NEW OFFICERS

The Board of Directors of the Theatre Library Association has elected Dorothy L. Swerdlove, Curator of the Billy Rose Theatre Collection, The New York Public Library at Lincoln Center, as President for 1983-1983. Mary Ann Jenson, Curator of the William Seymour Collection, Princeton University Libraries, has been elected as Vice-President. Continuing in their present positions will be Richard M. Buck as Secretary-Treasurer and Brigitte Kueppers as Recording Secretary.

TRANSITION

"Due to circumstances beyond our control..." It has been a pleasure to be editor of Broadside for the past two years; however, my TLA involvement will be curtailed temporarily by the arduous task of completing a Ph.D. dissertation. While Broadside has been passed into the capable hands of Alan Pally, I remain, with Barbara Naomi Cohen-Stratyner, an editor of Performing Arts Resources.

— Ginnine Cocuzza

I am pleased, with this issue, to succeed Ginnine Cocuzza as Editor of Broadside, and shall endeavor to maintain the high standards which she has set. All communications previously sent to Cocuzza may be mailed to me c/o Theatre Library Association, 111 Amsterdam Avenue, New York, New York 10023.

— Alan Pally

FREEDLEY/TLA AWARDS

The Theatre Library Association presented its annual book awards at a cocktail reception on Thursday, May 17, in the Vincent Astor Gallery, The New York Public Library at Lincoln Center. This year's awards were presented by Erik Barnouw, Alfred Drake, Frank Perry and Carole Shelley.

J.C. Furnas received the 1982 George Freedley Memorial Award for Fanny Kemble: Leading Lady of the Nineteenth Century Stage (Dial) from Miss Shelley, a Tony Award winner for her portrayal of Mrs. Kendal in The Elephant Man. Laurence Senelick received the Freedley Award Honororable Mention for Gordon Craig's Moscow Hamlet: A Reconstruction (Greenwood) from Mr. Drake, who won a Tony for Kismet and played Claudius in the 1964 Burton Hamlet.

Jay Leyda and Zina Voynow received the Theatre Library Association Award for the outstanding book in the field of motion pictures and broadcasting for Eisenstein in the Works (Pantheon/MOMA). The award was presented by Eric Barnouw, former Chief of the Motion Picture, Broadcasting and Recorded Sound Division of the Library of Congress, author of A History of Broadcasting in the United States, and co-author of Indian Film. A Theatre Library Association Honorable Mention was presented to Thomas Nelson, for Kubrick: Inside a Film Artist's Maze (Indiana) by noted film director and screenwriter Frank Perry.

The George Freedley Award was established in 1968 to honor the distinguished founder of the Theatre Library Association—a theatre historian, critic, and the first curator of the Theatre Collection of the The New York Public Library. It is given for excellence in writing about the live theatre. The Theatre Library Association Award was established in 1972 to acknowledge excellence in writing in the fields of motion pictures and broadcasting.

PERFORMING ARTS RESOURCES

Performing Arts Resources, Volume Eight, has been put into production with Book-Crafters, Inc. of Chelsea, Michigan. Book-Crafters began their association with TLA with the publication of PAR 7. Lazzi: The Comic Routines of the Commedia dell'Arte. Thanks to an extremely favorable review in the American Reference Books Annual, PAR 7 is on its way to becoming a "best-seller." PAR 8 is Stage Design: Papers from the 15th SIBMUS Congress which was held in New York in the fall of 1982. It is hoped that TLA members will receive their copies of PAR 8 in mid-summer.
EXHIBITIONS

**Show Stoppers** opened on March 16 at the Theatre Museum of the Museum of the City of New York, located in the Minskoff Theatre Arcade, 1513 Broadway between 44th and 45th Streets. This exhibition features more than fifty of those famed moments when the show literally stopped as audiences erupted into spontaneous and prolonged applause to express their delight with a musical or dance number.

The first show stopper on the New York stage occurred 160 years ago at the Park Theatre in lower Manhattan. The song was "Home, Sweet Home" from a now forgotten operetta, *Clari, the Mail of Milan*. In 1891 the operetta *Robin Hood* included a song with which Jessica Bartlett Davis stopped the show. It was called "Oh, Promise Me" and has since become familiar to generations of brides and grooms.

Many of the show stoppers are recreated through vivid photographs from original productions. For example, the exhibition includes three huge views of the dance sequence choreographed by George Balanchine to Richard Rodgers' "Slaughter on Tenth Avenue" from *On Your Toes*.

Ten great show-stopping numbers are depicted through the costumes worn by the show-stopping performers. Included are Bert Lahr's costume for "The Song of the Woodman" from *The Show Is On*, Barbara Streisand's "You Are Woman" from *Funny Girl*, and Glynis Johns' costume for "Weep Not for Me", *Mammy* and "Home, Sweet Home" from a now forgotten opera *The Merry Widow*. Many of the photographs on display are unique and unphotographed in any other exhibition.

The exhibition will be on view through September 12.

**CALLS FOR PAPERS**

**FIRT/IFTR CONGRESS**

As has been previously reported, the Xth World Congress of the International Foundation for Theatre Research will take place in Glasgow from September 16-23, 1985. Delegates will arrive on Monday September 16 and depart on Monday September 23. The conference itself opens on Tuesday September 17 and closes on Sunday September 22.

The theme is the mise en scene since 1945 and papers are now called for. They must be submitted in English and French by November 1984, and should be approximately 2,000 words in length. Possible subjects include a particular production, a series of productions of a given play, or an important, specific aspect of the work of a director. Late essays will only be received if notification has been given in advance and if they include material not available before September 1984. Catalogues, lists of productions and non-thematic essays will not be accepted. Speakers should suggest a number of debating topics arising from their presentation.

For further information contact Claude Schumacher, Xth World Congress of FIRT/IFTR, The Drama Department, The University, Glasgow G12 8RZ Scotland.
BOOK REVIEWS


Both these works are potentially valuable additions to the bookshelves of those who specialize in British and American theatre, whether their interest is history, criticism, biography, or performance/production. Archer's volume, part of the Gale bibliography series, is not, like Weintraub's collection of critical-biographical essays, a reading text. Yet, thanks to Archer's careful research and terse but often witty style, one can scan the entries on such theatre families as the Booths, the Drews, and the Hallams—or on individual performers such as Ilka Chase, Frank Drew, and James O'Neill—with interest. Archer not only summarizes the content and intent of various books and magazine articles by or about the stars, he also notes briefly but forcefully the relative value of some 250 specific performers on the American stage from the 1700's to the present, his book begins with a helpful survey of general theatre references and indexes, as well as books and serials which cover a large number of actors and actresses.

Following his Gale survey of British dramatists, 1900-1945, Weintraub's new study of more recent talents such as John Arden, Edward Bond, David Hare and Caryl Churchill provides not only play/production, chronologies, bibliographies, and interesting illustrations, but also thoughtful essays on the writers by leading academics. Peter Barnes, for instance, is discussed by Bernard Dukore, a Barnes expert. Audrey Williamson surveys the work of Christopher Fry, Peter Ustinov, and John Whiting. Many of the essays are rewarding in their perceptions, as well as in their factual content. Some are, unfortunately, merely serviceable, possibly because editor Weintraub did not, or could not, get the best informed experts for those essays.

—Elizabeth Long


This calendar, third in a series which will cover the period from 1890 to the present (the first being the two-volume The London Stage, 1890-1899, the second a companion for 1900-1909, available for $50.00 each) furnishes a day-by-day listing of plays produced at the major London theatres between 1910 and 1919. New to this edition are citations for works performed at the Old Vic and the Lyric, Hammersmith. Some 3,300 productions totaling over 122,000 performances (both increases over the previous volumes) are listed in chronological arrangement of playbills according to a standard format: title of play, genre, place and length of run, cast, production staff, and bibliographical details of contemporary reviews. A comprehensive index allows for extensive cross-indexing and correlation of all information as to venue and opening dates and so on. Thirty-nine theatres representing playwrights such as Ibsen, Pirro, Shaw, and Galsworthy are included as well as revivals of the classics and opera and ballet productions. The calendar will be especially welcomed by scholars and reference staff.

—Adele Bellinger

London Theatre Index 1982 is of great value to anyone interested in the current West End and Fringe theatrical scene. It serves primarily as index to London Theatre Record (see Broadside 10.3) and includes a complete list of productions running at the start of 1982 and a full chronological listing of 1982 productions, giving information as to venue and opening and closing dates. The 333 productions of 1982 are assigned numbers so that one may then examine the index of names and venues. This makes it possible to discover who played, or choreographed, or directed (etc.) which show, and where it was performed. Authors are included as well, and it is therefore possible to look up Chekhov in the index of names to see how many of his plays were performed in 1982. One is further referred to the appropriate pages of London Theatre Record, where cast lists and reviews may be found.

Other features of note in the Index include personal views of the year from some of the distinguished critics whose reviews are reprinted every two weeks in the London Theatre Record; brief summaries of the year, showing sequence of productions, theatre by theatre; awards given both at the start of 1982 for 1981 productions and those given more recently for 1982 shows; list of honors; necrology; long runs; and, insofar as the information is available, a list of agents holding rights to some of the productions of 1982.

London Theatre Index 1982 is compiled and edited by Ian Herbert and available from London Theatre Record, 4 Cross Deep Gardens, Twickenham TW1 4QU England. Although it is supplied automatically to Record subscribers, it is available separately at 5 pounds/U.S. $10.00.

—Alan Pally

HANDBOOK OF EDUCATIONAL DRAMA AND THEATRE


This book attempts "to specify many and various applications of drama and theatre to the education of all human beings." As such, the author surveys the many uses of educational drama and theatre as they occur in schools, communities, and theatres for young audiences. Using interviews with experts in the field, the author presents his subject in several parts: the school; the community, which includes drama in museums, churches, use with the disabled and elderly, and inner city applications; as an educational environment for young audiences; puppetry in education; and future directions in educational drama and theatre. A bibliography and resource list follows each section. Also included are a directory of specialists and a directory of selected programs in educational drama and theatre. This book is a complete and useful directory for anyone interested in the field.

—Glenn Loney

PUBLIC格外 NOTE

AMERICAN FILM FESTIVAL

The 25th American Film Festival, sponsored by the Educational Film Library Association, was held in New York City from May 30 through June 4. Winners in categories of interest to TLA members will be announced in the next issue of Broadside. We also hope to include reviews of new, relevant educational films.
RECENT ACQUISITIONS

READY FOR HER CLOSE-UP

The Humanities Research Center in Austin, Texas, has acquired a 100,000-item collection of correspondence and documents related to the career of Gloria Swanson. Included in the collection, which covers the years 1913 to 1983, are handwritten notes for Miss Swanson’s autobiography, scripts, photographs, professional and personal correspondence, audiocassettes, scrapbooks, diaries, business records and press clips. There are also three-dimensional works such as paintings by Miss Swanson and paintings of her by friends.

Certain items in the collection, notably correspondence with the Kennedy family, will remain sealed until the year 2000.

Pity.

COLLECTION POPS UP IN BOSTON

The personal collection of Arthur Fiedler, former conductor of the Boston Pops Orchestra, has been acquired by the Mugar Memorial Library of Boston University. The collection consists of 6,000 scores, sound recordings, manuscripts and photographs.

SAA ANNUAL MEETING

Some of the unique problems facing performing arts archivists/curators will be discussed at a session of the annual meeting of the Society of American Archivists, to be held in Minneapolis from October 4-9, 1983. The session, which will take place on Friday, October 7, is entitled “Performing Arts Collections: Issues and Challenges” and will cover such topics as the definition of documentation, working with haphazardly collected and processed materials, directions for the future and the possibilities of cooperation among archival institutions. A panel will consist of Brigitte Kueppers of the Shubert Archive; Martha Mahard of the Harvard Theatre Collection; Vanessa Piala of the Theatre Collection, The New York Public Library; and Leslie H. Kopp of the Dance Notation Bureau. They will discuss rehabilitation of collections, library versus archival techniques, and problems of contemporary documentation. For further information contact SAA, 330 S. Wells Street, Suite 810, Chicago, Illinois 60606.

QUERIES

Mr. Martin Litvin is gathering material for a biography of Julian Eltinge, the noted female impersonator of yesteryear. Any information as to the whereabouts of original materials relative to Mr. Eltinge’s life and work should be sent to Mr. Martin Litvin, Rural Route Two, Box 15, Watage, Illinois 61488.

Brian N.S. Gooch and David S. Thatcher of the University of Victoria are now preparing A Shakespeare Music Catalogue, an annotated bibliography of all music which sets words by Shakespeare or which is connected with his work or name. They would welcome any information which readers can offer. Communications should be sent to Odean Long, Shakespeare Music Catalogue, University of Victoria, P.O. Box 1700, Victoria, British Columbia, Canada V8W 2Y2.

OBITUARY

We are sorry to report the death, on November 22, 1982, of Professor J.R. Arnott (1914-1982). “Jim” Arnott was the first Professor of Drama at the University of Glasgow, from which he retired in 1979. He was an active member of the International Federation for Theatre Research, and served as Chairman and as Editor of the Journal. Professor Arnott was co-author (with J.W. Robinson) of English Theatrical Literature, 1559-1900: a Bibliography, published by ASTR in 1970.