

BROADSIDE

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NEW SERIES

THE LONDON STAGE 1800-1900

Librarians and researchers who have had cause to use the invaluable *The London Stage 1660-1800* will be pleased to hear that a project has been launched for a similar coverage of the years 1800-1900 under the general editorship of Joseph Donohue of the University of Massachusetts in Amherst and James Ellis at Mount Holyoke College, South Hadley, Massachusetts.

The fundamental aim of the calendar will be to make available to scholars and general readers a reference tool as complete and accurate in its coverage of day-to-day performances on the London stage as the sources will allow. The calendar will record every verifiable professional performance of a theatrical nature from 1800 to 1900 in what is now metropolitan London, including as much information from bills, programs, posters, newspapers and periodicals, public records and other published and unpublished sources as can be accommodated. Information about the theatres, their policies, ~~their architecture,~~ their management and their special characteristics will also be included. The calendar entries will direct readers to further sources, including pictorial material and to repositories of materials pertinent to each theatre. Ultimately, the calendar can serve as the basis for a biographical dictionary of persons connected with the London stage in the 1800s, a project already under way for the 18th-century.

The calendar will be arranged theatre-by-theatre, each theatre treated chronologically, with appendices of legal, architectural, bibliographical and archival infor-

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INTELLECT

Intellect, the non-profit, monthly Magazine of Educational and Social Affairs, published by the Society for the Advancement of Education, is in the process of expanding its coverage to include the arts. The journal is now soliciting articles on the theatre that have an appeal to a wide, intellectual audience. Feature articles should be approximately 3,500 words, although longer or shorter essays of merit will be considered. Manuscripts should be sent to Don B. Wilmeth, Associate Editor for the Theatre, Box 1897, Brown University, Providence, Rhode Island 02912.



IN MEMORIAM

The sad news of the death of Mrs. Sophie Hardt on June 10, 1974 was reported recently by her sister-in-law, Sarah Chokla Gross. In addition to being a staunch and loyal TLA member, Sophie was an inveterate theatre-goer and an "angel" of several Broadway productions. Much of her time and attention was also devoted to the Neighborhood Playhouse School of the Theatre. *Broadside* and TLA extend a deep and sincere expression of sympathy to Sarah and her husband Ben.

EUGENE O'NEILL TRIBUTES

The current O'Neill revival of plays, honors and tributes continues to mushroom on the eastern seaboard. On view ~~through~~ September 29th at the Museum of the City of New York is an intriguing exhibition entitled *Eugene O'Neill: America's Playwright* consisting of holographic scripts, sets and costume designs, memorabilia, awards, portraits, sculpture, caricature, family photographs, window cards and posters, theatre programs, production pictures and motion picture stills.

Among the many treasures are James O'Neill's working script of *The Coast of Monte Cristo*, Eugene O'Neill's first gift to the Museum; the original handwritten scripts of the *S. S. Glencairn* cycle, *Ah, Wilderness!* and *Beyond the Horizon*; Cleon Throckmorton's sketch for *Board East for Cardiff*; the costume worn by Paul Robeson in the film *The Emperor Jones*; a number of costume and set designs by Robert Edmond Jones, Lee Simonson and Jo Mielziner; John Wenger's sketch for the Playwright's Theatre production of *He*, and sketches by the playwright in the original *Ah, Wilderness!* script; memorabilia including O'Neill's walking stick, gold watch and chain, wedding ring (with Carlotta), his dog Blenie's will, the dramatist's four Pulitzer Prizes and 1936 Nobel Prize; numerous portraits, photographs and drawings; and the sculptural head of O'Neill by Edmond T. Quinn on loan from the Yale School of Drama Library.

A number of the items featured in the exhibition are on loan from the *Blanche Rice Book and Manuscript Library* at Yale University, the Eugene O'Neill Memorial Theatre Center at Waterford, Connecticut, the

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NEW BIBLIOGRAPHIC PROJECT FORMED IN PERFORMING ARTS

Louis A. Rachow, librarian of The Walter Hampden Memorial Library at The Players, has been designated editor of a newly inaugurated bibliography series in the performing arts. Each volume will deal with an important phase of the theatre and will include current, selective, annotated and critical bibliographies by substantive or library science experts in each field. The works will be 200-300 pages in length and will be priced at twelve to fifteen dollars. The first volume slated to appear in late 1975 is entitled *Performing Arts Research: a Guide to Library Research*, by Mrs. Marion K. Whalon, Collection Development Librarian for Humanities and Fine Arts at the University of California at Davis.

The performing arts bibliographic series is part of a bibliographic project of major proportions recently initiated by reference book publisher Gale Research Company of Detroit. Called the Gale Information Guide Series, the project embraces virtually every area of the humanities and social sciences.

AUSTRIAN FILM MUSEUM TEN YEARS OLD

In 1964 two young Austrian film enthusiasts, Peter Konlechner and Peter Kubelka, founded the Austrian Film Museum. In the following ten years, the Film Museum has shown more than 2500 films to over 200,000 people. Equally valuable for the promotion of classic films and film-art are the archives of the Film Museum: 1400 films, 2000 newsreels and more than 120,000 photographs are readily available. The library houses 3200 volumes, 80 periodicals from all over the world and a micro-film index of about 150,000 film titles.

Peter Kubelka is frequently in New York where he is well known as a founder and co-director of Anthology Film Archive.

CHAMBERLAIN BROWN COLLECTION FOR SALE

"The William Kranz Theatrical Scrap Book Memorabilia Collection from the Original Collection of Chamberlain Brown" has been placed on the market by Gershwin & Associates. The holding consists of 148 volumes featuring 132 actors and actresses of the 1920s as represented by talent agent Chamberlain Brown. The sale is contingent on the condition that the material be "offered for placement in any educational institution or theatrical library of the purchaser's choice in the United States". Staff members of the Theatre Collection of The New York Public Library at Lincoln Center reportedly agree that these materials would enhance the library's own Chamberlain and Lyman Brown Theatrical Agency Collection, as described by Betty Wharton in Volume I of *Performing Arts Resources* soon off the press. Further information may be obtained from Alan C. Gershwin, Gershwin & Associates, P.O. Box 623, Radio City Station, New York, N. Y. 10019.

LONDON STAGE

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mation. While initial concentration will rightly fall on the most significant theatres of the century, the arrangement will remain sufficiently open-ended to allow the timely publication of completed calendars of less important or short-lived theatres as the research is completed.

As of April 1974 twenty-seven members have been added to the Advisory Board from Great Britain, Canada and the United States, among them O. G. Brockett, Ivor Guest, George Nash, Allardyce Nicoll, George Rowell, Ben Schneider, Charles Shattuck, Arthur Colby Sprague, Raymond Toole Stott, J. C. Trewin, as well as the editors of *The London Stage 1660-1800* and *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London 1660-1800*.

The editors encourage any suggestions, advice or comments TLA members may wish to contribute to the project.

LOST PLAY MANUSCRIPT DISCOVERED

A play believed lost since it drew the wrath of the King of England more than 300 years ago has been found in the manuscript collection of the Folger Shakespeare Library in Washington, D.C. By tracing the handwriting and watermarks of the 17th-century manuscript and examining its style, professors Arthur Scouten of the University of Pennsylvania and Robert D. Hume of Cornell University have identified it as the long-lost Restoration comedy, *The Country Gentleman*, written by Sir Robert Howard and George Villiers, 2d Duke of Buckingham. Scholars have long known of the play from contemporary accounts, but all manuscripts and copies had been believed destroyed. Dr. O. B. Hardison, Director of the Folger Library, said the identification of the supposedly lost play is only the second such find of the 20th century.

O'NEILL TRIBUTES

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Mugar Memorial Library at Boston University, the Theatre Collection of The New York Public Library at Lincoln Center, author Louis Sheaffer and other individual artists and collectors.

Beginning September 18th the Department of Performing and Creative Arts at Staten Island Community College will present a six-week O'Neill Festival on the college campus on Ocean Terrace. The gala event will include the staging of *Long Day's Journey into Night* and *Hughie*. Films of O'Neill's *The Long Voyage Home*, *Anna Christie* and *Ah, Wilderness!* will be shown as well as the 1913 *The Count of Monte Cristo* silent film starring James O'Neill. An exhibition in the college library will feature photographs of the O'Neill family, programs, scene and costume designs and memorabilia. A series of four lectures will be given during the run of the exhibition by Barbara Gelb, co-author with Arthur Gelb of *O'Neill*; Louis Sheaffer prize-winning author of his two-volume study of the playwright; and George White, founder and president of the Eugene O'Neill Memorial Theater Center.

LIZA MINELLI, NEIL SIMON VIDEOTAPED

Liza Minnelli became Library history on January 14 when The New York Public Library at Lincoln Center videotaped a discussion between Liza and her long-time collaborators John Kander and Fred Ebb. The three agreed that their dialog evolved into the kind of conversation that they had never found time to have before. The taped dialog will be added to the Stanley Prager Memorial Collection, part of the Library's Theatre on Film and Tape Project.

A second taping on January 15 recorded Neil Simon being interviewed by Gene Shalit. According to Betty Corwin, director of the Theatre on Film and Tape Project, a number of valuable points for researchers developed from their discussion; among them were the need for good translations of foreign productions; the relationship between playwright and director; the problems of watching comedy with or without an audience; and how the idea for Simon's current hit "The Good Doctor" developed from his reading of Chekhov short stories.

The purpose of the Prager Collection is to record on videotape intimate and informal dialogs between renowned figures in the fields of comedy and musical comedy in the American theatre. This collection was made possible through donations from friends and co-workers of the late Stanley Prager, the actor and director who died in 1972. Already included among the dialogs are conversations between Richard Rodgers and Stanley Green; Lotte Lenya and George Voskevec; Joseph Stein and Morton Gottlieb; E. Y. Harburg and Fred Saidy; and Alan Arkin and Mel Gussow.

These videotapes are available for viewing by qualified researchers upon application to the Theatre Collection, Performing Arts Research Center, 111 Amsterdam Avenue, New York, New York 10023.

WORKS IN PROGRESS

AMERICAN ACTORS AS POLITICAL ACTIVISTS 1800-1865. Doctoral Dissertation. George W. Sorensen, Dept. of Theatre Arts, Texas Christian University, Fort Worth 76110.

BARTLEY CAMPBELL (American Playwright 1843-1888). Doctoral Dissertation. Wayne H. Claeren, Dept. of Speech & Theatre Arts, University of Pittsburgh, Pa. 15213.

CONJURING (Bibliography 1560-1870) Book. Raymond Toole Stott M.B.E., 4, Clarewood Court, Seymour Place, London W1H 5DD.

CONJURING (History) Thesis. Susan Condos, New York University, New York 10003.

WILLIAM GILLETTE (American Actor and Playwright 1855-1937) Thesis. Catherine M. Marks, University of Massachusetts, Boston 02116.

PERCY MacKAYE (American Playwright 1875-1956) Thesis. James Leverett, Hunter College, New York 10021.

EUGENE O'NEILL TRADITION AT THE ROYAL DRAMATIC THEATRE OF STOCKHOLM. Doctoral Dissertation. Tom J. A. Olsson, University of Stockholm, Sweden.

SHAKESPEARE PROMPTBOOKS AND ACTING EDITIONS (Collation) Book. William P. Halstead, Dept. of Speech Communication & Theatre, The University of Michigan, Ann Arbor 48104.

JOHN STEINBECK LETTERS

An extraordinary collection of John Steinbeck letters to brothers Jack and Max Wagner, members of the Hollywood film industry just before and just after World War II, has been presented to Stanford University by the Associates of the Stanford Libraries.

The letters focus on the Hollywood world and Steinbeck's remarkable success in adapting his writings to the screen and range over a wide variety of subjects touching both his private and professional life. By 1939, when The Grapes of Wrath appeared, he had

PUBLICATIONS OF NOTE

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Trouping: How the Show Came to Town by Philip C. Lewis. New York: Harper & Row, 1973. 266p. \$7.95

The year 1905 is taken as the focal point for a delightful amalgam of history and personal reminiscence of that practically extinct American theatrical institution, the traveling road show. Philip Lewis, a trouper who was around for the final gasps, describes in living detail the pain and the pleasure, the rue and the reward, and the fun and the folly of trouping in its heyday before the invention of the electronic monster-marvels which eventually sealed the doom of the American "road". Written somewhat like a film documentary, the author's images make the entire era of trouping spring to life and the reader is left to mourn with him the passing of so rich a chunk of the American theatrical scene. Illustrations, notes and multiple indices are included. -- Mary C. Henderson.

Who was Who on Screen by Evelyn Mack Truitt. New York: Bowker, 1974. 480p. \$22.50

This work of reference contains personal and professional information on more than 6,000 screen personalities - primarily American, British, and French - who died between the years 1920 and 1971. Every screen credit - whether feature, short or serial - is included for major stars as well as for less familiar supporting actors and actresses. Entries are listed alphabetically by name and provide a brief biographical sketch including birth, death, and marriage details along with a comprehensive list of screen credits.

become recognized as a major American author, the quintessential Californian, and was at the height of his creative powers. In the correspondence of the latter period he becomes the New Yorker and struggles to broaden and build on his reputation as a novelist, stage and film writer, and social critic.

PUBLICATIONS OF NOTE

Black Theater, U.S.A.: Forty-five Plays by Black Americans 1847-1974; ed. by James V. Hatch, New York: Free Press (Macmillan) 1974. 886p. \$19.95

This anthology of black drama is the first of its kind to show the development of a vital black dramatic tradition in America through the historical grouping of unproduced and well-known black playwrights in relationship to the American history of their period and to other black writers. It is the only modern collection to include plays written before 1923 as well as those of black women playwrights of the 1920s such as Marita Bonner, Myrtle Smith Livingston and Eulalie Spence. The forty-five plays (published and unpublished) represented here provide a superb comparison of the various stages in the evolution of black dramaturgy in America.

Old Conjuring Books: a Bibliographical and Historical Study with a Supplementary Check-list by Trevor H. Hall. London: Duckworth, 1972. 228p. \$29

Old Conjuring Books is the first scholarly survey of this field of study. Yet it is not wholly a pioneer work. The way for it had already been prepared by Dr. Hall's own *Bibliography of Books on Conjuring in English from 1580 to 1850* first published in 1957 and still the standard bibliography. The bibliography, in its turn, had its roots in Dr. Hall's own remarkable library. *Old Conjuring Books* is the product of approaching thirty years' experience as a collector of rare conjuring books and as a student of the literature of conjuring. Its credentials are, therefore, impeccable and its pedigree impressively long. — John Horden, *The Institute of Bibliography and Textual Criticism, School of English, University of Leeds.*

Pantomime: a Story in Pictures by Raymond Mander and Joe Mitchenson. 249 plates. New York: Taplinger, 1974. 56p. \$14.95

"Pantomime" in the British theatre is a very special institution and is not to be confused with the numerous other interpretations of the art. What it is and how it evolved is told in words and pictures in *Pantomime*, the latest volume in the Mander-Mitchenson series of the British theatre. The theatrical iconography which the authors have painstakingly assembled for all their works is invaluable to theatre scholarship, and when they have finally exhausted their theatrical facets they will have provided the performing arts world with a magnificent panorama of the English stage. — Mary C. Henderson, author of *The City and the Theatre.*

The Political Stage: American Drama and Theater of the Great Depression by Malcolm Goldstein. New York: Oxford University Press, 1974. 482p. \$13.95

There are fewer than a half dozen books, mainly in the category of personal reminiscence, that present the important pieces of the very special theatre which flourished in New York during the depression decade of the 1930s. What Malcolm Goldstein has done is to put all the pieces together to reveal the sweep of the entire era. He has divided the decade roughly into two parts to show the change from one set of theatrical values to another. Well written and richly researched and documented, the book should stand as the first to consult before going on to such personal documents as Flanagan's *Arena* or Cluman's *The Fervent Years*. Details about minor figures and productions as well as major writers and producers of political theatre make it the first valuable survey that has yet been undertaken. Complete with notes and index. No bibliography. — Mary C. Henderson.

Theatre Management in America: Principle and Practice. Producing for the Commercial, Stock, Resident, College and Community Theatre. (1st ed.) New York: Drama Book Specialists/Publishers (1974) 405p. \$12.50

As indicated by the title this is a comprehensive and thoughtful view of theatrical production and management which should prove useful on a day by day basis in any performing arts management situation. The four parts deal with (1) the fundamentals of theatrical producing, (2) methods of theatrical producing, (3) business management in the theatre, and (4) the theatre and its audience. The appendices include a suggested syllabus for an undergraduate course as well as a suggested core of courses for a Master's degree program, sample box office statement forms and audit system, and a selected bibliography among other features. Dr. Langley is currently active in the Performing Arts programs at Brooklyn College of the City University of New York.

Theatre Profiles: an Informational Handbook of Nonprofit Professional Theatres in the United States. Vol. 1. New York: Theatre Communications Group, Inc. (15 East 41 Street, 10017) 1973. 180p. \$4. Paper.

Theatre Profiles is the first attempt to compile factual, descriptive and pictorial information on nonprofit professional theatres on a nationwide basis. Only those organizations in which a combination of performance and developmental work are full time activities (as differentiated from primarily avocational or educational programs) and which are in operation for the major portion of the year under professional leadership are included. There is an alphabetical listing of eighty-nine companies beginning with A Contemporary Theatre (Seattle) and ending with the Yale Repertory Theatre (New Haven). An added feature is the regional index of companies.

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Officers of the Theatre Library Association (founded 1937): President, Robert M. Henderson, Chief, Library & Museum of the Performing Arts, New York Public Library at Lincoln Center, 111 Amsterdam Avenue, New York, N.Y. 10023; Vice-President, Robert Barisholmer, Mark Wilson Collection of Literature Department, Free Library of Philadelphia, Philadelphia, Pa. 19103; Secretary-Treasurer, Richard M. Bush, Assistant to the Chief, Performing Arts Research Center, New York Public Library at Lincoln Center, 111 Amsterdam Avenue, New York, N.Y. 10023; Recording Secretary, Miss Mary Smith, 429 Whitney Avenue, New Haven, Conn. 06511.
President, edited by Louis A. Ruchow, Librarian, The Walter Hampton Memorial Library at The Players, 16 Gramercy Park, New York, N.Y. 10003, is published quarterly by the Theatre Library Association, 111 Amsterdam Avenue, New York, N.Y. 10023, whose membership dues of \$10 annually (\$15 for institutions) include *Performing Arts Resources* published annually.