1, 1974 includes 17 articles on major American resources.
- Vol. 2, 1975 includes Mander & Mitchenson Collection, Peabody Awards Collection, promptscripts and unpublished scripts.
- Vol. 3, 1976 U.S. Govt. Documents on Art, American Film, Surrealist Cinema, Edwin Booth Literary Materials, Burlesque.
- Vol. 4, 1978 International: Australia, Barcelona, Netherlands, England, Moscow & Leningrad, West Berlin, ITI.
- Vol. 5, 1979 Monograph: *Recollections of O. Smith* (with 11 illustrations).
- Vol. 6, 1980 Federal Theatre Project materials at George Mason University and the Theatre Collection of The New York Public Library, Museum of Broadcasting, Walt Disney Archives at UCLA, Songwriters' Hall of Fame, and the San Francisco Archives for the Performing Arts.

Send your prepaid order to the Theatre Library Association, 111 Amsterdam Avenue, New York, N.Y. 10023.

TLA AT ATA

The Theatre Library Association will have an exhibit table at the **American Theatre Association Convention** in New York at the Sheraton Hotel Exhibition Center from Saturday, August 14 through Tuesday, August 17. Members wishing to volunteer a few hours at the TLA exhibit table should contact Richard M. Buck at (212) 870-1670.



SIBMAS

The 15th Congress of the International Society of Performing Arts Libraries and Museums (SIBMAS) will be meeting in New York from August 29th to September 3rd. For registration information, please apply to:

Dr. Mary C. Henderson
Curator/Theatre Collection
Museum of the City of New York
5th Avenue at 103rd Street
New York, N.Y. 10029

The theme of the congress is Stage Design: Collecting, Cataloging and Conserving Documents. All financial contributions, great and small, will be cheerfully accepted to help defray the extraordinary costs of this international meeting.



COMING UP IN BROADSIDE

Featured Collections, New Books, Recent Acquisitions • Deadline for Fall 1982 issue: September 1 • Send your contributions to:

BROADSIDE
c/o G. Cocuzza
413 West 22nd Street
New York, N.Y. 10011

CNLIA SPECIALIZED CATALOGING COMMITTEE COMPLETES MANUALS

The Council of National Library and Information Association's Joint Committee on Specialized Cataloging has completed work on three cataloging manuals: graphic materials, manuscripts, and archival film. The project was supported by a grant from the National Endowment for the Humanities and with the assistance of personnel from the Library of Congress.

First drafts of the three manuals appeared in December 1981 and were sent to several hundred persons who had expressed an interest in reviewing one or more of them. In March 1982, the authors of each manual convened meetings at the Library of Congress to which specialists were invited. These groups met for three days to revise and refine the drafts of the manuals in preparation for publication. All three manuals will be published later this year by the Library of Congress.

Committee members include: Margaret Maes Axtmann, Chair (American Association of Law Libraries); Martha Mahard (Theatre Library Association); Pearl Berger (Association of Jewish Libraries); Sherman Clarke (Art Libraries Society of North America); Anne Hartmere (Council of Planning Librarians); Steven Hensen (Society of American Archivists); and Kelly Fitzpatrick (Catholic Library Association). The Committee will meet in the Fall of 1983 to consider future projects.

RADIO & TV HOLDINGS IN THOMPSON ARCHIVES

In 1979, the J. Walter Thompson Company established an Archives with the intention of identifying, preserving, arranging and making available those documents relating to the company's history and operations. Among the material discovered by the staff was a collection of microfilm containing approximately 30,000 scripts for approximately 200 radio and television programs produced and/or created by agency personnel.

The microfilm contains nearly complete scripts for such programs as the "Lux Radio" and "Video Theatres"; "Kraft Music Hall" and "Television Theatre"; "Shell Chateau"; "Hour Glass"; "Tom Corbet, Space Cadet"; "Your Show of Shows"; the "Chase and Sanborn Hour" with Edgar Bergen, and many others. The microfilmed scripts are augmented by company newsletters, employee speeches and writing files, and employee reminiscences.

The Archives is open from 9 am to 5 pm, Monday through Friday, and is located on the third floor of 466 Lexington Avenue in New York. An appointment is necessary before visiting the facility and can be made by calling (212) 210-7124 or 7123.

Illustration Credits:

Volume 9, Number 4: *Scenes from the Nineteenth-Century Stage in Advertising Woodcuts*, selected and edited by Stanley Appelbaum. Dover, 1977.

Volume 10, Number 1: *The History of Harlequin* by Cyril W. Beaumont. Arno, 1976.

LIBRARY OF CONGRESS PRESERVATION PROGRAM

The Library of Congress has just published *Matting and Hinging of Works of Art on Paper*, a National Preservation Publication. Compiled by Merrily A. Smith and illustrated by Margaret R. Brown, of the Library's Preservation Office, Research Services, the 32-page publication is part of a series intended to provide current and useful information to the serious conservator.

The designs and methods of construction presented are those currently used in the Library's Restoration Office. The publication developed from conservation and workshop notes, prepared by its staff as instructional material for new staff members and for outside group seminars.

The 15 detailed illustrations assist the reader in following the instructions for making standard mats, sink mats, double-sized mats, polyester slings, and variations thereof. Also included are a glossary, list of supplies and suppliers, and a wheat starch paste recipe.

Matting and Hinging of Works of Art on Paper is available for \$2.75 in person from the Information Counter, Library of Congress Thomas Jefferson Building, or by mail from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 (Stock No. 030-000-00134-6). A set of preservation leaflets on other topics is available free of charge upon request to: Chief, Preservation Office, Library of Congress, Washington, D.C. 20540.

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, New York City; Vice-President, Don B. Wilmeth, Head, Department of Theatre Arts, Brown University, Providence, R.I.; Secretary-Treasurer, Richard M. Buck, Assistant to the Chief, Performing Arts Research Center, The New York Public Library at Lincoln Center; Recording Secretary, Brigitte Kueppers, Archivist, Shubert Archive, Lyceum Theatre, New York City.

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