

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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SPECIAL DOUBLE ISSUE

THEATRE AND DANCE ASSOCIATIONS SPONSOR INTERNATIONAL SYMPOSIUM ON POPULAR ENTERTAINMENT

Midway between its quadrennial Congresses (Glasgow in 1985, Stockholm in 1989), The International Federation for Theatre Research (IFTR) holds meetings of its Plenary and Executive Committees to conduct the necessary business of the organization. The 1987 meeting was held in New York City, October 7-12, under the leadership of the Federation's President, Dr. William Green of the English Department at Queens College. In recent years, these Committee meetings have been followed by a Symposium on a topic organized by a committee in the host city. Since the U.S. affiliate of the International Federation is the American Society for Theatre Research (ASTR), which traditionally conducts a joint fall meeting with the Theatre Library Association, the Boards of these two organizations appointed a committee to plan a symposium. The Society of Dance History Scholars accepted an invitation to participate as the third sponsoring organization. Popular entertainment was chosen as the subject because of its increased relevance since the very successful conference on American Popular Entertainment that was sponsored by ASTR and TLA in 1977, and because this was a unique opportunity to hear foreign scholars discuss the state of popular entertainment in their countries. The Committee spent two years assessing and assigning papers to various panels, planning social events and booking special guests, and arranging hotel accommodations for foreign and out-of-town participants. The Executive and Plenary Committees of the International Federation for Theatre Research began their meetings on Wednesday, October 7. In the evening they attended a reception at the Shubert Archive, hosted by Archive Director Dr. Brooks McNamara and Archivist Maryann Chach. It was a joyous reunion for many and a chance for all to meet researchers and archivists from various countries. Registration for the Symposium per se began on Thursday afternoon at which time the Boards of the American Society for Theatre Research and TLA met in adjacent rooms at the "Symposium Hotel," the Roosevelt. On Thursday evening, all Symposium participants were invited to a reception and lecture in the Vincent Astor Gallery at Lincoln Center where there was an exhibition of Max Waldman dance and



Louis Rachow and Elizabeth Burdick at TLA's 50th birthday party, which opened symposium



IFTR President Bill Green (center, facing left)

GALA BIRTHDAY PARTY OPENS SYMPOSIUM



Richard Lynch, Judy Brill, Alice Adamczyk

theatre photographs. The featured speaker, dance photographer William Ewing, encountered transportation difficulties but Barbara Cohen-Stratynier, co-curator of the Waldman exhibit, presented an excellent talk on the dance photograph treasures in the New York Public Library's performing arts collections. On Friday morning, Symposium registrants were treated to morning coffee in the Music Division of the Performing Arts Research Center at The New York Public Library at Lincoln Center and viewed special exhibitions on popular entertainment in the Dance Collection, the Music Division, and the Billy Rose Theatre Collection.

After welcoming remarks by Harold M. Proshansky, President of the City University Graduate Center, the first panel of the Symposium began shortly after 2:00 pm on Friday afternoon. Current definitions of popular entertainment were discussed by host and moderator, Dr. Marvin Carlson and by Dr. McNamara and Dr. Don B. Wilmeth. This was followed by the first of three national identity panels. Since the preliminary announcement for the Symposium was mailed to all TLA members, a listing of all the panels and papers will not be repeated here. The Opening Night Reception of the Symposium was held in the Trustees' Room of The New York Public Library. It marked the Official Celebration of the 50th Anniversary of the Theatre Library Association and honored Past Presidents of the TLA. Current President Mary Ann Jensen introduced all of the Past Presidents present: Louis A. Rachow, Robert M. Henderson, Brooks McNamara, and Dorothy Swerdlowe. Ms. Jensen read a message from Marguerite MacAneny, the only living Past President who was unable to attend. All personal members of TLA were invited to this event, and it provided an opportunity for them to meet the delegates to the Symposium. The reception

was very well attended and was a most auspicious start for the full weekend to come. Following the reception, guests trooped back across the street to the CUNY Graduate Center Mall for a Russian Cabaret performance reconstruction, also very well attended.

On Saturday morning, October 10, the annual business meetings of ASTR and TLA were held simultaneously at the Graduate Center (minutes of the TLA Annual Meeting will be published in the next *Broadside*), followed by the second national identity panel. The delegates had lunch in the Colonial Room of the Roosevelt Hotel with Dr. Kalman A. Burnim, President of ASTR, presiding. The ASTR Awards and Fellowships were presented, and nearly all of the young scholars receiving awards were present as guests of the Symposium. The Barnard Hewitt Award, for the best book in the year past about American theatre history or by an American theatre historian, was presented to Jared Brown for *The Fabulous Lunts* (Atheneum). This award had been administered by the American Theatre Association until its demise and is now under the aegis of ASTR.

On Saturday afternoon three panels on popular theatre were presented, two of them simultaneously. This also occurred on Sunday, when the two dance and spectacle panels were presented simultaneously with two of the variety entertainment panels. This is the first time that ASTR and TLA have programmed double sessions at any of their conferences or meetings, and the organizing committee debated such a step at some length. It was finally decided upon in order to secure broad coverage of the topic and to give as many overseas delegates as possible a chance to be on the program and thus facilitate their travel. As it turned out, with a registration of over 200, and with the

panels arranged for topical interest, all of the panels attracted large audiences, whether held in the third floor studio or in the more accessible auditorium.

After the third popular theatre panel, most of the delegates went back to the Roosevelt Hotel for a cocktail reception followed by an hour with vaudevillian Joey Faye and his wife Judy. Nearly half of the Symposium delegates stayed for this evening event, which perhaps proved that it is important for a conference on this topic to have sessions with practitioners and that delegates to a theatre-oriented conference in New York are not automatically drawn to the high-priced theatre, especially if they are offered an interesting free event.

Early on Sunday morning, the undersigned moderated the Theatre Library Association session of the Symposium, consisting of a panel of five librarians and curators (Mary Ann Jensen, Princeton Theatre Collection; Paula Morgan, Princeton Music Collection; Jeanne Newlin, Harvard Theatre Collection; Louis A. Rachow, Hampden-Booth Library at the Players;



Lawrence Cioppa

and Dorothy L. Swerdlowe, New York Public Theatre Collection) talking about popular entertainment materials in their collections. A lively discussion period ensued. This was followed by panels on variety entertainment and dance and spectacle. Then the delegates walked or ran in the

THEATRE LIBRARY ASSOCIATION TURNS 50

rain to Sardi's Restaurant, where they enjoyed a buffet luncheon and were treated to an excellent talk by performance artist Bill Irwin who gave his thoughts on his art and the new vaudeville. Mr. Irwin was so pleased at the opportunity to meet with such an audience that he flew to New York from a film location shoot in Indianapolis at his own expense. He received the heartfelt thanks of all those present. In the afternoon, the delegates returned to The Graduate Center for the second set of panels on dance and spectacle, and the last of the three national identity panels. Another cocktail reception followed, this time in the Grand Ballroom of the Roosevelt. The evening concluded with a magic show by George Schindler and his wife Nina, followed by David Jasen presenting a ragtime lecture-demonstration. Nearly half of the delegates stayed for the entertainment.

Monday, October 12, Columbus Day, began with a panel on environmental entertainments which was well attended for the last morning of a four-day conference. The final session, the Symposium Sum-



Joanna Spiess and Dorothy Swerdlove (both standing)



Robert M. Henderson and Richard M. Buck



Maryann Chach and Emily; Wendy Warnken and Emma

mary, was presented by David Mayer, a scholar now at the University of Manchester in England. In assessing the 36 papers presented, almost half of which were from delegates outside the United States, he noted that there were whole areas of popular entertainment that had not been covered (e.g., film and television), and he suggested that popular entertainment should include almost all forms of leisure pursuits. During the discussion following Dr. Mayer's remarks, and overheard in conversations during the Survivors' Champagne Reception that ended the Symposium, one got the feeling that he had touched a nerve. Some were concerned that Dr. Mayer's views undermined the progress

they had fought so long and hard to achieve, namely, to create respected and legitimized theatre departments in colleges and universities where theatre had not been considered a serious area of study until a short time ago. (It was also observed that other societies and associations are organizing whole conferences around the study of film, television, and other types of popular entertainment.) The question now remains whether the organizations that sponsored this Symposium wish to continue efforts to make these areas of popular entertainment legitimate topics of serious academic study by continuing to sponsor such conferences, by urging their students to do more research

in these fields, and by working to change the emphasis of theatre departments toward "performance studies," as some have already done.

We hope that the published proceedings of this Symposium will be available in a couple of years. Please secure a copy and discuss the contents with your colleagues. Should these organizations plan another conference, perhaps in 1991, and attempt to cover the past and current popular entertainment topics that were omitted in 1977 and 1987? Perhaps by 1991 some of them, at least, will have become more legitimate areas of study, due in part to the ground broken in 1977 and 1987.

—Richard M. Buck

BOOK REVIEWS

All This... and Evans Too! A Memoir. By Maurice Evans. Columbia: University of South Carolina Press, 1987. 331 pp. \$22.95.

To the under-30 group, or even the under-40 crowd, Maurice Evans is known as Samantha's warlock father in the television series *Bewitched* or as the philosopher-scientist orangutan, Dr. Zaius, in the movie *Planet of the Apes*. This informal memoir—Evans considers "autobiography" too pretentious a description—reminds us of his rich background on the stage in a range of productions stretching from Shakespeare and Shaw to *Dial M for Murder* and the musical, *Tenderloin*, as well as his success as a producer of the award-winning Broadway productions of *Teahouse of the August Moon* and *No Time for Sergeants*.

Evans was born in 1901 in Dorchester, England, deep in Thomas Hardy country, one of five children. His father was a pharmacist by profession, but both parents were active in amateur theatricals, and it was natural for their son to turn to the local stage as a relief from his regular job as cashier in a music-publishing house. Evans soon turned professional, eventually finding his way to the West End and then the Old Vic, where he received his grounding in the classics.

In 1935, Guthrie McClintic invited Evans to come to New York to play Romeo opposite Katharine Cornell's Juliet and the Dauphin to her Saint Joan. Soon afterward, thanks to the generosity and faith of Joseph Verner Reed, he became an actor-manager, working very closely with director Margaret Webster in developing productions. Both as dramatic actor, (Richard II, Hamlet) and clown (Falstaff, Malvolio), Evans' performances received generally rave reviews—many excerpts are quoted in the book—with the notable exception of Rosamund [sic] Gilder of *Theatre Arts* magazine, who was always rather cool to his efforts. The general reception was equally enthusiastic outside New York, with *Variety* reporting "boffo" business throughout his various tours.

Granted U.S. citizenship in 1941, Evans soon found himself in the U.S. Army, where he was put in charge of the Army Entertainment Section in the Central Pacific Area. Pursuing his philosophy that soldiers conscripted from all walks of life should be treated as adults who could enjoy a wide array of entertainments, Evans' group provided theatrical fare ranging from a show called *Four Jerks in a Jeep* to *Hamlet* (in which he starred), shortened to comply with military curfew regulations, to personal appearances by Jack Benny, Bob Hope, Yehudi Menuhin and other U.S.O. stars. He also arranged for Gertrude Lawrence to appear in *Blithe Spirit*, which Noel Coward had written for her but which she had never played on the commercial stage. During this period he recruited Sergeant George Schaefer into his unit; Schaefer became a close friend

and colleague, producing and/or directing several Evans productions on stage, film and television.

In the postwar period, Evans turned to G.B. Shaw and presented both *Man and Superman* and *The Devil's Disciple* in New York and on tour. He did a stint as Honorary Artistic Advisor for New York's City Center, adding drama to a schedule which until then had concentrated on opera and ballet. With Lawrence Langner, a Connecticut neighbor, he embarked on an adventurous jeep ride along the marshy banks of the Housatonic River in search of a site for a Shakespearean festival in Stratford, CT. The book includes an interesting account of how the original concept of a tent with a simple platform stage gradually grew into a large-scale enterprise that became economically unworkable.

In 1953, the *Hallmark of Fame* series began, and Evans re-created many of his Shakespearean roles for television. Live performances were the rule at this time, necessitating an undignified off-camera slide down a fireman's pole in order for Richard II to descend from the battlements of Flint Castle in time for the next scene with Bolingbroke. They also hit upon an ingenious method of audience measurement by checking with local water boards as to the increase in water consumption during the half-time commercial, and were gratified at the number of "bathroom breaks" which this indicated.

Returning to the stage, Evans co-produced and played Captain Shotover in an allstar revival of *Heartbreak House*, which involved the *de facto* dismissal of Harold Clurman as director (although he received credit in the program) because the cast felt they were receiving no direction from him. During this period there was also a new film version of *Macbeth*, co-starring Judith Anderson and directed by George Schaefer, the musical *Tenderloin* directed by George Abbott, *The Aspern Papers* with Margaret Webster at the helm, and *A Program for Two Players*, consisting of selections from Shakespeare which Evans and Helen Hayes performed on a bus-and-truck tour covering 69 cities in 19 weeks. From 1964 on, a series of television shows and films occupied his time, although he did return to the stage once more, at age 80, to appear in *On Golden Pond* at a Florida theatre.

All This... is a candid account of a professional life in the theatre. Along with his various successes, Evans recounts his failures and disappointments. Among the latter is the dramatization of *The Teahouse of the August Moon*, which he decided to produce in large part because he hoped to play Sakini, the Okinawan interpreter. Unfortunately, early on there was a serious falling out with the playwright, which precluded any such development; in fact, at the celebratory opening night party, John Patrick hurled a full glass of champagne at Evans the moment he appeared. Happily, things went much more smoothly in *Dial M for Murder* and *No Time for Sergeants*, which brought fame to Andy Grif-

fith in the starring role.

Evans freely admits that he doesn't like to waste money. What others may call penny-pinching, he regards as canny business practice. He is forthright in expressing his general philosophy and opinions of various theatrical practices. He is generous in his praise of many of his colleagues but is also frank about the shortcomings of others. While his personal life does not figure largely in this account, there are descriptions of the various houses he has owned and trips he has taken for various purposes.

Although this book is called a "memoir," it has been carefully constructed in a straightforward chronological arrangement, with a useful index and a list of Evans' written works and recordings. The book is informal, informative and highly enjoyable.

— Dorothy L. Swerdlove

Caught in the Act: New York Actors Face to Face. By Susan Shacter and Don Shewey. New York: New American Library, 1986. 304 pp. \$22.95.

A more popular approach to a collection such as this would be hard to imagine. Fifty-four interviews with photographs of actors (no ladies present), some famous, some not, are included. The term "New York actor" is defined as one who "trained, made (his) name, continues to work on stage, and/or appear in films ostentatiously set in New York"—thus the subjects range from Phillip Bosco and Barnard Hughes to Kevin Bacon and Christopher Reeve. The men are of varying ages, acting styles, and recognition levels; "stars" such as William Hurt are in with "supporting" actors David Rasche and Anthony Zerbe. Shewey's interview questions encourage short but dense answers, leaving no room for gossip and name-dropping, creating an impression rather than a how-to of what a working actor does. They talk about acting as a job, an art form, and a way of life. They describe the realities of bankability and the choices one makes, from the soaps to the plays and movies. Some of their responses are cosmic, some are crazy, one (Matt Dillon) is so cryptic that his interview is in prose. The appendix, listing each actor and his credits, is excellent. The black-and-white photographs are evocative, reflective of current trends in both stylization and portraiture. This book has something for everyone—a coffee-table book doubling as a satisfying insight into "lives of performers."

— Adele Bellinger

The Mahabharata. By Jean-Claude Carrière. Translated by Peter Brook. New York: Harper & Row, 1987. 239 pp. \$18.95.

The Shifting Point: Theatre, Film, Opera, 1946-1987. By Peter Brook. New York: Harper & Row, 1987. 255 pp. \$22.50.

Unquestionably Peter Brook's epic production of *The Mahabharata*, staged at BAM's reconditioned ruin of a theatre, Brooklyn's Majestic, in the autumn of 1987

was the theatre-event, possibly even the cultural event, of the season. True, it didn't have much competition. But by any standards, Brook's *Mahabharata* was a major undertaking and a magnificent achievement. Nonetheless, there were some professional critics who were not moved nor much impressed, wanting either less or more. The three parts of this Hindu religio-historical myth, not counting intermissions, took nine hours to perform in marathon. For some specialists and spectators, that was just too long. Others, however, aware of the depths of meaning and the epic scope of the original *Mahabharata* texts, complained variously that Brook's version didn't contain enough, didn't go deeply enough into the many meanings, or that it was, in some sense, an unfair appropriation of an ethnic masterpiece by non-ethnics, and a veritable UNESCO of them at that.

In Mother India, where specific parts of the *Mahabharata*, performed as dance-theatre, puppet-play, or live drama, may themselves exceed the "two-hours traffic of our stage," attempts to present the entire panorama, it's reported, have taken some forty days. Because Brook and Carriere, themselves first fascinated by this work in short sessions of story-telling by Philippe Lavastine, experienced the effectiveness of the work in India through story-telling as well, that is the direct and simple route they chose for making this notable poem accessible to western audiences. Purists may regret the loss of some memorable events or major characters, but the adapters had to draw the line somewhere. The result, in Brook's straightforward English, is a compelling and cautionary tale about the lust for power and riches, the quest for love and justice, and the final possibility of human survival on this earth. Those are of course large themes, and they are largely explored in a vivid series of confrontations—also visually vivid in Brook's stage evocations—linked by two mythic story-tellers, Vyasa and Ganesha, the Elephant God. For those who missed the BAM production, Brook's published text may actually be a small blessing, in that they will lose no word of the epic tale in the reading, as some spectators complained they did, hearing some roles played in alien accents. What readers have lost in the visual dimension, however, they will have to make up in their imaginations, which Brook would surely welcome. The power and the simplicity of this new *Mahabharata* drama will surely also inspire some capable readers to emulate Brook with productions—or at least scenes—of their own.

Together with *The Empty Space*, now virtually a bible to many drama students, Brook's collection of essays, *The Shifting Point*, certainly helps document and explain the evolution of a theatre prodigy, an *enfant terrible*, into the innovative, experimental theatre theorist and director that Peter Brook has become. Even those critics who have complained of specific stagings usually express their respect for his undenied talent and their admiration for

his continuing search for theatre's essences. *The Shifting Point*, unlike the earlier work, which is a fundamental analysis of the kinds of theatre now extant, with their powers and problems, is an absorbing collection of pieces Brook has written over five decades.

Quite aside from the often profound and provocative insights Brook offers on theatre, opera, film, performance, personalities, and culture in general, the essays are also eminently readable and enjoyable. They reveal much of Brook's own charm, enthusiasm, and thoughtfulness. This past autumn, at the CUNY Graduate Center, I conducted a seminar surveying all aspects of Brook's long career, including opera, theatre, dance criticism, filmmaking, TV directing, and theatre researches. To that end, I had searched the files of British newspapers and journals for early comments by Brook on theatre and its allied arts. Many of the best appear in *The Shifting Point*, especially Brook's comments on Shakespeare and his portraits of Craig and Beckett. But there are some, such as his thoughts on *Musique Concrete*, that one would also like to have readily available. Next collection?

There are at least three aspects of *The Shifting Point* which make it an essential theatre reference, even if at first it appears to be only a random selection of essays. They are, in fact, organized by themes and chronology. Many of them deal specifically with notable Brook productions which are now part of theatre history, making them valuable documents in the study and appreciation of the Brookian creations. Brook's astute critical judgments about the performing arts permeate the essays as well. Finally, as a partial panorama of Brook's work and developing thought, because the writing is so direct and personal, *The Shifting Point* is also a kind of Brook autobiography.

— Glenn Loney

Sondheim & Co. Second Edition. By Craig Zadan. New York: Harper & Row, 1986. viii + 408 pp. \$27.95.

Gershwin. By Edward Jablonski. New York: Doubleday, 1987. xv + 436 pp. \$21.95.

Seesaw and *No, No, Nanette* have launched a new type of theatre book. They are curious works, the product of the tape-recorder and the diary, transcribed, cut and pasted together for instant consumption. Craig Zadan's *Sondheim & Co.* is just such a book—which is not to say that it is without merit. To the first edition of this book (1974), long out-of-print, he has added material, updating it to include even a brief account of the genesis of *Into the Woods*, currently running on Broadway. Not only the creative artists behind these works, but also the stars of the shows, and others associated with them, have been interviewed in detail and their observations skillfully woven together. To his credit, the author in no way glosses over the troubles that have beset Sondheim. As every playgoer knows, his shows

are Rorschach tests for audiences and provoke intense and divided reactions—one of the true tests, surely, of possible genius.

What is unavoidably lacking in his book is the perspective of time. In themselves the chapters read like lead articles for the Sunday sections. They are interesting, give one the pleasing sense of backstage eavesdropping, and, are, unfortunately, quite without perspective. Nevertheless, one must be grateful to Mr. Zadan for collecting the raw materials for future historians of the musical theatre. Would that other such accounts existed for earlier plays and musicals. His book, however, contributes little to our understanding or appreciation of Sondheim's talents. For such insights we must turn instead to more reflective pieces such as the composer's own illuminating article, "The Musical Theatre," in *The Dramatists Guild Quarterly* (1978), and John Lahr's brilliant evaluation of Sondheim in *Automatic Vaudeville* (1984).

Edward Jablonski's *Gershwin* is also, in a sense, a revision. His earlier book on the composer, published in 1958, was subsequently altered and improved in 1973. His new biography is so thoroughly revised it is, in fact, a new book. His scholarship is up-to-date and he is well aware of recent finds of Gershwin material. To cite an example: Gershwin's one-act opera, *Blue Monday*, which expired after one performance in *George White's Scandals of 1922*, is no longer briefly dismissed, but in his new book discussed in detail, not for its intrinsic value, but as an early step towards *Porgy and Bess*. Similarly, *Let 'Em Eat Cake* (1933), earlier also given short shrift, is recognized as an even more important stepping-stone towards *Porgy*. In addition, Jablonski has meticulously revised his earlier check list of George and Ira's compositions to include many new titles.

Through the years Jablonski's knowledge and understanding of the composer have greatly deepened. His early book, designed for coffee-tables of the better sort, was a respectable one, but his new study seems guaranteed to become the standard work on Gershwin. Fifty years have passed since the composer died. To the raw materials which Jablonski gathered earlier, he has added new data and fresh insights—aided by the perspective of time. Perhaps, after a similar passage of time, Zadan can perform a similar service for Stephen Sondheim.

— William W. Appleton

The Theatre of Inigo Jones and John Webb. By John Orrell. New York: Cambridge University Press, 1985. xiv + 218 pp. \$42.50.

In a field as well trodden as the seventeenth-century English playhouse, it is surprising that the best surviving evidence, offered by Inigo Jones and John Webb, has not been studied in its entirety before. John Orrell now expertly supplies the omission with this major new book. Excluding the masque designs that have been well documented already, he focuses on the architectural plans for theatres and stages Jones and his junior associate pre-

pared between 1605 and 1665. Although most of them were built at Court, they were mainly designed for staging dramas rather than spectacular masques, and used by professional players.

Each venue has a separate chapter to itself illustrated with relevant plans and sections which are painstakingly analyzed in their own right and in terms of other documentary evidence. Particularly full is the discussion of drawings at Worcester College, Oxford, believed by some authorities since 1973 to be for the Cockpit (or Phoenix) in Drury Lane. Built by Christopher Beeston in 1617, the Cockpit survived as a theatre well into the 1660s and constitutes a vital link between the Jacobean private playhouse and the Restoration theatre. Although absolute proof is lacking, Orrell argues in support of the Cockpit identification of the drawings, and shows how resourcefully Jones applies Serlian techniques to transform a cockpit into a highly flexible and successful professional theatre. The concern here and elsewhere to elucidate the classicism Jones absorbed from Serlio, Palladio and other sources, is one of the strengths of the book. Another is the way Orrell illuminates the working relationship of the two men and shows how Webb continued the practices of his mentor at Court in the 1660s when scenery was being introduced for the first time to the public stage. Above all, the book succeeds in doing full justice to Jones and Webb as outstanding theatre architects who experimented during an era when staging methods in England underwent a profound revolution.

—James Fowler

BOOKS RECEIVED

- Branson, Clark. *Howard Hawks: A Jungian Study*. Santa Barbara, CA: Capra Press, 1987. 332 pp. \$10.95 (pbk.).
- Gurr, Andrew. *Playgoing in Shakespeare's London*. New York: Cambridge University Press, 1987. 284 pp. \$49.50.
- Happe, Peter, ed. *Four Morality Plays: The Castle of Perseverance; Magnyfycence; King Johan; Ane Satire of the Thrie Estaitis*. New York: Penguin Books, 1988. 709 pp. \$7.95 (pbk.).
- Lahr, John, ed. *The Orton Diaries*. New York: Harper & Row, 1987. 304 pp. \$19.45.
- Lomax, Marion. *Stage Images and Traditions: Shakespeare to Ford*. New York: Cambridge University Press, 1987. 202 pp. \$37.50.
- London, Todd. *The Artistic Home: Discussions with Artistic Directors of America's Institutional Theatres*. New York: Theatre Communications Group, 1988. 92 pp. \$3.95 (pbk.).
- Menander. *Plays and Fragments*. New York: Penguin Books, 1988. 265 pp. \$6.95 (pbk.).
- Oggel, L. Terry, ed. *The Letters and Notebooks of Mary Devlin Booth*. Westport, CT: Greenwood Press, 1987. 166 pp. \$32.95.
- Richel, Veronica C. *The German Stage, 1767-1890: A Directory of Playwrights and Plays*. Westport, CT: Greenwood Press, 1988. 230 pp. \$39.95.
- Sanders, Leslie Catherine. *The Development of Black Theatre in America: From Shadows to Selves*. Baton Rouge: Louisiana State University Press, 1988. 252 pp. \$25.
- Wickham, Glynne. *The Medieval Theatre*. Third edition. New York: Cambridge University Press, 1987. 260 pp. \$44.50 (\$12.95 pbk.).

NEW MAGAZINE COVERS AUSTRALIAN THEATRE SCENE

Every theatre collection will want to subscribe to the **Australian Theatre Record**, a new periodical which provides a wealth of information concerning theatrical events across Australia. Modelled after the *London Theatre Record*, the main feature of the new magazine is the monthly reproduction of all published reviews of professional theatre productions. In reading these reviews, one is impressed by the vitality and variety in the theatre scene, which offers productions of the classics, international hits, contemporary foreign plays, and perhaps most significantly, new Australian plays. The *ATR* plans to expand coverage to include New Zealand in the near future.

The *Australian Theatre Record* began publication in January 1987. The recently published *Index 1987* includes lists of the year's productions by title and creator, critics' summaries of the 1987 theatre scene, and a fascinating report, *Theatre Criticism in Australia: Filling the Hole*, based on conferences held in 1985 and 1986.

We heartily recommend this important contribution to theatre documentation

and suggest that the 1987 issues be acquired as well. Subscriptions are available at A\$125 overseas airmail, A\$90 overseas seairmail. Checks should be made payable to the University of New South Wales and mailed to Australian Theatre Studies Centre, University of NSW, PO Box 1, Kensington, Australia 2033. For further information please contact Jeremy Eccles at that address.



Dario Fo's *Trumpets & Raspberries*, Sydney Festival. Photo by Richard Turner



Shakespeare's *The Winter's Tale*, State Theatre Company of Australia, Adelaide. Photo by David Wilson



Nigel Triffitt's *The Fall of Singapore*, Spoleto Festival, Melbourne. Photo by Jeff Busby

LONDON HAD A THRIVING YIDDISH THEATRE, TOO



Joseph Sherman (center) with a Yiddish company on tour in Manchester in the mid 1930s



David Segal in the Yiddish version of James Bridie's *Tobias and the Angel* at the Adler Hall, 1946

The surprisingly rich tradition of Yiddish theatre in London was the subject of an exhibition held at the National Theatre last summer. The exhibition, which was on view in the Lyttleton Circle Foyer from June 30 to August 8, 1987, focused on the leading venues for Yiddish drama in the East End of London, such as the Hebrew Dramatic Club, Spitalfields; the Pavilion Theatre, Whitechapel; the Feinman People's Theatre in Commercial Road; the Adler Street New Yiddish Theatre and the beloved Grand Palais in Commercial Park. The origins of Yiddish theatre in the small Jewish communities of Eastern Europe were also explored, as were the rich centers of Poland and New York. London's Museum of the Jewish East End prepared the exhibition, which included a wealth of newly discovered photographs, programs, posters, original sheet music, and personal props. Much of this material was on display for the first time.



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