

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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SPECIAL DOUBLE ISSUE

NEW HOME FOR MAJOR THEATRE COLLECTION

London's extraordinary Raymond Mander and Joe Mitchenson Theatre Collection was founded in 1939 by two actors and formed into a charitable trust in 1977. For many years the collection was housed at 5 Venner Road in Sydenham, but the move to larger and more comfortable quarters is now almost complete. The new building, a renovated Georgian mansion in



An item from the Costume Section—Lennox's helmet from Beerbohm Tree's production of *Macbeth*, His Majesty's Theatre, 1911

Beckenham Place Park, will provide space better suited to the maintenance and use of the impressive collection in addition to ample gallery space for the exhibition of the treasures which will soon be on view, not only to scholars, but to the general public as well.



The Mander and Mitchenson Theatre Collection's new home at Beckenham Place Park



The room being developed as the main Reading Room. The *King Lear* head is the actor Charles Calvert.

The vast holdings, which are added to continually, include books, periodicals, photographs, designs, programs, press clippings, oil paintings, water colors, ceramic figurines, and other materials related primarily to British theatre. It has always been a working collection and has provided materials for exhibitions, theatre programs, and media consultation as well as reference service for students and authors. Mr. Mitchenson and the late Mr. Mander have themselves organized numerous exhibitions and written more than 20 books related to the theatre.

THE RAYMOND MANDER & JOE MITCHENSON THEATRE COLLECTION



Archivist Jilian Edwardes Jones working on the files with assistance from two members of the volunteer group



A corner of the Green Room, currently part of Joe Mitchenson's private accommodation



Curator Colin Maberley

BOOK REVIEWS

Broadway Musicals: Show by Show. By Stanley Green. Milwaukee, WI: H. Leonard Pub. Co., 1985. 382 pp. \$17.95.

Stanley Green, that indefatigable chronicler of the musical theatre, has now come up with a "combination history, guide, fact book and photograph album of some 300 memorable" on and off-Broadway productions. His criteria for inclusion are all runs of more than 500 performances, seminal importance, the people involved, the quality of the score, the uniqueness of the approach or subject matter, and the general acceptance as a significant work in the field.

The 300 entries are arranged chronologically, from *The Black Crook* in 1866 up through *Big River* in 1985. I wish that they had been alphabetically arranged so that it would not be necessary to use the index to locate a particular show. I also think that *Anyone Can Whistle* and *Happy End* (omitted) are of more interest and importance than *The Magic Show* and *Li'l Abner* (included).

Each entry includes credits for music, lyrics, book, producer, director and choreographer. Major cast members and song titles are listed, as well as the opening date, the theatre and the number of performances for the New York run. The comments that follow not only summarize the plot, but include tidbits about the history of the show, the major cast replacements during a long run, the recordings and published librettos, and the licensing agents. There are over 100 black and white photographs.

The last 88 pages include seven indexes: show title, composer/lyricist, director, choreographer, librettist, major cast members, and theatre. Not only is this a book of considerable reference value, particularly for the early years, but it is also extremely readable and consistently entertaining.

—Richard C. Lynch

The Great Stage Stars: Distinguished Theatrical Careers of the Past & Present. By Sheridan Morley. New York: Facts on File, 1986. 425 pp. \$24.95.

Sheridan Morley (the son of you-know-who) is truly a man of the theatre. Not only is he a theatre critic, a writer of theatrical biographies and a reviewer of theatrical recordings for London's theatrical programmes, he sometimes even appears on stage in such revues as *Side by Side by Sondheim* and *Noel and Gertie*.

This volume contains more than 200 short biographies of "great stage stars" spanning more than four centuries. Mr. Morley believes that his choices have all won lasting popular or critical acclaim on the British, American or Australian stage. It doesn't bother him at all that they range from Herbert Beerbohm Tree to Carol Channing. Fifty black and white photos are scattered throughout the book.

Perhaps you are familiar with the David

Shipman *Great Movie Stars* volumes. This was designed as a companion volume dealing with the stage. Thus the Marlene Dietrich entry may mention a few of her films, but primarily deals with her stage appearances during the latter part of her career. Since Mr. Morley has been the drama critic for *Punch*, *The International Herald Tribune*, and other publications, he has interviewed many of the stars included in this book, adding a personal touch to the entry. Some of the names in this book, I must admit, were unknown to me—Frederick Valk? Irene Vanbrugh? But I can think of no nicer way to make their acquaintances than through the pages of Mr. Morley's book.

The author states that this book is meant as "an attempt at pure information. Who opened when, where, in what and to what contemporary reaction?" Occasional errors creep in—Lotte Lenya did not win a Tony for *Cabaret*—but nevertheless, this volume is well worth investigating.

—Richard C. Lynch

Theatre in America. By Mary C. Henderson. New York: Harry N. Abrams, 1986. 320 pp. 350 illus. \$45.

How many people read a coffee-table book? Not many, one suspects. Its size, weight and visual impact all discourage more than a casual glance at the text. In this case such negligence would be a pity, for Mary Henderson's commentary is as lively and as entertaining as the accompanying illustrations.

The book is unusual in its organization. It is divided into chapters, each of which deals with some participant in the making of a play—the producer, playwright, director, and so on. Within the chapters the account is chronological, which entails some repetition, but which enables the author to give coherent account of various facets of the theatre. In dealing with playwrights and actors the author makes use of familiar names, but in her chapters discussing less well-publicized figures such as directors, designers and architects she is particularly interesting.

Mrs. Henderson's years of experience as a researcher, teacher and curator have familiarized her with visual sources of theatrical history, and she has enriched the text with many unfamiliar illustrations as well as familiar ones. They are handsomely reproduced, with a lavish number in color. In view of the book's expense it is inexcusable, however, to devote a mere page to the photographic credits. To identify, for example, the source of the painting of "Jump Jim Crow" reproduced on page 124, one has to plow through a page of microscopic type, confusingly arranged.

Otherwise there is little to fault. Mary Henderson is a skillful and entertaining guide and her choice of material—textual and illustrative—is judicious. The book also contains a brief introduction by Joseph Papp (p. 8), who, it might be noted, bears a striking resemblance to Edwin Booth (p. 151).

—William W. Appleton

Year of the King. By Antony Sher. London: Methuen, 1985. 249 pp. £4.50 (pbk.).

Having been numbered among those in the entry "Americans invade—Stratford gets so full it might be sick" during the run of Antony Sher's performance in *Richard III*, this diary of the lives of "the two of us, from the first suggestion to opening night" promised a great deal of interest. How good that it fulfills that promise and offers more—eloquent writing, astonishing drawings, and cause for laughing out loud.

Year of the King deals with the experience of creating a performance, from "an unkempt mess" to "a bottled spider." In this case, the creation began even before a line of "Joe Allen's chat" came from the mouth of Trevor Nunn; it was a popped Achilles' tendon which drove Sher into both physical therapy and psychotherapy—both essential elements in his concept of *Richard*. It was foreshadowed by a small accident at a Barbican opening, where the old man into whose shoulder Sher crashes is Laurence Olivier. ("God," Sher had written earlier, "it seems terribly unfair of Shakespeare to begin his play with such a famous speech. You don't like to put your mouth to it... it's as hard as saying 'I love you,' as if you'd just coined the phrase for the first time.") Once the part is offered to him and he accepts, Sher visits both libraries and health farms, tapes TV programs on the disabled and on murderers—all in "compulsive" pursuit. While he searches for *Richard*, he also tapes two plays for television—and takes a holiday trip back home to South Africa, which he had not visited for eight years. The journey involves yet another search, for feelings long unvoiced. Finally, *Stratford-rehearsals* begin. The idea of *Richard* on crutches—Shakespeare's great warrior who is severely disabled—is adopted, ditched, and adopted again. Previews, opening; acclaim from Trevor Nunn, and "a flash of a night in Joe Allen's some millennia ago," and letters from the *Richard III* Society (only one or two "less enthusiastic"). Accounts of all are here. It is our pleasure that Mr. Sher's "pile of notes and sketches from this past year" have been shared with us. They provide a rare insight into the making of a historic theatrical event, yet one in which the play rests "in pride of place, on the top."

—Adele Bellinger



The Jungman Twins (1928) by Cecil Beaton. Photograph courtesy of Sotheby's.

COLLECTORS' PANEL AT ANNUAL TLA MEETING

On Tuesday, October 21, 1986, TLA presented a panel featuring private collectors of performing arts materials discussing their collections. Martha Mahard, TLA board member, introduced Dorothy Swerdlow and Brigitte Kueppers who coordinated the program and presented the panel members.

Bill Appleton, the first speaker, taught English at Columbia University from 1945-75 and wrote biographies of Mme. Vestris and Macklin. He explained that he inherited a very good library from his grandfather which financed his own collecting. Quoting Samuel Butler's advice—"Pick your ancestors carefully"—he began collecting in 1934 and continued through the war years buying press books and first editions. After the war his interests changed, and he sold off most of his collection. When he began teaching Elizabethan drama he bought some early quartos, but soon found collecting in this field to be too expensive. In the '50s he began buying manuscript materials and he says, in retrospect, that he wished he had begun to do so 20 years earlier when such materials were more available and at lower prices. Once again Appleton auctioned many of his books to concentrate on other fields. One of the collections he acquired was that of James Winston-C.B. Cochran, a group of about 400 theatrical letters and documents dating from the 17th to the late 19th century. He says that he quite often gets requests for information from this collection.

Appleton's advice to collectors was that the best deals could sometimes be made with collectors who had tired of their collections. He has also collected Diaghilev material, show music from 1920 to 1950, and juvenile drama. These materials have been loaned to a number of exhibitions. Appleton feels that his collection developed from a conventional one to a more scholarly one. He wonders what his grandfather would have thought of it and suspects that he would have dismissed it as a lot of debris.

Patricia Barnes, a writer for *Dance & Dancers* and ex-wife of critic Clive Barnes, discussed the dance collection that she and her sister have amassed. She described their collection as leaning towards romantic and traditional dance (citing as an example, prints of Taglioni's *Bayadere*) with emphasis on Diaghilev materials. The pair began collecting in book stores in an area called the "Lanes" in Brighton, England. The collection now runs to about 20 shelves and includes 18th century prints as well as prints by Benois and Bakst. Other rare items in her collection include Imperial period postcards and the signed ballet shoes of the Bolshoi Ballet as well as Benois, Bakst and Mucha postcards and other postcards from the turn of the century.

Bjarne "BJ" Buchtrup came to the U.S. from Denmark in the '60s and performed in such musicals as *No No Nanette*, *Gigi*, *Oklahoma*, *Finian's Rainbow*, and *Camelot*.

Show albums and records were hard to come by in Denmark in the '50s, so BJ first began to collect musical recordings seriously while in Toronto with a company of *Annie Get Your Gun*. Because stereo was becoming established at the time and mono recordings were being unloaded very cheaply, BJ could buy a number of the soon to be obsolete mono recordings. His next big advance in collecting occurred in 1974 when he went to a garage sale in Los Angeles. At the advice of the seller, he not only bought items for his own collection but also bought copies of records he already owned to trade to other collectors. The next step was getting mailing lists and establishing contacts with other collectors.

Buchtrup brought samples from his collection; he often collects different versions of the same item—ep's, lp's, original 78's, mono, stereo, different casts, albums from different countries. He showed how the billing on album covers occasionally changed to reflect the importance of a star, providing as an example two covers of the film album of *Bye Bye Birdie* which demonstrates Ann Margret's rise from an unknown to a star in the show. BJ also collects playbills, souvenir programs and other materials related to musicals and has some rare records, such as a promo that features Irving Berlin and interviews with cast members from *Annie Get Your Gun*. He catalogs his collection by show title only.

Romano Tozzi began collecting films while he worked as assistant editor for *Films In Review*. Through *FIR*, he came in contact with other film buffs/collectors. When Warner Bros. made 16mm prints of the films they released for TV available to collectors, Tozzi's collection began with the purchase of a 16mm print of *On with the Show*. His collection concentrates on features from the Twenties, Thirties and Forties. Recently he has also set up screenings in his Forest Hills apartment where he and other collectors share their films with other film buffs and historians. The screenings aim for variety—a mix of horror, comedy, melodrama and drama. Upcoming programs include a tribute to the Bennett family (Richard, Constance, Barbara and Joan) and a tribute to director John Stuart Robertson, now almost forgotten. Tozzi also pointed out that occasionally he and other collectors have helped writers of books on a particular performer/director by setting up screenings. He said that most collectors are very generous with their collections and like to show their films.

Lillian Tudiver, former Chief of the Social Science Division, Brooklyn Public Library, was the final panelist and discussed her collection of theatre books. She is currently working on a biography of Marilyn Miller and researching a reference book entitled *Film Performers in Collective Biography*. Until the mother of a colleague, a former Ziegfeld girl, gave her a copy of Spitzer's book on the Palace Theater 16

years ago, Tudiver had never thought about collecting at all. From then on, she bought books at discount through BPL and haunted the remainder tables at Marboro Books at 45th St. Much of Tudiver's collecting is informed by her years of experience at the reference desk. At Brooklyn Public, the staff annotated their copy of Halliwell's *Filmgoer's Companion* with death dates and other updated information. Libby continues this practice with her own collection which led to her current reference project. She also maintains a clipping file which is so up-to-date that sometimes NYPL will call to ask her if someone's dead. Tudiver clips, mounts, indexes and files obits within one week. She also sends vital statistics information to the editor of *Who Was Who on the Screen*, to John Willis for *Screenworld*, and to Barbara Naomi Cohen Stratynner for the new edition of the *Biographical Dictionary of the Dance*.

The panel was enthusiastically received and questions from the audience elicited further information. Don Fowle asked the collectors how they arrange their collections: Buchtrup's is arranged alphabetically by title; Tudiver's is arranged broadly by subject and includes cross-referenced indexes for all of her books; Barnes' collection is by period with the prints stored in boxes. Appleton's manuscripts are mounted on acid free paper in albums and sheet music is arranged by show and composer; Tozzi maintains a file with each film arranged by title and releasing company. He stores many of his films in a warehouse and collects no nitrate films. Bob Taylor asked Buchtrup if collecting is an end in itself or if he actually listens to the records. Buchtrup assured him that he actually listens to items in his collection. Maryann Chach asked Tozzi if there were any items in his collection that were particularly rare or that he was particularly fond of. Tozzi mentioned two Lon Chaney films, *The Penalty* (1920) and *The Monster* (1925), and *Power*, a 1928 film starring William Boyd and Alan Hale and introducing Joan Bennett and Carol Lombard. Diane Cypkin asked if any of the panel collects foreign language materials. Most of the panelists do not, except for Buchtrup who collects foreign cast albums. On the general question of appraisal and insurance, most of the panelists had either had their collections appraised or have a good idea of the value. An appreciative audience warmly thanked the panel and the meeting broke up with individuals buttonholing panelists with specific questions.

—Maryann Chach



TLA AT ALA: 1986

On Monday, June 30, 1986, as part of the American Library Association's Annual Conference, TLA presented a two-part program at the handsome, if little used, Cort Theatre on 48th Street. The program opened with greetings from Gerald Schoenfeld, Chairman of the Board of the Shubert Organization, who pointed out that the Shubert theatres across the country are fewer now than in the heyday of the Shubert Brothers but that there are still 17 operating buildings in New York City, one of which is the Cort. He also mentioned that the Cort, in spite of its beauty and its popularity among actors, has the disadvantage of being small, double-balconied, and east of Broadway. Nevertheless, the Shuberts maintain it from profits made in other ventures. It has been booked for the coming season.

Mr. Schoenfeld's remarks were followed by a slide presentation during which Mr. Richard Buck discussed the research and design connected with his and Alan Pally's exhibition about the commercial theatre in New York City. The exhibition, entitled *Places Please: Broadway's Historic Theatres*, took place at The New York Public Library at Lincoln Center in 1984. Mr. Buck's lively presentation emphasized the wealth of material available in various New York City libraries and the difficulty in selecting the most riveting, evocative and historically important material into the limited space of the gallery.

The slide presentation was followed by a panel discussion which considered resources of New York City libraries in regard to the theatres in New York. Brooks McNamara introduced the section on the Shubert Archive by recounting his amazement when first confronted by the enormous amount of material in 1976. The Shubert's Archivist, Brigitte Kueppers, then described exactly how huge the collection turned out to be. Louis Rachow of the Players' Club described the eight major collections in the Hampden/Booth Library there, and Maxwell Silverman and Mary Ann Smith of the Theatre Collection of the Museum of the City of New York discussed, with slide accompaniment, their resources with special emphasis on original designs and photographs. Dorothy Swerdlow then described the holdings of the Theatre Collection of The New York Public Library. Following the panel, the Shubert Organization hosted a reception in the lounge of the Cort Theatre.

— Donald J. Fowle

POSTER SHOW AT MCNY

Before the age of neon, theatre producers used huge, striking posters to advertise their shows. Twenty-five of these are on view at the Museum of the City of New York, in an exhibition entitled *Selling the Show: Turn-of-the-Century Theatre Posters*. The exhibition was organized by Bob Taylor, Curator of the Museum's Theatre Collection, and runs through May 10, 1987.



Poster advertising the popular melodrama *Kidnapped*, by an anonymous designer

1983 ANNUAL THEATRE BIBLIOGRAPHY

The second volume, for 1983, of the *International Bibliography of Theatre* has been published. It is a full-sized work, much expanded over the 1982 bibliography. There are 11,000 subject entries referring to 1,591 theatre articles and 519 books published in 1983. The *IBT* is now much more useful since it contains a more thorough survey of foreign publications in the field.

The cost of the volume is \$65 (institutions \$85). Orders may be placed with the Publishing Center, 625 Broadway, New York, NY 10012. Scholars whose work may be appropriate for listing in the *IBT* should contact the Theatre Research Data Center, Brooklyn College, Bedford Avenue and Avenue H, Brooklyn, NY 11210.

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:

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BOOKS RECEIVED

- Blackwell, Marilyn Johns. *Persona: The Transcendent Image*. Champaign: University of Illinois Press, 1986. 121 pp. \$24.95 (cloth); \$9.95 (pbk.).
- Braunmuller, A.R. and J.C. Bulman, eds. *Comedy from Shakespeare to Sheridan: Change and Continuity in the English and European Dramatic Traditions*. Cranbury, NJ: University of Delaware Press, 1986. 290 pp. \$37.50.

- Durham, Weldon, B., ed. *American Theatre Companies, 1749-1887*. Westport, CT: Greenwood Press, 1986. 598 pp. \$65.
- Fenwick Library Staff, George Mason University, compilers. *The Federal Theatre Project: A Catalog-Calendar of Productions*. Westport, CT: Greenwood Press, 1986. 349 pp. \$45.
- Foulkes, Richard, ed. *Shakespeare and the Victorian Stage*. New York: Cambridge University Press, 1986. 311 pp. \$44.50.
- Fugard, Athol et. al. *Statements: Sizwe Bansi Is Dead, The Island, Statements After an Arrest Under the Immorality Act*. New York: Theatre Communications Group, 1986. 109 pp. \$6.95.
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- Goodman, Dean. *San Francisco Stages: A Concise History, 1849-1986*. San Francisco: Micro Pro Litera Press, 1986. 168 pp. \$19.95 (cloth); \$10.95 (pbk.).
- Katrak, Ketu H. *Wole Soyinka and Modern Tragedy: A Study of Dramatic Theory and Practice*. Westport, CT: Greenwood Press, 1986. 192 pp. \$29.95.
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- Leiter, Samuel. *Ten Seasons: New York Theatre in the Seventies*. Westport, CT: Greenwood Press, 1986. 245 pp. \$35.
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WORK IN PROGRESS

A History of Montgomery Theatre 1822-1985 by William D. Eppes.

CECIL BEATON 1904-1980: REMARKABLE EXHIBITION DAZZLES LONDON



Greta Garbo (1946) by Cecil Beaton. Photograph courtesy of Sotheby's.



A major exhibition devoted to the work of Cecil Beaton was mounted by London's Barbican Art Gallery and open to view from May 16 through August 10, 1986. Representing the full range of his activities over seven decades—from theatre and film design to fashion photography and wartime reportage—the exhibition aimed to show Beaton's importance in shaping contemporary taste and consciousness. Shown here is Cecil Beaton, left, with his gardener John Smallpeice (1970s). Photograph courtesy of Sotheby's.

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