

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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SPECIAL DOUBLE ISSUE

New Series

ANNUAL BOOK AWARDS GIVEN AT GALA RECEPTION

The Theatre Library Association presented its annual book awards at a reception at the Princeton Club in New York City on May 19, 1986. The George Freedley Memorial Award was presented to Michael Meyer, author of *Strindberg*, published by Random House. The presentation was made by Theodore Mann, Artistic Director of the Circle in the Square, and accepted on Mr. Meyer's behalf by his publisher. The Freedley Award Honorable Mention was given to Dennis Kennedy for his book, *Granville Barker and the Dream of Theatre*, published by Cambridge University Press. The award was presented to Mr. Kennedy by John Cullom, Tony Award-winning actor who is currently starring in *The Boys of Autumn*.

The Freedley Awards are named for the man who founded the Theatre Library Association in 1937 and who was also the founding curator of The New York Public Library's Theatre Collection. TLA's Vice-President Martha Mahard served as Chairman of this year's awards committees. The Theatre Library Association Award for excellence in writing about the cinema was not given this year.



John Cullom and Dennis Kennedy



Martha Mahard and Theodore Mann



Louis Rachow and William Appleton



Martha Mahard and Mary Ann Jensen



Maryann Chach and Sonia Moore

ANNUAL BUSINESS MEETING

The TLA Annual Business Meeting was held on Sunday, November 24, 1985, at the Milford Plaza Hotel. President Mary Ann Jensen welcomed the members at 9:00 a.m. She delivered a tribute in memory of Professor Bernard Beckerman, expressing the feelings of the members of the Theatre Library Association. It was unanimously voted that TLA send a \$100 contribution to the memorial fund at Columbia University.

Secretary-Treasurer Richard M. Buck presented a detailed breakdown of expenses and income for 1984/85. His report showed a working balance of \$6,684. The \$1,000 bank certificate is to be reinvested and increased to \$2,000.

Dorothy Swerdlow, Chairman of the Nominating Committee, announced the election results. Elected to the TLA Board were Maryann Chach, New York University Library; John W. Frick, University of Wisconsin; Audree Malkin, Theatre Arts Library, UCLA; and Don Stowell, Jr., School of Theatre, Florida State University. President Jensen thanked outgoing members Julian Mates, Elizabeth Ross, Dorothy Swerdlow and Alan L. Woods for their dedicated service to TLA.

An announcement was made by Jim Emmet noting his interest in publishing the International Directory of Libraries and Museums—the "Blue Book"—in England. His company would be prepared to collect questionnaires which would be placed on a data base. Mr. Emmet said that a new edition could be ready by October, 1986. There is a great need for field editors to ensure that all collections be included.

Alan Pally reported that a double issue of *Broadside* will be out shortly. The format is to be slightly different, and comments from members would be appreciated. Barbara Naomi Cohen Stratyner reported that Volume 11 of *Performing Arts Resources* would be out in the autumn of 1986. The preservation handbook will soon be available to those who attended the preservation conference and to the public for a fee. Suggestions for occasional papers and PAR publications should be sent to Barbara Naomi Cohen Stratyner or Ginnine Cocuzza.

Martha Mahard, Vice President and Chairman of the Freedley/TLA Awards Committee, announced names of the jurors. They are Brooks McNamara, Don B. Wilmeth and Barry B. Witham for the Freedley Award and Maryann Chach, Anne G. Schlosser and Gwen Sloan for the TLA Award. The time and place of the awards ceremony will be announced.

—Lois E. McDonald
Recording Secretary

ITI MOVES

Please note that the International Theatre Institute of the United States has moved to 220 West 42nd Street, New York, NY 10036. Their telephone number is (212) 944-1490.

NEW TLA PUBLICATIONS

Preserving America's Performing Arts was published by the Theatre Library Association in January, 1986. This illustrated volume of papers from the 1982 Conference on Preservation Management has been updated and revised by editors Barbara Naomi Cohen Stratyner and Brigitte Kueppers. It is available to TLA members from Ms. Kueppers at the Shubert Archive, 149 West 45th Street, New York, NY 10036, or by invoice on your 1986 dues notice.

TLA's next occasional publication will be a *Style Manual for Entertainments*. Editors Barbara Naomi Cohen Stratyner and Ginnine Cocuzza are interested in your suggestions for materials to include in this volume on citation formats, bibliography styles, indexing and illustration of the performing arts and broadcast arts. Please contact them at Performing Arts Resources, 265 Riverside Drive, 7C, New York, NY 10025.

AFI RECEIVES ROBERT ALDRICH COLLECTION

The American Film Institute has accepted director/producer Robert Aldrich's papers from the Directors Guild of America. The collection includes scripts of Aldrich's films, production files, corporate records, legal documents, personal correspondence, photographs, awards and other memorabilia. The papers provide a comprehensive chronicle of Aldrich, a fiercely independent filmmaker, whose body of work includes *What Ever Happened to Baby Jane?*, *The Dirty Dozen*, *The Killing of Sister George* and *The Longest Yard*. The DGA retains ownership of the collection it has deposited with the AFI, and of prints of Aldrich's movies, which are now housed at the UCLA Film Archives.

BERTRAM L. JOSEPH AWARD GIVEN

The renowned Tony Award-winning Old Globe Theatre of San Diego, California and Dartmouth College Theatre Professor, Errol Hill, are the recipients of the 1985 Bertram L. Joseph Award for Achievement in Shakespeare Studies or Stage Production in America. The award, created as a memorial to the first chairman of the Department of Drama, Theatre and Dance at Queens College, City University of New York, carries with it a \$1,000 prize.

The Old Globe Theatre, internationally recognized for its outstanding productions and educational outreach program in Shakespeare, celebrated its 50th Anniversary in 1985. Professor Hill's book, *Shakespeare in Sable*, is both a scholarly and theatrically revealing chronicle of black actors onstage in the Bard's tragedies and comedies.

Although the Joseph Award does not call for separate recognition in studies and

production, the unique qualities of the Old Globe Company and Professor Hill's history were both deemed worthy by the award jury. Ralph Allen, playwright (*Sugar Babies*, etc.) and Professor of Theatre, Queens College, Raymond D. Gasper, Professor and Chair, Theatre Department, Queens College, Brooks McNamara, Professor of Theatre, New York University, and Margaret Loftus Randall, Queens College Professor of English and noted Shakespearean scholar.

The Joseph Award, established to encourage American interest in all aspects of Shakespeareana, continues the vision of a teacher, director, and scholar who made a profound impression upon his students and colleagues. An acknowledged international expert in Shakespeare and Elizabethan Culture and Society, Bertram Joseph authored numerous articles on Renaissance thought and theatre as well as six books invaluable to the Shakespearean scholar, student and theatre practitioner. (*Elizabethan Acting*; *Conscience and the King: A Study of Hamlet*; *Acting Shakespeare*; ed. *King Lear*; *Shakespeare's Eden*; *A Shakespeare Workbook*). A Welshman, he received his doctorate from Oxford and taught there and at the University of Bristol Old Vic and London's Mermaid Theatre.

Dr. Joseph contributed a host of radio and television works in the field of programmed learning, including teaching machine courses with guide books, on *Hamlet*, *Macbeth*, *Julius Caesar* and *Twelfth Night*. Radio and TV productions for the BBC and American Educational Networks included twenty-six half-hour programs on English verse from 1500-1800 entitled *A Nest of Singing Birds*. At the time of his death he was preparing a book on the relationship between iconography and Renaissance English literature, a topic on which he lectured at New York's Metropolitan Museum and Atlanta's High Art Museum.



Vernon and Irene Castle
(*Watch Your Step*, 1914)

All photos, except those of awards reception, are from an exhibition on the New Amsterdam Theatre, which took place at The New York Public Library at Lincoln Center recently. Photos appear courtesy of the Library's Theatre Collection.

MARJORIE OBERLANDER REPORTS ON SHAKESPEARE'S LOST YEARS

In his book, *Shakespeare: The "Lost Years"* (Barnes and Noble Books, 1985), the distinguished E.A.J. Honigmann attempts to grapple with the mystery of where Shakespeare was and what he was doing in his "lost years" before 1592. Much of Honigmann's research carries forward the suggestion by E.K. Chambers in *Shakespearean Gleanings*, that Shakespeare as William Shakeshafte served as assistant teacher and actor in the household of Alexander Hoghton, a wealthy Roman Catholic Lancashire landowner. Unfortunately, the fact that three centuries of researchers haven't turned up any better information does not serve to satisfy our need to know about the Bard's life.

Honigmann bases his theory upon Hoghton's will (3 August 1581), in which Hoghton requests his brother "to be friendly unto Fulk Gillon & William Shakeshafte now dwelling with me & either to take them into his service or else to help them to some good master..." Furthermore, Hoghton leaves William Shakeshafte forty shillings to be paid to him yearly until Shakeshafte's death. (The will, included in this book as Appendix A, is in itself a highly interesting document and perusal is recommended for anyone who is interested in legal documents of Shakespeare's time.)

It is highly probable, Honigmann asserts, that John Cottom, a native of Lancashire and the Stratford schoolteacher, was Shakespeare's "Lancashire connection." Cottom could naturally have referred his bright and able student, Will Shakespeare, the oldest of ten children, to Hoghton. Honigmann accepts the fact that Shakespeare would have had to be Catholic for this position and then researches the lives of the surrounding Lancashire families who were in a position to aid the talented Shakespeare. If we accept this particular Lancashire connection as well as the fact that our Shakespeare is probably the Shakeshafte of Hoghton's will, then the biographical data about Hoghton, Sir Thomas Hesketh of Rufford, John Cottom of Tarn-

acre and John Weaver, clears up the previously obscure references in Shakespeare's works.

However, Honigmann's justifications are not sufficiently convincing. The reader would be more willing to suspend disbelief that this Shakeshafte could be our Shakespeare if this slight differential of "what's in a name" were the only questionable detail. But even accepting the name change as a possibility—and it is one because Shakespeare's grandfather is listed in the nearby Snitterfield records as Shakstaff—too many other pieces of known biographical information about Shakespeare have to be bended or cajoled to fit Honigmann's solution to Shakespeare's "lost years." However, his excellent and thorough research suggests, albeit unintentionally, that Shakeshafte and Shakespeare are probably not one and the same. For example, if Shakespeare were Shakeshafte in the employ of Hoghton, he would have had to be Catholic. (In Honigmann's chronology Shakespeare becomes a Protestant in 1583 after the birth of his daughter, Susannah. Why, then, would we have the records of his marriage to Anne Hathaway, the baptisms of Susannah and the twins, without any trace of his conversion?) Most scholars have previously understood that Shakespeare was born and died a Protestant. While it is difficult to think of Shakespeare as a Catholic, Honigmann feels that there is no proof he was not one.

For those scholars who feel that Shakespeare's religion is clear from his irreverent treatment of the Catholic church in *King John*, *Henry VI*, *Measure for Measure* and his own will, Honigmann assures us that we have no real knowledge of the fact that Shakespeare was a Protestant and that the anti-Catholic tone present in his plays could merely have been—although we don't like to think so—politically pro-English. Perhaps more research into the life of John Shakespeare, Shakespeare's father, which is just touched upon in this book, will spread more light on this subject.

Honigmann entertains us in his "The Shakespeare Epitaphs" chapter. Scholars who have questioned whether Shakespeare could have written such poor verses as the epitaphs that have been credited to him, will enjoy reading why

Good friend, for Jesus' sake forbear
To dig the dust enclosed here!

Blessed be the man that spares these
stones,

And cursed be he that moves my bones.
is essentially Shakespeare's own epitaph which he prepared before his death. Honigmann's analysis of other poor epitaphs which have been credited to Shakespeare will put metal behind those credible scholars who appraise Gary Taylor's newly found "Shall We Fly?" as Shakespeare's.

The most illuminating section of the book is the chapter on "The Phoenix and the Turtle." The poem was first published untitled in Robert Chester's *Love's Martyr* in 1601. Honigmann backdates the poem to 1586 by explaining its meaning in light of the fact that it was written for the wedding of John Salusbury, whose brother some three months beforehand was executed as a traitor, and Ursula Stanley. According to Honigmann, the poem proves "indisputably" that Shakespeare was in some way connected with the Stanley family. Although his argument remains not totally convincing, Honigmann's interpretation of this previously "obscure and baffling" poem is enlightening.

If Shakespeare were Shakeshafte, then his Lancashire connection which was ensured by Hoghton's last request would have quite nicely been granted by and have become a part of Lord Strange's Men, which Honigmann feels is what happened to Shakespeare during his "lost years." Honigmann has made a good case for Shakespeare having a Lancashire connection; however, Shakespeare as the Catholic Shakeshafte still remains hard to swallow.

—Marjorie J. Oberlander



Elsie Ferguson (left), Herbert Beerbohm Tree (center)
(*King Henry VIII*, 1916)

BOOK REVIEWS

American Musical Revue: From the Passing Show to Sugar Babies. By Gerald Bordman. New York: Oxford University Press, 1985. 184 pp. \$17.95.

Perhaps theatre historians have avoided the revue because it is so intractable a subject. Definitions of the genre differ, revues are by nature transitory, and it is virtually impossible to suggest their theatrical impact. Gerald Bordman's book is a workmanlike study, but he fails to recreate the spirit of these entertainments which for so many years delighted audiences.

Two previous books on the revue—one by Robert Baral (1962) and one by Raymond Mander and Joe Mitchenson (1971)—cater unashamedly to nostalgia and indulge the reader with almost as many pages of illustrations as of text. Bordman has made no effort to write a coffee-table book. Instead, his account is terse and factual. His introductory pages on the genesis of the revue are interesting, particularly those dealing with the forgotten John Brougham and William Mitchell. His discussion of Ziegfeld is equally good. Thanks to his invaluable *American Musical Theatre* and other related studies, he has a solid sense of American theatrical history and cogently explains the rise and fall of the evanescent revue.

In some respects, however, his book is not entirely satisfying. In comparing his discussion of the heyday of the revue with Baral's, one finds no less than eighteen shows discussed by Baral not even mentioned by Bordman. Some have a thin line of plot which may have disqualified them in Bordman's eyes. Others were perhaps omitted because they were English in origin, but since he includes a discussion of the highly influential *Charlot's Revue* (1924) why not include at least a mention of Noel Coward's *This Year of Grace* (1928) and Cole Porter's *Wake Up and Dream* (1929), both also trans-Atlantic productions? Some other omitted revues such as *Walk a Little Faster* (1932) and *Thumbs Up* (1934) qualify for inclusion by any definition. Certain figures are slighted as well. Most surprisingly, Lew Leslie is barely mentioned in spite of his notable contributions to the advancement of black artists.

Bordman's book is certainly worthy of a place on the theatrical bookshelf, but it belongs there as a counterbalance to Baral's and Mander and Mitchenson's livelier accounts.

—William W. Appleton

Being an Actor. By Simon Callow. New York: St. Martin's Press, 1986. 190 pp. \$13.95.

Great reviews and great controversy accompanied the publication of *Being an Actor* in England in 1984. The reviews were entirely justified; the controversy centered around the final four pages of the book, in which the author "nails [his] colors to the mast." Appropriately entitled "Manifesto," it pleads for the re-establishment

of the writer—whether dead or alive—and the actor to preminent positions in the mounting of a production, without the intervention or interpretation of the director. Callow would have the director function to inform the actors of the world of the play and its performing traditions and to challenge them to reach the play's world and style. To some this idea may seem radical, but it evolves from a book which is by turns penetrating, frank, passionate, informative, and witty.

Best known for having created the role of Mozart in the original National Theatre production of *Amadeus* (he appeared in the film in a smaller role and is now being seen by American audiences in the film *A Room With a View*), Simon Callow made his debut in 1973 at the Edinburgh Festival. This book grew from a college lecture Callow gave on acting. In the first section he describes in detail the career of one young actor of the 70's and 80's—himself. He traces the thread of acting which runs through this actor's life. After a start in the box office at the National Theatre, and a fateful meeting with Michael MacLiammoir at Queen's University, Belfast, Callow returned to London and trained at the Drama Centre. He began to get roles and in the process was made to question what his homosexuality meant to him in terms of choosing roles and reading plays—not figuring out what a play's "statement" was, but listening to that statement himself. He joined various other companies, appeared on television, and finally arrived back at the National, this time in the company. While appearing in *Amadeus* he also performed Shakespeare's Sonnets in a new sequence in early evening performances; his account of this experience is particularly lucid and extremely moving. He ends with a play in the West End, wondering if there is more to an English theatrical life than *More of the Same*.

The second section grew out of a letter to Edward Bond in which he tries to explain what actors go through. It unfolds in documentary fashion from unemployment through rehearsals with all their frustrations and conflicts with co-workers, to the exhilarating moment of creating a role on stage, to reviews and the run, and back to unemployment. Callow is objective and entertaining, an articulate and intelligent writer.

This book is part autobiography, part analysis, part manifesto. It exposes all the pressures, insecurity, and rewards of an acting career. Callow is as brilliant on paper as he is on the stage, succeeding totally in his ambition to write for professionals and amateurs, students and theatregoers. The amateurs will say "Oh, that's what it's like"; the professionals, "Yes, that's what it's like."

—Adele Bellinger

Contemporary Theatre: Evolution and Design. By Christos G. Athanasopoulos. NY: John Wiley & Sons, 1983. 341 pp. \$60.

Looking backward on the long history of theatre design and construction, the

author—a Greek architect and a professor at the university in Thrace—observes that the primary design problem for all concerned with the theatre has been the audience-performer relationship. And yet, he justly notes, "for a very long time these two theatrical functions were approached separately, each as a different feature that should have no connection with the other."

His book is largely a survey of the development of the theatre-building over the ages, as conditioned by the cultures which spawned the theatre arts performed in those spaces. Structure is related to function, with the intent of making the evolution of theatres understandable to the lay reader. Athanasopoulos insists his book is not another concise history of the theatre. While certainly not concise, it does manage to emerge as a kind of theatre history, since the theatres of each era are, in his view, the results of a confluence of artistic, economic, social, political, and even religious pressures. In itself, this is not at all a bad thing, but the text lacks the detail and the insight which could have this treatment specially valuable. Although the author deplores the lack of scholarly studies on the evolution of the theatre, much of what he has to offer is effectually a recycling of information and speculation in standard works. The layman can actually learn more from Brockett's *History of the Theatre*, if he reads it selectively to isolate the material on theatres.

Nonetheless, this book does have a number of photographs and sketches of important, historic theatres, as well as some lesser-known Greek theatres, photographed and analyzed by the author. The prose, even in translation, is labored; the judgments are often obvious conclusions, in some cases, virtually cultural clichés by now. Donald C. Mullin's *The Development of the Playhouse* (California, 1970), though it begins with the Renaissance rather than primeval ritual, is more useful as a historical survey of theatre evolution. Unfortunately for *Contemporary Theatre's* possible appeal, Richard and Helen Leacock's *Theatre and Playhouse* (Methuen, 1984), also a richly illustrated survey of "Theatre Building from Ancient Greece to the Present Day," has just appeared. Richard Leacock's isometric reconstructions of theatres are especially informative, unlike many of Athanasopoulos' illustrations, which are reproduced from all-too-familiar sources. (One oddity: all the photos of the Lincoln Center complex are "Courtesy of the American Embassy in Athens." Had they come directly from Lincoln Center, the thoroughness of his research might seem less questionable.)

In recent years, the major work on the development of the theatre building has been George Izenour's *Theatre Design* (McGraw-Hill, 1977), which has a remarkable range of cross-sections, elevations, ground-plans, photos, and sketches, illustrating a grand panorama of theatres developing over the ages, as performance forms and audience needs also developed or changed. To the irreverent, however, Izenour's impressive survey and analysis—given the subsequent attention lavished

on modern theatres designed or advised on by Izenour himself—seem but a weighty prelude to the advent of the Izenour theatre. In fact, the author of *Contemporary Theatre* invokes Izenour's expertise and, in return, has received an enthusiastic endorsement of his work from Izenour.

Almost two-thirds of *Contemporary Theatre*, it must be noted, are devoted to the concerns of the 20th century theatre, documenting trends and changes. Although the author insists he doesn't intend to determine theatre's "ideal form," in outlining four modern theatre forms, he does indicate which theatre form is best suited to the "functional needs of each performing art." His four modern forms are the proscenium stage, the open stage, the arena stage, and the adaptable or experimental stage. The author is, however, no great admirer of culture centers or complexes, which, he suggests, have far more to do with economics or civil pride than with the needs of audiences or performers. From this, it may well be inferred that the latter parts of the book are exercises in opinion and speculation. They are not without interest, written, so-to-speak, in the shadow of the Theatre of Dionysus, but they impair the work's possible value as a textbook.

—Glenn Loney

Entrances. By Alan Schneider. New York: Viking, 1986. 416 pp. \$25.

Alan Schneider referred to himself as "the fellow who did those strange plays and sometimes made them work." You probably have already read the excerpts from this book that appeared in *The New York Times Sunday Magazine* concerning *Waiting for Godot* or the *Who's Afraid of Virginia Woolf* excerpt published in *American Theatre*. While they may be highlights of this book, please do not stop there. This is one of the most fascinating accounts of the theatre world to be published in a long time.

Mr. Schneider devotes the first section to the usual accounts of being born—in his case, in Russia—and growing up in various parts of the United States. Some early experiences with the Washington Civic Theatre led to a teaching position at Catholic University, with time off during World War II to work in the Office of War Information. In 1951 he began working at Washington's Arena Stage.

Schneider's first New York directing job was for *A Long Way from Home* in 1948, and his early successes include *Anastasia* in 1954. But it is his background information about such famous productions as Beckett's *Endgame*, Krapp's *Last Tape* and *Happy Days* as well as Albee's *The American Dream*, *Ballad of the Sad Cafe* and *Tiny Alice* that make this book so special. In addition there's Harold Pinter, Joe Orton and Tennessee Williams, wonderful stories about Helen Hayes, Mary Martin and Martha Scott, and an amusing section on making a short Beckett film with Buster Keaton. Even the chapter headings are fun—"To Albee or Not to Albee" being one.

This account ends in 1967 with *You Know I Can't Hear You When the Water's Running*, Schneider's longest-running hit. Schneider was killed in 1984 in a traffic accident, but he left enough notes and materials for a second volume which is planned for future publication.

—Richard C. Lynch

The Other Side of the Moon: The Biography of David Niven. By Sheridan Morley. New York: Harper & Row, 1985. 330 pp. \$18.95.

David Niven's best-selling "autobiographies" were really collections of anecdotes, tales told on others rather than on himself. Sheridan Morley, the drama critic and arts editor of *Punch*, knew Niven for 30 years and set out to write a biography which would establish the true life of the last "professional Hollywood Englishman." He had the cooperation of Niven's family and friends, including his lifelong friend, actor Michael Trubshawe. Morley has unearthed facts of Niven's Hollywood life never mentioned in Niven's own books.

The actresses who influenced Niven are barely mentioned in his writings. Merle Oberon was his mistress for two years and helped his career by teaching him how to audition for a role. Niven had a short affair with Evelyn Keyes which was never acknowledged in his books—Keyes also helped him win the role of Fogg in *Around the World in Eighty Days*. Despite his fame, it was felt that Niven's name alone on a marquee couldn't sell tickets. In *Around the World in Eighty Days* he shared top billing with Shirley MacLaine and Cantinflas. Although he made more than ninety films, as well as a few disastrous stage appearances, he achieved greater fame on television and through his published memoirs and novels. The man who was Niven was more fascinating than the suave gentleman he acted and presented to the world.

Niven lost his father in the First World War, and his stepfather did not take to him. He was sent to prep schools and had a disappointing Army career, which is fictionalized in his two novels. He never recovered from the death of his first wife at a Hollywood party and had a rocky second marriage. Only a handful of his films can claim lasting distinction, and he suffered a deep sense of professional inadequacy and financial insecurity—although he was well-to-do at the time of his final illness, he felt he couldn't afford a nurse. Niven got through acting in his final film because of loyalty, and his voice had become so weak that it had to be dubbed by another actor.

For half a century Niven had seemed the most debonair, self-assured, and care-free of British actors. With charm and good humor he came from nowhere through the ranks into stardom and from the screen to the writing desk with ease. His own account of himself was that of an untalented adventurer who lucked into opportunities. Morley's exhaustively researched and illustrated book brings us a man whose great-

est, longest performance was that of the David Niven he had wanted himself to be.

—Adele Bellinger

Peeps at People: A Collection of Skits. By Clay Franklin. New York: Samuel French, 1985. 172 pp. \$5.

Three years ago the publication of Franklin's *Anybody We Know?*—a collection of monologues—was received with much enthusiasm in both the theatre and television arenas. Now, his latest work, a compilation of twenty-eight skits for teenagers and adults, is another cause for rejoicing. *Peeps* is a boon for all generations in that it provides ideal characterizations for classroom presentations, variety shows, club programs, and amateur entertainments. Celeste Holm, in her foreword, sums it up when she says this is a book "to help actors of all kinds try their wings in various characters—perhaps give them the courage to try new approaches with this varied material."

—Louis Rachow

Recorded Plays. By Herbert H. Hoffman. Chicago: American Library Association, 1985. 148 pp. \$20.

This volume is "designed to guide people to performances and readings of plays that have been recorded on phonodiscs, audio cassettes or tapes, video cassettes, and 16mm film." It is divided into three parts: an author index arranged by playwrights' names, a title index, and an actor index. There are 1,844 entries for a total of 700 works by 284 playwrights. More than 2,500 names are listed in the actor index.

There is no doubt that this will be of great help to those in need of such information. However, there are omissions. In the early days of LP recordings, Decca Records issued a series of "cherished moments of the theatre." These included Florence Reed in *Shanghai Gesture* (DL 7010), Jane Cowl in *Smilin' Through* (DL 7011) and Laurette Taylor in *Peg O' My Heart* (DL 7012). These recordings are not listed in this directory. In addition, the list of record companies gives the address of British Decca only, and no indication that the American Decca Record Company is now part of MCA.

—Richard C. Lynch



Fred Astaire
(*The Band Wagon*, 1931)

THEATRE DESIGN EXHIBITION ON VIEW IN TORONTO

Tanya Moiseiwitsch, Desmond Heeley, Brian Jackson and Susan Benson are among the theatre designers represented in *Art By Design*, opening June 10 and continuing until July 14 at the Metropolitan Toronto Library Gallery. The exhibition offers visitors an insight into the world of the theatre designer at work, through costume and set designs, drawings and paintings.

Art By Design is mounted by the Associated Designers of Canada, an alliance of more than one hundred scenic, costume and lighting designers. It was established twenty years ago to raise professional standards and to address common concerns in Canadian theatre design. Designers contributing to the exhibition include Susan Benson, Bill Chesney, Michael Egan, Desmond Heeley, Brian Jackson, Jack King, Ed Kotanen, Murray Laufer, Tanya Moiseiwitsch, John Pennoyer, Mary Jo Pollack and Philip Silver.



Dolores, Ziegfeld's Peacock Girl

THEATRE COMMUNICATIONS GROUP NEWS

Theatre Communications Group, Inc., the national organization for the nonprofit professional theatre, has announced the election of seven new members to serve on the TCG Board of Directors. Those elected are Betsy Bolding, chairman of the board of trustees of the Arizona Theatre Company, Tucson; Ping Chong, artistic director of New York's Fiji Company; playwright Maria Irene Fornes; actor Kevin Kline; Anthony Taccone, artistic director of the Eureka Theatre Company, San Francisco; costume designer Jennifer von Mayrhauser; and Garland Wright, newly appointed artistic director of The Guthrie Theater, Minneapolis. The board re-elected Lloyd Richards, artistic director of the Yale Repertory Theatre and the O'Neill Theater Center's National Playwrights Conference, to a second two-year term as president. Playwright John Guare was elected vice president, and David Hawkanson, managing director of the Hartford Stage Com-

pany, was voted secretary/treasurer.

The seven newly elected board members, whose terms begin July 1, were selected from hundreds of nominations submitted by artistic and managing directors of TCG constituent theatres throughout the country. They succeed retiring board members Rosetta LeNoire, Romulus Linney, Des McAnuff, Harold Prince, Stanley Silverman and Daniel Sullivan.

The newly elected board members join the following members who are serving continuing terms: Lyn Austin, Colleen Dewhurst, John Dillon, Charles Fuller, Spalding Gray, John Guare, David Hawkanson, John Jensen, Mako, Emily Mann, Hugo V. Neuhaus, Jr., David Ofner, Robert J. Orchard, Sharon Ott, Lloyd Richards, Barbara Rosoff, Fontaine Syer, Jennifer Tipton, William P. Wingate, Robert Woodruff and Peter Zeisler.

Theatre Communications Group encompasses a constituency of over 250 companies throughout the United States that present performances to a combined annual audience of 14 million. Founded in 1961 to provide a variety of artistic, administrative and informational services to theatres and independent theatre artists, TCG acts as a resource for the profession, the media, funding agencies and the public, and is a leading publisher of performing arts books and periodicals, including *American Theatre* magazine.

HUMANITIES FELLOWS NAMED

TCG has also announced the selection of the first two fellows under a new Humanities Residency Program, funded by a grant from the Rockefeller Foundation. Beginning residencies in July and next April are Margo Jefferson and Colette Brooks.

Jefferson is a critic and contributing editor to *Vogue*, and has been affiliated with New York University and *Newsweek Magazine*. Her writings have appeared in *The New York Times Book Review*, *Harper's*, *The Nation* and *The Washington Post*. She plans a research project titled "Essays into American Performance Traditions."

Brooks, a writer, editor, dramaturg and teacher, is an adjunct professor of theatre at Columbia University. She has been a contributing editor to *Theater* and an artistic associate at both The Production Company and Interart Theatre in New York. Her research will center on "The Impact of 20th Century Technologies on the Theatre."

We are eager to publish relevant news and items of interest from around the world. In addition, we require book reviewers in various sub-specialties of theatre. Please write to:

Alan J. Pally, Editor
Broadside

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



Gertrude Elliott
(*Caesar and Cleopatra*, 1906)

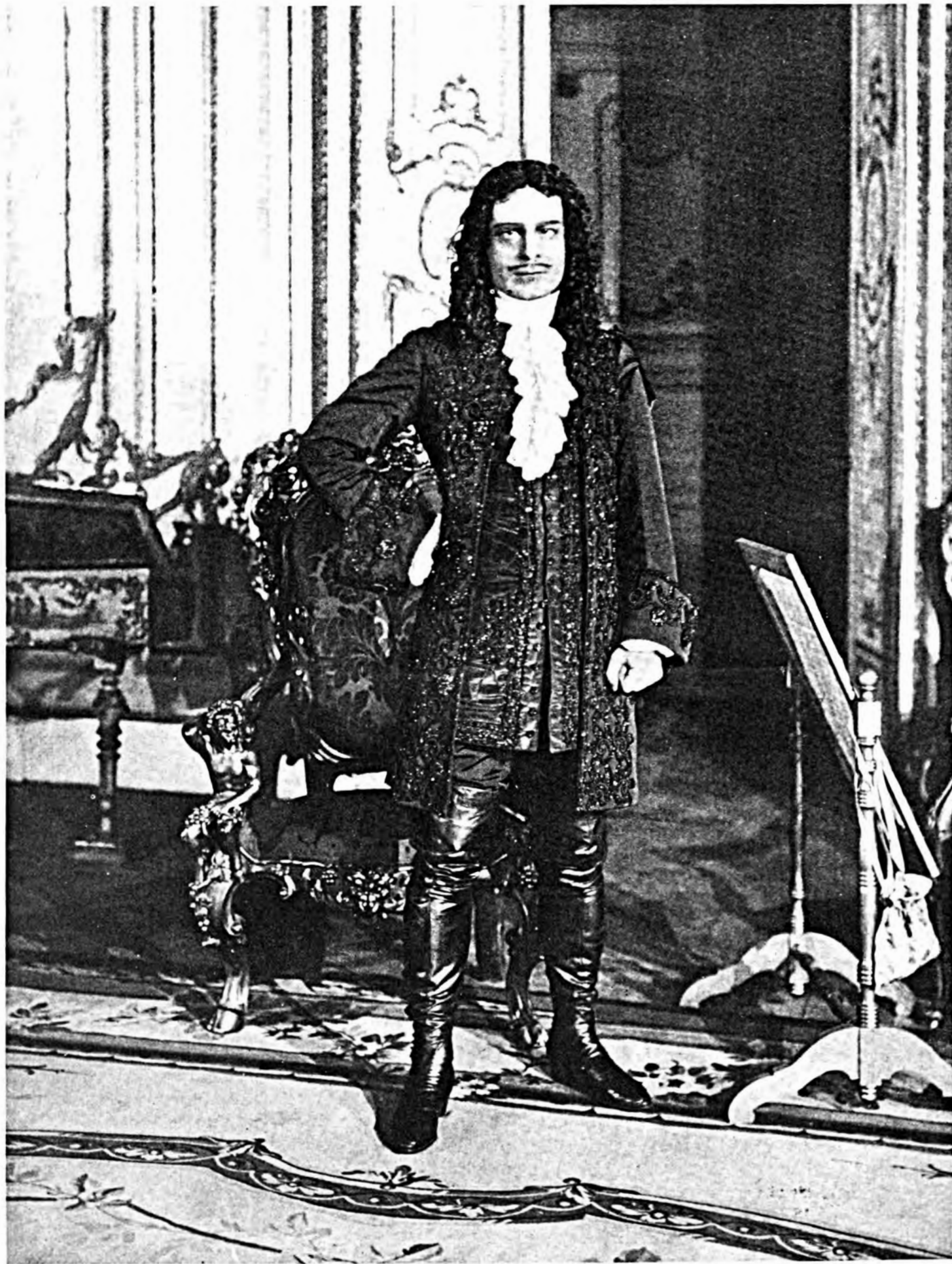
CALL FOR PAPERS

An international symposium, **Popular Entertainment as a Reflection of National Identity**, will be held in New York City from October 9 through October 12, 1987. Papers will be welcomed on four major topics: Entertainments (variety, popular theatre, indigenous forms, etc.); Documentation of entertainment environments (architecture, design and technology of popular entertainments); Iconography; and Methodology and Resources. Papers should last no longer than twenty minutes, and should be submitted in duplicate, typed and double-spaced, with a one-page abstract. Appropriate notes and bibliography should be included.

Videotapes of performances may be submitted for showings during the symposium. They must be available in American format VHS. Please submit abstracts and/or narrations in advance.

The deadline for submission of papers is January 1, 1987. Notifications will be sent by May 1, 1987. All papers will be read by at least two members of the program committee.

All papers and abstracts should be sent to David Gild, School of the Arts, Long Island University, Brooklyn Center, University Plaza, Brooklyn, New York 11201-5372. The symposium is sponsored by the American Society for Theatre Research, the Theatre Library Association, and the Society of Dance History Scholars.



Richard Mansfield
(*The Misanthrope*, 1905)

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