

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Volume 10, Number 2

Fall 1982

New Series

ANNUAL MEETING, ELECTIONS AND BUSINESS MEETING OF TLA AT SHUBERT ARCHIVE ON FRIDAY, OCTOBER 29

The Theatre Library Association will hold the annual meeting and election of new members to the Executive Board on Friday, October 29, 1982, at the Shubert Archive in the Lyceum Theatre building, 149 West 45th Street, New York City.

The meeting will begin at 5:30 pm and will be highlighted by a panel on the appraisal of large performing arts collections, from 6:30 to 7:30.

The business meeting at 5:30 will include discussion of future numbers of *Performing Arts Resources*, the results of the Collection Management and Preservation Conference held in the spring, the recent SIBMAS Congress in New York, and TLA's 1983 summer program meeting in Los Angeles. The results of the vote for Executive Board members will be announced. A mail ballot was sent to all TLA members in good standing. If you plan to attend the meeting, it may be turned in for tallying then, rather than mailed.

The members of the Appraisers' Panel will include Gene Bruck, Marianne Wurlitzer Bruck, Louis A. Rachow and Richard Stoddard. Brigitte Kueppers and Brooks McNamara will comment on the Shubert Archive.

Since the Lyceum Theatre is in the heart of the Broadway theatre district, many TLA members may wish to take advantage of the time and place to attend the theatre or to visit the new midtown Theatre Museum of the Theatre Collection of the Museum of the City of New York located in the Minskoff Arcade at 44th Street and Broadway.



THE NINETEENTH-CENTURY THEATRE

The 1982 Meeting of the American Society
for Theatre Research

in conjunction with

The Theatre Library Association

November 19-21

at the Isabelle Russek Leeds Theatre
on the campus of

Brown University, Providence, Rhode Island

Program, registration and accommodation forms are enclosed with this issue of *Broadside*. For additional forms and information, contact: Don B. Wilmeth, Dept. of Theatre Arts, Box 1897, Brown University, Providence, R.I. 01912.

PRESERVATION MANAGEMENT OF PERFORMING ARTS COLLECTIONS

NOTEBOOK AND MANUAL

The Theatre Library Association's **Conference on Preservation Management of Performing Arts Collections** proved to be a landmark session in the field. It brought together, for the first time, the country's leading conservators with some of our most dedicated curators and archivists of theatrically oriented collections. The result was a unique exchange of problems, ideas and procedures which heightened everyone's awareness of the present situation and its implication for the future of our performing arts heritage.

The Conservation Center for Art and Historic Artifacts, of Philadelphia, acted as consultants and the conference was supported by a grant from the National Endowment for the Humanities.

A manual is being prepared based not only upon the presentations, but also incorporating the problems, questions and suggested methods and resources which were discussed during the sessions. The manual will be sent to all of the conference participants.

Those who attended the conference also received a notebook containing pamphlets and other prepared material on preservation practices, supply sources, regional conservation centers, and a basic bibliography. Only items of basic practical interest to a mixed media collection were included.

ATA HONORS PAUL MYERS

Paul Myers, retired Curator of the Billy Rose Theatre Collection, was presented with the American Theatre Association's 1982 Citation for Distinguished Service to the Theatre during the annual ATA convention which met this summer in New York City.

In his introduction, ATA president Jerry Clark spoke of the Billy Rose Theatre Collection as the "quintessential collection for American theatre scholars if not those of the entire world," and called Mr. Myers "the professional bibliophile extraordinaire."

Mr. Myers joined the Collection in 1947 when it occupied a small corner of the Main Reading Room of The New York Public Library. He became Curator in 1967, two years after the Collection moved to Lincoln Center. He retired to his country home in Millbrook, N.Y. in 1981. He is an Honorary Life Member of the Theatre Library Association.

In order to make this important information available to those who could not attend the sessions, the Theatre Library Association is offering both the conference notebook and the upcoming manual for a total cost of \$60.00, plus \$5.00 for shipping and handling.

The notebook itself is a sturdy, three-ring binder, and will be sent immediately upon receipt of the order. The manual is currently being edited and will be issued within the year.

Please make your checks for \$65.00 payable to the Theatre Library Association, 111 Amsterdam Avenue, New York, N.Y. 10023.

CONFERENCES CALL FOR PAPERS POPULAR CULTURE

The 1983 national meeting of the **Popular Culture Association** will be held in Wichita, Kansas, April 24-27. General areas of discussion will include: Film; Film Literature; M*A*S*H; Radio; Television Studies; Television Docudrama; Stage Entertainments and Chatauquas (before 1930); Museums and Popular Cultures; and Theatre. All inquiries concerning the conference in general should be addressed to: Peter C. Rollins, Department of English, Oklahoma State University, Stillwater, Okla. 74078.

For the Theatre Area of the convention, topics being considered include: Circus, vaudeville, stage entertainments, street theatre; the characteristics of contemporary drama; the language (or history of language) in American drama; women in theatre and drama; the relationship between drama and films or television; uses of drama in specific films or television programs; the resurgence of radio drama; the history of drama in the popular culture; attitudes, models or stereotypes in contemporary drama; theatrical personalities or activists in the popular culture (biography); drama or theatre in the schools; the economics of theatre; dance and theatre in the popular culture; musical comedy; the docudrama; research techniques and bibliography in popular culture; and, theatricality in the movies and television. Other topics will be considered, depending on proposals and papers received. Papers and proposals should be received by November 1, 1982. Address papers, proposals or inquiries to: Professor Daniel Lerner, Fairhaven College, Western Washington University, Bellingham, Wash. 98225.

DANCE HISTORY SCHOLARS CONFERENCE

The **Dance History Scholars Conference** will meet February 11-14, 1983, at Ohio State University, Columbus, Ohio. Papers will be presented on Saturday, February 12, and Sunday, February 13. The conference will also include a series of practical workshops planned for Monday, February 14. For additional information on the conference, contact: Camille Hardy, 813 W. University Avenue, Champaign, Ill. 61820.

INTERNATIONAL FEDERATION FOR THEATRE RESEARCH

FIRT has given advance warning of the tenth World Congress to be held in Glasgow, Scotland from September 15 or 16 to September 27 or 28, 1985. The theme of the conference will be the *Mise-en-scene* since 1945. Anyone wishing a circular giving details about the theme and stating firm dates should contact: Claude Schumacher, Xth World Congress of FIRT, The Drama Department, The University, Glasgow, G12 8RZ, Scotland.

EXHIBITION ON BLACK AMERICANS IN THEATRE

Dr. Helen Johnson, Professor of English at York College of City University of New York, has put together an exhibition on the contributions of Black Americans to American theatre from 1821 to the present. She has assembled nearly one thousand pieces from her collection of theatre memorabilia for display at the Austrian Theatre Museum in Vienna beginning on June 17, 1982.

Entitled "Black America on Stage," the exhibit is a record of performances in twenty-eight countries and a tribute to Harlem, to Broadway, and to the rich variety of American theatre. It contains many rare items including photographs, posters, taped interviews, sheet music, costumes, tap shoes. The exhibition will be on display until September 1982.

(*News From Austria*, June 1982.)

UPDATE LESLIE HURRY: A PAINTER FOR THE STAGE

The Stratford Festival exhibition, "Leslie Hurry: A Painter for the Stage," will be on display in the Main Gallery of The New York Public Library & Museum of the Performing Arts at Lincoln Center from November 23, 1982, through January 15, 1983. The exhibition (*Broadside*, 10:1) will represent the first time that Mr. Hurry's paintings, designs and costumes from both sides of the Atlantic have been seen together in a single space.

NEW YORK STATE/REGIONAL CONFERENCES

This fall the **Board of Regents and the Commissioner of Education** are again sponsoring ten regional conferences across New York state to promote discussion on key issues in education. Of special interest to TLA members is a proposal for networking among cultural institutions in New York state. Participants in the conferences will be asked to indicate the key needs and goals of their repositories and to explore together potential opportunities and strategies for meeting these through some form of networking. Depending on the views of the participants in each region, discussions will cover such common needs as conservation, staff training, technical and advisory services, description and publication of guides to historical records, and grants and fund raising for historical records work. To register for the conference in your area or to receive a copy of the brief discussion paper, "Networking: Concepts in Practice," please contact David Johnson, Room 225, Education Building, Washington Avenue, Albany, N.Y. 12234, or phone (518) 474-7744.

MACAULEY THEATRE COLLECTION AT THE UNIVERSITY OF LOUISVILLE

The **Macauley Theatre Collection** contains approximately 1500 photographs, posters and handbills which were given to John Macauley by the actors and actresses who appeared in his Louisville theatre from 1873-1925. Many of the photographs are autographed and inscribed to "Colonel" Macauley.

In the fifty-two years of the Macauley's operation, the American theatre was a nation-wide mass entertainment form, based on the touring companies so abundantly represented in the collection. The Macauley Collection provides a unique opportunity for the scholar to examine, in microcosm, the theatrical entertainment of the period in a manner currently not possible elsewhere. By looking at these materials, the theatre scholar can explore the range of entertainment offered in a typical touring theatrical center, involving such subjects as the relative balance of entertainment forms, the frequency of appearance of major national stars, and the identification of performers of local or regional prominence.

The Macauley Theatre Collection has recently been completely cataloged by the Photographic Archives and is now available for research. A computerized data base has been formed for this collection allowing for access by performer, production, photographer, and photographic or graphic process.

For more information about this collection contact: David Horvath, University of Louisville, Photographic Archives, Louisville, Ky. 40292, (502) 588-6752.



COMING UP IN BROADSIDE

Your News, Collections, Exhibitions, Acquisitions, Books • Deadline for Winter 1982 issue: December 1 • Send your contribution to:

BROADSIDE
c/o G. Cocuzza
115 Willow Street
Brooklyn, N.Y. 11201

Illustration Credits: Volume 10, Number 2: *Scenes from the Nineteenth-Century Stage in Advertising Woodcuts*, selected and edited by Stanley Appelbaum, Dover, 1977.

JOURNALS

Popular Music, Volume 1, features "Folk or Popular? Distinctions, Influences, Continuities." Subscription for Volume 1 (1982) is \$49.50 from Cambridge University Press, 32 East 57th Street, New York, N.Y. 10022.

Women & Performance: A Journal of Feminist Theory has been established by the Performance Studies Department of New York University in cooperation with the Cinema Studies Department to address feminist issues in the fields of performance, theatre, film and video. Contributors to the first issue, Spring 1983, will include Roberta Sklar, Beverly Byers Pevitts and E. Ann Kaplan. Charter subscription rates are \$9.00 per year (2 issues) for individuals and \$12.00 per year for institutions. Make check payable to Women & Performance, Department of Performance Studies, New York University, 300 South Building, New York, N.Y. 10003.

OBITS

New Performance, a journal of the performing arts published by the Oberlin Dance Collective, San Francisco, ceased publication following the Spring 1982 issue.

Exchange, A Journal of Opinion for the Performing Arts, has ceased publication although the ATA Committee on Theatre Research is interested in saving the journal.

Michael O'Connor, in a letter to subscribers, expressed the feelings of the *New Performance* staff: "To make a long and complicated story short and simple, the economics of it don't work. Among a number of other factors, this is due to a change in the arts funding picture. One of our hopes as we close up shop is that the structure of support for the arts which has been built up in the last ten to fifteen years won't be effectively dismantled by a distressed economy and misguided governmental policy.

Another of our hopes, of course, is that we have contributed something useful to the progress of performance during the time we have been publishing. One of the ironies of our demise is that we are stopping at a time when performance seems to have arrived at a particularly vital juncture in its history. There is more interesting and more accomplished new work being done in theatre, music and dance than at any time in recent memory, particularly in the San Francisco area where we have been headquartered. If we can leave with a sense that we have played some part in promoting intelligent discussion about this work, and therefore encouraging its intelligent development, we leave satisfied."

TLA



RARE BOOK SECURITY SYSTEM

The Antiquarian Booksellers' Association of America has published *Rare Books and Manuscript Thefts: A Security System for Librarians, Booksellers, and Collectors*. The purpose of the system is fivefold: to coordinate efforts, nationally and internationally, to catch book thieves; to assist in the recovery and restoration of stolen books to their rightful owners; to quickly alert the entire book world of the details of book thefts; to discourage thieves from thinking they can profit from stealing books; and, to aid in the vigorous prosecution of book thieves when captured.

The security network, now in full operation, has been established with the cooperation of the Society of American Archivists, the Manuscript Society, the American Library Association (A.C.R.L.-R.B.M.S.), the F.B.I., the U.S. Customs Service, Interpol, and a number of other interested national and international organizations.

The Society of American Archivists has eliminated its own notification newsletter and joined our coordinated system, based on the BAM-BAM and CLAM network described in the booklet.

Copies of *Rare Books and Manuscript Thefts* may be obtained without charge from Antiquarian Booksellers' Association of America, Inc., 50 Rockefeller Plaza, New York, N.Y. 10020.

CHAPE PROCEEDINGS

American Popular Entertainment, the Papers and Proceedings of the Conference on the History of American Popular Entertainment (Greenwood Press, 1979), is available to TLA members at a 40% discount. The 1977 conference, sponsored by the Theatre Library Association and the American Society for Theatre Research, stimulated much of the current scholarly interest in American popular entertainments. TLA members may purchase the volume for \$15.00, plus \$1.50 postage, prepaid; send your order to the Theatre Library Association, 111 Amsterdam Avenue, New York, N.Y. 10023.

READERS REPORT . . .

Anybody We Know? A Collection of Monologues by Clay Franklin. New York: Samuel French, 1982. 114 pp. \$4.50.

Drama students, performers and readers are always on the prowl for new and varied dramatic readings and monologues, whether for the professional stage, or merely for home entertainment. Clay Franklin, a leading exponent of the monologue, was well aware of this fact when his highly praised *Mixed Company: an Assortment of Monologues* was published in 1959. His latest, *Anybody We Know?*, is a worthy companion piece to it and the numerous readings published since then. As Greer Garson states in her foreword to *Mixed Company*, "a kindly sense of humor and acute observation illumine his gallery of recognizable contemporary portraits."

— Louis A. Rachow

The Stage in the 18th Century, ed. J.D. Browning. New York: Garland Publishing, Inc., 1981. 93 pp. \$25.00.

The Stage in the 18th Century is composed of eleven essays originally presented as papers in 1979-80 under the auspices of the McMaster (University) Association for Eighteenth-Century Studies. The articles included in this volume cover a wide range of topics. Among them are a study of Addison's *Cato* as a barometer of political thought throughout the century; an analysis of censorship in France and its ultimate demise; an evaluation of the changing image of the actor in eighteenth-century Germany; a survey of changing styles in plays written for children during the century; and, an examination of John Philip Kemble's acting as revealed in paintings of the great actor.

While the level of scholarship is consistently high and the essays well written, the title of the book is misleading. *The Stage in the 18th Century* provides little information about what actually took place on the eighteenth-century stage. Instead, it focuses upon the role of the play or the player in society or upon the pressures of society exerted upon the artist. Emphasis is upon the social, political, economic, religious or moral contexts of the drama, not upon the scenography or the mise-en-scene of eighteenth-century theatre. As a study of the artist's relationship to society, the book is quite valuable; as an examination of what physically occurred on the eighteenth-century stage, however, it is of limited use.

— John Frick

BOOKS RECEIVED

Fun With Stagecraft by Andrew McCallum. Hillside, N.J.: Enslow Publishers, 1982. 95 pp. illus. \$9.95.

Role Playing and Identity: The Limits of Theatre as Metaphor by Bruce Wilshire. Bloomington, Ind.: Indiana University Press, 1982.

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

ORAL HISTORY PROJECTS

GEORGE MASON U. TO BEGIN WPA ARTS PROJECT

The Institute on the Federal Theatre Project and the New Deal Culture at George Mason University will sponsor an oral history program of interviews with former participants in WPA Arts Projects—Art, Music, Writers and Theatre. To avoid duplications, the institute is seeking information on completed oral history interviews and projects. Suggestions for interviews would also be appreciated.

The oral history project will supplement George Mason's existing collection of about 250 interviews with former participants in the Federal Theatre Project as well as the ancillary material (plays, posters, photos, research materials). Contact: Roy Rosenzweig, Director of Oral History Program, Institute on the Federal Theatre Project and New Deal Culture, Fifth Floor Fenwick Library, George Mason University, Fairfax, Va. 22030; (703) 323-2546.

(Oral History Association Newsletter, Winter 1982.)



DIRECTORS IMMORTALIZED ON TAPE AND FILM

The Oral History Program of the **Directors Guild of America** (DGA) chronicles directors who have no previous biographical documentation. For each director the guild interviews, it also studies a studio craftsman. The former group includes Henry King and King Vidor, who began work in 1912 and 1915, respectively; the latter, David Butler and Lesley Selander whose careers started in 1917 and 1919. More than two dozen projects have been completed by free-lance interviewers under the supervision of Guild Special Projects Officer David Shepard. The guild donates copies of edited transcripts to film research libraries in New York City, Wisconsin and Los Angeles and upon request provides transcripts at cost. Information: Shepard, DGA, 6253 Hollywood Blvd., Hollywood, Ca. 90028.

(Oral History Association Newsletter, Summer 1982.)

FITZGERALD'S LYRICS SUNG

As a Princeton undergraduate, F. Scott Fitzgerald wrote the lyrics for three **Triangle Club shows**: *Fie! Fie! Fi-Fi!* (1915), *The Evil Eye* (1916), and *Safety First* (1917). The shows were very popular and toured successfully. *F. Scott Fitzgerald's Triangle Club Songs*, a cassette recording with 15 songs from the shows sung by the After Dinner Opera Company of New York, is available for \$9.95. Make check payable to Brucoli-Clark Publishers. Send order and check to After Dinner Opera Company, Inc., 23 Stuyvesant Street, New York, N.Y. 10003.

WORKS IN PROGRESS

BAUM, Lyman Frank (1856-1919). American playwright-novelist. Biography. Michael Patrick Hearn, 18 West 76 Street, New York, N.Y. 10023.

BRAHAM, John (1777-1856). English singer-composer-manager. Biography. Joan Reilly, St. Mary's College, Strawberry Hill, Middlessex, England.

FITCH, Clyde (1865-1909). American playwright. Ph.D. Dissertation. Thomas L. Hellie, Theatre Arts Dept., Hiram College, Hiram, Ohio 44234.

HOPWOOD, Avery (1893-1982). American playwright. Ph.D. Dissertation. Jack F. Sharrar, 631 South 800 East-A, Salt Lake City, Utah 84102.

KAUFMAN, George S. American playwright. Ph.D. Dissertation. University of California, Berkeley. Jeffrey D. Mason, 4317 View St., Oakland, Calif. 94611.

PLAYWRIGHTING CONTESTS (c. 1829-1850). Ph.D. Dissertation. University of Southern California, Los Angeles. Eric R. Marshall, 11126 La Maida St., North Hollywood, Calif. 91601.

SAROYAN, William (1908-1981). American playwright. Oral biography. Barry Gifford and Lawrence Lee, c/o Lawrence Ashmead, Harper & Row, 10 E. 53 St., New York, N.Y. 10022.

QUERY

We are seeking information regarding **Peggy Fenn**, an actress involved with the Federal Theatre Project in the Detroit area. Her last known address was in West New York, New Jersey; after 1965, we lose track. Any information should be sent to Prof. Paul Sporn, English Department, Wayne State University, Detroit, Michigan 48202.

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.

Broadside, ISSN: 0068-2748, published quarterly by the Theatre Library Association, 111 Amsterdam Avenue, New York, N.Y. 10023, is sent to all members in good standing. Editor: Ginnine Cocuzza, 115 Willow Street, Brooklyn, N.Y. 11201; Assistant Editor: John Frick. TLA membership (annual dues: \$20 personal, \$25 institutional) also includes **Performing Arts Resources** published annually. Current members may purchase past issues of *Performing Arts Resources*, \$10 prepaid, and *Broadside*, \$2 prepaid.

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