

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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SPECIAL DOUBLE ISSUE

BOOK AWARDS GIVEN AT GALA RECEPTION

The Theatre Library Association presented its annual book awards on May 18, 1988, at a reception in the Vincent Astor Gallery of The New York Public Library at Lincoln Center. The 1988 George Freedley Memorial Award, presented for excellence in writing about the theatre, was given to Charles Shattuck for *Shakespeare on the American Stage, Volume II: From Booth and Barrett to Sothorn and Marlowe*, published by Folger Books/Associated University Presses. John Canemaker, author of *Winsor McCay: His Life and Art*, published by Abbeville Press, won the 1988 Theatre Library Association Award for excellence in writing about film, television, or radio. Professor Shattuck received his award from actress Estelle Parsons; Dr. Canemaker's award was presented by author and social historian Dr. Barbara Goldsmith. Each author also received a cash prize of \$250.

The Freedley Award Honorable Mention was presented by stage and screen designer Tony Walton to Frank Rich and Lisa Aronson for *The Theatre Art of Boris Aronson* (Knopf). Film director/writer John Sayles received the Theatre Library Association Award Honorable Mention for *Thinking in Pictures: The Making of the Movie "Matewan"* (Houghton Mifflin). Mr. Sayles' award was presented by director/producer Frank Perry. Each Honorable Mention winner received a cash award of \$100.

The Freedley Award is presented annually in honor of George Freedley, the founding curator of the Theatre Collection of The New York Public Library and the first president of the Theatre Library Association, which he helped to found in 1937. TLA Vice-President James Poteat, Manager of Research Services at the Television Information Office, was Chairman of the 1988 Awards Selection Juries.



Lisa Aronson and Frank Rich



Estelle Parsons and Charles Shattuck



Al Hirschfeld



Donald Albrecht and Tony Walton



Oliver Smith

BRIGHTON EXHIBITION SPOTLIGHTS AVANT-GARDE DANCE COMPANY



Les Ballets 1933. *Les Songs*. Tamara Toumanova and Roman Jasinsky. Photo courtesy Edward James Foundation.

Although **Les Ballets 1933** performed only briefly in Paris and London during the early spring and summer of 1933, the company holds an important place in the history of dance. With six ballets choreographed by George Balanchine, and the talents of André Derain, Christian Bérard, Pavel Tchelitchew and Boris Kochno, *Les Ballets 1933* came to be regarded as the inheritor of the Diaghilev/Ballet Russes tradition in producing innovative ballets to interesting scores with creative designs.

The new company was sponsored by Edward James, partly to provide a showcase for his wife, Viennese dancer Tilly Losch. James' support made it possible for *Les Ballets 1933* to appear for a season of seven performances from June 7 through 19 at the Théâtre des Champs-Élysées in Paris and for two and a half weeks from June 28 through July 15 at the Savoy Theatre, London. The company received much acclaim in Paris but did less well in more conservative London where it had to compete with the visiting Ballet Russes de

Monte Carlo, whose favorite dancers from the past and more accessible repertoire attracted an enormous following.

Following the final London performances, the sets for four of the six ballets were stored at West Dean, the Sussex home of Edward James. From there much of the material was given to The Royal Pavilion Art Gallery and Museum, Brighton, in the early '70's. This important collection includes almost every prop and costume from the ballet *Fastes*, as well as sets and costumes from *Les Sept Péchés Capitaux* (*The Seven Deadly Sins*), *L'Errante*, and *Les Valses de Beethoven*.

Les Ballets 1933, an exhibition held at Brighton Art Gallery & Museum from December 19, 1987 through January 31, 1988, provided a rare opportunity to see the material associated with this avant-garde and influential company, which served as a bridge between the Ballets Russes and The New York City Ballet. Researched with the help of TLA member Jane Pritchard, Archivist for Ballet Rambert and London

Festival Ballet, the exhibition displayed original sets, props, costumes, designs and photographs. Additional designs and photographs dealt more specifically with works by Balanchine against the background of dance activity in the period following Diaghilev's death. It is hoped that this unique exhibition will travel to the United States.

FREE OFFER

A copy of T. Allston Brown's three-volume *History of the New York Stage* is being offered to an interested TLA member by the Librarian at the National Broadcasting Company. The work, in excellent condition, may be acquired by phoning or writing to the Editor of *Broadside*.

LES BALLETS 1933

Evenings at 8.45

Matinees:

Wednesdays at 2.45



Savoy
Theatre

Strand, W.C.2

THE REPERTOIRE OF LES BALLETS 1933

MOZARTINA

Music by Peter Ilyich Tchaikovsky
Choreography by George Balanchine
Decor and costumes by Christian Bérard
First performance, Théâtre des Champs-Élysées, June 7, 1933

LES SONGES

Music by Darius Milhaud
Scenario by André Derain
Choreography by George Balanchine
Decor and costumes by André Derain
First performance, Théâtre des Champs-Élysées, June 7, 1933

LES SEPT PECHES CAPITAUX (THE SEVEN DEADLY SINS)

Music by Kurt Weill
Text by Bertolt Brecht from a scenario
by Edward James and Boris Kochno
Choreography by George Balanchine
Scenery and costumes by Caspar Neher
First performance, Théâtre des Champs-Élysées, June 7, 1933

FASTES

Music by Henri Sauguet
Scenario by André Derain
Choreography by George Balanchine
Decor and costumes by André Derain
First performance, Théâtre des Champs-Élysées, June 10, 1933

L'ERRANTE

Music by Franz Schubert orchestrated by Charles Koechlin
Choreography by George Balanchine
Costumes, lighting and dramatic effects by Pavel Tchelitchew
First performance, Théâtre des Champs-Élysées, June 10, 1933

LES VALSES DE BEETHOVEN

Music by Ludwig van Beethoven orchestrated by Nicolas Nabokov
Choreography by George Balanchine
Decor and costumes by Emilio Terry
First performance, Théâtre des Champs-Élysées, June 19, 1933

QUERY

Ms. Valantyne Napier is seeking programs and press cuttings about her parents' vaudeville act when they appeared in the United States on numerous occasions between 1904 and 1913, playing on the Keith, Orpheum and Albee Circuits and again on the Western, Keith and Orpheum Circuits, 1919-22 and 1925-27. Ms. Napier's father used the stage names Hector Napier, Napier, La Napierre and Napierkowska. When appearing with his wife, the act was called Napier & Yvonne or The Spider & The Butterfly. There may also be several scrapbooks of their press notices in a U.S. performing arts collection. (Ms. Napier has scrapbooks labeled volumes 3 and 5, and she thinks volumes 1, 2, 4 and 6 may be in the United States.) Her parents also appeared in a silent film of their vaudeville act, made by Paramount Pictures. She would like information about when and where the movie was made.

Ms. Napier herself appeared in the United States at the Palace Theatre and elsewhere in 1947-48 and 1950. Her act was called Valantyne Napier or Vyne & Valantyne and press cuttings or programs featuring her act would also be appreci-



ated. Information should be sent to Ms. Valantyne Napier, Koala Ridge, 2 White Street, Avondale Heights 3034, Victoria, Australia. (Ms. Napier is the author of Act

as Known: Australian Specialty Acts on the World Vaudeville/Variety Circuits from 1900 to 1960, published by Globe Press, Victoria, 1986.)

BOOK REVIEWS

Beyond the Mask: Gordon Craig, Movement, and the Actor. By Irene Eynat-Confino. Carbondale: Southern Illinois University Press, 1987. xiii + 239 pp. \$26.95.

More than twenty years after his death, and over eighty years since his controversial theories first appeared in print, Gordon Craig remains an enigma. In the first full-length scholarly treatment of Craig's fascinating, unsettling, and often contradictory concepts of movement, Irene Eynat-Confino attempts to sharpen the focus on Craig's diverse writings on the subject. Her scholarship cannot be faulted, but much of the book is a rehashing of familiar material. Many scholars have surveyed Craig's formative years and his thwarted attempts to direct and design in European theatres, and although an expanded study, particularly of his London productions, would be most welcome, this study offers very little new material or fresh commentary until the third and final section. Here, however, the author comes into her own, offering an impressive examination of Craig's complex ideas. Beginning with his plans to open "The Ueber-Marionette International Theatre" in 1906, where he hoped to explore his highly controversial theory of the actor as ueber-marionette, Eynat-Confino offers the first clear-eyed study of those ideas which, in their day, outraged and bewildered most of his fellow artists, and which, even today, lock Craig into the role of a flamboyant and eccentric figure. He most certainly nurtured that role himself, but too often the validity of his most useful concepts has been overlooked.

Among the unpublished material, Eynat-Confino includes a fascinating 1905 scenario that Craig wrote to reveal, she argues, his messianic vision, based on a theosophical system like Blake's, which motivated Craig in his attempts to start the ueber-marionette theatre. At the end of Part III, Eynat-Confino examines Craig's attempts to keep much of his thinking about the ueber-marionette in some secrecy because he was ultimately "unwilling to intimidate or alienate the actor." (p. 191) But, in her excellent "Afterword," the author points out that aside from influencing such contemporaries as Meyerhold, Reinhardt, and others, elements of his ueber-marionette can be seen in contemporary theatre in the productions of Peter Brook, the Bread and Puppet Theatre, and Tadeusz Kantor; his concept of the actor as an instrument of the director is vividly alive in the productions of Kantor, Richard Foreman, and Robert Wilson; and variations of Craig's patented movable scenic screens have been seen widely in contemporary stage design.

A high-quality volume of Craig's designs, woodcuts, and drawings is long overdue, but the illustrations in *Beyond the Mask*, most familiar, are exceptionally well reproduced. Eynat-Confino includes a brief chronology of Craig's career and an

extensive, up-to-date bibliography. Craig will undoubtedly continue to intrigue theatre artists and scholars, for, as he put it, he sowed "the 'seeds' of a new art of movement" (p. 196) ultimately harvested by many others. Eynat-Confino has offered a study that will add much to the continued need to understand the importance of Craig's "seeds."

— James Fisher



From *Beyond the Mask*

The Complete Phantom of the Opera. By George Perry. New York: Henry Holt, 1988. 169 pp. \$24.95.

This is the consummate coffee-table book, lavishly illustrated, handsomely designed, with an appropriately celebratory text. Costing only half as much as a ticket to an actual performance—assuming one could find a ticket to buy—the volume is a kind of theatrical experience in itself. All it lacks is the cast album slid into its endpapers. Its ancestors are those wonderful "Souvenir Programmes" of yesteryear, complete with technical drawings of the Chariot Race treadmills in *Ben-Hur* or the Bel Geddes sketches for Max Reinhardt's *The Miracle*. But this production souvenir is far more elaborate, more sturdy, and certainly more heavily illustrated—a veritable riot of color. Thanks to both Perry and to researcher Jane Rice, this is also an important reference about the fiction of the *Phantom* itself and about the circumstances of the current production, down to details about braid on the costumes and beads on the swooping chandelier. Perry surveys the historic Paris Opera, the tale's creator Gaston Leroux, the initial fiction, Lon Chaney's film and later versions, and Andrew Lloyd Webber's "Phantom Triumphant." The libretto is included, but not the score, so readers cannot really sing along, unfortunately.

— Glenn Loney

Curtain Times: The New York Theatre 1965-1987. By Otis L. Guernsey, Jr. New York: Applause, 1987. viii + 613 pp. \$16.95 (Pbk.).

Otis L. Guernsey, Jr.'s *Curtain Times: The New York Theatre 1965-1987* is a chronicle of historical events, trends, cycles and continuities and of fearless and fearful predictions. Its most significant feature and that which most strongly recommends it as a viable source book is that its author saw everything. He also embraces almost everything. An optimist in the face of the often discouraging data he has assembled, Guernsey is a better audience than he is a critic. He has an almost endless, even touching capacity to be amazed, amused and entertained. He has also unabashed admiration for the big show, for great showmen like David Merrick and Broadway "supercritics" like Walter Kerr. While his taste in theatre and his sense of the theatre's past and future tend toward the conservative, this does not prevent him from reclaiming from oblivion long-forgotten plays with often strange premises.

This book is useful not just for the breadth and density of its information but for its many play synopses, summaries of the economics of each Broadway season, chart breakdowns of each season's offerings, and a 1987 perspective on particular seasons' fares. There is also an appreciation of the ongoing drama of trying to create theatre in New York City. We watch with a horrified sense of inevitability as ticket prices go through the roof, as theatre buildings face destruction and daily newspapers meet their demise. There is the tragicomic saga of that phoenix icon frequent, Lincoln Center. Its pursuit of an elusive destiny to become America's national theatre, while failing even to become New York City's municipal theatre, is one of several unfinished stories which weave through this book. Another is the British, who keep coming and coming to Broadway in musicals and dramas with ever-mounting success.

Guernsey is hardly a faultless prognosticator. There is, for example, his 1965-66 statement that those who believed the decentralization of the American theatre (i.e., the regional theatre movement) is the hope of the future "are looking for a short way home that leads over a cliff." But then this is after all a book which revels in the New York Theatre as the first and last words in American culture.

One of the subsidiary charms of such a book as this is to track individual theatre careers, to note where they were then and where they are now. Michael Crawford, "the harassed young artist" in *Black Comedy* (1966-67) is now the obsessed "Phantom of the Opera." His co-star Lynn Redgrave, who appeared as "the waddling debutante" in the same Peter Shaffer play, now appears in Weight Watchers' television commercials. With its companion piece, *White Lies, Black Comedy* is an example of a trend that has not continued on Broadway, the evening of one-act plays. Then there is the *ça plus change...* of Broadway's recycled ideas and plays.

Joel Grey received kudos as the musical *Cabaret*'s emcee in 1967 and 1988. New York embraced English song and dance men Tommy Steele (*Half a Sixpence*) and Norman Wisdom (*Walking Happy*) as working-class stiffs in the 1960's and Robert Lindsay (*Me and My Girl*), playing essentially the same type of role, in the 1980's. Michael Stewart's short-lived *Those That Play the Clowns* (1966-67), with the premise of strolling players, unexpectedly summoned to entertain a prince named Hamlet, anticipates by one year Stoppard's *Rosencrantz and Guildenstern Are Dead*. Peter Weiss's *Marat/Sade* was revived only one season after the initial Broadway run (1965-66) as was another more recent Royal Shakespeare Company production, *Nicholas Nickleby*. There were a slew of musical revivals in the 1960's with a show named *Annie (Get Your Gun)* receiving a vote for best musical of 1966-67. Today the Tony Awards regularly honor a best revival. *MacBird!* (1966-67), Barbara Garson's mock-Shakespearean rendering of the Kennedy-Johnson succession, foreshadowed the post-Watergate plays of the 1980's. The agitation twenty years ago over whether and when to invite foreign actors to star in Broadway shows continues today unabated (e.g., Sarah Brightman in *Phantom*). The issue of whether American playwrights should let their scripts be produced in South Africa was with us then as it is now. The up and down fortunes of sex and sexuality on the stage are accounted with some regularity, if not always with profound understanding. Despite Guernsey's profile as something of a Broadway traditionalist, one notes how he unconsciously absorbs some of the characteristic thinking of each decade in the moment that he is describing it.

As expected in a 550-page tome, there are instances of felicitous and vacuous phrasing and characterization, with the occasional lapse in memory and imagination. *Hair* is "a detonation of a musical" and *No Place To Be Somebody*, which likewise premiered at the Public Theater, is "an uproar of a play." While one could certainly hope for a deeper understanding of a wider variety of plays and theatrical forms, one comes away thankful for the Guernsey who was there so often and so long, to observe and to offer his tireless advocacy.

— Spencer Golub

Feminism and Theatre. By Sue-Ellen Case. New York: Methuen, 1988. 149 pp. \$10.95.

This is the first book I've read in who-knows-how-long that has no full colon in its title and doesn't need one. *Feminism and Theatre* is about just that: feminism and its relationship to theatre. This short, concise, extremely clear book is divided into seven chapters, each of which could stand as an independent essay. The bibliography is also organized by chapter, enabling readers to focus on specific areas of interest. Each chapter is historical in

perspective and critical in approach. In addition, the book abounds with suggestions for further study.

In the first chapter, Case examines and "deconstructs" the patriarchal theatre tradition from the Greeks to Shakespeare. She looks at the role of women both in society and on the stage. In the second chapter, she summarizes the work of some early female playwrights, many of whose work has been "lost" or forgotten. Chapters 3, 4, and 5 deal with Personal Theatre, Radical Feminism and Theatre, and Materialist Feminism and Theatre, respectively. Case explores the feminist adage that "the personal is political," or rather, she proves that art is both personal and political, as she examines plays as well as other "theatrical" events, including salons, rituals, and demonstrations. In the sixth chapter, Case studies Women of Color and Theatre, acknowledging her own perspective as a white woman and reiterating that, in general, the Women's Movement has been a movement of white bourgeois feminists. The final chapter, "Towards a New Poetics," asks questions and looks at possibilities for the next step in feminist theatre.

Feminism and Theatre is a much-needed and welcome addition to the ever-growing body of work on feminism and theatre (no pun intended). The book is both instructive and informative, as Case has quoted extensively from historians, anthropologists, and literary critics, as well as from playwrights and theatre historians. She provides an excellent overview of the trends and theories of feminist theatre as well as a method for analysis.

— Stacy Wolf

The Making of "The African Queen" or How I Went to Africa with Bogart, Bacall and Huston and Almost Lost My Mind. By Katharine Hepburn. New York: Knopf, 1987. 133 pp. \$15.95.

I really liked this book! Well, book may be a bit grand, since the print is large, there are 45 photographs, and the whole thing amounts to a very brief moment in the life of Miss Hepburn. But have you ever imagined what it must have been like to make a film in Africa in 1951? Miss Hepburn, in her characteristic down-to-earth fashion, tells us. She zeros in on the heat, the bugs, the out-houses and chamber pots, and ultimately the illnesses. The latter turned out to be the fault of polluted bottled water—Huston and Bogie escaped as they were drinking something else.

Miss Hepburn was in Africa to make a picture, but she wanted to see life at the same time. "I want adventure—I want to hunt elephants with John. Not to kill, just to see." And in Ponthierville did she help Bacall set up a kitchen for feeding the crew? "No, I said. I'm not going to help. . . . We're only here for a few hours. Live!"

We've all seen the film and read more about the principals involved than is really necessary. Miss Hepburn claims that she didn't even keep a diary of this episode in

her life but remembers it in minute detail. Here it is, and I can't think of a more pleasant way to spend an hour or two.

— Richard C. Lynch

Selected Vaudeville Criticism. Edited by Anthony Slide. Metuchen, NJ: Scarecrow Press, 1988. 318 pp. \$29.50.

Those interested in vaudeville should welcome Anthony Slide's new book, a collection of primary source material that is interesting, entertaining and informative. The first section of this two-part book is devoted to the reprinting of original reviews of over 100 performers gathered both from trade publications and popular magazines, including *The Billboard*, *Cue*, *The Greenbook Magazine*, *The New York Clipper*, *The New York Dramatic Mirror*, and *Variety*. Slide confines his survey to the "golden years" of vaudeville and his concentration is upon the headliners of the era. His table of contents is a veritable "Who's Who" of vaudeville and includes such luminaries as Fred Allen, Nora Bayes, W.C. Fields, Houdini, Elsie Janis, Will Rogers, Eva Tanguay, Mae West, and Bert Williams. British Music Hall is represented by Marie Lloyd, Alice Lloyd, Albert Chevalier, Harry Lauder and Vesta Tilley.

To Slide's credit, the book contains an excellent cross-section of acts. In addition to reviews of the singers and comedians that one would expect in a book on vaudeville, the volume chronicles male/female impersonators, magicians, dancers, ventriloquists, acrobats, jugglers, and animal acts. Slide also includes a liberal sampling of sister acts, from the Duncan Sisters and the Dolly Sisters to the infamous Cherry Sisters whose act was so atrocious that they had to perform behind a protective netting to shield them from fruits and vegetables thrown by the audience.

The second section contains critical writings on vaudeville in general, covering such topics as why vaudeville should be saved and why "vodeveal" is necessary. Of special interest is a forty-six page series of autobiographical articles written by seriocomic Grace La Rue who entered show business at the age of twelve. The chatty nature of some of the pieces in this section conveys the sense of reading an insider's view of vaudeville.

The book suffers somewhat from a paucity of information in the Preface. Slide implies that he has not written an introductory work, but he never specifies what background is necessary to fully appreciate his anthology. In addition, he leaves certain questions unanswered. What, for example, does he believe is the significance of his book, and how does he envision its ultimately being used? What, other than his stated desire to be "as eclectic as the best vaudeville bill," were his considerations in selecting the individual reviews that were included? These faults notwithstanding, Slide's book should fit neatly, not only into a vaudeville collection, but into his criticism series which reviews film, theatre, radio and television.

— John Frick

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Barbara Naomi Cohen Stratyner, 265 Riverside Drive, 7C, New York, NY 10025.
Editor, *PERFORMING ARTS RESOURCES* (212) 222-2172

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