

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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CONFERENCE ON PRESERVATION MANAGEMENT FOR PERFORMING ARTS COLLECTIONS

Plans are under way for a conference especially tailored to deal with the preservation problems of performing arts collections in libraries, museums, historical societies, media centers and performing arts companies to be held in Washington, D. C. in November 1981. Its focus will be on the management and overall planning of an effective conservation program that recognizes the necessity of treating a collection of mixed media research materials as a whole rather than by parts and single items in need of preservation.

Consultants on special types of materials (manuscripts, sound and visual recordings, photographic images, design and art works, scrapbooks, programs, posters, and artifacts) will outline the various options for treatment and their respective costs, as well as recommend a treatment or series of treatments based on the circumstances of a specific collection. Guidelines will be provided through case study techniques taking into consideration collections with holdings of different types and quantities of materials, their size and present physical arrangement, their use by researchers, and their administrative and financial situations.

Besides the problem solving sessions on special materials, tours will be conducted of conservation laboratories and work and storage areas of special collections in addition to exhibitions of archival supplies and services. Speakers from the National Conservation Advisory Council (NCAC), National Endowment for the Humanities

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AASLH AWARD

Robert and Elaine Lund have been awarded a certificate of commendation by the American Association for State and Local History for "creating a scholarly and entertaining" American Museum of Magic in Marshall, Michigan. The award is the highest honor given in the United States for achievement in the field of local history and marks the first time the commendation has been presented to individuals in the field of magic since the award was instituted in 1944. AASLH announced the winners at its annual meeting recently in New Orleans. More than one hundred nominations from the United States and Canada were screened by an AASLH awards selection committee.



WILLIAM C. YOUNG III

On behalf of the Theatre Library Association, *Broadside* wishes to extend an expression of sympathy to the William C. Young III family on the death of Mr. Young last December. Mr. Young had been a member of TLA for a number of years. Among his published works are *American Theatrical Arts*, and a four-volume series entitled *Documents of American Theatre History*. At the time of his death he was working on *Theatre Companies of the World: Selected Profiles*, a reference tool which is to be completed by his son, Colby H. Kullman of the Department of English at the University of Kansas/Lawrence, and published by Greenwood Press in 1982. We also take this opportunity to welcome Professor Kullman into TLA membership.

MUSICAL THEATRE IN AMERICA CONFERENCE

Noted composer-conductor and author-lecturer Lehman Engel will be the keynote speaker at the Musical Theatre in America Conference to be held April 2-5, 1981 at the C. W. Post Center of Long Island University in Greenvale, New York. Sponsored by the American Society for Theatre Research, the Sonneck Society, and the Theatre Library Association, the conference will be the first of its kind to present historical and critical perspectives of the American Musical Theatre, as well as the writing, composing, choreographing, designing, producing, and directing of shows of various genres such as vaudeville, opera, operetta, burlesque, minstrelsy, and dance.

The program papers for Thursday, April 2, will deal with the beginnings of the American Musical Stage. The morning session, "Recreating the Eighteenth Century American Musical," is to be coordinated by Julian Mates and chaired by Cynthia Hoover with papers by Kalman A. Burnim ("The English Theatre: Backgrounds to America"), William Brooks ("The Recreation and Performance of Eighteenth Century American Musical Theatre") and Howard Scammon ("Acting Techniques of the Eighteenth Century"). The afternoon session, "Nineteenth Century Developments in Form," will be coordinated by William Green and chaired by Ralph G. Allen with papers by Rosemarie Bank ("Music for the Nineteenth Century American Melodrama"), Leonard L. Rivenburg ("Edgar Stillman Kelley and the American Musical Theatre, 1880-1900"), Irene Forsyth Comer ("Lotta Crabtree and John Brougham: Col-

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ACQUISITIONS FROM THE FIELD

Benjamin A. Botkin Folklore Collection: Papers of the eminent folklorist and his personal library of some 8,000 volumes. Also included are numerous tape recordings and phonograph records dating from the 1930s, of folksongs, popular music, and early blues and jazz. The University of Nebraska at Lincoln.

Spencer Houghton Cone Letters: Some sixty letters of S. H. Cone, a prominent Baptist minister in the early 19th century who did much to reconcile the northern and southern factions of the denomination. Prior to his ministerial activities, Cone was a noted actor and a playwright who saw action during the War of 1812. The letters are mostly love letters written to his future wife, but they also include information on everyday life of the period and are valuable as social history. Georgia Southern College Library, Statesboro.

Edward Gordon Craig Collection: Books, wood engravings, memorabilia, correspondence, and photography were donated to the Northwestern University Library by Mrs. Virgil Hokanson of Indiana, sister of John Wesley Swanson, a personal friend of Craig. The collection is one of the largest of Craig's works in the world, according to R. Russell Maylone, Curator of Special Collections. Also included in Swanson's collection are memorabilia and letters of Henry Irving and Ellen Terry.

William Faulkner Collections: Copies of film scripts on which Faulkner worked during his years in Hollywood and scripts prepared from his writings have been presented to the University of Virginia by Twentieth Century Fox and Metro-Goldwyn-Mayer. The American actress Ruth Ford presented material concerning the stage adaptations of Faulkner's *Requiem for a Nun* which includes the original scripts (c1951) with corrections and additions by Faulkner, Ford, and others together with later scripts for the London and New York performances.

Ben Hecht Collection: Acquisition includes all of Hecht's first editions, but one, the first British and paperback editions in most cases, a selection of important reprints, mimeograph copies of five Hecht screenplays, a small packet of letters,

and a few miscellaneous items such as typescripts, playbills, and press-books. Also received, through an anonymous source, is the original typescript of the legendary Marilyn Monroe biography written by Hecht but published twice under mysterious circumstances and without his name. University of Illinois at Urbana-Champaign.

Movietone Newsreel Films: An estimated sixty million feet of film consisting of newsreels made from 1919 to 1963 by Twentieth Century Fox. Donated to the University of South Carolina Libraries.

Ulick O'Connor Archives: Collection of material accumulated over the past twenty-five years by the Irish biographer, poet, playwright and journalist Ulick O'Connor. Much of the archives consists of material used in writing his biographies of Brendan Behan and Oliver St. John Gogarty. The University of Delaware Library.

PUBLICATIONS OF NOTE

The Physical Theatre Buildings and Equipment, Stage Design and Costume: Bibliographical Guide. Compiled by René Hainaux and Paul Doyen. Bruxelles: Information et Arts de diffusion, Université de Liège (Belgium), 1976. index. xii-177p. 400 B.F.

This paperback mimeographed annotated bibliography is a selection of books in German, English, French, Italian and Russian on theatre architecture, stage design and equipment, and costume. Books on lighting are included in the physical theatre category. The works are assembled by languages, and in each language, by subject. The costume section embraces works on wigs, hair-styles, make-up and masks. Although periodicals are excluded a note in the introduction makes mention of the leading international titles.

The Theatre of Fernando Arrabal: a Garden of Earthly Delights by Thomas John Donahue. New York: New York University Press, 1980. bibliog. index. 153p. \$15. Paper \$6.95

This book serves as a guide to Arrabal's theatre from its earliest manifestations in 1952 with *Picnic on the Battlefield* to his *Guerilla Theatre* of the late sixties including *And they put Handcuffs on the Flowers*. It attempts to explain Arrabal's Panic Theory, his debt to Artaud and Breton, and his position

NEW YORK STATE ARCHIVES

The New York State Archives has received a grant from the National Endowment for the Humanities for a special project to index the records of the State Education Department's former Motion Picture Division, which are now held by the Archives. From 1921 to 1965, the Division exercised censorship control over all films offered for public viewing in New York State. This regulatory function resulted in the creation of more than 70,000 film case files including the largest collection of film scripts in the world and also invaluable information on changing standards of good taste and censorship.

The grant will permit the Archives to reorganize the entire collection and to create a computer generated microfilm index that can be duplicated and distributed to research institutions at low cost. The project is expected to require a year and a half for completion. For information, contact Richard Adress, State Archives, 9C49 Cultural Education Center, Albany, N. Y. 12230. Telephone: (518) 473-8037.

vis-a-vis the avant-garde in this century.

Thomas Betterton and the Management of Lincoln's Inn Fields, 1695-1708 by Judith Milhous. Carbondale, Ill. Southern Illinois University Press. 1979. notes. appendixes. index. 287p. \$18.95

Proclaimed an invaluable study of the day-to-day problems of Restoration theatre management during the pivotal years from 1695 to 1708, the Milhous work shows how the English actor, Betterton, led the actors' rebellion against the tyrannical ways and pinchpenny management of Christopher Rich by concentrating on the competition between Betterton's Lincoln's Inn Fields and Rich's Drury Lane. Investigation of the circumstances under which plays were actually staged reveals that daily problems of running a theatre often outweighed the grand aspirations of playwrights. Re-creating these circumstances, the author examines the rival companies' organization and personnel, the repertory policy with regard to new plays, and the competitive devices employed. According to Milhous, Betterton was actually responsible for rescuing rather than ruining Lincoln's Inn Fields as is claimed by some historians.

MUSICAL THEATRE IN AMERICA CONFERENCE

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laborating Pioneers in the Development of American Musical Comedy"), Helen Armstead-Johnson ("Themes and Values in Afro-American Librettos and Book Musicals, 1898-1930") and Robert B. Winans ("Early Minstrel Show Music"). A performance of *Lady in the Dark* by the C. W. Post Theatre Company is scheduled for the evening at seven and ten o'clock.

Friday's program, April 3, will center on "The Musical in the Twentieth Century." The morning session, "Variety and Revue Formats," will be coordinated and chaired by Ginnine Cocuzza with papers by Stanley Green ("Overture"), Ginnine Cocuzza ("*The Greenwich Village Follies of 1919*"), John E. Hirsch ("The American Revue Costume"), Jane Sherman ("Denishawn in Vaudeville and Beyond"), Joan E. Pirie ("Winning the Battle and Losing the War: the 1927 *Strike Up the Band*"), and Caroline Schaffner ("Musical Tabloid Companies"). The afternoon session, "The Book Musical," will be coordinated by John Graziano and chaired by Steven Ledbetter with papers by John Graziano ("The Emergence of the Black Musical, 1895-1910"), Stephen M. Vallillo ("George M. Cohan's *Little Johnny Jones*"), Margaret M. Knapp ("*Watch your Step*, Irving Berlin's 1914 Musical"), Ned Lebac ("*Sing for your Supper*"), John Johnson ("Cole Porter") and Marc A. Roth ("Kurt Weill's Broadway Operas: *Street Scene* and *Lost in the Stars*"). A performance by the American Dance Machine will conclude the day's activities.

The program for Saturday, April 4, will deal with "Dance in the American Musical Theatre." The morning session will be coordinated and chaired by Genevieve Oswald with papers by Lee Theodore ("Overture"), Mary Grace Swift ("Celestial Queen of Dumb Shows"), Lynne Emery ("The Contribution of Black Culture to Dance in the American Musical Theatre, 1860-1930"), Barbara Barker ("The Ballet Girl: Graceful, Ungraceful, or Disgraceful?"), Camille Hardy ("Art Dancing on Broadway: Loie Fuller in *A Trip to Chinatown*"), Barbara Naomi Cohen ("Pacers, Ponies, Squabs and Peaches: Ned Wayburn and Chorus Choreography for the Ziegfeld Follies"), Richard

A. Long ("Black Influences on the Choreography of the American Musical Theatre after 1930") and Christena L. Schlundt ("Jerome Robbins and his Contribution to the Theatre of Musical Comedy"). The afternoon session, "Putting it all Together: the Synthesis of a Musical as a Work of Art," will be coordinated and chaired by Glenn Loney with presentations by Michael Stewart ("Book and Lyrics"), Oliver Smith ("Lighting, Scenery, and Costumes"), Gwen Verdon ("Choreography and Performing"), Charles Strouse ("Composing") and Richard Buck ("Codetta"). The Speaker for the paper on "Producing and Directing" is to be announced. A banquet followed by a performance by the After Dinner Opera Company will conclude the day's activities.

Sunday's program, April 5, will center on "Preserving the Heritage." The first session, "The Written and Visual Record," will be a symposium coordinated by Thor Wood and chaired by Robert Kimball with participants Richard Buck, Irene Heskus, and Robert Kimball. Coordinating and chairing the second session, "The Aural Record: Preserving the Sounds of the Musical," will be J. Peter Bergman with papers by Martin Williams ("The Smithsonian 'Recreations' of Original Cast Performances"), Ben Bagley ("The 'Revisited Series' of Recordings and Recreations"), Thomas Z. Shepard ("Editing the Recording Sessions") and Stanley Green ("Record Liner Notes and their Importance"). The third session, "The Living Record," will be a symposium chaired by Richard Buck with participants Paulette Attie (National Musical Theatre), Jerry Bell (Bandwagon Company), Gerald Bordman (The New Princess Theatre Company), and Michael Price (Goodspeed Opera Company). Summary speaker at the closing brunch will be Gerald Bordman.

Conference fees will be \$45 for members of the sponsoring organizations and \$60 for non-members. The fee includes attendance to all sessions, the opening reception and concert, a performance of *Lady in the Dark*, and the Sunday brunch, as well as bus transportation to and from the Conference motel and the Manhasset Long Island Rail Road Station.

ARCHIVES ADMINISTRATION

The Graduate School of Library and Information Studies at Queens College has announced a three-credit graduate course designed as an introduction to the theory and practice of managing archives and manuscripts collections. The course is aimed at library school or history graduate students, librarians and individuals working in related fields. The role of the archivist and the various types of archives and manuscript repositories, as well as techniques of acquisition, organization, preservation, and research use of historical and administrative records will be covered. Each student will be required to write a paper on a specific topic as well as to prepare a report summarizing a visit to a New York area repository. Guest lectures by specialists in particular areas will be scheduled.

The course will be held at the CUNY Graduate School and University Center Library (33 West 42d Street, Manhattan) from February through May 1981 (Tuesdays 6:20 to 8:00 p.m.) under Susan E. Davis, Head, Rare Books, Manuscripts and Archives Librarian, New York Public Library, Schomburg Center for Research in Black Culture.

Registration particulars and other information may be obtained by mail from Graduate School of Library and Information Studies, Queens College, 64-15 Kissena Blvd., Flushing, N.Y. 11367. Phone inquiries: (212) 520-7194/5.



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(NEH), and National Historical Publications and Records Commission will also be present. Further details on the conference/workshop will be given in the Fall issue of *Broadside*. In the meantime, enquiries on specific conservation problems, comments, and suggestions may be referred to the chair of the Theatre Library Association planning committee: Laraine Correll, Head, Special Collections, George Mason University, Fairfax, Virginia 22030. Telephone: (703) 323-2251.

-- Brigitte Keuppers

WORK IN PROGRESS

ADAMS, Maude (1872-1953). Actress. Biography. Nicholas Van Hoogstraten, 3444 Mentone Ave., Los Angeles, Calif. 90034.

BARNUM, P. T. (1810-1891). Letters for Publication and Forthcoming Biography. A. H. Saxon, Dept. of Theatre, Temple University, Philadelphia, Pa. 19122.

BELASCO, David (1859-1931). Biography. Elizabeth Touchette, 41 West 69th St., New York, N. Y. 10023.

CAMILLE. Actresses who have played the role. Bonnie J. Eckard, 522 Ogden Ave., Denver, Colo. 80218.

CAMPBELL, Mrs. Patrick (1865-1940). Actress. Biography. Margot Peters, 511 College St., Lake Mills, Wis. 53551.

CHARLESTON Theatre (1800-1833). Ph.D. Dissertation. UCLA, Robert E. West, 24 North Donald Ave., Newbury Park, Calif. 91320.

CLURMAN, Harold (1901-1980). Authorized Critical Biography. Audrey Cooper, 4 East 89 St., New York, N. Y. 10028.

GRANT, Cary (1904-). Biography. Lionel Godfrey, c/o Editorial Dept., St. Martin's Press, 175 Fifth Ave., New York, N. Y. 10010.

LA MAMA, ETC.: a History. Ph.D. Dissertation. New York University. Maria P. Myers, 110 Bleecker St., New York, N. Y. 10012.

LEE, Canada (1907-1952). Afro-American Actor. Critical Biography. LeRoy S. Hodges, Jr., 35 East 95th St., Brooklyn, N. Y. 11212.

LESTER, LISLE (1837-1888). Writer - Social Reformer - Dramatist. Biography. Mrs. Edward R. Kaynor, Cushman Post Office, Amherst, Mass. 01002.

MUDD, Samuel (1833-1883). Doctor who treated John Wilkes Booth following Lincoln's assassination. Biography. Brenda Nasio, 62 Arlington Blvd., North Arlington, N. J. 07032.

NIBLO'S Garden Theatre (1828-1862). Dissertation. John P. Blair, Jr., 310 Magnolia Ave., Milledgeville, Ga. 31061.

SHAKESPEARE'S Rosalind (Actresses). Ph.D. Dissertation. New York University. Alice Anne Margarida, 1479 Jericho Road, Abington, Pa. 19001.

SHAKESPEARE'S *Taming of the Shrew*: Stage History, Ph.D. Dissertation. University of Illinois. Tori Hamilton-Smith, 1013 Austin Drive, Urbana, Ill. 61801.

SOVIET Plays written since 1956 in English translation. Bibliography. C. Peter Goslett, Room 803, Graduate School of the University Center, 33 West 42nd St., New York, N. Y. 10036.

WOLFE, Thomas (1900-1938). Biography. David Herbert Donald, Chairman, Committee on Higher Degrees in the History of American Civilization, Harvard University, Cambridge, Mass. 02138.

The Four HALEY SISTERS (Grace, Bernice, Mabel and Lucille). One of the first female quartets in vaudeville. Audrey Badgett, 715 South Bank Road, Elma, Washington 98541.

JOLSON, Al (1886-1950). Actor and Singer. Biography. Herbert G. Goldman, 417 East 82d Street, New York, N. Y. 10017.

MARBURY, Elisabeth (1856-1933). Author and Author's Representative. Dr. Jane Smith, The Program on Women, Northwestern University, 1902 Sheridan Road, Evanston, Illinois 60201.

MISHKIN, Herman. Photographer of the Golden Age of Opera. Biography. Robert Tuggle, 105 West 72d Street, New York, N. Y. 10023.

de PUTTI Lya (d. 1931). Hungarian Actress. Biography. Albert J. Guerard, Dept. of English, Stanford University, Stanford, California 94305.

RAINS, Claude (1889-1967). Actor. Biography. Mr. J. C. Ogletree, Route 1, Box 74X, Albany, Georgia 31705.

STETTMEYER, Florine (1871-1944). Designer and Artist. Catalogue and Exhibition. Elisabeth Sussman, Institute of Contemporary Art, 955 Boylston Street, Boston, Massachusetts 02115.

TONE, Franchot (1905-1968). Actor. Biography. Deborah Linet, 5366 Bridge Street, Apt. 5, Niagara Falls, Ontario L3E 2T6, Canada.

VAUDEVILLE Productions. Paper. Jeanne S. Burch, Research Center for the Federal Theatre Project, George Mason University, 4400 University Drive, Fairfax, Virginia, 22030.

WAYBURN, Ned (1874-1942). Director, Producer, Actor. Material on his Studio of Stage Dancing and mail-order dance lessons. Barbara Naomi Cohen, 300 Riverside Drive, New York, N. Y. 10025.

YURKA, Blanche (1887-1974). Biography. Louise Tanner, Box 182, Stony Brook, N. Y. 11790

PETER A. JULEY COLLECTION

The National Collection of Fine Arts, Inc. has tentatively scheduled a 1981 exhibition of the Peter A. Juley Collection of prints, negatives, and related documents, which was purchased by the NCFCA in 1966 and transferred to Washington, D.C. immediately prior to the death of Paul P. Juley, son of Peter Juley, in November 1975. Peter A. Juley & Son, founded in 1896, photographed hundreds of thousands of art objects for painters, sculptors, architects, and museums, as well as theatre personalities.

Eleanor E. Fink, Chief of the Office of Visual Resources of the National Collection of the Fine Arts, would like to hear from artists and others who knew the Juleys personally, and to obtain their views on the quality of Paul Juley's work and their recollections of him and the firm. Mrs. Fink may be reached at the Office of Visual Resources, National Collection of the Fine Arts, Inc., Smithsonian Institution, 9th and G Streets N.W., Washington, D. C. 20560. Collect calls will be accepted by calling (212) 381-4316.

Officers of the Theatre Library Association (founded 1937): *President*, Brooks McNamee, Graduate Drama Department, School of the Arts, New York University, Room 308, 61 West 4th Street, New York, N. Y. 10012; *Vice-President*, Louis A. Rachow, 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*, Geraldine Declaw, Theatre Collection, Free Library of Philadelphia, Philadelphia, Pa. 19103.

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.