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Triangle Club Records, 1883-2007: Finding Aid

Summary Information

- Call number:** AC122
- Location:** Princeton University Library. Department of Rare Books and Special Collections.
Seeley G. Mudd Manuscript Library.
Princeton University Archives.
65 Olden Street Princeton, New Jersey 08540 USA
- Size:** 65 linear feet (72 archival boxes, 4 records center boxes, 25 8x10 photo boxes, 43 11x16 photo boxes, 15 20x24 photo boxes, 23 custom boxes, 1 LP box, and 2 a/v boxes)
- Language(s) of material:** English.
- Abstract:** The Triangle Club Records consists of records of the Club and its predecessor, the Princeton College Drama Association, for productions performed by these organizations from 1883 to the present. Materials include correspondence, playbills, scripts, scores, newspaper clippings, posters, scrapbooks, and photographs as well as audio-visual recordings.

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History of Triangle Club

To a great extent, the history of the Triangle Club reflects the social, cultural, economic, and political history of the United States during the twentieth century, as well as its literary and theatrical development. The amount of talent--writers, composers, designers, performers--that came out of the organization is astonishing. A chronological examination of the archive traces an evolution of undergraduate life at Princeton University, from travel by private railway cars, invitations to tea dances and debutante parties, through what some might term our "vanished amenities," to the bus-and-truck tours of the seventies, eighties, and nineties.

Beginnings

The origin of the club is firmly rooted in nineteenth-century theatrical tradition. Its archives begin in 1883 with a production of *David Garrick* by the Princeton College Dramatic Association; during the next five years the Association presented plays by Goldsmith, Sheridan, Garrick, and W.S. Gilbert. In keeping with the practice of British and American all-male institutions, women's roles were played by men. Entre'act music provided by the Instrumental or Banjo Clubs consisted of popular dance tunes or operatic excerpts, selections which would also have been in New York theatre programs of the time. Student theatricals were performed for the benefit of financially ailing athletic associations, and the sporadic activity of the Dramatic Association can be explained by the fluctuating fortunes of the athletic teams. It is interesting to note that the extensive Triangle tours of later years may be traced to the New Brunswick and Freehold performances of *David Garrick*.

In 1891 the Dramatic Association joined forces with the University Glee Club to present *Po-ca-hon-tas*, the first show in the Triangle tradition of musicals written and produced by students. According to a New York review, the reworked John Brougham play featured "new topical songs and local hits" and was well received, both on campus and in Trenton. But cast shenanigans in Trenton caused the faculty to veto a proposed New York performance; over the years, students and administrators would continue to be at odds over theatrical activities. Nevertheless, the Association came to Trenton once again the following year with *Katharine*, a Shakespearean spoof which marks the first appearance of Booth Tarkington '93 in the Triangle records.

The Triangle Name

The 1893 production was again a reworking of Shakespeare. Tarkington, a senior and president of the Dramatic Association, was prominent as both co-author of the book and as actor in the role of Cassius. *The Honorable Julius Caesar* was, in fact, so successful that it was repeated the following year, but with several significant changes. The Princeton University Dramatic Association had been replaced by The Triangle Club of Princeton. According to *The New York Times*, "several specialties will be introduced, such as tumbling, acrobatic feats, and dancing" and "James E. Wilson of Frohman's company came down Thursday and will coach the club regularly four times a week." If Wilson did indeed coach, the club had its first professional director in its very first show under the name "Triangle Club."

Financial problems--another recurrent theme in the history of the organization--caused Club members to curtail expenses in 1895. Neither the February production, *Who's Who*, nor the May offering, *Snowball*, were written by students, and both had relatively small casts. The following year the Club turned to a recent graduate, Post Wheeler '91, in hopes that his magic touch as co-author of *The Honorable Julius Caesar* could be repeated, and indeed, according to the review, their hopes were realized. *The Mummy* (1895-96) was also the first production in Triangle's new home, the Casino, located at lower campus near the present-day McCarter Theatre site. Yet another innovation was attempted in 1897. *A Tiger Lily*, the first Triangle show to be based on Princeton student life, was part of a double bill with *Lend Me Five Shillings*, a British farce. Since neither show was a great

success, the Club returned to the tried and true in 1898 with a revival of *P o-ca-hon-tas*. *The Privateer*, presented in 1899, was originally entitled *The Captain's Kidd Sister*; the name change occurred because Mask and Wig at the University of Pennsylvania had produced a show about Captain Kidd. *The "Privateer" March* was the first commercially published Triangle song.

The King of Pomeru was notable in several respects. The Triangle Records contain an account of the show by William O. Morse '02, president of the Club from 1901 to 1902. Morse described the first meeting to hear the words and music; while they were not well received, there was no time to write a new show. He added, "It may make rotten reading, but it played well." (Triangle writers ever since have had similar problems). The following year, Morse recalled, "there was a bit of dressing up and some new songs added." The 1901 production marked Triangle's first New York appearance; in 1902 the Club ventured as far as Pittsburgh, but not without difficulty. Two performances in that city were necessary for financial reasons, but there was faculty opposition. Morse remarked, "I had a staunch ally in Professor Howard Crosby Butler '92--himself Portia in *The Honorable Julius Caesar* and finally "I think my guarantee that there be no drunkenness in Pittsburgh helped to carry the day. " Here is the first inkling that liquor could be a problem on Triangle tours.

Growth

During the first decade of the twentieth century the organization of Triangle became more structured. Printed copies of the script "for the exclusive use of candidates" first appear in the archives with *The Man From Where* (1903-1904), and are indicative of the audition procedures necessary to become a member of the Club. After the New York performance of 1901, Franklin B. Morse '95 proposed a meeting to organize Triangle alumni; he suggested that they could promote the Club and help to build its reputation, assist with business arrangements on tour, and generally socialize among themselves. In June of that year thirty-seven alumni met in Princeton. They hoped to present a constitution and by-laws at a fall meeting, and there was also discussion of a written history of the Club and the collection of Triangle materials and memorabilia.

Although *A Woodland Wedding* included a specialty skirt dance, and "The Pony Ballet" was a part of *Tabasco Land*, *The Mummy Monarch's* kickline in 1907 was the first of that tradition to be documented photographically in the Triangle Records. Performances of *The Mummy Monarch* in 1907 prompted a letter from Eugene Sanger, the stage director, to J.B. Nutt, Club Manager. Sanger complained about the bad attitude of the men and cited as an example the fact that they did not think it necessary to rehearse before the Philadelphia performance. Nutt was also the recipient of a letter from John L. Kirk '81, who took offense at the treatment of alumni by the undergraduates in the matter of ticket distribution. Over the years Triangle would continue to have clashes with directors and alumni. The 1908 production, *When Congress Went to Princeton*, returned to a local setting, although in an earlier era. By 1910 the tour had extended as far west as Chicago and St. Louis; printed luncheon menus and newspaper clippings provide evidence of the elaborate social functions which were becoming part of the annual trek.

Christmas and White House Tours

With *Once in a Hundred Years* Triangle moved its tour to the Christmas season, again traveling as far west as St. Louis. The following year, *The Pursuit of Priscilla* was enthusiastically received in New York. The Washington visit featured a White House reception with President and Mrs. Wilson; the President also attended the matinee performance. The 1915-1916 production, *The Evil Eye*, had a distinguished pair of neophyte authors: Edmund Wilson '16 wrote the book, and F. Scott Fitzgerald '17 was responsible for the lyrics. Although he was never a member of the cast of a Triangle production, Fitzgerald in fact wrote three shows for the Club between 1914 and 1917. Among the enthusiastic Club supporters of this period were Mr. and Mrs. Cyrus McCormick of Chicago, who hosted numerous social events during the tours.

After a year's hiatus due to the war, Triangle became active again with a revival of *The Honorable Julius Caesar*. The first post-war tour occurred the following year, when *The Isle of Surprise* was taken on the road

during Christmas break of 1919. This show marked a change in attitude toward Triangle productions. In the program, Club president Erdman Harris '20 described the new production: "And so we hope that a new day has dawned, that 'Jazz' will be forever relegated to a back seat, that Broadway will cease to be the idol of those who create the shows, that their staging shall be done in Princeton by Princeton men, and that the authorities and graduates will approve what is being done to elevate the standard of a society whose value in student life has been seriously questioned." If indeed the value of the organization was being questioned, once again liquor seems to have been part of the problem. Correspondence in the Records indicates that Triangle managers during those years implored alumni in tour cities to write to President Hibben in order to confirm the good behavior of the men. E.S. Hubbell '20 commented to a St. Louis alumnus, "I am very sorry some of the men could not resist the temptation at Mr. Warner's tea but as the show went off all right I suppose there is no harm done. It was the only time on the entire trip that this occurred."

In the spring of 1922 Triangle staged Shaw's *The Devil's Disciple*. This production was a milepost in the Club's history: the three female roles were played by women.

Professionalization and Emerging Stars

During the early 1920s there were several new developments in Triangle activities. New York performances were now booked in the Metropolitan Opera House, although initially there was some concern whether the Club would be able to fill such a large theatre and whether the men's voices would be strong enough to be heard properly. Late in 1923 there were negotiations concerning a possible radio broadcast, and in the same year Triangle's music publisher, J. Church Co., corresponded with the Victor Talking Machine Co. about a trial recording.

But the major event during this decade was the planning and construction of McCarter Theatre for Triangle Club. The completed theatre opened on February 21, 1930, with the Triangle Club presentation *The Golden Dog*. McCarter replaced the long-controversial Casino, which burned on January 8, 1924.

Here began the Golden Period for which the Triangle Club became famous in terms of its eventual contribution of outstanding talent to the Broadway theatre and Hollywood. Within a few years the Club would send forth into these professional realms Erik Barnouw '29; C. Norris Houghton, Joshua Logan, and Myron McCormick, all Class of 1931; James Stewart '32; Jose Ferrer '33; and Nick Foran '34.

With *The Tiger Smiles*, Triangle writers returned to a Princeton town and gown setting for the first time since *When Congress Came to Princeton* (1908-1909). The production was well received, but the Club was already beginning to feel the effects of the Great Depression. In October 1930, the Program Manager reported, "Due to the financial depression the business of getting ads is a rather difficult one just now." By the following year economic conditions had begun to affect the tour. South Orange reported poor ticket sales, and the local alumni chairman was concerned with keeping down the cost of stage hands. In Pittsburgh a poor house and lack of entertainment were attributed to the weak stock market. And in April 1932, a Buffalo alumnus painted a bleak picture of the current business situation. When *It's the Valet* was ready to tour, local alumni groups were either unwilling to sponsor a show or unable to guarantee an adequate sum to cover expenses, let alone show a profit. The Club's Graduate Board sought aid from alumni in underwriting the show, but individual contributions were equally difficult to come by.

Depression Years

During the mid-thirties Triangle continued to tour in spite of the Depression, but there were rumblings of discontent from both the Graduate Board of the Club and the University administration. In a 1934 meeting with President Dodds, the Board was concerned about the financial condition of McCarter Theatre; Triangle profits were insufficient to keep the Theatre operating in the black, a situation which was to become increasingly serious as the decade wore on. President Dodds had also heard alumni criticism about poor acting and an

apparent lack of coaching in connection with the latest show. Yet he remained confident that Triangle could play an important role on campus, and Board President John Larkin '13 expressed the hope that the Club could be “the center around which would develop a new school or a department in writing and drama and creative art.” Later that same year, Club Manager Stryker Warren '35 received a stern letter from Dean of the College Christian Gauss. Gauss had considered cancelling the Christmas tour, first because of financial considerations, and then because of alumni criticism: “In nearly every case the criticism came as the result of the excessive drinking on the part of a few of your men.” Nevertheless the Dean concluded by wishing “you and all the officers and members of the Club a highly successful trip, a very merry Christmas and a happy New Year.”

At a 1937 Board meeting there was discussion about the lack of good voices in Triangle. Alumni as well as Board members had noted this situation, and it was suggested that “there must be someone in the Glee Club who could at least be drafted to sing, so that a song could be heard beyond the footlights.” Another complaint came from a Louisville alumnus early in 1938: “... I am not crazy about the Triangle Club bringing in certain dirty lines about 'buying a drink' and 'the Knights of the Garter,' etc... Personally I would prefer to see the young men get properly soused and have to be poured on the train than to use the lines objected to.”

Another change in tradition came during the 1941-42 academic year, when Triangle produced *Ask Me Another*, its first show in revue format. Then, at a Board meeting in September 1943, Graduate Treasurer B. Franklin Bunn '07 announced that there would be no Triangle Club activities for the duration of the war. The University assumed control of McCarter Theatre during this period, and the building was leased by the military for the use of the trainees on campus.

Post-war comeback

In November 1945, the Committee on Undergraduate Activities issued a report. According to that Committee, a sub-group of the Graduate Council of Princeton University, “The Triangle Club is perhaps the most controversial of all under graduate extracurricular activities. Despite obvious shortcomings, the Club affords many valuable opportunities to the undergraduate body and plays a very real part in alumni relations. According, it should be reestablished at the first possible moment.” The first post-war show, *All Rights Reserved*, opened in December 1946, and even managed a seven-city tour. The following year Triangle was beset with problems. *The Daily Princetonian* reported, “... *All Rights* pretty nearly weren't *Reserved*. A play by the same name had fizzled on Broadway for a bare month, in 1934, and the petulant playwright threatened to sue. Hasty consultation with a Broadway lawyer revealed that the author could not possibly win the suit and that matter was closed. The club resolved the tricky labor question by employing union stage-hands; and surprised [union official] Petrillo's hirelings in Philadelphia by making them earn their fee playing with the regular orchestra and in Washington by using them for intermission music.”

Touching on some of Triangle's post-war problems in March 1950, *The Daily Princetonian* observed: “It is encouraging to note that the Triangle Club, to all intents and purposes, is making a serious effort to prepare its 1950 show well in advance of opening night, a practice strictly in the realm of wishful thinking in the years since the end of the war.... The Triangle Club, charging the professional prices it does, cannot expect to fill McCarter Theatre for a disorganized, semi-amateurish show. This obligation to Princeton audiences extends, of course, to audiences throughout the country. The Triangle Club has two further obligations. It should make money, badly needed to pull McCarter out of its decrepit state.... The club's second obligation is to Princeton. On the one hand, the annual tour provides a much-needed rallying point for alumni across the country. On the other hand, that same tour, in years past, has done much to further Princeton's ill-deserved reputation as a 'country club.' Unless the latter element can be de-emphasized in favor of the former, the club cannot claim to have justified its existence.” The following November a lengthy report was issued by the Special Committee on the Problems of McCarter Theatre, The Triangle Club, and the Future of Dramatic Arts at Princeton University. The portion of the report dealing with Triangle discussed finances, possible presentations of serious drama, cooperation with other undergraduate organizations, the contract concerning McCarter Theatre, relations with

Club alumni, and undergraduate organization. During all of this debate on and off campus, Triangle continued to reach a wider audience through greater media exposure. The entire score of *Too Hot for Toddy* was recorded, and members of the cast appeared on *The Kate Smith Show* and Ed Sullivan's *The Toast of the Town*; the following year Club personnel were featured on *The Stork Club* and *Stars in Your Eyes*, plus a repeat performance with Ed Sullivan.

Finally, in 1953, a memorandum of agreement was drawn up between Princeton University and the Trustees of the Triangle Club abrogating the McCarter agreement of the 1920s. The Club had simply been unable to cover the operating expenses and pay the taxes of the Theatre. A full-time general manager was hired for McCarter, and the University, which had been underwriting Triangle's losses, agreed to cancel the Club's debts.

The Lyon Era

Spree de Corps marked the debut of Milton Lyon as Triangle director. From 1955 until his death in 1995, Lyon would direct all but a handful of Triangle's original productions.

Student apathy toward extra-curricular activities began to have an impact on Triangle toward the end of the decade. At a meeting in October 1958, the Board noted a very small turn-out for the previous month's auditions. It was decided that more on-campus publicity would help, and as part of this effort Triangle Junior was formed, a group of seven Club members who performed favorite Triangle songs at club parties and other functions. Over the following years, this small group would undergo periodic name changes, at some point being renamed Triangle Ding! and later Triangle Bit Parts, before changing back to Triangle Junior in 1989. But in the late 1950s there were also problems with the tour because of the gradual elimination of passenger trains; the Board suggested that the Club investigate touring by bus instead.

Early in 1960 there was a proposal to produce a motion picture on the Triangle Club, but a Hollywood writers' strike and possible heavy expenses brought an end to this publicity idea. However, Triangle did embark on its first European tour that summer; the Club performed at French and German bases of the American army.

With *Tour de Farce* the Triangle tour became a cross-country venture; performances in Pasadena and San Francisco marked the first time the show had been seen live from coast to coast. Because of the great distances involved, part of the tour was made by plane, also a first. The publicity staff of *Ahead of the Game* used some innovative advertising to promote the reunions show: "Family Night at the Triangle Show" was aimed at wives and children as a means of amusing themselves while the men were at stag dinners.

75th Anniversary?

Funny Side Up was billed as the 75th anniversary show in spite of the fact that number 70 was *Tour de Farce*, two years earlier. *Funny Side Up* did not have a smooth start. The writers were slow to produce material, and the trustees even considered the possibility that there would be no show. Student apathy was again cited, with undergraduates more concerned with grades and admission to graduate schools. Fortunately, because of the diamond jubilee, twenty-one songs from earlier shows could legitimately be made a part of the program. The tour of *Funny Side Up* included several southern stops, and the Birmingham visit became problematic. The Club was booked into a segregated theatre; after some strongly-worded letters from Board members, it was determined that the performance would either be cancelled or moved to a non-segregated house.

Arguably, the main contribution to the Club's activities--and one that had been discussed as early as 1901--during the sixties was the publication of *The Long Kickline: A History of the Princeton Triangle Club*, written by Donald Marsden '64 and sponsored by The Board of Trustees. While it contains errors, it is the most detailed chronology of the organization through the production of *Sham on Wry* in 1966-67.

Women and other changes

A Different Kick was a Triangle milestone. It featured the first female undergraduate to be cast in a Club show, Sue Jean Lee '70, a junior in the Critical Languages Program. The orchestra was moved from the pit to the stage, and a spare, simple set and projection techniques marked a new approach to Triangle staging. In May 1969, the Board recognized the achievements of *A Different Kick*, but they also realized the challenges the Club was facing. The University's shift to coeducation the next fall would have a profound effect on Triangle. Growing deficits were a particular concern. And the Christmas tour was becoming more and more difficult: passenger trains were nearly nonexistent, bus travel was difficult, and the weather at that wintery time of year made plane schedules unreliable. Clearly, Triangle would have to change to survive.

Call a Spade a Shovel featured six women in a seventeen-member cast. The social and political commentary of the show unleashed an unprecedented storm of alumni protest, especially its anti-Vietnam War tones. Indeed, there was a massive walk-out by the audience at the Grosse Pointe tour performance.

Acting on the May 1970, report of the New Directions Committee of the Board, Triangle revised its production schedule that year. There was no December show and no Christmas tour; instead, a spring show was promised, to be followed by a short tour. In *The Daily Princetonian* a writer lamented, "... some will miss the excitement and debauchery of the annual tour." In fact, *Cracked Ice* opened in late April 1971, was repeated for alumni in June, and finally toured the following December as far west as Missouri. To cut expenses, the cast and crew stayed in private homes rather than hotels, and non-union halls were booked.

The 1972 production, *Blue Genes*, featured a dance number which eventually became the kickline, with the cast on roller skates. The Princeton Triangle Workshop made its debut in November of that year with a presentation of *The Fantasticks* at the Princeton Inn Theater; the following March the Workshop produced *Transitions*, described as "five original plays and a multimedia extravaganza," at the Truck Stop in Wilcox Hall.

Triangle continued to change during the mid-seventies. In the spring of 1974, Stephen James '74 submitted to the Board what was apparently the first annual report of a Club president. As recommended in the report, there was a southern tour of *A Titter Ran Through the Audience* that December. Also in December, the first issues of a Triangle newsletter appeared, reporting current activities and items of historical interest to Club members and alumni.

On December 14, 1979, *The Daily Princetonian* proudly reported that the Triangle Club was making its television debut with the performance of two numbers from *Macadamia Nuts* on *The All-American College Comedy Show*; the *Prince* was apparently unaware of the Washington, D.C., broadcast more than thirty years earlier, as well as the club's appearances on Kate Smith and Ed Sullivan's shows. The fall productions of 1978, *Happily Ever After*, and 1979, *String of Pearls*, were both written by undergraduates. For the 1981 show Triangle writers returned to the very roots of the Club: *Bold Type*, a book musical, was based on Booth Tarkington's novel, *A Gentleman from Indiana*. The 1981 tour again returned to California, but with a revue of Triangle favorites, *Fool's Gold*, rather than the spring show. The following year Triangle hired Miriam Fond, the first female director in the Club's history.

Triangle finally found a home for its fall productions when *The Best Little Whorehouse in Texas* opened at the Triangle Broadmead Theatre in November 1984. Revues of the best of Triangle, presented early in the fall, were intended to introduce the freshman class to the organization.

Further details of this tenth decade of Triangle productions are covered in a senior thesis written by Nancy Whitcomb Barnes '91, who was also a performer and officer of the Club. Triangle continued its tradition of punning titles such as *Business Unusual* (1987), *Ain't Mythbehavin'* (1988), and *Satanic Nurses* (1989), a take-off on the title of the much-publicized book by Salman Rushdie.

Centennial

The Club's centennial was celebrated in 1991 with a series of events throughout the year on the campus. There was, of course, the spring show, *The Older the Better*, as well as a large exhibition which ran through the summer in Firestone Library and included some 850 items from the Triangle Archive, and in the fall a Triangle reunion weekend of parties, performances, and renewed acquaintances and reminiscences.

How could a centennial celebration be held in 1991 when documents in the Triangle files indicate that the fiftieth anniversary show was *Once Over Lightly*, produced in 1938-39? In a set of 1939 Board minutes, Fred Fox '39 attempted to explain Triangle's tangled chronology: "In 1926 *Samarkand* right out of the blue said it was the 38th Triangle production. After that everyone naturally followed suit. All our publicity material said founded in 1893 and that left a 5 year deficit.... Jack [Hurdman '39] and I did our best to find some signs of Princeton drama before 1893 and finally discovered that we could use 1882 as a landmark. That was no good either because we had to have 1888 or nothing. At last we noticed a neat constitution in an old *Princetonian* of 1888 and we used that. Our records then, start with a fine PUDA (Princeton University Dramatic Association) Constitution. They plod along for five years under that heavy title and finally Booth Tarkington suggests the name Triangle Club for the organization in 1893." But Club name or constitution aside, the first show truly in the Triangle tradition was *Po-ca-hon-tas* in 1891; hence the choice of 1991 for the centenary.

Mary Ann Jensen

Curator, William Seymour Theatre Collection

Description

The Triangle Club Records can be used not only to document the performances and business activities of one of the oldest college theatre groups in the country, but also to examine an aspect of student life as it relates to politics, social customs, and student mores. In its one-hundred-plus-year history, Triangle has spoofed perennial Princeton topics such as classroom etiquette, examinations, dating, living arrangements, and dining, as well as broader topics such as women's rights, Vietnam, Watergate, and academic trends.

Series 1: Production Files, 1883-1996

Series 1: Production Files, 1883-1996, contains playbills, scripts, scores, clippings, photocopied photographs, and other materials relating to the Club's annual show. Original photographs are found in Series 3 but do not circulate under normal conditions.

Series 2: Business Correspondence, 1905-1995

Series 2: Business Correspondence, 1905-1995, contains general correspondence and correspondence particular to Triangle tours. The latter provides insight into travel arrangements, destinations, accommodations, and local support. The other correspondence details the club's finances, fundraising, theatre management (both McCarter and the Casino), as well as containing information such as club constitutions, trustee meeting minutes, and press releases on performances.

Series 3: Photographs, 1883-1994

Series 3: Photographs, 1883-1994, is divided into two subseries: Medium Photographs, 1921-1994, and Large Photographs, 1883-1985. Photographs consist primarily of promotional shots, some backstage photographs, and a small number taken during actual productions. The great majority are black-and-white, though some color photos can be found starting in the late 1950s. Photocopies of all photographs can be found in Series 1, Production Files. Therefore this series is restricted.

Subseries 3A: Medium Photographs, 1921-1994

Subseries 3B: Large Photographs, 1883-1985

Series 4: Exhibition Quality Playbills and Scores, 1890-1970

Series 4: Exhibition Quality Playbills and Scores, 1890-1970, contains playbills and scores identical to those found in Series 1. These items are in pristine or near-perfect condition and are to be used for exhibition purposes. Therefore, as with Series 3, this series is restricted.

Series 5: Orchestrations, 1903-1986

Series 5: Orchestrations, 1903-1986, contains the original musical orchestrations for many of Triangle's productions. These are handwritten and annotated music sheets for the various instrumental parts as well as the master score. Not all performances are represented in this series.

Series 6: Scrapbooks, 1905-1957

Series 6: Scrapbooks, 1905-1957, contains 24 scrapbooks from various productions, dating primarily from the 1920s and 1930s. They contain clippings, ticket stubs, and other material not necessarily found in Series 1, Production Files, although some overlap does occur.

Series 7: Audio-visual materials, posters, and ephemera, 1904-1990

Series 7: Audio-visual materials, posters, and ephemera, 1904-1990, contains reel-to-reel audio tape, 33 1/3 LP records, slides, posters, VHS videotape, 16mm film, and other items that document particular Triangle shows.

Series 8: October 2008 Accession, 1923-2007

Series 8: October 2008 Accession, 1923-2007, contains original scripts and scores; performance programs, photographic slides of the Blair Arch Project, and reviews and press clippings.

Arrangement

Organized into the following series:

Series 1: Production Files, 1883-1996

Series 2: Business Correspondence, 1905-1995

Series 3: Photographs, 1883-1994

Subseries 3A: Medium Photographs, 1921-1994

Subseries 3B: Large Photographs, 1883-1985

Series 4: Exhibition Quality Playbills and Scores, 1890-1970

Series 5: Orchestrations, 1903-1986

Series 6: Scrapbooks, 1905-1957

Series 7: Audio-visual materials, posters, and ephemera, 1904-1990

Series 8: October 2008 Accession, 1923-2007

Access and Use

Access

Collection is open for research use.

Restrictions on Use and Copyright Information

Single photocopies may be made for research purposes. Permission to publish material from the collection must be requested from the University Archivist. Copyright is held by the Trustees of Princeton University.

Related Materials

Related Archival Material

Processing and Other Information

Preferred Citation

Identification of specific item; Date (if known); Triangle Club Records, Box and Folder Number; University Archives, Department of Rare Books and Special Collections, Princeton University Library.

Processing Information

This collection was processed by Michael Harrison '94, Damian Long '98, Paul Stevens, and Damon McLean '99 between 1994 and 1996. Finding aid written by Michael Harrison '94, Damian Long '98, Paul Stevens, and Damon McLean '99 between 1994 and 1996.

Encoding

Machine-readable finding aid encoded in EAD 2002 by Techbooks and Cristela García-Spitz on December 29, 2006.

Descriptive Rules Used

Finding aid content adheres to that prescribed by *Describing Archives: A Content Standard*.

Subject Headings

These materials have been indexed in the [Princeton University Library online catalog](#) using the following terms. Those seeking related materials should search under these terms.

- Princeton University -- Students.
- College musicals -- Princeton University.
- College theater -- New Jersey -- Princeton -- 20th century.
- Musicals -- New Jersey -- Princeton -- History.
- Musicals -- New Jersey -- Princeton -- Production and direction.
- Audio cassettes.
- Correspondence.
- Photographs.
- Scores.
- Scrapbooks.
- Typescripts.
- Princeton University

Contents List

Series 1: Production Files, 1883-1996

Series Description

Series 1: Production Files, 1883-1996, contains playbills, scripts, scores, clippings, photocopied photographs, and other materials relating to the Club's annual show. Original photographs are found in Series 3 but do not circulate under normal conditions.

<u>TITLE</u>	<u>BOX</u>	<u>FOLDER</u>
Princeton College Dramatic Association, 1883-1890	1	1
<i>Po-ca-hon-tas</i> , 1890-1891	1	2
<i>Katharine</i> , 1891-1892	1	3
<i>The Honorable Julius Caesar</i> , 1892-1894	1	4-5
<i>The Mummy</i> , 1895-1896	1	6
<i>Lend Me 5 Shillings/A Tiger Lily</i> , 1896-1897	1	7
<i>Po-ca-hon-tas</i> , 1897-1898	1	8
<i>The Privateer</i> , 1898-1899	1	9
<i>Who's Who/Snowball</i> , 1894-1895	1	10
<i>A Woodland Wedding</i> , 1899-1900	1	11
<i>King of Pomeru</i> , 1900-1901	1	12
<i>The Mullah of Miasma</i> , 1902-1903	1	13
<i>The Man From Where</i> , 1903-1904	1	14
<i>The Pretenders</i> , 1904-1905	2	1
<i>Tabasco Land</i> , 1905-1906	2	2
<i>The Mummy Monarch</i> , 1906-1907	2	3

Series 1: Production Files, 1883-1996 ... (Continued)

<i>When Congress Went to Princeton</i> , 1907-1908	2	4
<i>The Duchess of Bluffshire</i> , 1908-1909	2	5
<i>His Honor the Sultan</i> , 1909-1910	2	6
<i>Simply Cynthia</i> , 1910-1911	3	1
<i>Main Street</i> , 1911-1912	3	2
<i>Once in a Hundred Years</i> , 1912-1913	3	3
<i>The Pursuit of Priscilla</i> , 1913-1914	3	4
<i>Fie! Fie! Fi-Fi!</i> , 1914-1915	3	5-6
<i>The Evil Eye</i> , 1915-1916	3	7
<i>Safety First</i> , 1916-1917	4	1-2
<i>The Honorable Julius Caesar</i> , 1918-1919	4	3
<i>The Isle of Surprise</i> , 1919-1920	4	4
<i>They Never Come Back</i> , 1920-1921	4	5
<i>Espanola</i> , 1921-1922	5	1
<i>The Devil's Disciple</i> , 1921-1922	5	2
<i>The Man from Earth</i> , 1922-1923	5	3-4
<i>Drake's Drum</i> , 1923-1924	5	5
<i>The Scarlet Coat</i> , 1924-1925	5	6
<i>Fortuno</i> , 1925-1926	6	1
<i>Samarkand</i> , 1926-1927	6	2
<i>Napoleon Passes</i> , 1927-1928	6	3
<i>Zuider Zee</i> , 1928-1929	7	1
<i>The Golden Dog</i> , 1929-1930	7	2
<i>The Tiger Smiles</i> , 1930-1931	7	3
<i>Spanish Blades</i> , 1931-1932	7	4

Series 1: Production Files, 1883-1996 ... (Continued)

<i>It's the Valet</i> ,1932-1933	8	1
<i>Fiesta</i> ,1933-1934	8	2
<i>Stags at Bay</i> ,1934-1935	8	3
<i>What a Relief</i> ,1935-1936	9	1
<i>Take It Away</i> ,1936-1937	9	2
<i>Fol-de-Rol</i> ,1937-1938	10	1-3
<i>Once Over Lightly</i> ,1938-1939	10	4
<i>Many A Slip</i> ,1940-1941	11	1
<i>Ask Me Another</i> ,1941-1942	11	2-3
<i>Time and Again</i> ,1942-1943	12	1
<i>Clear the Track</i> ,1946-1947	12	2
<i>All Rights Reserved</i> ,1947-1948	12	3
<i>All In Favor</i> ,1948-1949	12	4
<i>Come Across</i> ,1949-1950	12	5
<i>Too Hot for Toddy</i> ,1949-1950	13	1-2
<i>Ham 'n Legs</i> ,1949-1950	13	3
<i>Season</i> ,1951-1952	13	4-5
<i>Malice in Wonderland</i> ,1952-1955	14	1-5
<i>Tunis, Anyone?</i> ,1954-1955	14	6-10
<i>Sprees de Corps</i> ,1955-1956	15	1
<i>Take a Gander</i> ,1956-1957	15	2-4
<i>After a Fashion</i> ,1957-1958	15	5-7
<i>For Heaven's Sake</i> ,1958-1959	15	8
<i>For Heaven's Sake</i> ,1958-1959	16	1-2
<i>Breakfast in Bedlam</i> ,1959-1960	16	3

Series 1: Production Files, 1883-1996 ... (Continued)

<i>A Midsummer Night Screame</i> , 1960-1961	16	4-5
<i>Tour De Farce</i> , 1962-1962	16	6
<i>Ahead of the Game</i> , 1962-1963	16	7
<i>Funny Side Up</i> , 1963-1964	16	8-10
<i>Grape Expectations</i> , 1964-1965	17	1
<i>High Sobriety</i> , 1965-1966	17	2
<i>Sham on Wry</i> , 1966-1967	17	3-4
<i>Enter Venus</i> , 1967-1968	17	5-6
<i>A Different Kick</i> , 1968-1969	18	1-2
<i>Call a Spade A Shovel</i> , 1969-1970	18	3-4
<i>Cracked Ice</i> , 1970-1971	18	5
<i>Blue Genes</i> , 1971-1972	18	6-8
<i>One More Hour for Uncle Ben</i> , 30 April 1972	19	1
<i>Future Schlock</i> , 1972-1973	19	2-3
<i>You're a Good Man Charlie Brown</i> , 1973	19	4
<i>A Titter Ran Through the Audience</i> , 1973-1974	19	5-6
<i>Blithe Spirit</i> , 1974	19	7
<i>American Zucchini</i> , 1974-1975	19	8-10
<i>Mugs Money</i> , 1975-1976	19	11
<i>Mugs Money</i> , 1975-1976	20	1-2
<i>Kafka, Tea or Me</i> , 1976-1977	20	3-4
<i>Chile Today, Guacamole</i> , 1977-1978	20	6
<i>Academia Nuts</i> , 1978-1979	20	7-8
<i>From Here to Eternity</i> , 1979-1980	21	1
<i>Bold Type</i> , 1980-1981	21	2-4

Series 1: Production Files, 1883-1996 ... (Continued)

<i>Stocks and Bondage</i> , 1981-1982	21	5
<i>Under the Influence</i> , 1982-1983	21	6
<i>Revel Without a Pause</i> , 1983-1984	21	7-8
<i>The Best Little Whorehouse in Texas</i> , 1984-1985	22	1
<i>Star Spangled Banter</i> , 1985-1986	22	2
<i>Business Unusual</i> , 1986-1987	22	3-6
<i>90 Minutes of the Best Triangle</i> , 1986-1987	22	6
<i>91 Minutes of the Best Triangle</i> , 1987	23	1
<i>Ain't Mythbehavin'</i> , 1987-1988	23	2
<i>Little Shop of Horrors</i> , 1988-1989	23	3
<i>Satanic Nurses</i> , 1988-1989	23	4-5
<i>Grease</i> , 1989-1990	23	6
<i>Easy Street</i> , 1989-1990	23	7
<i>The Older, the Better/Into the Woods</i> , 1990-1991	23	8
Production Files, 1994-1995	23	9
<i>The Tiger Roars</i> , 1996	23	10

Series 2: Business Correspondence, 1905-1995**Series Description**

Series 2: Business Correspondence, 1905-1995, contains general correspondence and correspondence particular to Triangle tours. The latter provides insight into travel arrangements, destinations, accommodations, and local support. The other correspondence details the club's finances, fundraising, theatre management (both McCarter and the Casino), as well as containing information such as club constitutions, trustee meeting minutes, and press releases on performances.

<u>TITLE</u>	<u>BOX</u>	<u>FOLDER</u>
Tour Correspondence, 1905-1913	24	1-4
General Correspondence, 1913-1915	24	5-6

Series 2: Business Correspondence, 1905- ... (Continued)

Tour Correspondence, 1914-1915	24	7-8
General Correspondence, 1915-1916	25	1
Tour Correspondence, 1915-1917	25	2-4
General Correspondence, 1916-1917	25	5
Tour Correspondence, 1916-1917	25	6-7
Correspondence, 1918-1919	26	1
General Correspondence/Tour Correspondence, 1919-1920	26	2
Tour Correspondence, 1919-1920	26	3
General Correspondence/Tour Correspondence, 1920-1921	26	4
Tour Correspondence, 1920-1921	26	5
General Correspondence/Tour Correspondence, 1921-1922	26	6
Tour Correspondence, 1921-1922	27	1
General Correspondence, 1922-1923	27	2-6
Tour Correspondence, 1922-1924	28	1-4
General Correspondence, 1923-1924	28	5-6
General Correspondence, 1923-1924	29	1-2
Tour Correspondence, 1923-1924	29	3-7
Tour Correspondence, 1923-1924	30	1
General Correspondence, 1924-1925	30	2-5
General Correspondence, 1924-1925	31	1-3
Tour Correspondence, 1924-1925	31	4-6
Tour Correspondence, 1924-1925	32	1-5
General Correspondence, 1925-1926	33	1-5
Tour Correspondence, 1925-1926	34	1-6
General Correspondence, 1926-1927	35	1-3

Series 2: Business Correspondence, 1905- ... (Continued)

Tour Correspondence, 1926-1927	35	4-6
Tour Correspondence, 1926-1927	36	1-6
General Correspondence, 1927-1928	37	1-3
Tour Correspondence, 1927-1928	37	4-6
Tour Correspondence, 1927-1928	38	1-7
General Correspondence, 1928-1929	39	1-3
Tour Correspondence, 1928-1929	39	4-7
General Correspondence, 1929-1930	40	1
Tour Correspondence, 1929-1930	40	2-5
Tour Correspondence, 1929-1930	41	1
General Correspondence, 1930-1931	41	2-3
Tour Correspondence, 1930-1931	41	4-6
General Correspondence, 1931-1932	42	1
Tour Correspondence, 1931-1932	42	2-4
General Correspondence, 1932-1933	42	5
Tour Correspondence, 1932-1933	42	6-7
Tour Correspondence, 1932-1933	43	1-2
General Correspondence, 1933-1934	43	3
Tour Correspondence, 1933-1934	43	4-7
General Correspondence, 1934-1935	44	1
Tour Correspondence, 1934-1935	44	2-6
General Correspondence, 1935-1936	45	1-2
Tour Correspondence, 1935-1936	45	3-5
General Correspondence, 1936-1937	46	1-2
Tour Correspondence, 1936-1937	46	3-6

Series 2: Business Correspondence, 1905- ... (Continued)

General Correspondence, 1937-1938	47	1
Tour Correspondence, 1937-1938	47	2-7
General Correspondence, 1938-1939	48	1
Tour Correspondence, 1938-1939	48	2-7
General Correspondence, 1939-1940	49	1
Tour Correspondence, 1939-1940	49	2-5
General Correspondence, 1940-1941	50	1
Tour Correspondence, 1940-1941	50	2-5
General Correspondence, 1941-1942	51	1
Tour Correspondence, 1941-1942	51	2-4
General/Tour Correspondence, 1942-1943	51	5
General Correspondence (no tour), 1943-1946	51	6
General Correspondence, 1946-1947	51	9
Tour Correspondence, 1946-1947	51	10-11
General Correspondence, 1947-1948	52	1
Tour Correspondence, 1947-1948	52	2
General Correspondence, 1948-1949	52	3
Tour Correspondence, 1948-1949	52	4-5
General Correspondence, 1949-1950	52	6
Tour Correspondence, 1949-1950	52	7-9
General Correspondence, 1950-1951	53	1-2
Tour Correspondence, 1950-1951	53	3-6
General Correspondence, 1951-1952	53	7
Tour Correspondence, 1951-1952	54	1
General Correspondence, 1952-1953	54	2-3

Series 2: Business Correspondence, 1905- ... (Continued)

Tour Correspondence, 1952-1953	54	4-6
General Correspondence, 1953-1954	55	1
Tour Correspondence, 1953-1954	55	2-4
Tour Correspondence, 1953-1954	55	5
General Correspondence, 1954-1955	55	6-7
General Correspondence, 1954-1955	56	1
Tour Correspondence, 1954-1955	56	2-4
General Correspondence, 1955-1956	56	5
Tour Correspondence, 1955-1956	56	6-7
General Correspondence, 1956-1957	56	8
Tour Correspondence, 1956-1957	57	1-3
General Correspondence, 1957-1958	57	4
Tour Correspondence, 1957-1958	57	5-6
Tour Correspondence, 1957-1958	58	1-3
General Correspondence, 1958-1959	58	4
Tour Correspondence, 1958-1959	58	5-6
General Correspondence, 1959-1960	58	7-8
Tour Correspondence, 1959-1960	59	1-2
General Correspondence, 1960-1961	59	3
Tour Correspondence, 1960-1961	59	4-8
General/Tour Correspondence, 1961-1962	60	1-5
General Correspondence, 1962-1963	60	6
Tour Correspondence, 1962-1963	61	1-4
General Correspondence, 1963-1964	61	5
Tour Correspondence, 1963-1964	61	6-7

Series 2: Business Correspondence, 1905- ... (Continued)

Tour Correspondence, 1963-1964	62	1-3
General Correspondence, 1964-1965	62	4-5
Tour Correspondence, 1964-1965	62	6-8
General Correspondence, 1965-1966	63	1-3
Tour Correspondence, 1965-1967	63	4-6
Tour Correspondence, 1966-1968	64	1-5
General Correspondence, 1967-1968	64	6-7
General Correspondence, 1968-1969	65	1
Tour Correspondence, 1968-1969	65	2
General Correspondence, 1969-1970	65	3
Tour Correspondence, 1969-1970	65	4
General Correspondence, 1970-1971	65	5
Tour Correspondence, 1970-1971	65	6
General Correspondence, 1971-1972	65	7
Tour Correspondence, 1971-1972	65	8
General/Tour Correspondence, 1972-1975	66	1-3
General Correspondence, 1975-1976	66	4
Tour Correspondence, 1975-1976	66	5
General Correspondence, 1976-1977	66	6
Tour Correspondence, 1976-1977	66	7
General/Tour Correspondence, 1977-1978	66	8
Tour Correspondence, 1977-1978	66	9
General/Tour Correspondence, 1978-1979	66	10
General/Tour Correspondence, 1979-1981	67	1-2
General/Tour Correspondence, 1988-1991	67	3-4

Series 2: Business Correspondence, 1905- ... (Continued)

General Correspondence, 1994-1995	67	5
Tour Correspondence, 1994-1995	67	6

Series 3: Photographs, 1905-1995

Series Description

Series 3: Photographs, 1883-1994, is divided into two subseries: Medium Photographs, 1921-1994, and Large Photographs, 1883-1985. Photographs consist primarily of promotional shots, some backstage photographs, and a small number taken during actual productions. The great majority are black-and-white, though some color photos can be found starting in the late 1950s. Photocopies of all photographs can be found in Series 1, Production Files. Therefore this series is restricted.

Subseries 3A: Medium Photographs, 1921-1994

<u>TITLE</u>	<u>BOX</u>
1921-1922	68
1921-1922 to 1931-1932	69
1932-1933 to 1935-1936	70
1936-1937 to 1938-1939	71
1940-1941 to 1947-1948 (no productions 1942-1946)	72
1948-1949	73
1950-1951 to 1953-1954	74
1954-1955 to 1957-1958	75
1957-1958 to 1958-1959	76
1958-1959 to 1959-1960	77
1960-1961	78
1961-1962	79
1962-1963	80

Subseries 3A: Medium Photographs, 192 ... (Continued)

1963-1964	81
1964-1965 to 1968-1969	82
1968-1969 to 1969-1970	83
1969-1970 to 1971-1972	84
1972-1973 to 1973-1974	85
1974-1975 to 1975-1976	86
1976-1977 to 1978-1979	87
1979-1980 to 1981-1982	88
1982-1983 to 1984-1985	89
1985-1986 to 1986-1987	90
1986-1987 to 1987-1988	91
1988-1989 to 1993-1994	92

Subseries 3B: Large Photographs, 1883-1985

<u>TITLE</u>	<u>BOX</u>	
1883-1893	93	
1892-1955	94	
1906-1932,1956-1985	95	
Three oversize photographs:		
The Triangle Club at the White House, December 22, 1913;	5	4
Kickline for <i>The Mummy Monarch</i> , 1906-1907;	5	4
<i>Fol-de-Rol</i> composite photograph, 1936-1937	5	4

Series 4: Exhibition Quality Playbills and Scores, 1890-1970

Series Description

Series 4: Exhibition Quality Playbills and Scores, ... (Continued)

Series 4: Exhibition Quality Playbills and Scores, 1890-1970, contains playbills and scores identical to those found in Series 1. These items are in pristine or near-perfect condition and are to be used for exhibition purposes. Therefore, as with Series 3, this series is restricted.

<u>TITLE</u>	<u>BOX</u>
Scores, 1901-1915	96
Scores, 1916-1937	97
Scores, 1937-1970	98
Playbills, 1890-1917	98
Playbills, 1919-1970	99

Series 5: Orchestrations, 1903-1986

Series Description

Series 5: Orchestrations, 1903-1986, contains the original musical orchestrations for many of Triangle's productions. These are handwritten and annotated music sheets for the various instrumental parts as well as the master score. Not all performances are represented in this series.

<u>TITLE</u>	<u>BOX</u>
The Man from Where, 1903-1904	100
The Pursuit of Priscilla, 1913-1914	100
Samarkand, 1926-1927	100
Zuider Zee, 1928-1929	101
The Golden Dog, 1929-1930	102
Many A Slip (oversize), 1940-1941	103
Too Hot For Toddy, 1950-1951	104-106
Ham 'N Legs, 1952-1953	107
Malice In Wonderland, 1953-1954	108-109
After A Fashion (oversize), 1957-1958	110

Series 5: Orchestrations, 1903-1986 ... (Continued)

For Heaven's Sake, 1958-1959	111
Funny Side Up, 1963-1964	111
High Sobriety, 1965-1966	111
Breakfast in Bedlam, 1959-1960	112
Ahead Of The Game, 1962-1963	112
A Midsummer Night Screame (oversize), 1960-1961	113
Tour De Farce (oversize), 1961-1962	114
Ahead Of The Game, 1962-1963	115
Grape Expectations (oversize), 1964-1965	116
Grape Expectations, 1964-1965	117
Grape Expectations, 1964-1965	118
Call A Spade A Shovel, 1969-1970	118
Sham On Wry (oversize), 1966-1967	119
Sham On Wry, 1966-1967	120-121
Enter Venus (oversize), 1967-1968	122
Enter Venus, 1967-1968	123-124
A Different Kick, 1968-1969	125
Cracked Ice, 1970-1971	126
Blue Genes, 1971-1972	127
Future Schlock, 1972-1973	128
A Titter Ran Through The Audience, 1973-1974	129
American Zucchini, 1974-1975	130-131
Mugs Money, 1975-1976	132-133
Kafka Tea Or Me, 1976-1977	134-136
Chile Today, Guacamole, 1977-1978	137-139

Series 5: Orchestrations, 1903-1986 ... (Continued)

Academia Nuts, 1978-1979	140
From Here To Hilarity (oversize), 1979-1980	141
From Here To Hilarity, 1979-1980	142
From Here To Hilarity, 1979-1980	143
Bold Type, 1980-1981	143
Bold Type, 1980-1981	144
Stocks And Bondage (oversize), 1981-1982	145-146
Under The Influence (oversize), 1982-1983	147-149
Revel without a Pause (oversize), 1983-1984	150
Revel without a Pause, 1983-1984	151
The Best Little Whorehouse in Texas, 1984-1985	151
The Best Little Whorehouse in Texas, 1984-1985	152
Star Spangled Banter, 1985-1986	152
Easy Street, 1989-1990	152
Star Spangled Banter (oversize), 1985-1986	153
miscellaneous (oversize)	154

Series 6: Scrapbooks, 1905-1957

Series Description

Series 6: Scrapbooks, 1905-1957, contains 24 scrapbooks from various productions, dating primarily from the 1920s and 1930s. They contain clippings, ticket stubs, and other material not necessarily found in Series 1, Production Files, although some overlap does occur.

<u>TITLE</u>	<u>BOX</u>
<i>Tabasco Land</i> , 1905-06 Compiled by Publicity Dept.	155
<i>Espanola</i> , 1921-22	156

Series 6: Scrapbooks, 1905-1957 ... (Continued)

Compiled by Publicity Dept.	
<i>Drake's Drum</i> , 1923-24	157
Compiled by Publicity Dept.	
<i>The Scarlet Coat</i> , 1924-25	158
Compiled by Publicity Dept.	
<i>Fortuno</i> , 1925-26	159
Compiled by Publicity Dept.	
<i>Napoleon Passes</i> , 1927-28	160
Compiled by Publicity Dept.	
<i>Napoleon Passes</i> , 1927-28	161
Compiled by E. Harris Harbison '28	
<i>Zuider Zee</i> , 1928-29	162
Compiled by Publicity Dept.	
<i>The Tiger Smiles</i> , 1930-31	163
Compiled by Publicity Dept.	
<i>Spanish Blades</i> , 1931-32	164
Compiled by Publicity Dept.	
<i>Fiesta</i> , 1933-34	165
Compiled by Publicity Dept.	
<i>Stags at Bay</i> , 1934-35	166
Compiled by Publicity Dept.	
<i>What a Relief!</i> , 1935-36	166
<i>Take It Away</i> , 1936-37	166
<i>Take It Away</i> , 1936-37	167
Compiled by Frederick E. Fox '39	

Series 6: Scrapbooks, 1905-1957 ... (Continued)

<i>Fol-De-Rol</i> , 1937-38 Some production material	167
<i>Fol-De-Rol</i> , 1937-38 Compiled by Theodore English '39	168
<i>Fol-De-Rol</i> , 1937-38 Compiled by Publicity Dept.	169
<i>Once Over Lightly</i> , 1938-39 Compiled by Publicity Dept.	170
<i>Ask Me Another</i> , 1941-42 Compiled by Publicity Dept.	171
<i>Never Say Horses</i> , 1951-52 Compiled by Publicity Dept.	172
<i>Malice in Wonderland</i> , 1953-54 Compiled by R.K. Lewis, Jr. '56	173
<i>Take a Gander</i> , 1956-57 Compiled by William W. Lockwood, Jr. '59	174
<i>Take a Gander</i> , 1956-57 Compiled by Jack Schlegel '57	175

Series 7: Audio-visual materials, posters, and ephemera, 1904-1990

Series Description

Series 7: Audio-visual materials, posters, and ephemera, 1904-1990, contains reel-to-reel audio tape, 33 1/3 LP records, slides, posters, VHS videotape, 16mm film, and other items that document particular Triangle shows.

<u>TITLE</u>	<u>BOX</u>
Slides and negatives, 1891-c. 1980	176

Series 7: Audio-visual materials, posters, and ephemera, ... (Continued)

Seven reel-to-reel audio tapes:	177
<i>One More for Uncle Ben</i> , 1972	177
<i>Future Schlock</i> , 1973 (3 reels)	177
<i>A Titter Ran Through the Audience</i> , 1974	177
<i>American Zucchini</i> , 1975	177
unidentified, n.d.	177
Four reels of 16mm film:	177
<i>All in Favor</i> , 1949 (2 reels)	177
<i>Midsummer Night's Screame</i> , 1961	177
Unidentified, c. 1937?	177
Three VHS videotapes:	178
<i>Once Upon a Mattress</i> , Fall 1993	178
<i>98 Minutes</i> , Fall 1994	178
<i>Rhyme and Punishment</i> , April 1995	178
Twenty-four records (all 33 1/3 rpm except those indicated):	179
<i>The Scarlet Coat</i> (selections from), 1924-25, 78 r.p.m.; no jacket	179
<i>The Golden Dog</i> (selections from), 1929-30, 78 r.p.m.; no jacket	179
<i>Spanish Blades</i> (selections from), 1931-32, 78 r.p.m.; makeshift jacket	179
<i>Stags at Bay</i> , 1934-35, 78 r.p.m.; wrong jacket	179
<i>Never Say Horses</i> , 1951-52	179
<i>Ham 'N Legs</i> , 1952-53	179
<i>Malice in Wonderland</i> , 1953-54	179
<i>Tunis Anyone?</i> , 1954-55	179
<i>Spree De Corps</i> , 1955-56	179
<i>Take a Gander</i> , 1956-57	179

Series 7: Audio-visual materials, posters, and ephemera, ... (Continued)

<i>After a Fashion</i> ,1957-58	179
<i>For Heaven's Sake</i> ,1958-59	179
<i>Breakfast in Bedlam</i> ,1959-60	179
<i>Tour de Farce</i> ,1961-62	179
<i>Ahead of the Game</i> ,1962-63	179
<i>Funny Side Up</i> ,1963-64	179
<i>Grape Expectations</i> ,1964-65	179
<i>High Sobriety</i> ,1965-66	179
<i>Sham on Wry</i> ,1966-67, no jacket	179
45th Edition of the Follies of 1922, 1966-67	179
<i>A Different Kick</i> , 1968-69	179
<i>Call a Spade a Shovel</i> ,1969-70	179
<i>From Here to Hilarity</i> ,1979-80	179
<i>Where There's a Song</i> ,1986-87 (no record, 2 jackets)	179

Ephemera:

Triangle Club Seal; felt banner, Spring '85 - Spring '91 (Approx. 4'8" x 5')	180
T-Shirt, white; <i>Easy Street</i> ,(1989-90) tour dates on back	180
Green fabric swatch, possibly from Casino Curtain (24 x 24)	180
14" gold metal necklace with Triangle Club emblem and Princeton Men's Choir emblem; J.M. McKerney, '31	180

Ephemera:

Three set design books, <i>High Sobriety</i> (two) (1965-1966) and <i>Grape Expectations</i> (1964-1965)	181
Original program cover art: 5 pen and ink drawings by Jim Davis, 1922-1923	

Oversized (non-poster) Items

Series 7: Audio-visual materials, posters, and ephemera, ... (Continued)

LOCATED IN OVERSIZE CABINETS

Fol de Rol: collection for program, 1937-1938	6	6
Photograph montage mounted on cardstock		
The Mummy Monarch, 1906-1907	6	6
Photograph mounted on cardstock		
Mugs Money, 1976	6	6
Four set designs by C. H. Milligan and B. Strobel		
The Triangle Club of Princeton University at the White House, 1913 Dec	6	6
Photograph mounted on cardstock		
Posters, (to 1947)	6	6
The Honorable Julius Caesar, 1892-1893	6	6
The Honorable Julius Caesar, 1893-1894	6	6
The Pretenders, 1904-1905	6	6
Simply Cynthia, 1910-1911	6	6
Main Street, 1911-1912	6	6
Scarlet Coat, 1924-1925	6	6
Stags at Bay; Holiday, 1934-1935	6	6
What a Relief! (2), 1935-1936	6	6
Once Over Lightly, 1938-1939	6	6
Clear the Track, 1946-1947	6	6
Posters, (1947-1965)	6	6
All In Favor, 1948-1949	6	6
Come Across, 1949-1950	6	6
Too Hot for Toddy, 1950-1951	6	6

Series 7: Audio-visual materials, posters, and ephemera, ... (Continued)

Ham 'n Legs, 1952-1953	6	6
Malice in Wonderland, 1953-1954	6	6
Tunis, Anyone?, 1954-1955	6	6
Spree de Corps, 1955-1956	6	6
Take a Gander, 1956-1957	6	6
After a Fashion, 1957-1958	6	6
Breakfast in Bedlam, 1959-1960	6	6
Midsummer Night Screame, 1960-1961	6	6
Tour De Farce, 1961-1962	6	6
Ahead of the Game (2), 1962-1963	6	6
Grape Expectations, 1964-1965	6	6
Posters, (1965-1977)	6	6
Sham on Wry, 1966-1967	6	6
Call A Spade A Shovel, 1969-1970	6	6
Cracked Ice (4), 1970-1971	6	6
Blue Genes (3), 1971-1972	6	6
Future Schlock (3), 1972-1973	6	6
Fantasticks	6	6
A Titter Ran Through the Audience, 1973-1974	6	6
American Zucchini, 1974-1975	6	6
Mugs Money (3), 1975-1976	6	6
Kafka, Tea or Me (3), 1976-1977	6	6
Posters, (1977-1986)	6	6
Chile Today, Guacamole (3), 1977-1978	6	6
Academia Nuts (2), 1978-1979	6	6

Series 7: Audio-visual materials, posters, and ephemera, ... (Continued)

Happily Ever After (2)	6	6
String of Pearls, 1979-1980	6	6
Bold Type (3), 1980-1981	6	6
Company	6	6
Fool's Gold	6	6
Stocks and Bondage, 1981-1982	6	6
Cabaret (2)	6	6
Under the Influence (3), 1982-1983	6	6
Revel Without a Pause, 1983-1984	6	6
'87 Minutes of the Best of Triangle, 1984	6	6
No. 96-Untitled (2), 1984-1985	6	6
The Best Little Whorehouse in Texas	6	6
Star Spangled Banter (3), 1985-1986	6	6
The Boy Friend (2)	6	6
Posters, (since 1986)	6	6
Business Unusual, 1986-1987	6	6
Applause	6	6
Ain't Mythbehavin' (2; one signed by cast), 1987-1988	6	6
Triangle 88	6	6
Satanic Nurses (3; one signed by cast), 1988-1989	6	6
Little Shop of Horrors	6	6
Easy Street (2), 1989-1990	6	6
The Older, the Better (2), 1990-1991	6	6
100 Years and Still Kicking	6	6
Rhyme and Punishment, 1994-1995	6	6

Series 7: Audio-visual materials, posters, and ephemera, ... (Continued)

The Music Man, [ca. 1995]	6	6
Pulpit Fiction, 1995-1996	6	6
'99 Minutes of the Best of Triangle	6	6
Godspell	6	6
It's a Wonderful Laugh, 1996-1997	6	6
In Lava and War, 1997-1998	6	6
101 Damnations, 1998-1999	6	6
Palindromes are Fun!	6	6
The Blair Arch Project, 1999-2000	6	6
Menage '03	6	6
The Rude Olympics III, 2000-2001	6	6
Posters, (not dated)	6	6
Glenn Miller Dance	6	6
Open House	6	6
Triangle auditions	6	6
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A Get Together Where We Get It Together - For You	6	6
A Funny Thing Happened on the Way to the Forum	6	6

Series 8: October 2008 Accession, 1923-2007 4.5 Linear Feet**Series Description**

Series 8: October 2008 Accession, 1923-2007, contains original scripts and scores; performance programs, photographic slides of the Blair Arch Project, and reviews and press clippings.

Arrangement

The arrangement of the records at the time of transfer has been retained.

Series 8: October 2008 Accession, 1923-2 ... (Continued)

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