

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Volume 9, Number 4

Spring 1982

New Series

SAVE AMERICA'S PERFORMING ARTS RESOURCES!

The Theatre Library Association will present a **Conference on Preservation Management in Performing Arts Collections** in Washington, D.C., April 28-May 1, 1982. With the assistance of the Conservation Center for Art and Historic Artifacts, the Theatre Library Association has devised a program tailored for the special preservation problems of performing arts collections in libraries, museums, historical societies, media centers, and performing arts companies.

Utilizing case studies from the field, consultants will specify preservation techniques and management options for the contents of mixed-media collections: Paper & Manuscripts; Programmes & Playbills; Designs, Fine Art & Technical Drawings; Scrapbooks & Albums; Realia & Memorabilia; Photographs. Other sessions include Emergency Preservation Techniques, Preservation at the Source: Company Archives, and Management of Collection Preservation Programs.



In addition to the Conservation Center for Art and Historic Artifacts, consultants and case studies will be drawn from such institutions as the National Archives, Library of Congress, Smithsonian Institution, Circus World Museum, Dance Notation Bureau, Harvard Theatre Collection, Metropolitan Opera Archives, Theatre Communications Group, and Walt Disney Archives.

The registration fee for the four-day conference is \$80.00. For further information, contact: Brigitte Kueppers, Shubert Archive, 149 W. 45th Street, New York, N.Y. 10036, 212-944-3895.

The conference is supported by a grant from the National Endowment for the Humanities.



FREEDLEY/TLA AWARDS

Nominations have been invited for the 1981 **George Freedley Award** and **The Theatre Library Association Award** to be presented by the Association on Monday, May 24, in the Vincent Astor Gallery, The New York Public Library at Lincoln Center.

The George Freedley Award, established in 1968, in memory of the late theatre historian, critic, author, and first curator of The New York Public Library Theatre Collection, honors a work in the field of theatre published in the United States. Only books with subjects related to live performance (including vaudeville, puppetry, pantomime, the circus) are considered for The George Freedley Award. This may be biography, history, criticism, reference, or related publication. The 1980 recipient was Margot Peters' *Bernard Shaw and the Actresses* (Doubleday). Jurors for the 1981 Award are: Brooks McNamara, Professor of Theatre, New York University, and Director, Shubert Archive; Gilbert B. Cross, Professor of English, Eastern Michigan University; and Stephen M. Archer, Chairman, Department of Speech and Dramatic Art, University of Missouri.

The Theatre Library Association Award, established in 1973, honors a book published in the U.S. in the field of recorded performance, including motion pictures and television. Last year's recipient was *Hollywood: The Pioneers* (Knopf) by Kevin Brownlow and John Kobal; also honored was Alexander Sesonske's *Jean Renoir: The French Films, 1924-1939* (Harvard University Press). This year's jurors are: David E. Bartholomew, film critic, editor, and film specialist, New York Public Library at Lincoln Center; Anne G. Schlosser, Director, Louis B. Mayer Library, The American Film Institute; and Gwen Sloan, library consultant in broadcasting and film.

The selections of the Award winners will be determined by the separate three-member juries appointed by the Executive Committee of the Theatre Library Association.

ASTR/TLA IN PROVIDENCE

The **TLA Annual Program Meeting**, held in conjunction with the 1982 ASTR Conference to be held at Brown University, November 19-21, is being organized by Martha Mahard, Assistant Curator, Theatre Collection, Harvard University. She plans a program appropriate to the conference theme, Nineteenth Century Theatre. Your suggestions are welcome.

Several exhibits will be on view during the conference. The John Hay Library will mount an exhibit on American Drama During and About the Civil War. The Museum of Art of the Rhode Island School of Design will mount a special exhibit on Japanese Theatre from their extensive Oriental Collection. The Annmary Brown Library on the Brown University campus plans to house a large exhibit on the Circus, with an emphasis on early American circus, including a gigantic scale-model.



PERFORMING ARTS RESOURCES

Performing Arts Resources, Volume 7, featuring *Lazzi: the Comic Routines of the Commedia Dell'Arte* by Mel Gordon, has gone to press. The premier effort of editors Ginnine Cocuzza and Barbara Naomi Cohen Stratyner, PAR 7 also contains a Commedia scenario, "Pulcinella, the False Prince," translated for PAR by Claudio Vicentini, a Glossary of Commedia Characters and a Selected Bibliography. PAR 7 will be mailed in May to all TLA members in good standing for 1981.

FILM NEWS

CONFERENCES AND WORKSHOPS

The fifth annual FILM/TV DOCUMENTATION WORKSHOP will be held July 11-17 at The American Film Institute in Los Angeles. This will be an intensive workshop designed for educators, researchers, and librarians who need to know how to locate and utilize film and television resources. Lectures and discussions will cover acquisitions, cataloging, reference sources, manuscript collections, film/TV scripts, stills and photographs, and archival preservation programs. Also included will be a seminar with a leader from the entertainment industry and several field trips. Tuition for the workshop is \$385 which covers all lectures, field trips, screenings, and receptions. For further information and a brochure contact: The Registrar, Film/TV Documentation Workshop, American Film Institute, Louis B. Mayer Library, 2021 N. Western Ave., L.A., Calif. 90027, 213-856-7654.

Another conference to which librarians are invited is the 36th Annual Conference of the University Film Association. It will be held at Southern Illinois University, Carbondale, Ill. from July 29-August 6, 1982. For more information, contact Richard M. Blumenberg, Department of Cinema and Photography, Southern Illinois University, Carbondale, Ill. 62901.

NEW FILM AND TELEVISION CENTER

A new Film and Television Documentation Center will be created at SUNY—Albany. The Center will continue to publish *Film Literature Index* and *Film Literature Current* and will continue to provide document delivery for any article cited at the cost of 20¢ per page. In 1982 the *TV/Video Literature Index* will be published as a quarterly index (three times per year with an annual cumulation) covering English language periodical literature on television and video. A newly developed list of subject terms will be used for this field, and all aspects of television and video will be covered except for engineering and scientific journals. For further information on this new project, write to Vincent Aceto at Box 22477, SUNYA, 1400 Washington Ave., Albany, N.Y. 12222.

AFI AWARDS FOR FILM PRESERVATION

A total of \$426,375 in grants has been awarded by The American Film Institute/National Endowment for the Arts Film Preservation Program for eight organizations for film preservation projects:

American Jewish Historical Society, Waltham, Mass.; \$13,120, in support of the on-going program to identify and preserve films which document the Jewish experience.

THE BARD ON BROADWAY: SHAKESPEARE ON THE NEW YORK STAGE

The Museum of the City of New York will present "The Bard on Broadway: Shakespeare on the New York Stage" on April 6, 1982. The exhibition, an in-depth view of Shakespearean production in New York during the past two hundred years, follows the significant changes in style and philosophy for each of the three major categories of plays: comedies, tragedies and histories.

The exhibition is composed of hundreds of selections from the Museum's Theatre Collection, the nation's finest archive of theatrical Shakespeareana. Many of the items in "The Bard on Broadway: Shakespeare on the New York Stage" have not been seen since their original use on the New York stage. The earliest treasure in the exhibition is a 1785 programme for *The Merchant of Venice*. Also on exhibition are the late 19th-century promptbooks of Sothorn and Marlowe and more than a score of set and costume designs including Robert Edmond Jones' *Othello* and Charles Witham's 1869 *Hamlet*. Edwin Booth's Iago, Helen Hayes' Viola, John Barrymore's suit of armor from *Richard III*, and Rudolf Schildkraut's Shylock from a Yiddish version of *The Merchant of Venice* are among the costumes on view. Included are a wide range of Hamlet costumes, from Edwin Booth's traditional 19th-century outfit to Maurice Evans's G.I. *Hamlet* with its military overtones to Richard Burton's two-piece "rehearsal" clothes, executed in black jersey with modern, simple lines. On loan from The Royal Shakespeare Company is the magnificent gold cape worn by the two actors playing *Richard II*, presented at the Brooklyn Academy of Music in 1974.



"The Bard on Broadway: Shakespeare on the New York Stage" presents an extraordinary variety of photographs, posters, paintings, costumes, props, models, designs, promptbooks, porcelain figurines and sculptures. Also on view is a videotape segment from Tom Stoppard's *Dogg's Hamlet, Cahoot's Macbeth*. Contemporary productions included in the exhibition are Nicol Williamson's *Macbeth*, Al Pacino's *Richard III*, Frank Langella's *Hamlet*, and the *Othello* due this spring starring Christopher Plummer and James Earl Jones.

The exhibition has been organized by Wendy Warnken, Associate Curator of the Theatre Collection of the Museum of the City of New York and was designed by John Mohr.

"The Bard on Broadway: Shakespeare on the New York Stage" will remain on view in two theatre galleries on the third floor of the Museum through September 6, 1982.

LOST LAUREL AND HARDY CLIP

Motion picture archivists have identified and preserved a two-and-one-half minute portion of *The Rogue Song*, a 1930 Technicolor film, starring Laurel and Hardy which has been sought by preservations for several decades. American Film Institute archivist Joe Emspacher acquired the clip on deteriorating nitrate film stock as part of the Keene State College (New Hampshire) Collection, donated by Professor Lawrence Benaquist. Library of Congress Motion Picture Division staff David Parker and Mike Smith identified the footage as being a scene from *The Rogue Song*.

Laurel and Hardy enthusiasts have expressed joy over the archival find, but the search continues for still-missing portions of *The Rogue Song*. Anyone having information on the whereabouts of this lost motion picture, or seeking information on film preservation, should contact: Archives, The American Film Institute, J.F. Kennedy Center for the Performing Arts, Washington, D.C. 20566.

THE ARCHIVES FOR THE PERFORMING ARTS AT MILL VALLEY, CALIFORNIA

When the Transamerica Corporation presented its exhibition, "Great Performers of the San Francisco Stage," in the Transamerica Pyramid Gallery last fall, many of the photographs, posters, playbills, and lithographs were provided by the **Archives for the Performing Arts**. To those familiar with this collection, it was no surprise that Virginia Hubbell, who assembled the Transamerica exhibit, turned to the Archives for materials. The Archives for the Performing Arts is generally regarded as the largest and finest collection of materials pertaining to West Coast Theatre.

The collection was started in the early 1940s by its present director, Russell Hartley, a former dancer and designer for the San Francisco Ballet, when he was still a dance student. Curious about the history of ballet, he began collecting books and other memorabilia in local book shops and antique stores. Among his early acquisitions were materials dealing with touring ballet troupes in the San Francisco area in the 1850s and celebrities such as Madame Celeste and Lola Montez. As his collection grew, Hartley's interests expanded to include Opera, Theatre, Minstrelry, Vaudeville, Concerts and Circus.

In 1975, Kevin Starr, then chief of the San Francisco Public Library, recalling that the Performing Arts Library at Lincoln Center was developed from a seed collection such as Hartley's, offered to house the Archives in the basement of the Presidio branch of the Library; thus the Archives for the Performing Arts was formally founded. Assisted by administrative director, Judith Solomon, and two CETA employees, Hartley worked on cataloging the collection and, between 1975 and 1981, mounted over fifty exhibitions in the Opera House, the Main Library, the Civic Center, and in the Archives' own space. Of major interest were exhibits on Isadora Duncan, Black Dancers, and theatre on the eve of the San Francisco Fire and Earthquake. In addition, the collection was used by scholars from throughout the United States and from Europe.

Although the collection is not yet fully cataloged, Hartley estimates that it includes: 2,300 theatrical books; 8,000 unbound periodicals; 200 bound periodicals; 10,000 items of sheet music; 30,000 photographs of Opera, Theatre, and Ballet; 10,000 photographs of the San Francisco Ballet; 10,000 movie stills; 12,000 theatrical prints; 25,000 programs; 3,000 slides; 5,000 negatives; and, over 200 original designs for sets and costumes.

The Archives also contains paintings and other art works, a small but choice collection of original costumes, sculptures and figurines of theatrical personages, and stage jewelry, fans, and castanets. [A more complete inventory appears in *Performing Arts Resources*, Volume Six, pp. 106-9.]

"The heart of the collection," according to Hartley, "and its most valued asset is contained in well over 300 volumes detailing the day-to-day activities, taking place on the San Francisco stage from 1849 to the present. This is augmented by an A-to-Z filing on stage personalities who have been active in these productions."

Files are also maintained on all San Francisco theatres (when the structure was built, by whom, and its demise) and performing companies, past and present, active in the area. Included in the Companies category are materials documenting the tours of the Anna Pavlova Company, the San Carlo Opera Company, the Chicago Opera Company, the (American) Ballet Theatre, and the Ballet Russe de Monte Carlo. These files also record the numerous visits of vaudeville and minstrel troupes and traveling circuses to the San Francisco area. Much of this is irreplaceable, since it predates the 1906 Fire and Earthquake which destroyed most materials of this sort.



Although of undisputed value and the recipient of much public acclaim, early in 1981, the Archives of Performing Arts fell upon hard times. In January, funds for Judith Solomon's position ran out and in May the CETA positions were terminated. The Archives' troubles were compounded when the Library informed Hartley that it needed additional space for its Communication Center for the Handicapped and consequently the Archives would have to find new quarters. Accordingly, Hartley rented space at #51-52 Upstairs at the Port in Mill Valley. Then, assisted by Solomon, who worked from January to June without a salary, Hartley moved the collection by hand in his own car to Mill Valley. The shift in location took two months.

Although the collection had a new home, Hartley's problems continued. The grant from the L.J. and Mary C. Skaggs Foundation, which had previously furnished his salary, was not payable outside the San Francisco city limits and was consequently suspended when the Archives

moved to Mill Valley. In order to support both himself and the Archives, Hartley opened an Antiques and Collectables shop at the Port where he sells small antiques, bric-a-brac, jewelry, books, and archival duplicates. In his spare time, he has continued to collect new materials and maintain the collection. "The most important thing," according to Hartley, "is that this work will continue and the collection must remain intact."

During this trying period, little help was forthcoming from the Foundations. Hartley's salary from the Skaggs Foundation remained in suspension and in October Robert Commanday reported in the *San Francisco Chronicle* that the Archives' application to the San Francisco Foundation for a \$30,000 long-range development grant had been rejected because "the Archives is not actively involved in the creation of new works of art and does not provide active employment to many artists." Meanwhile, inquiries from researchers increased, new exhibitions were planned, and efforts were mounted to find a more suitable space for the collection.

By December, the outlook had improved somewhat, thanks to two "Christmas presents." The California Arts Council had awarded the Archives a matching grant of \$4,455 and the Charles P. See Foundation had donated \$1,000. These, combined with nearly \$4,000 in new memberships received since the collection moved to Mill Valley, ensure the operation of the Archives through the end of 1982. Although there is still not enough money to provide Hartley a salary, he remains optimistic about the future of the collection. "The Archives is having its share of problems," Hartley admits, "but we are far from dead." — John Frick

For membership and other information, write the **Archives for the Performing Arts**, #51-52 Upstairs at the Port, 393 Miller Avenue, Mill Valley, Calif. 94941.

COMING UP IN BROADSIDE

Featured Collections, Recent Acquisitions,
Your News • Deadline for Summer 1982
issue: May 15 • Send your contributions to

BROADSIDE

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

TLA CELEBRATES...

Paul Myers, retired Curator of the Billy Rose Theatre Collection, The New York Public Library at Lincoln Center, who was recently named an Honorary TLA member.

Sally Stone, who has once again devised an attractive *Broadside* logo; we have long appreciated the handsome hand-lettered certificates she prepares for the annual Freedley/TLA book awards ceremony.



RESEARCH IN THEATRE, DANCE & FILM

The **Center for Advanced Study in Theatre Arts (CASTA)** was established to promote and support research, public education and projects in theatre arts, to include theatre, dance and film as both independent and interrelated arts. Over the last four years, CASTA has sponsored such exhibitions and symposia as "42nd Street: Theatre and the City," "Black America on Stage," "The Theatre in Prisons Project," "The Swedish National Theatre Institute Exhibition," and "Exhibition of Polish and Soviet Theatre Posters" (currently touring the country).



Current CASTA projects include the NEH-sponsored Institute on Contemporary Eastern European Drama and Theatre: Poland and the Soviet Union, and an exhibition centering around David Rogers' *Breviarye*, a key document for the study of medieval English theatre.

CASTA also provides consultative and evaluative services to organizations wishing to make use of the Center's expertise in the performing arts, such as the New York State Council for the Arts, the Department of Cultural Affairs for New York City, the National Endowment for the Humanities, the National Endowment for the Arts, the Double Image Theatre, the Women's Interart Center, Arts for Racial Identity, The Family, Inc., the Frank Silvera Writer's Workshop, the Nassau County Office of Cultural Development.

For further information, contact Margaret Knapp, Project Director, CASTA, CUNY Graduate Center, 33 West 42nd Street, New York, N.Y. 10036.

MIDWESTERN THEATRE HOLDINGS

The **Mid-America Theatre Conference** recently initiated an inventory project on theatre history holdings of the upper Midwest.

Immediate plans are to locate bibliographic materials, interview knowledgeable long-time theatre goers and performers, and prepare a catalog of opera houses, theatres, and their archives and records. Nebraska Project Administrator is Professor Tice L. Miller of the University of Nebraska—Lincoln. His assistant, Professor Duane Fike at Union College, is to receive and coordinate the Nebraska findings. On completion of the project a book will be published.

Those wishing to contribute to or assist in the program may contact either Miller or Fike at their respective addresses: Tice L. Miller, Dept. of Theatre Arts, University of Nebraska at Lincoln 68588; Duane Fike, Union College, 3800 South 48th St., Lincoln 68506.



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READERS REPORT . . .

Theatre and Performing Arts Collections, edited by Louis A. Rachow. *Special Collections*, No. 1. New York: Haworth Press, 1981. 166 p. \$19.95.

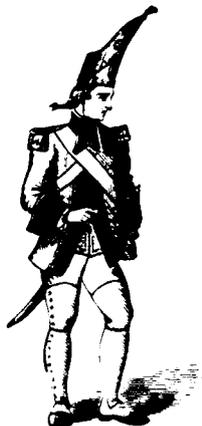
TLA President, Louis A. Rachow, has prepared a collection of priceless articles on some of the major collections in the U.S. and Canada: Library of Congress, NYPL's Billy Rose Theatre Collection, The Players, William Seymour Theatre Collection at Princeton University, Hoblitzelle Theatre Arts Library at University of Texas at Austin, Wisconsin Center for Film and Theatre Research, Theatre Department of the Metropolitan Toronto Library, and the Theatre Museum at Boothbay, Maine.

Both scholars and collectors can be grateful for the guide to booksellers who specialize in the performing arts, the state-by-state directory of resource holdings, the list of current theatre and drama awards, and the editor's superb compilation of recently published resource materials. Crucial reading for any librarian or researcher are "Historical Introduction and State of the Art" and "Bibliographic Control" which trace performing arts collections from rescued scrapbooks to computerized catalogs and bibliographies.

— Ginnie Cocuzza

A Complete Concordance to the Chester Mystery Plays by Jean D. Pfeleiderer and Michael J. Preston. New York: Garland Reference Library of the Humanities, 1981. 530 p. \$100.00.

This is a computer-generated concordance to the entire cycle of Middle English plays from Chester as edited by David Mills and Robert Lumianski for the Early English Text Society. Each word occurs in alphabetical position, with listing in text-order of all occurrences of that word in the context of its verse line. Contexts are preferred by play and line number, and by the speaker of the line. By providing statistical information concerning the frequency of use of words and phrases, and their relationships to other words in context, a concordance can be of use to students of both the history of language and literary style.



The problem with this work is its uncritical nature. As part of a larger project, it may be valuable; but as a single volume it is difficult to determine its practicality. With some exceptions, variant spellings have not been brought under a single heading, nor cross-referenced, tending to make the concordance inaccessible to the non-medievalist. On the other hand, the appendices of the Mills-Lumiansky edition lists all manuscript variants deleted; however, these were not included in the generation of the concordance. Finally, the compilers fail to eliminate listings for the most common words; entries under definite and indefinite articles and personal pronouns amount to a virtual reading of the entire cycle. Replacement of the ten most common words with frequency tables might have made the work just as effective and considerably less expensive.

— Stephen Johnson

Stage Combat: "The Action to the Word" by William Hobbs. New York: St. Martin's Press, 1981. \$10.95.

This practical and entertaining work presents the art and technique of stage fighting for the director, actor and general reader. Hobbs, a fencer and fight director, has worked for many of England's most prestigious theatre companies, as well as the BBC-TV and numerous films. He can be seen losing a carefully staged fight to *The Three Musketeers* in the most recent film of that name. After a brief, but gory, history of swordplay on the British stage, Hobbs presents technical analyses of individual duels, battle scenes, slaps, kicks and body punches with suggestions for adapting them into serious, non-realistic and comic fights. He gives four examples of fight notations—his own, those used by directors Arthur Wise and John Barton, and the Benesh notation of ballet sword play. Among the extra features of the book are illustrations of more than three dozen different swords, brief notes on the care of stage weapons and a listing of favorite fight clichés, beginning with the meaningful stare known to every Errol Flynn fan.

— B.N. Cohen Stratyner

Theatre: Stage to Screen to Television by William Torbert Leonard. Metuchen, New Jersey: The Scarecrow Press, Inc., 1981. 2 Volumes.

Theatre: Stage to Screen to Television is a valuable two-volume reference book on the interrelationships among live theatre, film and television. It presents 327 principal entries—from *Abe Lincoln in Illinois* to *Your Uncle Dudley*—with thousands of secondary listings of films and tv shows based on plays. When applicable each includes a plot synopsis, biographies of the authors or adapters, lists of revivals or new productions, and full production credits for each media. Cross-references are made to the name of the play on which a film or television show is based, so anyone seeking information on the musicals *Applause* or *Darling of the Day* can easily locate the references for them under *All About Eve* and *The Great Adventure*.

Despite its importance to the theatre and, especially, film researchers, the book has some flaws. Listings for revivals of theatre works are inconsistent, frequently including, for example, Canadian revivals, but not premieres. In addition, some of Leonard's inferences can be questioned—it is unlikely that every television presentation or film of *Tarzan* or *Robin Hood* was actually based on the play version as his format seems to imply.

— B.N. Cohen Stratyner



WORKS IN PROGRESS

DEREN, Maya (1917-1961). Author and Filmmaker. Biography. Veve Clark, Box 206, Boston, Mass. 02123.

LUCE, Clare Boothe (1903-). Playwright. Biography. Sylvia Jukes Morris, 240 Central Park South, New York, N.Y. 10019.

MONTEZ, Lola (1818-1861). Actress and Dancer. Biography N.G. Shreeve, 3 Brackley, Weybridge, Surrey, England.

Correction:

NATIVE AMERICANS as Shown on the Stage, 1700-1900. Dissertation. Graduate Center, City University of New York. Eugene H. Jones, RFD 1, Box 450, Lane Gate Road, Cold Springs, N.Y. 10516.



PUBLICATIONS OF NOTE

Pages for the Canadian Theatre, furnishes vital information on 250 theatres, arts councils, theatre unions, and related organizations. Canadian Theatre Review Publications, York University, 4700 Keele Street, Downsview, Ontario M3J 1P3.

Essays in Theatre. Published twice-yearly in May and November. First issue due November 1982. Department of Drama, University of Guelph, Guelph, Ontario Canada N1G 2W1. \$10.00 per year. Library rate, \$12.00 per year.

FROM TCG:

Theatre Directory, the 1981-82 guide to almost 200 theatres located in 40 states, \$3.95 plus 75¢ for postage and handling; *Dramatists Sourcebook*, edited by James Leverett and David Izakowitz, a comprehensive resource guide to submitting plays for possible production at over 100 institutional theatres, \$6.95 plus \$1.50 postage and handling. Publications Department, Theatre Communications Group, 355 Lexington Ave., New York, N.Y. 10017.

THEATRE IN FOCUS:

A series of original monographs accompanied by 35mm color slides published by the Consortium for Drama and Media in Higher Education in conjunction with Chadwyck-Healey/Somerset House. Titles available include: *Terence Gray and the Cambridge Festival Theatre*; *Fair-booths and Fit-ups*; *Wilton's Musical Hall*; *Théâtre des Variétés*; *Astley's*

Amphitheatre; *Henry Irving at the Lyceum*; and *The London Coliseum*. \$50.00 per title. Somerset House, 417 Maitland Avenue, Teaneck, N.J. 07666.

BOOKS RECEIVED

Acting Professionally (3rd Edition) by Robert Cohen. Palo Alto, California: Mayfield Publishing Co., 1981. 122 p. illus. (paperbound) \$5.95.

Bernard Shaw's Arms and the Man: A Composite Production Book by Bernard F. Dukore. Carbondale, Illinois: Southern Illinois University Press with the American Society for Theatre Research, 1982. 214 p. illus. \$22.50.

The Best Plays of 1980-1981, The Burns Mantle Theater Yearbook, edited by Otis L. Guernsey, Jr. New York: Dodd Mead, 1982. \$24.95.

Encyclopedia of the Musical Film by Stanley Green. New York: Oxford University Press, 1981. 344 p. \$25.00.

Fanny Elssler's Cachucha by Ann Hutchinson. New York: Theatre Arts Books, 1982. 60 p. illus. (paperbound) \$9.95.

From the Neck Up: An Illustrated Guide to Hat-making by Denise Dreher. Minneapolis, Minn.: Madhatter Press, 1982. 206 p. illus. (spiral bound) \$20.00.

Mister Lincoln (play) by Herbert Mitgang. Carbondale, Illinois: Southern Illinois University Press, 1982. 64 p. \$7.50.

Modern Dance in America: The Bennington Years by Sali Ann Kriegsman. Boston, Mass.: G.K. Hall, 1981. 357 p. illus. index. \$85.00.

The Stage in the 18th Century, edited by J.D. Brown. New York: Garland Publishing, 1981. 242 p. \$25.00.

William Inge: A Bibliography by Arthur F. McClure. New York: Garland Reference Library of the Humanities, 1982. 93 p. \$25.00.

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

FROM THE SAN FRANCISCO BAY AREA:

Theatre Directory of the Bay Area 1981: A Professional Resource Guide. Theatre Communications Center of the Bay Area, 1182 Market St. #208, San Francisco, Calif. 94102. \$6 for TCCBA members. \$7 for non-members. Add 65¢ per copy for handling and postage.

Surviving the 80s, A Manual for Arts Groups. Bay Area Arts Services, Inter-section, 756 Union Street, San Francisco, Calif. 94133. Written by arts professionals, lawyers and accountants active in the Bay area. \$8.25.

FROM CANADA:

Stage Left: Canadian Theatre in the Thirties by Toby Gordon Ryan, \$15.85 and (paperbound) \$8.95; *Canada On Stage 1980-81*, the latest volume in *Canadian Theatre Review's* yearbook series, \$21.95.; *Directory of Canadian Theatre Schools*, provides information on more than 91 schools throughout Canada; *Canadian Theatre Checklist: A Yellow*

Officers of the **Theatre Library Association** (founded 1937): President, Louis A. Rachow, Curator-Librarian, The Walter Hampden-Edwin Booth Theatre Collection and Library at the Players, New York City; Vice-President, Don B. Wilmeth, Head, Department of Theatre Arts, Brown University, Providence, R.I.; Secretary-Treasurer, Richard M. Buck, Assistant to the Chief, Performing Arts Research Center, The New York Public Library at Lincoln Center; Recording Secretary, Brigitte Kueppers, Archivist, Shubert Archive, Lyceum Theatre, New York City.

Broadside, published quarterly by the Theatre Library Association, 111 Amsterdam Avenue, New York, N.Y. 10023, is sent to all members in good standing. Editor, Ginnine Cocuzza, 413 West 22nd Street, New York, N.Y. 10011, Assistant Editor, John Frick, Department of Theatre, Film & Dance, C.W. Post Campus, Long Island University. TLA membership (annual dues: \$20 personal, \$25 institutional) also includes **Performing Arts Resources** published annually.

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