

# BROADSIDE

## NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Volume 10, Number 3

Winter 1982-83

New Series

### TLA ANNUAL MEETING

The annual business meeting of the Theatre Library Association was held on Friday afternoon, October 29, 1982, in the Shubert Archive, Lyceum Theatre, New York City. President Louis A. Rachow welcomed the assembled members and introduced the board members and ex-officio representatives.

Richard M. Buck presented the Secretary-Treasurer's report for 1981-82, reporting that the total paid membership of 441 shows a decrease in personal members and a slight increase in institutional members. A comparison of income and expenses shows a working balance of \$1,487.77, over \$1,000 more than last year's balance. This is the second time in recent years that income has exceeded expenses. Copies of the Secretary-Treasurer's report may be obtained from the TLA office at Lincoln Center.

President Rachow thanked Don Wilmeth on behalf of the Theatre Library Association for his tireless efforts in organizing the ASTR/TLA Conference in Providence, R.I., November 19-21, 1982. Dr. Mary C. Henderson offered the facilities of The Theatre Museum in the Minskoff Arcade for the TLA/Freedley Book Awards ceremonies in the spring.

Ginnine Cocuzza announced the publication of *PAR7: Lazzi: The Comic Routines of the Commedia del'arte* by Mel Gordon. She thanked Mary Henderson for making the SIBMAS conference proceedings available for PAR8 and for having several of the papers translated into English from their original languages. As editor of *Broadside*, she asked the members to contribute their news to TLA's quarterly newsletter, be it press releases, brochures of interest, book reviews and other information. A handsome membership brochure is now available and an up-to-date membership list has been printed.

Laraine Correll summarized the three-day Conference on Preservation Management in Performing Arts Collections, Washington, D.C., April 28-May 1, 1982. Forty speakers from academics institutions, public libraries and performing arts organizations and agencies shared concerns and exchanged knowledge with professional conservators in the field. A Notebook and Manual is now being edited by the conference committee (*Broadside* 10:1&2).



TLA's participation in conferences over the past year was reported briefly. For the American Library Association meeting in Philadelphia, Geraldine DuLow organized a morning session of speakers on theatre, film and music resources in Philadelphia (University of Pennsylvania, Lubin Film Archives, and Fleischer Music Collection) and an afternoon tour of the Rosenbach Museum and Library and the Forrest Theatre, concluding with a reception in the theatre lounge. Richard Buck reported that the TLA exhibit table was quite busy throughout the American Theatre Association conference in New York City. Mary Henderson, who had organized the 15th International Congress of SIBMAS, reported that representatives of 19 foreign countries and nine of the United States had come to New York for lectures and discussions. She announced that TLA has been appointed the SIBMAS representative for the United States.

The American Library Association will meet in Los Angeles in 1983. Ann Schlosser of the American Film Institute will arrange for a full day of visits to numerous performing arts centers for TLA.



### TLA CELEBRATES...

**Marguerite McAneny**, past-president of TLA, who was named an Honorary Life Member of the Theatre Library Association at the Executive Board Meeting held during the ASTR/TLA Conference in Providence, R.I.

The following Class A Directors have been elected to the TLA Board for a three-year term: Martha Mahard, Assistant Curator, Harvard Theatre Collection; Julian Mates, Dean of the School of the Arts, C.W. Post Center of Long Island University; Elizabeth Ross, Conservation Assistant, Theatre Research Collection, The New York Public Library; Alan L. Woods, Director, Theatre Research Institute, Ohio State University.

Bill Green introduced Fullbright Scholar Dr. Jasna Perucic-Nadarevic from Yugoslavia, a specialist in Modern American Drama, presently at Queens College, CUNY.

Glen Loney announced that the manuscripts of the Musical Theatre in America Conference have been sent to Greenwood Press. They will be published in the series *Contributions in Drama and Theatre Studies*, edited by Joe Donahue.

Following the annual business meeting, a panel discussion, "An Approach to the Appraisal of Large Performing Arts Collections," took place, featuring participants Lee Ash, Gene Bruck, Brooks McNamara, Louis A. Rachow, Richard Stoddard, and Marianne Wurlitzer.

— Brigitte Kueppers



### PERFORMING ARTS RESOURCES

*Performing Arts Resources, Volume Eight*, will present the Proceedings of the 15th International Congress of the International Association of Libraries and Museums of the Performing Arts (SIBMAS), *Stage Design: Problems of Collecting, Cataloging and Conserving Documents*. Editor Barbara Naomi Cohen-Stratynier is preparing PAR8 for publication in the spring.

A Guide to the Theatre Holdings in the Columbia University Libraries is being developed for *Performing Arts Resources, Volume Nine*. The PAR designated Theatrical Dance Resources is being held for later publication.

## NEWS FROM THE LIBRARY OF CONGRESS

*Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology* has recently been issued under the auspices of the Library of Congress' National Preservation Program.

Unique among publications on the subject, the book approaches conservation by examining the meaning and usage of many terms, expressions, and names pertinent to the field. Bookbinding has undergone a rebirth in the last several years. The highly skilled craft is now practiced by many in small trade binderies, as well as by book conservators to aid in preservation of rare books. The areas of bookbinding and conservation are particularly important to librarians and collectors, striving to maintain their collections.

*Bookbinding and the Conservation of Books* by Matt T. Roberts and Don Etherington is available for \$27 hardbound from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 (Stock No. 030-000-00126-5).

*Boxes for the Protection of Rare Books: Their Design and Construction*, compiled and illustrated by Margaret R. Brown, with the assistance of Don Etherington and Linda McWilliams, when they were with the Library's Preservation Office, a 320-page, looseleaf guide, is a result of one of the major objectives of the preservation program which is to provide practical information on the conservation of library materials.

Book boxes protect the important library volumes by substantially reducing mechanical damage, such as that caused by abrasion from adjacent volumes, shelf surfaces, supports, dust particles, and damage from handling by stack attendants and others during service to readers. Boxes also minimize the effects of environmental conditions ranging from extreme fluctuations of temperature and humidity to airborne pollutants. This preservation publication provides detailed instructions and step-by-step line drawings on how to make eight types of book boxes for housing and protecting volumes that require special attention because of their rarity, value, aesthetic qualities, or condition.

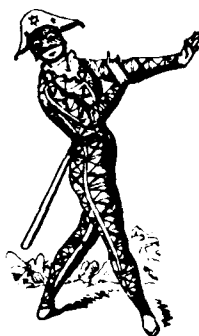
*Boxes for the Protection of Rare Books*, measuring 8½ by 11 inches, with 102 illustrations, is available for \$18 from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 (Stock No. 030-000-00124-9). Both books can also be purchased in person at the Sales and Information Counter, Library of Congress Thomas Jefferson Building.



## CONFERENCES

### CROSSCURRENTS: THE ART OF THE THEATRE

"Historical perspectives on the theatre and its relationships to music, painting, film, dance, sculpture, architecture, poetry, and narrative fiction" is the theme of the **Third Annual Theatre History Symposium of the Mid-America Theatre Conference**, which will convene in Iowa City on March 18-20, 1983. Panels include Film-makers and Poets in the Theatre, Adaptations of Shakespeare, Literary and Musical Approaches to Theatre, The Arts of the Russian Theatre, Architects and Theatre Architecture, Post-Modern Performance Art, and The Visual Artist and the Theatre. Symposium sessions will run from 3 p.m. on Friday to 11:30 a.m. on Sunday. A schedule of other MATC events and conference fees will be published in the MATC Newsletter, or may be obtained from the Symposium Coordinator, Felicia Hardison Londre, Department of the Theatre, University of Missouri-Kansas City, 5100 Rockhill Road, Kansas City, Mo. 64110.



### PUBLIC TELEVISION ARCHIVES

Salomea Swaim has been named Public Television Archives Assistant at the Public Broadcasting Service (PBS), it was announced today by Alan Lewis, Director of the Public Television Archives. Swaim will be responsible for the development and implementation of a descriptive cataloging system for the more than 30,000 programs in the Archives' three collections. She will also assist in Archives reference and outreach activities.

Swaim comes to PBS from the National Center for a Barrier Free Environment, where she was involved in general library activities and analysis of automation systems since 1980. Before that, she was with the Alexander Graham Bell Association, where she performed both library and archives functions and undertook a conservation program for its rare book collection.

Swaim holds a B.A. in Comparative History (1974) and a Master's degree in Library Science (1977) from Catholic University in Washington, D.C.

### CALLS FOR PAPERS ASTR

The annual meeting of the **American Society for Theatre Research** will take place in New York City, November 19-21, 1983. Papers are solicited on any aspect of Spectacle in the Theatre. Proposals for panels or other presentations are also invited.

Papers may be offered only by members of the Society and must be no more than 20-25 minutes in length. Papers, preferably the full text, or proposals for panels should be submitted, no later than May 1, to the 1983 Program Chairman, Prof. Daniel J. Watermeier, Department of Theatre, State University of New York, College of Arts and Sciences, Plattsburgh, NY 12901.

### ATA

The Theatre History Program of the **University and College Theatre Association** requests papers for the following panels to be held at the 1983 American Theatre Association Convention in Minneapolis. The Debut Panel is designed for individuals who have not yet published in a national scholarly journal nor have presented a paper at a national convention; chair: Prof. Michael Whitlatch, Dept. of Theatre, Buena Vista College, Storm Lake, Iowa 50588. The Competitive Panel is designed for individuals who have already demonstrated research and writing ability through publications and/or convention papers; chair: Prof. David Stevens, Dept. of Communication Arts, Oakland University, Rochester, Michigan 48063. For the above panels, submit an original and three copies of the paper, with the author's name on a detachable cover sheet only.

The **Current Research** panel is designed for individuals wishing to present the results and/or methodology of new research into an aspect of theatre history. Submit three copies of the paper to Prof. Margaret Knapp, Ph.D. Program in Theatre, Graduate School of CUNY, 33 West 42nd Street, New York, N.Y. 10036. Papers should not exceed 20 minutes in reading time. Deadline for submission is March 15, 1983.



## KARLE AMEND, SCENIC ARTIST

The term "scenic artist" connotes a different era in theatrical history than stage designer, a credit often seen in today's playbills. *Behind the Scenes: The Theatre Art of Karle O. Amend*, a new exhibition in the Vincent Astory Gallery of The New York Public Library at Lincoln Center, indicates how far the profession has evolved while showing many colorful examples of earlier techniques.

If a stage designer now were commissioned to create King Tut's Tomb, Tom Thumb's Golf Course, Atlantic City, Wall Street, a battle ship, a train station and a hospital ward for a single show, he might reasonably assume the producers had more money than sense. But Karle Amend had to do just that during the 1920s and 1930s when most revues required as many as 20 different sets. Fortunately, painted backdrops rather than total environments were sufficient to evoke even the most exotic locale.

Amend's sketches for many stage productions during this active and varied period are exhibited. From 1925 to 1932, he designed sets for seven editions of the *Earl Carroll Vanities*, an enormously successful revue. Renderings for scenes titled "Blossoms and Sugar Cane," "Roof Party" and "Factory Yard" from *Shuffle Along* of 1933, which starred Noble Sissle and Eubie Blake, reflect the different moods Amend was required to convey in his designs for one musical production.

The exhibition also features a selection of stencils and pounces in a mixture of styles, including Art Deco. Amend used these technical devices to decorate the elaborate lobbies and auditoriums in the Poli theatre chain. The floor plans and scene plots on display reveal a man well versed in architectural and construction problems.

An early member of United Scenic Artists ("Local 829" is stamped on nearly all of his drawings), Amend executed most of his work—which included painting as well as flat construction—at his own scene shop in North Bergen, New Jersey. Amend Scenic Studios is pictured in a sketch and his donkey logo stamp is shown along with a piece of aluminum hardware he invented to secure flats used in traveling productions.

For his personal correspondence emerges a harrowing portrait of the Depression. He received as many dunning letters as he sent, and he wrote to many government officials—Franklin Roosevelt and members of the War Department among them—offering his studio for an ERA project. In return for a pencil and watercolor sketch of the Paradise Cabaret Restaurant at Broadway and 49th Street, the owners gave him a letter of credit in the amount of \$130 "good everyday including Saturday, tax and tip to be paid in cash."

## RECENT ACQUISITIONS

Columbia University's Avery Architectural & Fine Arts Library was part of an exciting rescue of architectural materials from the recently demolished **Helen Hayes Theatre** in New York City. As demolition of the Landmark building began, 10 boxes of drawings and blueprints from a realty office in the upper floors of the theatre were discovered by Meadows/Woll, the architectural firm hired to remove certain decorative elements from the building.

Diane Kaese, a student in Columbia's preservation program and an employee of Meadows/Woll, called Herbert Mitchell, Bibliographer at the Avery Library. Members of the Avery staff visited the demolition site, made a quick assessment of the material, discovered that records of several New York City structures were included and moved the material to the Avery Library where a final decision about its care can be made.

(COPAR, Sept. 1982)



### COMING UP IN BROADSIDE

Featured Collections, New Books, Recent Acquisitions • Deadline For Spring 1983 issue: March 1 • Send your contributions to:

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

Amend, born in Columbus, Ohio in 1889, was a genuine all-round man of the theatre. His early days as a vaudeville performer are documented in reviews and advertisements for his comedy and wooden shoe dancing act. He also wrote plays and skits and occasionally produced them, and even worked as a writer's agent. The murals at the Coconut Grove in New York were one of the last projects he completed before his death in 1944.

"Behind the Scenes: The Theatre Art of Karle O. Amend" can be seen in the Vincent Astor Gallery of The New York Public Library at Lincoln Center through February 28, 1983.

The Theatre Department of the Metropolitan Toronto Library has recently acquired the manuscript materials of **Jack Karr** (1916-1979), Canadian film and theatre critic and public relations director for the Stratford Festival and the O'Keefe Centre. Also available are costume designs by Marie Day, Charles Dunlop, Clare Jeffery, Mark Negin, and Barry Zaid, as well as a portfolio of 14 reproduction photographs which has been added to the Sir Johnston Forbes-Robertson Collection. (Acquisitions, Sept. 1982)

Georgia State University's William R. Pullen Library, Atlanta, has acquired the papers of songwriter, singer, composer and publisher **Johnny Mercer**. The collection includes correspondence, press clippings, drafts of lyrics, music scores, an unpublished biography, playbills and other announcements, photographs, phonodiscs, audio and video tapes, and some of Mercer's original water colors.

The University of New Orleans' Earl K. Long Library has received an extensive **William Faulkner** collection. Over 600 items are in the assemblage donated by Frank Von der Haar, a New Orleans businessman. Included are special signed editions, the first trade editions, movie scripts, recordings, and posters.

(College & Research Library News, June 1982)

The University of Illinois Library has acquired more than 3,000 costume sketches, story boards, and fabric swatches from 160 productions designed by **MOTLEY** (Margaret Harris, Sophia Harris, and Elizabeth Montgomery), including designs for the Old Vic, Shakespeare Memorial Theatre at Stratford, the English National Opera, The Royal Court, and numerous English commercial productions. MOTLEY's U.S. credits include *South Pacific*, *Can-Can*, *Paint Your Wagon*, *Most Happy Fella*, *Peter Pan*, *Long Day's Journey*, the DeMille-Copland ballet "Rodeo," and the film version of *Oklahoma*. The collection has been catalogued and is available for research use.

(CUCTA/ATA Theatre History Program Newsletter)





## MEMBERSHIP UPDATE

The current TLA Membership List was issued in the Fall of 1982. The following additions and changes should be noted to keep your list up-to-date.

### NEW MEMBERS

Cecilia Fowadade Adedeji  
University Library  
University of Ibadan  
Ibadan, Nigeria

Arlene Balkansky  
Bobst Library—NYU  
70 Washington Square South  
New York, NY 10003

Daniel Barrett  
Department of English  
203 Ross Hall  
Iowa State University  
Ames, Iowa 50011

Ruth A. Berkowitz  
Drama Resource Center  
117 Bouverie St.  
Carlton, Victoria, Australia 3053

Denise Buhr  
8014 Flutter Road  
Ft. Wayne, IN 46815

VeVe A. Clark  
P.O. Box 206  
Boston, MA 02123

Phyllis T. Dircks  
5 Edwin Lane  
Huntington, NY 11743

Gresdna Doty  
628 Polytech Drive  
Baton Rouge, LA 70808

Dr. Jack McCullough  
Dept. of Speech Communication  
and Theatre

Trenton State College  
Pennington Road, CN 550  
Trenton, NJ 06625

University of Missouri—K.C.  
Room 300 Playhouse  
Kansas City, MO 64110

### ADDRESS CHANGES

Phyllis Andrews  
Rush Rhees Library—Ref. Dept.  
University of Rochester  
Rochester, NY 14627

Ginnine L. Cocuzza  
115 Willow Street, #1D  
Brooklyn, NY 11201

Maxine T. Dierlam and  
Dr. Robert J. Dierlam  
51 Cod Lane, Box 733  
Chatham, MA 02633

Edward J. DeLong  
P.O. Box 98  
St. Mary's City, MD 20686

John W. Frick, Jr.  
22 Hazelwood Terrace  
Pittsfield, MA 01201

Mary Ann O'Brian Malkin  
Suite 1415  
27 West 72nd Street  
NYC 10023

## SPECIAL CHINESE FILM, INDUSTRY TOURS FOR FILM AND TV PROFESSIONALS

The Chinese Film Industry, one of the largest yet least known in the world, will be the focus of three special 18-day tours for professionals in the film, radio, television, and theatre industries.

The trips will feature visits to the main Chinese Filmmaking centers, Shanghai, Beijing, and Canton, where U.S. professionals will watch Chinese films in production and be able to meet and talk with their industry counterparts. The tours will also include visits to the most important ancient sights in each of these cities, as well as trips to Xian, world-renowned as the site of the Emperor's Tomb containing over 6,000 life-size terra cotta soldiers, and Hangzhou, one of China's oldest and most beautiful cities. The tours will conclude with two days in Hong Kong, where participants may remain longer if they so desire.

The trips will be led by well-known industry professionals. The first tour, departing May 7 from New York and San Francisco, will be led by Mr. Larry Roemer, Studio Manager of Empire Magno, New York City, who is a member of the DGA and NATAS.

The four dates are May 7-24, June 11-28, and July 16-August 4. The trip is tax deductible for all those traveling for professional reasons; however, participants should confirm this with their accountants beforehand.

Interested parties should contact Travel-Go-Round, Inc., directly at 516 Fifth Avenue, New York, N.Y. 10036 (212-840-7585).



C.F. Myers  
Illinois Wesleyan University  
School of Drama  
302 East Graham  
Bloomington, IL 61701

American Theatre Association  
1010 Wisconsin Ave., NW  
Suite 630  
Washington, DC 20007  
ATTN: Margaret Lynn, Exec. Dir.

Serials Division  
Denver Public Library  
3840 York Street, Unit 1  
Denver, CO 80205-3536  
Victoria College—Rusden Campus  
H.B. Sarjeant Library  
662 Blackburn Rd.  
North Clayton, Australia 3168  
ATTN: Periodicals Librarian

## SOUTH AFRICAN THEATRE

The Centre for South African Theatre (CESAT) is a documentation and research center which focuses its attention on matters affecting the South African stage, ballet, films, radio and television drama. The Centre houses some of the most significant material on South African theatre including the vast NTO archives, the Binge collection, the Myles Bourke collection, the Breytenbach collection, the Brooke collection, the Cronje collection, the Dommissie collection, the Anne Fischer collection, the Hanekom collection, the Rogally collection and many others. For further information contact Dr. Temple Hauptfleisch, Head, Centre for South African Theatre Research, Private Bag X41, Pretoria 0001, Republic of South Africa.

## BLACK THEATRE IN SOUTH AFRICA

Icarus Films is proud to announce *I Talk About Me, I Am Africa*, a 54-minute videotape surveying black theatre in South Africa. Shot secretly in black areas throughout South Africa, the program provides an intimate look at the response of black culture, a culture of resistance, to the system of apartheid. With a minimum of narration, relying almost exclusively on the performers themselves, the videotape records portions of four different performances. *I Talk About Me, I Am Africa* reveals the variety of forms of theatrical expression that have emerged with the Black Consciousness movement of the 1970s.

*I Talk About Me, I Am Africa* includes renowned playwright Gibson Kent's traveling musical troupe touring ghetto halls in government-sanctioned performances. The tape presents a women's street theatre troupe in the illegal shantytown of Crossroads dramatizing their ongoing battle with the police and bulldozers. In a ghetto hall, two actors use mime and stark staging to suggest the symbolic links between the government's prisons and the gold mines beneath Johannesburg. The tape concludes with an illegal poetry reading, accompanied by flutes and drums, in a Soweto backyard. When the film aired on BBC in England in 1980, *Time Out* magazine described it as "an extraordinarily exciting account of the rebirth of black theatre." The film is available for purchase or rental from Icarus Films, 200 Park Avenue South, Room 1319, New York 10003.

### !!!TRIVIA ANSWER!!!

The poor pup fell into a stage trap to his death, according to Laurence Irving's *Henry Irving*, p. 613.

Puzzle-makers and trivia collectors are encouraged to submit their offerings to Broadside so that we may all share the fun.

## READERS REPORT . . .

A *Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers, & Other Stage Personnel In London, 1660-1800*, by Philip H. Highfill, Jr., Kalman A. Burnim, and Edward A. Langhans. Carbondale, Ill.: Southern Illinois University Press, 1982. Volume 7: Habgood to Houbert; Volume 8: Hough to Keyse. \$40.00 each volume.

These long-awaited volumes live up to one's every expectation. They contain such bizarre entries as Mr. Haddock, exhibitor of a variety of performers including various animals, even a chimney sweep exiting from a house with a bag of soot. There are new facts about the Hallam family, well known in England, who risked success in America. Much has been added to our knowledge of George Frideric Handel's personal life as well as the iconography relating to him. Kean is just touched upon as he is really a 19th-century actor. The Kembles get full treatment. The lists and illustrations of paintings and prints include pictures that are little known or that had been lost to public access between publication two centuries ago and today, which is of extreme importance to cataloguers. We are grateful for these volumes and impatient for the ones to follow.

— Babette Craven



## PUBLICATION OF NOTE

*London Theatre Record*, a fortnightly publication giving the critics' reviews from all the important daily and Sunday newspapers, except the *Times*, plus other important and lesser known newspapers and magazines is of great value to anyone interested in the current West End and Fringe theatrical scene. Let's hope it fares better than *Jury*, an attempt at a similar publication in 1965 that survived only one year.

*London Theatre Record* is published by Ian Herbert, 4 Cross Deep Gardens, Twickenham TW1 4QV, Middlesex, England.

— B.C.



## BOOKS RECEIVED

*American Costume, 1915-1970: A Source Book for the Stage Costumer* by Shirley Miles O'Donnol. Bloomington, Ind.: Indiana University Press, 1982. 256 p. illus. glossary \$27.50.

*American Popular Culture: A Guide to Information Sources*, edited by Larry N. Landrum. Volume 12 in the American Studies Information Guide Series, part of the Gale Information Guide Library. Detroit, Mich.: Gale Research Co., 1982. xviii + 435 p. \$40.00.

*Drama Activities with Older Adults: A Handbook for Leaders* by Anne Thurman and Carol Ann Piggins. New York: Haworth Press, 1982. 198 p. index \$16.95.

*An Enterlude called Lusty Iuuentus. Liuely describing the farlittie of youth: of nature, prone to vyce: by grace and good counceill traynable to vertue* by R. Wever; an old-spelling critical edition, edited by Helen Scarborough Thomas. New York: Garland Publishing, Inc., 1982. 158 p. \$25.00.

*Eugene O'Neill* by Norman Berlin. New York: Grove Press, Inc., 1982. 178 p. photos. index (paperbound) \$9.95.

*Gordon Craig's Moscow Hamlet: A Reconstruction* by Laurence Senelick. Westport, Conn.: Greenwood Press, 1982. xviii + 234 p. illus. \$29.95.

*John Arden* by Frances Gray. New York: Grove Press, Inc., 1982. 173 p. photos. index (paperbound) \$9.95.

*Motion Arrested: Dance Reviews of H. T. Parker*, edited by Olive Holmes. Middletown, Conn.: Wesleyan University Press, 1982. 325 p. illus. index \$29.95.

*Shakespeare's Lovers: A Text for Performance and Analysis* by Libby Appel and Michael Flachmann. Carbondale, Ill.: Southern Illinois University Press, 1982. 156 p. (paperbound) \$5.95.

*Ten Modern American Playwrights: An Annotated Bibliography* by Kimball King. New York: Garland Publishing, Inc., 1982. 267 p. \$33.00.

*Theatrical Touring and Founding in North America*, edited by L.W. Conolly. Westport, Conn.: Greenwood Press, 1982. xiv + 245 p. illus. \$27.95.

*Tom Stoppard's Plays: A Study of His Life and Work* by Jim Hunter. New York: Grove Press, Inc., 1982. 258 p. study-guide (paperbound) \$12.50.

*The Unexpected Shaw: Biographical Approaches to G.B.S. and His Work* by Stanley Weintraub. New York: Frederick Ungar Publishing Co., 1982. 254 p. illus. index \$22.50.

*Variety Entertainment and Outdoor Amusements: A Reference Guide* by Don B. Wilmeth. Westport, Conn.: Greenwood Press, 1982. xiii + 242 p. \$35.00.

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

## QUERY: THEATRES

The **Theatre Historical Society** is searching for images of interiors of theatres in Philadelphia demolished by the mid-1930's. The principal theatres of interest are the Lyric, Adelphia, National, Park, Broad, Garrick, Chestnut Street Opera House, Chestnut Street Theatre (12th St.), Keith's, Central, Adler, Arch, Old Forrest, Lincoln, Standard, Grand Opera House, Old Stanley (16th St.), Forepaugh's, Gayety, and the Bijou. We are told that "ten years of research has failed to turn up a single interior picture of any of these theatres. . . I am in hope that some of your readers can lead us to some sources." Write: Irvin R. Glazer, 624 Wynne Road, Springfield, PA. 19064.

(COPAR, Sept. 1982)



## WORKS IN PROGRESS VAUDEVILLE

A comprehensive guide to primary source materials in **vaudeville collections** is being assembled to stimulate scholarly and theatrical interest in this rich and enjoyable subject. A survey has been designed to locate materials on vaudeville, variety, burlesque and minstrelsy. To participate in the survey contact Michael Jon Leininger, 28 Chatham Street, Cambridge, Mass. 02139.

## WHOOPS

The correct life dates for American playwright Avery HOPWOOD are 1882-1928.



## ???TRIVIA???

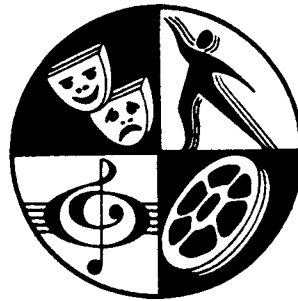
How did Fussy, Henry Irving's dog, die?

## PERFORMING ARTS RESOURCES

Complete your collection of *Performing Arts Resources*: Past issues are available to current members at \$10.00 per copy, prepaid.

- Vol. 1, 1974 includes 17 articles on major American resources.
- Vol. 2, 1975 includes Mander & Mitchenson Collection, Peabody Awards Collection, promptscripts and unpublished scripts.
- Vol. 3, 1976 U.S. Govt. Documents on Art, American Film, Surrealist Cinema, Edwin Booth Literary Materials, Burlesque.
- Vol. 4, 1978 International: Australia, Barcelona, Netherlands, England, Moscow & Leningrad, West Berlin, ITI.
- Vol. 5, 1979 Monograph: *Recollections of O. Smith* (with 11 illustrations).
- Vol. 6, 1980 Federal Theatre Project materials at George Mason University and the Theatre Collection of The New York Public Library, Museum of Broadcasting, Walt Disney Archives at UCLA, Songwriters' Hall of Fame, and the San Francisco Archives for the Performing Arts.

Send your prepaid order to the Theatre Library Association, 111 Amsterdam Avenue, New York, N.Y. 10023.



### Illustration Credits:

Volume 10, Number 1: *The History of Harlequin*  
by Cyril W. Beaumont. Arno, 1976.

## INTERNSHIP CLEARINGHOUSE

The **Theatre Design and Technology Internship Clearinghouse** project is now fully operational. Students interested in obtaining the latest information concerning internships need only contact the national office of the U.S. Institute for Theatre Technology, 330 West 42nd Street, Suite 1702, New York, N.Y. 10036.

An individualized computer print-out containing detailed information about the experiences offered by a theatre or a firm will be sent directly to the person requesting it. Internship opportunities are available in the following areas: Administration (Box Office, Business Management, Public Relations, etc.), Design (Scenery, Costume and Lighting), Technical Production, Costume Technology, Management (Stage Management and Production Assistance), and Manufacturing and Sales. Each request must indicate which area is desired and be accompanied by a \$3.00 handling fee for each area requested. The list contains names of theatres and firms which accept as interns bonafide students enrolled in an academic program of study; this is *not* a job placement service.

The work sites are asked to keep their entries up-to-date so that information supplied to students is as current as possible. Over one hundred twenty different organizations are represented in the present listings. This ongoing service of the USITT is the result of over two years of work by a committee chaired by Harvey Sweet, of the University of Iowa, and Don Stowell, Jr., of Florida State University, where the computer operation is coordinated by Jack Miller.

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

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

**BROADSIDE**

**Theatre Library Association**  
111 Amsterdam Avenue  
New York, N.Y. 10023

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