

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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NEW SERIES

EUGENE O'NEILL NEWSLETTER

A panel discussion on *The Enduring O'Neill: Which Plays Will Survive* held at the Modern Language Association convention in San Francisco in December 1975 spearheaded the launching of a new publication entitled *The Eugene O'Neill Newsletter* under the editorship of Frederick C. Wilkins of the Department of English at Suffolk University in Boston, Massachusetts.

The content of the MLA discussion is presented in the "Preview Issue" of January 1977 which states that the newsletter is to be a vehicle "in which forthcoming O'Neill productions and books can be announced (and previous ones reviewed) and in which the O'Neillians of academe can share news and insights with O'Neillians of the proscenium".

The contents of the May 1977 issue (Vol. I, No. 1) include a discussion on O'Neill's early plays by Frederic I. Carpenter; a re-evaluation of the O'Neill canon by Travis Bogard and a letter on O'Neill in Hungary by Peter Egri as well as a "summary of papers presented at the December 1976 MLA session on the Irish Catholic, New England Puritan and Humanistic Aspects in the Plays of Eugene O'Neill".

Individuals, non-subscribers as well, are invited to submit material for future issues. "Submissions should be free of excess documentation (where possible, include source information in parenthesis in the text itself), and the editor reserves the right to abbreviate if space limitations require. Correspondence and books for review should be sent to the editor." Unsolicited articles

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APPRAISAL PROGRAM ANNOUNCED

The TLA ad hoc Committee on Appraisals has announced plans for an informal panel discussion to be held on Thursday, November 17th, in the Library & Museum of the Performing Arts at Lincoln Center, in conjunction with the annual Theatre Library Association business meeting. Participants will be Lee Ash, Library Consultant, presenting an overall view of the appraisal scene for insurance and tax purposes; Mary C. Henderson, Assistant Curator of the Theatre and Music Division of the Museum of the City of New York, speaking on theatrical museum artifact appraisals; and Richard Stoddard, dealer in rare and out-of-print books and ephemera of the performing arts, whose emphasis will be on the evaluation of stage and scene designs. Louis A. Rachow will serve as moderator.

Tentative plans are to hold the one-hour panel discussion immediately following the TLA business meeting and prior to the opening reception of the Conference on the History of American Popular Entertainment. Watch your TLA mailings for full particulars.

CONFERENCE/WORKSHOP ON THEATRE RESEARCH METHODS ANNOUNCED

The Department of Dramatic Art at the University of California (Davis), in collaboration with the Performing Arts Collection of the Shields Library, has announced a two-day workshop on methodology in theatre research to be held in either February or March 1978. Professor Robert K. Sarlos of the Dramatic Art Department reports that the focus of discussion will be on unusual or little used kinds of primary sources, methods of research and patterns of questioning embracing the over-all theme *Documents of Theatre History; Problems of Collection, Preservation, Organization and Interpretation*.

Discussions rather than lectures will be the order of the day. Reports on progress toward co-operative inventories of research tools; co-ordination of current research projects to avoid duplication, increase efficiency and facilitate teamwork; and the establishment of national priorities for certain areas of research are to be stressed. Among methodologies in urgent need of assessment are Oral Histories, Exhibition Catalogs, Production Reconstructions and Data Banks.

Organizers and participants of the various panels are asked to observe the following ground rules: (1) No presentation is to exceed twenty minutes, (2) Documents discussed must be made visible or audible to all present (slide and film projection and audio and videotape equipment will be made available), (3) Discussion time for each panel must be no less than ten minutes, and (4) Presentations must not be finished historical or critical essays but must shed light on the processes by which

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WORKS IN PROGRESS

ACTRESSES, English (18th-20th centuries). Collective Biography. Florence S. Greenberg, 111 Lexow Avenue, Upper Nyack, N. Y. 10960.

JOHN HENRY ANDERSON (Magician, 1812-1874). Biography. Constance P. Bayer, 8250 N.E. Third Court, Miami, Florida 33138.

EDWIN BOOTH (Actor, 1833-1893). One-Man Play. Martha McDaniel, 2502 West Kings Highway, San Antonio, Texas 78228.

EDWIN BOOTH (Richard II Productions). James Fisher, Dept. of English, University of Nebraska, Lincoln 68588.

BRITISH MUSIC HALLS. Jim Moore, Director, The Silent Performer Workshop, One Hudson Street, New York, N. Y. 10013.

MADAME CELESTE (Celeste Elliott, Actress, 1814?-1882). Biography. Barbara F. Alperin, 1600 Hagys Ford Road, Narberth, Pennsylvania 19072.

Sir NOEL COWARD (1899-1973). Archie K. Loss, Division of Arts and Humanities, The Pennsylvania State University, The Behrend College, Station Road, Erie, Pa. 16510.

GEORGE DARRELL (19th-century Australian Actor-Dramatist). Biography. Eric Irvin, 14 Osborn Road, Normanhurst, Sydney, N. S. W., Australia 2076.

PAUL DRESSER (Dreiser) (Performer and Songwriter, 1857-1906). Ben Tarver, Dept. of Drama, The University of Alberta, Edmonton T6G 2C9, Canada.

HARRY HOUDINI (1874-1926). Opera. Donya Fever. Vasterlanggatan 65IV, 111 29, Stockholm, Sweden.

BRONSON HOWARD (Playwright, 1842-1908). Critical Biography. Mr. Pat M. Ryan, P. O. Box 662, Clarkson, N. Y. 14430.

HENRIK IBSEN'S PLAYS (American Productions). Rolf Fjelde, Dept. of Drama, Pratt Institute, Brooklyn, N. Y. 11205.

MADAME FRANCESCA JANAU-SHEK (Actress, 1830-1904). Henry J. Retzer, 4402 Sellman Road, Beltsville, Maryland 20705.

PLACIDE FAMILY (Alexandre, c1750 and his Descendants). Julia Carter, Dept. of Dramatic Arts, University of Nebraska, Omaha 68101.

EDGAR ALLAN POE (Stage Adaptations). Ben Tarver, Dept. of Drama, The University of Alberta, Edmonton T6G 2C9, Canada.

SLAPSTICK (Comic Mirror in American Vaudeville and Burlesque).

EUGENE O'NEILL NEWSLETTER

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should not exceed five hundred words in length without prior agreement.

The *Eugene O'Neill Newsletter* is published three times a year — January, May and September. The subscription price is three dollars per year for individuals and five dollars per year for libraries and institutions. A subscription will commence with the issue following receipt of the subscription fee. Back issues (including the January 1977 preview) may be purchased for one dollar fifty cents each when available. A renewal form will accompany a subscriber's third issue. Checks are to be made payable to The Eugene O'Neill Newsletter and sent to Frederick C. Wilkins, Editor, Department of English, Suffolk University, Boston, Massachusetts 02114. Prepayment is required for new subscriptions.

CONFERENCE/WORKSHOP

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essays are arrived. There is no rule, however, against distributing the text of a completed essay.

Anyone interested in participating in this first "Methodology in Theatre Research Conference/Workshop" is asked to write Professor Robert K. Sarlos, Department of Dramatic Art, University of California, Davis, California 95616. Additional suggestions and ideas are also welcome.



Joseph Lessear, Dept. of Theatre, New York University, Washington Square, New York, N.Y. 10012.

VANITY FAIR (Adaptations for Stage and Screen). Essay. Robert A. Colby, School of Library Science, Queens College, Flushing, N. Y. 11367.

WILLIAM WINTER (Material from his "Bohemian Days" 1859-1865). Tice L. Miller, Dept. of Theatre Arts, University of Nebraska, Lincoln 68588.

PLAYBILLS AVAILABLE ON MICROFICHE

Greenwood Press, Inc. of Westport, Connecticut has announced completion of its microform publication *Playbills: North American Non-profit Repertory Theatres, 1958-1975, in the Collection of the Theatre Communications Group, New York City*.

This unique collection provides playbills from more than 2,500 plays produced by non-profit repertory companies in the United States and Canada. Among the more than sixty-five theatres represented are the Arena Stage, Barter Theatre, Oregon Shakespearean Festival, Chelsea Theatre Center, Alley Theatre, the Guthrie Theatre, Long Wharf Theatre, Circle in the Square, New York Shakespeare Festival, Mummers Theatre, Pittsburgh Playhouse, American Conservatory Theatre and the Theatre Company of Boston.

The playbills were collected from the theatres themselves and from the Ford Foundation by New York's Theatre Communications Group, a national service organization for non-profit professional theatre. The personnel lists, actors' biographies and theatre histories contained in these playbills are a valuable resource for theatre historians and researchers, as well as those involved in casting. In addition, the programs represent the most extensive single body of information on funding sources for theatres, including names of public and private agencies, corporations and individuals who have supported the profession.

The complete microfiche collection is available from Greenwood Press, Inc., 51 Riverside Avenue, Westport, Connecticut 06880 for \$975.00. A hardcover bibliography is available separately for \$39.95. This bibliography, which serves as a guide to the *Playbills* collection, can also be used as a separate reference source. It is arranged alphabetically by city. Under each city caption the theatres appear, and within each theatre entry the plays are listed alphabetically by season. Each citation includes the names of the playwright and the director of the play, and often the names of other personnel and further pertinent information about the play or the program. Six indexes provide ready reference to titles, dramatists, directors, translators, adaptors and composers, lyricists and musical directors.

PUBLICATIONS OF NOTE

Black American Playwrights, 1800 to the Present: a Bibliography, by Esther Spring Arara and Nicholas John Rotoli. Metuchen, N.J.: Scarecrow Press, 1976. 295p. \$12

With the proliferation of Black theatre on the contemporary stage it is increasingly important to have source material for the study of Black playwrights and their plays. This volume serves such a purpose. The work is divided into three sections: an alphabetized listing of 530 playwrights, their plays, musicals, scripts (film, television, radio), reviews, criticisms and awards; a general bibliography which also includes additional sources on Black drama as a genre; and a play title index. Some 1550 play titles are listed. For purposes of simplicity the editors have used abbreviated citations in the body of the author entries. The completed form of the citation appears in the general bibliography.

British Music Hall: an Illustrated Who's Who from 1850 to the Present Day, by Roy Busby. Salem, N.H.: Paul Elek, 1976. 191p. illus. index. \$24.95.

A lifetime of study and dedication has gone into the preparation of this first comprehensive book of reference on the British music hall tradition. With the exception of *Who's Who in Variety*, published by *The Performer* in 1950, which includes "only artistes active in the profession in 1948," the volume has no peer. It "covers all the greats, most of the other major performers, and many of the 'wines and spirits', giving, as far as they are known, dates of birth and death, details of performing careers, and some of the flavour of contemporary reactions. American and continental artistes who appeared on the British stage are included." Over half the five hundred entries are illustrated with signed photographs and other music hall ephemera. A list of terms is at hand to enlighten those not versed in the tradition ("Wines and spirits" are "supporting acts whose names appeared low on the bill or programme and often in smaller type than the bar prices"). Whether for nostalgia, fun and pleasure or for handy reference *British Music Hall* has top billing.

Contemporary Authors: a Bio-Bibliographical Guide to Current Writers in Fiction, General Nonfiction, Poetry, Journalism, Drama, Motion Pictures, Television and Other Fields. Vol. 65-68 in the continuing series. Ed. by Jane A. Bowden. Detroit: Gale Research Co., 1977. 645p. \$38

With the publication of Volume 65-68 *Contemporary Authors* offers expanded coverage by providing personal and career data on prominent media personalities. Recognizing that individuals often move rapidly from one area of communication to another, the series has enlarged its scope to include newspaper and television reporters, columnists, prominent newspaper and periodical editors, syndicated cartoonists, screenwriters, television script-writers and others. Among the media representatives in this volume are Barbara Walters, Daniel Schorr, Earl Wilson, Federico Fellini, Mike Wallace, Sally Quinn and Mel Brooks. *Contemporary Authors* continues to provide current about the lives and careers of today's novelists, poets, playwrights and writers of nonfiction works of a non-technical nature. Sketches in all volumes are uniform in style and format. Each sketch presents bio-bibliographical information in these sections: Personal Facts, Career Data, Memberships, Unabridged Bibliography, Work in Progress, Sidelights and Biographical/Critical Sources.

The Reader's Advisor: a Layman's Guide to Literature. 12th ed. Vol. 2: *The Best in American and British Drama and World Literature in English Translation*. Ed. by F. J. Sypher. New York: Bowker, 1977. 774p. \$25

Librarians, students, scholars, teachers and lovers of books who have found previous editions of this compendium of basic literary information an absolute must will find the current edition just as fascinating and invaluable. The material covered in "the eleventh edition" has been greatly expanded and now fills two volumes: the first, published in 1975, covers American and British fiction, poetry, essays, literary biography, and reference; the second, the present volume, covers American and British drama and world literature in English translation".

Introductions, biocritical sketches of authors and annotated lists of books by and about the authors covered have been revised, expanded, or added to reflect current research. The volume reflects the great expansion of interest and knowledge about the literature of Eastern Europe, the Middle East, Asia and Africa. The countries of Estonia, Bulgaria, Latvia, Albania, the Ukraine, Armenia and Turkey are extensively represented for the first time. Also available and highly recommended are the twelfth editions of Volume I: *The Best in American and British Fiction, Poetry, Essays, Literary Biography, Bibliography and Reference* and Volume III: *The Best in the Reference Literature of the World* (\$25 each; three-volume set \$69.95).

Superfilms: an International Guide to Award-Winning Educational Films, by Salvatore J. Parlato, jr. Metuchen, N. J.: Scarecrow Press, 1976. 354p. \$13.50.

Superfilms "hopes to prove itself a pivotal, new, and indispensable force in the programming and utilization of educational films." Encompassing some 1,500 productions on more than one hundred subjects ranging from "Acupuncture" to "Women's Studies" this initial edition is apparently the first attempt to identify superior films on a large scale. The volume consists of six divisions: (1) Subject Index Categories, (2) Topical Index of Film Titles, (3) Alphabetical List of Film Descriptions, (4) Film Festivals and Competitions, (5) Company-Title Index, and (6) Addresses and Abbreviations of Film Companies. All descriptions are based on or originate from producers notes. The compiler states that "the heart of this book is the topical or subject index. Its range, while not encyclopedic, is more comprehensive than may at first appear, for, in the interest of streamlining the process of browsing and of pinpoint-searches, the broadest possible categories were used". But a word of caution. A spot check under "Theatre" finds Bertolt Brecht's *The Jewish Wife* listed, but not August Strindberg's *The Stronger*. Both, however, appear in the "Literature" category.

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PUBLICATIONS OF NOTE

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Who's Who in the Theatre: a Biographical Record of the Contemporary Stage. 16th ed. General editor: Ian Herbert. London: Pitman; Detroit: Gale Research Co., 1977. 1389p. \$50

Appearing for the first time in this universally acclaimed reference work are the biographies of Liza Minelli, Al Pacino, Richard Chamberlain, John Guare, Jason Miller, Mia Farrow, John Lahr, Michael Moriarty and Jon Voight among others. Completely revised and reset in new typeface, the some 2,500 biographies have been meticulously updated and several hundred new names from Britain, North America and Australia have been added. An "Obituary" section lists theatre people who have died since the previous edition. (The 14th edition contains a full necrology to the end of 1965 and obituaries for 1966-71 will be found in the 15th edition). Other features include listings of Broadway and off-Broadway playbills, London playbills and playbills from Chichester, Stratford-upon-Avon and Stratford, Ontario. There are also comprehensive listings of long runs of the Broadway, off-Broadway and London stage from 1870 to the present plus a tabulation of London, Broadway and off-Broadway theatres with data on their premiere productions, seating capacities and box office telephone numbers. Long run, obituary and biographical information is up-to-date to October 1976.

LINCOLN CENTER BAZAAR TO RETURN

The sixth annual Giant Bazaar for the benefit of the Performing Arts Research Center, The New York Public Library at Lincoln Center, will be held Sunday, November 6th, from 11 a.m. to 6 p.m. at Lincoln Center. The day's admission will be one dollar.

Duplicate materials from the performing arts collections and other items donated especially for the occasion, including a souvenir book

CATS NEWSLETTER

The California Association of Theatre Specialists (CATS) has issued its first *Newsletter*, which is intended to serve as a communication link among the membership and all friends of the theatre. It will briefly report on activities and projects — recently completed, current and projected — in order to inform and stimulate research. It will appear at least once a year, with an issue scheduled before the Spring and/or Fall meeting. The *Newsletter* will also attempt to serve as a forum for exchanges of views among its readers. To this end, letters of comment and articles are warmly welcomed. (To the extent possible, these expressions will be reproduced in whole or in excerpts). Submissions may be sent to Kathleen Cifra, Editor, Department of Special Collections, Shields Library, University of California, Davis, California 95616.

of *Hellzapoppin* and the original cast album of *Inside USA*, will be available at bargain prices, as well as hand props donated by producers, agents and performers in the newly added Prop Shop. A silent auction of rare posters will again contain some great beauties from the 19th and early 20th centuries. Bids will be taken during the day and the winners will be announced at five p.m.

Serious collectors will find rare books on the performing arts and a handsome assortment of 18th and 19th century English playbills from Covent Garden, Drury Lane and other famous theatres. For theatre and film buffs there will be literally thousands of stills, lobby cards, fan magazines, souvenir programmes and playbills. The dance buff will find hundreds of programs, periodicals and illustrated souvenir books. Music enthusiasts will find libretti, scores, exercise books and sheet music as well as a large selection of LP and 78 rpm recordings from the Rodgers & Hammerstein Archive of Recorded Sound.

For full information please call (212) 799-9600.

U. S. S. R. CULTURAL BIBLIOGRAPHIC SERIALS

The Ministry of Culture of the U. S. S. R., through its Information Center for Problems of Culture and Art, has recently begun the publication of several bibliographic serials covering a number of phases of the cultural life of the Soviet Union and of the world as a whole. As the preface of one of these titles states, "the aim of the publication of the guide is to provide scholarly information about new domestic and foreign literature on the theory, history and the various forms of the theater, as well as on questions of dramaturgy, esthetics, psychology, and other branches of science connected with the theory and practice of the theatrical arts".

In order to carry out this mission, these works draw their citations from material currently received by several major Soviet libraries and cultural institutions, with entries being made under appropriate subject and geographic headings, and each of these publications provides an alphabetical index of authors or titles and a list of the serials which have been examined in the production of each issue.

Appearing under the general title of *Novosti nauchnoi literatury*, four of such bibliographies have thus far become available: *Bibliotekovedenie i bibliografovedenie (sovetskaia literatura)* — Library Science and the Study of Bibliography (Soviet Literature) — *Kul'turno-prosvetitel'naiia rabota i narodnoe tvorchestvo* — Culture-enlightenment Work and Folk Creativity — *Obshchie problemy kul'tury i kul'turnogo stroitel'stva* — General Problems of Culture and of Cultural Work — and *Teatr* — Theater. Copies of the current issues will be available in the Slavic Room of the Library of Congress.

— Robert V. Allen,
Library of Congress

Officers of the Theatre Library Association (founded 1937); *President*, Brooks McNamara, Graduate Drama Department, School of the Arts, New York University, Room 300, 61 West 4th Street, New York, N. Y. 10012; *Vice-President*, Louis A. Rachow, The Walter Hampden-Edwin Booth Theatre Collection and Library, The Players, 16 Gramercy Park, New York, N. Y. 10003; *Secretary-Treasurer*, Richard M. Buck, Assistant to the Chief, Performing Arts Research Center, The New York Public Library at Lincoln Center, 111 Amsterdam Avenue, New York, N. Y. 10023; *Recording Secretary*, Paul R. Palmer, 540 Riverside Drive, Apt. 21B, New York, N. Y. 10027.

Broadside, published quarterly by the Theatre Library Association, 111 Amsterdam Avenue, New York, N. Y. 10023, is sent to all members in good standing. Editor: Louis A. Rachow, Curator-Librarian, The Walter Hampden-Edwin Booth Theatre Collection and Library at The Players, 16 Gramercy Park, New York, N. Y. 10003. Assistant Editor: Llewellyn Hedgbeth, 14 Jones Street, Apt. 2D, New York, N. Y. 10014. TLA membership dues of \$15 annually (\$20 for institutions) include *Performing Arts Resources* published annually.