

BROADSIDE

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TLA HONORS AUTHORS AT GALA RECEPTION



Claire Bloom presenting the TLA Award



Marvin Carlson



Claire Bloom and Charles T. Maland

The Theatre Library Association presented its annual book awards at a reception on May 24, 1990, in the Astor and Main Galleries of The New York Public Library at Lincoln Center. The George Freedley Memorial Award, presented for excellence in writing about the theatre, was presented to historian, playwright and critic Martin Baum Duberman for **Paul Robeson: A Biography**, published by Knopf. Mr. Duberman, whose previous books include *Visions of Kerouac* and *About Time: Exploring the Gay Past*, received his award from actress Gloria Foster, who won an Obie and Drama Desk "Vernon Rice" award for her performance in Mr. Duberman's 1963 play, *In White America*. Ms. Foster's other roles include Clytemnestra, Medea, Mother Courage and Yerma. Charles T. Maland, author of **Chaplin and American Culture: The Evolution of a Star Image** (Princeton University Press), won the Theatre Library Association Award for excellence in writing about film, television or radio. Mr. Maland, an Associate Professor of English and Cinema Studies at the University of Tennessee (Knoxville), has also written *American Visions: The Films of Chaplin, Ford, Capra, and Welles, 1936-1941* and *Frank Capra*. His award was presented by actress Claire Bloom, one of the stars of Chaplin's 1952 film, *Limelight*.

The Freedley Award Honorable Mention was bestowed upon Marvin Carlson for **Places of Performance: The Semiotics of Theatre Architecture** (Cornell University Press), by architect Hugh Hardy. Mr. Carlson is Sidney E. Cohn Professor of Theatre Studies and Distinguished Professor of Theatre and Comparative Literature at the City University of New York. His books include *Goethe and the Weimar Theatre* and *Theories of the Theatre: A Historical and Critical Survey*. The Theatre Library Association Award Honorable Mention was presented to Edward Baron Turk for **Child of Paradise: Marcel Carné and the Golden Age of French Cinema** (Harvard University Press). Mr. Turk's award was presented by Neal Gabler, film critic and last year's winner of the TLA Award for *An Empire of Their Own: How the Jews Invented Hollywood*. Edward Baron Turk teaches French language, literature and film at the Massachusetts Institute of Technology and is the author of *Fiction-making*, a book about the adventure novel in seventeenth-century France.

PAUL ROBESON: A BIOGRAPHY, WINS FREEDLEY AWARD

The Freedley Award, which includes a cash prize of \$250, has been presented annually since 1968 in honor of George Freedley, the founding curator of The New York Public Library's Theatre Collection and the first president of the Theatre Library Association, which he helped to build. The Theatre Library Association Award, also accompanied by a cash payment of \$250, was first given for books published in 1973. The Chairman of the Awards Committees for books published in 1989 was Steven Vallillo. *Broadside 16, Number 4* (Spring 1989) included lists of previous winners.

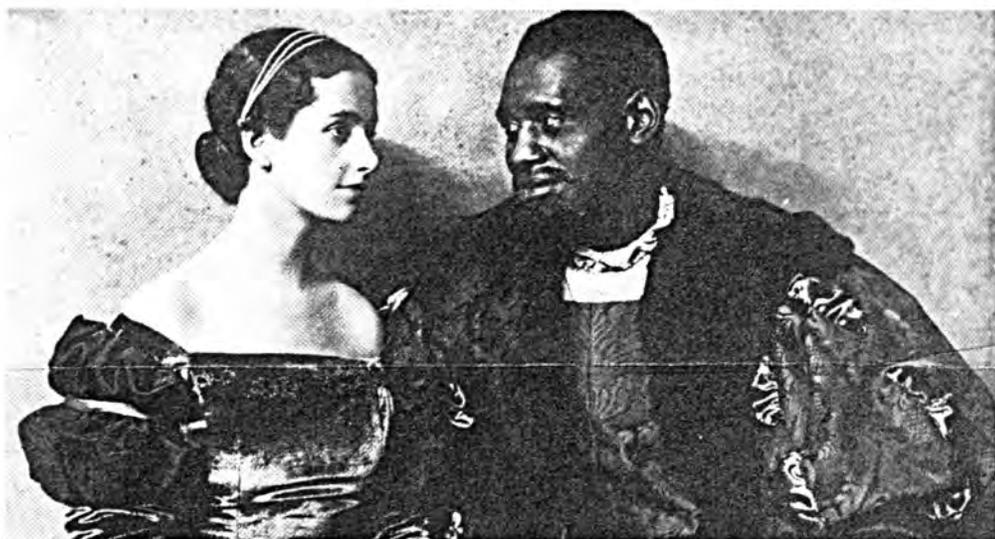


Paul Robeson as Othello, Uta Hagen as Desdemona in *Othello*, New York, 1944

Production photos from *Paul Robeson: A Biography*



Gloria Foster and Martin Bauml Duberman



Peggy Ashcroft as Desdemona, Paul Robeson as Othello, London, 1930



Paul Robeson and Ethel Waters in the 1942 film, *Tales of Manhattan*

FREE OFFER

Elita Wilson is offering a large collection (approximately 125 pieces) of sheet music of popular ballads of the 1920s, 30s and 40s, with pictures on the covers of Pola Negri, Gloria Swanson, Nelson Eddy, Jeanette MacDonald, and others. All the hit musicals are represented, from *The Ziegfeld Follies* to *Oklahoma!* This material is available free to an institution which will make it available to researchers. Please contact Ms. Elita Wilson, 115 Spruce Street, Santa Fe, NM 87501.

POSITION AVAILABLE

There is an entry-level position for a theatre librarian in the General Library of the Performing Arts, The New York Public Library at Lincoln Center. MLS required, degree in drama and/or film preferred. For information, telephone Mr. Patrick Matthews, Human Resources Dept., NYPL, (212) 704-8681.

TLA PRODUCES DAY OF EVENTS IN CHICAGO

The Theatre Library Association met in Chicago on June 25, 1990, during The American Library Association Conference. TLA presented a full-day program with special emphasis on collecting contemporary theatre materials. The morning session, held at the Chicago Public Library Cultural Center, was chaired by Laura Linard, Curator of Special Collections.

Lauren Bufferd, theatre archivist of CPL, gave a brief overview of the various theatre archives acquired by the Special Collections of the Chicago Public Library in recent years. The Goodman Theatre Archive came to the Library in 1985 in preparation for an exhibition to celebrate Goodman's 60th anniversary; it includes production and promotional material dating back to 1925. Another major archive is that of the St. Nicholas Theatre, founded by David Mamet in Vermont in 1972. The group came to Chicago in 1974 and remained active until 1981. The collection includes documentation on every facet of a working theatre.

In 1987, grant funds enabled the CPL to establish a centralized repository for the records of contemporary Chicago theatre companies. (Before that time, many groups had simply thrown out their records or given them away to interested individuals.) The CPL staff approached theatres that were at least ten years old; many of the most prominent theatres were extremely receptive to the idea of a permanent home for their records. The archives of 13 companies, including Steppenwolf, Second City, Wisdom Bridge, Northlight, etc., are now housed in the Chicago Public Library, occupying approximately 250 linear feet. In addition, Actors' Equity Association has designated the Library as the official repository for videotapes of Chicago productions; this collection is supplemented by taped interviews with playwrights and directors.

The next speaker, Vivian Newbold, Assistant to the Curator, Manuscripts Division of The University of Minnesota Libraries, told the audience that at one time there were about 100 performing organizations (theatre, music, dance and ethnic groups) in the Twin Cities of Minneapolis and St. Paul, but that the number has decreased. In addition to the theatrical archives (which include records of the feminist theatre) currently held in the Manuscripts Division, a researcher can find records of the Minnesota Orchestra and scripts from the television series, *Star Trek*. The most important theatrical archive is that of the Guthrie Theatre, founded in 1963 by Tyrone Guthrie after his stint as founder and artistic director of the Shakespeare Festival Theatre in Stratford, Canada. When the Guthrie Theatre opened, it was agreed that the University of Minnesota would be the official repository for its records. Ms. Newbold gave a lively description, illustrated with slides, of how the theatre changed under various artistic directors, with accompanying variations in the types of material deposited in the Library. Today, the archive includes



J.J. Johnson, Mike Nussbaum and W.H. Macy in David Mamet's *American Buffalo*. Goodman Theatre and St. Nicholas Theater, 1975. Courtesy Chicago Public Library, Special Collections Division

promptbooks (which the Guthrie can borrow back as needed), audiotapes, slides, correspondence, minutes and other administrative records.

Stephen Scott, Artistic Associate of the Goodman Theatre, spoke about the use of archival resources from a theatre administrator's point of view. The Kenneth Sawyer Goodman Memorial Theatre and School was founded in 1925; many distinguished performers have graduated from the school. In the 1960's, the director decided to bring in a professional company. In 1977, the school was separated from the theatre. Today the Goodman Theatre enjoys a mutually profitable relationship with the Chicago Public Library. Whenever they do a revival, they check the archive to see how the production was done originally, even though it may now be done differently. The Goodman has presented plays by David Mamet, John Guare and many other playwrights who are of interest to historians. These archives are much more accessible to the public through the CPL than they would be through the theatre.

TLA's afternoon program included a tour of the Louis Sullivan landmark building which houses the Auditorium Theatre, and now Roosevelt University. Unfortunately, the theatre was set up for its production of the Andrew Lloyd Weber musical, *The Phantom of the Opera*, and the producers refused to allow the group inside the theatre. However, we were conducted on a most interesting tour of the rest of the building, some of which was designed by a very young Frank Lloyd Wright—who had been on Sullivan's staff—including several concert halls and the library. TLA at ALA ended with an informal reception at the Cultural Center, where we were able to view a new exhibition enti-

led *Resetting the Stage: Theater Beyond the Loop, 1960-1990*. Scott Fosdick, Guest Curator of the exhibition, was on hand to discuss the project with us.

With the help of our friends at the Chicago Public Library, Richard M. Buck organized a demonstration to dramatize ALA support for reauthorization of the National Endowment for the Arts without crippling restrictions. A parade of librarians led by two drummers in Revolutionary War uniforms marched behind an American flag into Grant Park on Tuesday afternoon, June 26. Using borrowed CPL copies of Pulitzer Prize-winning plays whose authors had received financial aid from the NEA, several librarians read scenes from *Crimes of the Heart*, *Fences*, *A Soldier's Play*, *Night, Mother*, *Glengarry Glen Ross*, *Talley's Folly* and *Sunday in the Park With George*. There was a large audience at the demonstration, which was covered by the Chicago press.

—Dorothy L. Swerdlove



Crosby's Opera House, 1867. Lithograph. Courtesy Chicago Public Library, Special Collections Division

BOOK REVIEWS

American Voices. Five Contemporary Playwrights in Essays and Interviews. By Esther Harriott. Jefferson City, NC: McFarland & Co., 1988. xv + 189 pp. \$24.95.

Identifying the finest playwrights of the contemporary American theatre would be a daunting task under any circumstances, and limiting herself to five writers, author/interviewer Esther Harriott must exclude writers whose works may be of equal or greater importance, and more lasting value, than those she has chosen. But Harriott's selections have been dominant forces on the American dramatic landscape since the early 1970's: Sam Shepard, Lanford Wilson, David Mamet, Charles Fuller, and Marsha Norman.

The writers are superficially connected by both age (they were all born within ten years of each other) and the fact that they have all been awarded the Pulitzer Prize for Drama. But, more significantly, Harriott's choices reflect the emergence of neo-realistic dramatic form, with an emphasis on language and contemporary themes and characters, after a decade or more of non-verbal dramatic forms inspired by the social upheavals of the 1960's.

Harriott offers an introductory examination of the works of each playwright, followed by an interview with each of them, except Shepard. It becomes clear that the five dramatists share a commitment to examining issues of race, religion, region, class, and gender despite the diversity of their individual styles. Fuller and Norman have written considerably fewer plays than Shepard, Mamet, and Wilson, but their presence here represents the expanding involvement of minority and women writers, and their themes and characters, on the American stage.

The interviews lend an authority to Harriott's analyses of Wilson, Mamet, Fuller, and Norman. They serve as valuable explanations of the writing process of each writer as he or she sees it. Harriott's essay on Shepard is clear and insightful, and perhaps the best in the volume, despite the lack of an interview with him.

Harriott has included a select bibliography, although the book would be enhanced by a more thorough bibliography, the addition of a chronology for each writer and a list of produced and unproduced works. But, as a sampler of five diverse American playwrights, *American Voices: Five Contemporary Playwrights in Essays and Interviews*, is interesting and enlightening.

—James Fisher

Harold Prince and the American Musical Theatre. By Foster Hirsch. New York: Cambridge University Press, 1989. 187 pp. \$29.95.

For his staging of *Evita*, Hal Prince was inspired by some murals seen in Mexico City. His idea for the set of *Sweeney Todd*

came from a prison he once saw in Dublin. The actual set was constructed from a derelict factory dismantled in Rhode Island. After the failure of *Merrily We Roll Along*, Prince is quoted as saying he didn't even know what it should have looked like.

Harold Prince began his theatrical career working for George Abbott in 1948. By 1954 he had co-produced *The Pajama Game*. In the early 1960s, he began directing; *She Loves Me* was an early success. Some of the highlights of Foster Hirsch's book are the first-hand observations of Prince at work.

There is probably as much about the American musical theatre in this volume as there is about Hal Prince. The first 40 pages summarize the art form and the contributions of George Abbott. Because Prince worked with Stephen Sondheim on six shows, there are 60 pages devoted to Sondheim. Prince's work with Andrew Lloyd Webber (*Evita*, and *The Phantom of the Opera*, both originally in London) take up the final 15 pages. Throw in a few more titles like *Company*, *Cabaret* and *Follies*, and you begin to realize what an important force Prince has been to the musical theatre in the last 40 years. Not only has he brought forth all of the above; he also stages operas — both old and new — and even takes on works like *Candide* that failed the first time around. He has won more Tonys than anyone else (16 at last count) and certainly deserved every one of them.

Both Prince and Sondheim have written forewords to this book. Sondheim points out that Prince is still in the middle of his career; this volume can only be the first of a series.

—Richard C. Lynch



Harold Prince

James Mason: Odd Man Out. By Sheridan Morley. New York: Harper & Row, 1989. 200 pp. \$18.95.

As a teenage boy in England in the 1940s, my favorite pastime was going to the cinema. In those days I preferred American films to the domestic product.

Apart from the films made by Powell and Pressberger, most British films were stilted, class-ridden and filled with stereotypes. The heroes usually spoke with clipped Oxford accents, although there were one or two exceptions. One was Laurence Olivier; another was James Mason.

Before *The Seventh Veil*, James Mason wasn't given better scripts than any other British stars but managed to breathe life into a lot of cardboard characters. He thrived on playing sadistic villains (*The Man in Grey*) or romantic highwaymen (*The Wicked Lady*) before graduating to the anti-hero in *Odd Man Out*. Women thought he had sex appeal; he was lionized in much the same manner that Clark Gable was in Hollywood. Mason came across as virile, dominating and dangerous.

In Sheridan Morley's book, researched with his usual care, Mason comes across as a passive, rather dull and introverted individual, attracted to very strong women who dominated him. Before he went to Hollywood in 1946, Mason had been part of a ménage à trois with Pamela and Roy Kellino. The latter appears to have been very tolerant of the arrangement for some years but finally rebelled; it was then that Mason decided to marry Pamela.

The book chronicles the whole of Mason's life, from his middle-class childhood in Yorkshire, through his unexceptional time at school and at Cambridge, to his acting career. It discusses his estrangement from his parents and brothers when he became a conscientious objector in World War II and his rise to the top as Britain's number-one box-office star in the 1940s. When Mason left England for Hollywood he was at the height of his career; he was never to know such success again. He didn't fit Hollywood's concept of the romantic lead, and, after several mediocre films, he gravitated to character parts which became his forte.

Morley's book is well written but makes rather dull reading. This is not the fault of the author — it is his subject. Recommended for aficionados only.

—Peter Hoggett

Lighting Design Handbook. By Lee Watson. New York: McGraw-Hill, 1990. 458 pp.; 352 illus. \$69.50.

The introduction to *Lighting Design Handbook* by the late Lee Watson notes that, "This handbook is for the advanced student... is intended to (1) survey the broad outlines of many areas of specialization... and (2) extensively supplement and summarize existing knowledge... It is intended that working professionals will find it a quick, basic survey about their own specific areas of endeavor plus much new knowledge about the work of other practitioners in related fields."

Lee Watson's 45 years of professional experience, 42 Broadway productions, 60 operas, CBS network television, the Seattle World's Fair and a professorship at Purdue University, provide the depth of

knowledge necessary to produce this compendium of contemporary lighting practice. The book is full of the technical details that make it a necessary reference for theatre designers and lighting designers who may be called upon to design the lighting for everything from theatrical productions to ball parks. Mr. Watson correctly assessed the audience for whom this book is intended. His "advanced student," however, had better have arrived at that state with a teacher as knowledgeable as the late Mr. Watson. Without preparation, theatre people may well be turned off by the amount of technical detail. Despite some reservations, I believe this book should be in every theatre person's library. When questions are raised about lighting, *Lighting Design Handbook* will answer them.

—Robert M. Henderson

Musicals No One Came to See: A Guidebook to Four Decades of Musical Comedy Casualties on Broadway, Off-Broadway and in Out-of-Town Tryout, 1943-1983. By Rick Simas. New York: Garland Publishing, 1987. 639 pp. \$30.

When Jean Dalrymple was doing her (much-missed) series of musical comedy revivals at City Center, some notable shows were in danger of becoming "war horses," rather like *Carmen* and *Traviata* at the Metropolitan Opera. *Brigadoon*, according to its libretto, is a mystical Scottish village which appears out of the mists once every hundred years. But at City Center, it materialized every six months or so. Rick Simas provides a wonderful antidote to *Hit-Musicalitis* in *The Musicals No One Came to See*.

Growing out of his doctoral dissertation, this extensive catalogue of relatively unsuccessful Broadway and off-Broadway musicals—as well as out-of-town closures—is much more than an admittedly invaluable reference for scholars, critics and students. Thanks to Simas's most helpful introductory material and his obvious enthusiasm for giving many of these forgotten shows new life, regional, amateur and college theatre groups have little excuse for falling back on *Brigadoon*, *The Sound of Music* or other old musical chestnuts for their next season.

Recently preparing some American musicals as entries in the definitive (German) *Piper's Encyclopedia of Music Theatre*, I was appalled to discover that *Up in Central Park*, for instance, is not currently represented by any of the major dramatic publishers. That means you can't call up for a score and libretto, nor is it possible to find out who can authorize a new production, should you have the good fortune to locate orchestral parts and other necessities. Simas discusses such problems in detail, offering useful hints on how to proceed. His study offers details on 577 shows, but a number of these may not be easy to recreate; some would be impossible, as the creators have discarded the materials out of disgust or discouragement.

Locating cast albums, bootleg tapes, scores and librettos, as well as obtaining performance permissions and establishing royalties, are all surveyed. Simas emphasizes the usefulness of resources such as the Billy Rose Theatre Collection of The New York Public Library at Lincoln Center. He also makes the indisputable point that many a potentially pleasing Broadway musical has been savaged by unsympathetic or incompetent critics, causing the show's rapid closure. One of these, *At the Grand* (1958), never made it to Broadway. Curiously, it was originally titled *Grand Hotel*. Revamped by Tommy Tune and crew in 1989, it is now a Broadway hit. Simas also documents the original failure of *Candide*, its emergence as a cult musical—known only from its cast recording, and its transformation by Hal Prince and company at the Chelsea Theatre and later on Broadway.

Simas is not suggesting that all the shows he's listed—complete with salient production information and location of reviews or articles—are what Marilyn Stasio has called "Beautiful Losers." But he is sure that a number of the apparent failures in fact have merits which would make them eminently suitable for regional audiences or amateur and school players. What's more, he's right. As I scanned his lists, I realized that I'd seen a goodly number of the shows, often out-of-town or in preview, as I feared a sudden closure. I'm sure that more than a few of these could have had satisfying runs, had they been spared the jaded critics and found their public by word-of-mouth. These were not landmark musicals, but they had charm, lyricism, wit and humanity.

Rick Simas is not only a capable researcher and a certified musical theatre fanatic, he's also a very talented director of musicals. His impressively professional revival of *No, No, Nanette*, presented in the summer of 1989 in the San Francisco Bay area, showed that he knows how to make old shows live again—with verve.

—Glenn Loney

Theatre in Europe: A Documentary History (Volume I: Restoration and Georgian England 1660-1788). Compiled by David Thomas and Arnold Hare. New York: Cambridge University Press, 1989. xxx + 460 pp. \$90.

The first of a projected series of theatrical sourcebooks, this documentary history of the English theatre from 1660 to 1788 is a splendid volume. Intended primarily for teachers and graduate students, it is, at the same time, *mirabile dictu*, a remarkably readable book that any theatrical maven will relish. Understandably, much of the material has already been published, but nonetheless David Thomas and Arnold Hare have turned up a wealth of material from unpublished or unfamiliar sources that illuminates every aspect of the theatre from architectural plans and set designs to theatrical contracts and property lists.

Opening the book at random (pages

248-9), one comes across an entry from John Rich's Register listing the rival productions of *Romeo and Juliet* at the two patent houses in 1750. A footnote details the various locations of the four volumes of the Register, now dispersed among four libraries. On the same page is a sample from Brownsmith's *The Dramatic Timepiece* recording the playing time required for each act of the leading repertory plays. Such examples are typical of the riches to be found in this volume.

Here and there one can spot a few minor slips—inevitable in a book of this scope. On page 110 the captions for the two illustrations are reversed. The engraving of Garrick as Macbeth (p. 328) did not appear in Bell's Shakespeare (1775) but may well appear in a later edition. The engraving of Garrick and Weston (p. 379) is also misdated. But such errors are inconsequential. Of more consequence is the curious omission of any reference to Father Carl Stratman's important contributions to theatrical bibliography of this period. Equally regrettable is the fact that the Cambridge University Press found it necessary to price this admirable volume beyond the means of many would-be buyers.

—William W. Appleton

OBITUARY

Marguerite Loud McAneny, former President of the Theatre Library Association, died on July 25, 1989, at a nursing home in Lawrenceville, New Jersey, where she had lived for the last nine years. Marguerite, who was associated with the William Seymour Theatre Collection at Princeton since 1934, was one of the founding members of TLA and served as its president from 1964 to 1967. Her life-long dedication to theatre in all its forms was remarkable. A graduate of Barnard, Marguerite also studied at the Sorbonne. She worked for Gilbert Miller and Charles Frohman and taught and directed theatre. She was Box Office Manager and later General Manager of Princeton's McCarter Theatre, at the same time overseeing the Seymour Collection in the university's library. During most of the 1960s she edited the *ASTR Newsletter*.

After her retirement from the Theatre Collection in 1966, Marguerite spent two years organizing the Otto Kahn papers for the library and also served as Director of the Princeton Historical Society. Unfortunately for all of us who stood in awe of "Mrs. Mac's" incredible energies and talents, about 15 years ago her body began to fail her, as eventually did her memory. Some of her gifts have been preserved in a charming volume of letters written to her family while she was a student in Paris in 1923-1924. Titled *An Elegant Time*, it has been privately printed and published by her husband, Herbert, who survives her, as do their three children. At the time of her death Marguerite Loud McAneny was 88 years old.

—Mary Ann Jensen

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