

BROADSIDE

a news digest of



THEATRE LIBRARY ASSOCIATION

Issue 1: July 7-September 20, 2014

July 7th, 2014 | [President's Blog](#), [Website](#)



TLA Launches New Website!

Welcome to the new website! Welcome to the first posting of the President's Blog!

I am delighted to report that the wonderful work of the Website/Editorial Committee and our website designer, Greg Lord, has resulted in this dynamic and beautifully designed website. As I have reported in *BROADSIDE* throughout the past year, this has been a priority for TLA. We needed to address issues of storage, handling of multimedia content and new ways to communicate all of the activities of the association. The new website provides us with the ability to integrate the traditional features of *BROADSIDE* and establish a more flexible and timely publishing cycle for news, features, reviews and more.

Here are just a few of the new features!

- Our new website is developed on WordPress. This enables us to take advantage of interactive features and host multimedia files. WordPress offers ease of adding content and editing – functions that will expand to a larger editorial group.
- WordPress will keep things organized into a hierarchy that will allow for easy searching of the site content—the website provides easy navigation from parent pages to sub-pages.
- Our website is built on a responsive framework which makes it adaptable to a variety of devices and browsers.
- We will feature a dynamic slideshow on the home page.
- The website supports a full .pdf archive of *BROADSIDE*.

Many thanks to the Website/Editorial Committee:

David Nochimson (Co-Chair)
Charlotte Cabbage
Laurie Murphy
Lisbeth Wells-Pratt

Angela Weaver (Co-Chair)
Nancy Friedland
Doug Reside

Jody Blake
Abigail Garnett
John Wagstaff

A special note of thanks to David Nochimson for continued work as our webmaster and leading the discussions on the development of the website and handling the launch. Thank you Angela Weaver for continued work as editor of *BROADSIDE* and leading the discussions on best practices for reporting the activities of TLA moving forward. Many thanks to Greg Lord for his terrific design of the new website. Thank you to the Website/Editorial Committee—this is a very exciting time—your work is greatly appreciated!

Nancy Friedland
President, Theatre Library Association

BROADSIDE Editorial Information and Publication Guidelines

TLA WEBSITE PUBLICATION GUIDELINES

The Theatre Library Association (TLA) website is the principal medium through which the Theatre Library Association communicates news, activities, policies, and procedures. TLA has long published a newsletter, *BROADSIDE*, which served as the primary medium through which the activities of the TLA were documented. Effective September 2014, *BROADSIDE* will continue as a digest of postings from the TLA website. TLA will continue to provide historical information about the organization and the profession of performing arts librarianship through its website and now the *BROADSIDE Digest*.

The website has no ambition to serve as scholarly publications. Scholarly and other articles or monographs may be considered for TLA's other principal publication, *Performing Arts Resources*.

The TLA website will serve as a means for the exchange among members of information that advances the mission of the organization. Examples of this include short news items about recent activities of both individual and institutional members; short reviews of relevant books and other resources; news of relevant exhibits, conferences, and other developments in performing arts librarianship, collections, and scholarship.

In keeping with the aims of documenting the record of activities of the TLA, the Website Editorial Committee supports the guidelines established by the Publications Committee and has added guidelines to support publishing to the website.

Revised Guidelines

President's Blog provides the President with a platform to discuss the activities of the Theatre Library Association and issues and trends related to performing arts librarianship.

Committee chairs will be responsible for reporting to the website on the activities of their respective committees.

Priority in the publication of articles will be given to the Association's officers, members of the Board, and chairs of committees. These articles provide the most important means by which the leadership of the Association communicates recent Board decisions, upcoming TLA- sponsored events, appeals for member involvement, etc.

TLA members in good standing are encouraged to submit news items that are in keeping with the statement above. All submissions are subject to editing for length, clarity, and factual confirmation.

Ideas for articles—other than brief news items, book reviews, or submissions from officers and committee chairs—should be submitted to the Website Editorial Committee in advance in order to allow sufficient time to plan layout, provide constructive suggestions, and occasionally seek guidance

from the Publications Committee. Articles should relate to performing arts libraries, library resources, or related topics in performing arts scholarship, rather than to general performing arts topics.

Reviews of books or other resources are an excellent way for members to contribute to TLA and the profession. Reviews should include a concise summary of the resource, a comparison of it to similar resources, and a brief evaluation. Suggestions and unsolicited reviews should be sent to the Book Review Editor.

The copyright of all articles published to the TLA website will be owned by TLA. Permission to republish an article may be requested from the Editor.

BROADSIDE (ISSN: 0068-2748)

BROADSIDE will be published at least three times a year but is no longer limited to three times a year publishing cycle. *BROADSIDE* (archive) and *BROADSIDE Digest* are open access—no login required—and available via *BROADSIDE* online at <http://www.tla-online.org/news/broadsidenews/>

Contents ©Theatre Library Association

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Editor's Note

Starting with this issue, *BROADSIDE* is transitioning from a newsletter to a digest of TLA's online content. With the integration of items that were published first in *BROADSIDE* into the new TLA website, current issues of the digested version will serve as an archive of both the website and TLA activities since the previously published issue.

About TLA

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TLA on Facebook: <https://www.facebook.com/theatrelibraryassociation>

Twitter: <https://twitter.com/theatrelibassn>

MISSION STATEMENT

Founded in 1937, the Theatre Library Association supports librarians and archivists affiliated with theatre, dance, performance studies, popular entertainment, motion picture and broadcasting collections. TLA promotes professional best practices in acquisition, organization, access and preservation of performing arts resources in libraries, archives, museums, private collections, and the digital environment. By producing publications, conferences, panels, and public events, TLA fosters creative and ethical use of performing arts materials to enhance research, live performance, and scholarly communication.



JOIN US!

Membership

(Annual dues: \$30 personal, \$40 institutional; \$20 student/non-salaried members. In order to defray the rising costs of international postage, members with non-U.S. mailing addresses are now required to pay a \$10 surcharge.) Includes *Performing Arts Resources*, published occasionally. Dues can now be paid online using PayPal.

For availability and prices of past issues of *PAR* and *BROADSIDE*, contact

TheatreLibraryAssociation@gmail.com

TLA listserv: To Subscribe:

1) Send email (nothing in the subject) to:

LISTSERV@listserv.illinois.edu

2) in the body of the email message type the following line:

SUBSCRIBE TLA-L your name

2014 Elections

September 15th, 2014 | [Annual Business Meeting](#), [Elections](#), [Events](#)

An online ballot was sent to TLA personal and institutional members in good standing this past week to vote in the 2014 Elections. Voting is open now, and will continue until **5:00 PM ET on Friday, October 17, 2014**. If you are a TLA member and have not received a ballot or are experiencing difficulties voting, contact: theatrelibraryassociation@gmail.com.

This year, there are four seats on the [Executive Board](#) up for election, each for a three-year term, from 2015 to 2017. The candidates include

Diana King from University of California, Los Angeles and **Doug Reside** from The New York Public Library for the Performing Arts, who are both running for re-election, as well as new candidates **Genie Guerard** from University of California, Los Angeles, **Tanisha Jones** from The New York Public Library for the Performing Arts, **Joseph Tally** from American Conservatory Theater, and **Lisbeth Wells-Pratt** from University of Georgia.

President **Nancy Friedland** from Columbia University and Vice President **Angela Weaver** from University of Washington are also running for re-election, each for a two-year term, from 2015 to 2016.

This year's Nominating Committee was chaired by Kenneth Schlesinger from Lehman College, CUNY, and consisted of Susan Brady from Yale University, David Nochimson from The New York Public Library, and Kevin Winkler from The New York Public Library.

The election results will be announced at the [Annual Business Meeting](#) at [The New York Public Library for the Performing Arts](#) on

October 17 at 5:30pm. The Business Meeting provides membership with the opportunity to learn more about the activities of the association, meet fellow members, ask questions and be engaged. Paper ballots will be available for those members who were unable to vote online.

SIBMAS TLA Conference 2014—New York City

July 9th, 2014 | [Conferences](#), [Events](#), [President's Blog](#), [Related Organizations](#), [SIBMAS](#)



SIBMAS-TLA Conference 2014 Poster. Image: Broadway Nights (1929, 44th St. Theatre), produced by the Shuberts. Courtesy of the Shubert Archive.

The SIBMAS TLA Conference was a fabulous and engaging event. New York City played host to delegates representing more than a dozen countries. I am honored to have had the experience of co-chairing this event with Alan Jones from SIBMAS and working with a dynamic planning group including Sylvie Francois and Jan Van Goethem from SIBMAS and Kenneth Schlesinger.

Both Jan and I noted in our introductory remarks that initial discussions for this conference dated back more than 10 years ago. Facebook and Twitter were established in this time—imagine how much has changed in the past ten years! Under the TLA leadership of Marti LoMonaco, TLA and SIBMAS first considered San Francisco. Several years later, the conference was planned for Austin, Texas. Due to unforeseen circumstances over time, the conference was delayed. Persistence is key here for both associations did not want to drop the idea. Discussions for a joint conference resumed during Kenneth's term as President of TLA. Kenneth brought the discussion to the TLA Board—it was at this time that New York City was suggested. Both associations enthusiastically agreed to move forward with planning. We all love NYC!

Body, Mind, Artifact: Reimagining Collections began to take root. Many thanks to Karen Nickeson, Tiffany Nixon, Doug Reside, Libby Smigel and Kenneth for their help in developing the themes for each day. We had productive brainstorming sessions early on and looking back — recognize that this was an ambitious program from the start. The call for papers encouraged creative thinking on dance preservation, digital humanities and the performing arts, and material culture and ephemera. We knew this would finally be a reality after receiving a terrific response to our call for papers.

Kenneth and I had several opportunities to meet with SIBMAS planners in person both in New York City and at the SIBMAS 2012 Conference in London. Most of the planning was completed by phone and messaging through an endless stream of emails over the past two years.

We launched the conference on June 10 at the New York Public Library for the Performing Arts with registration and options for exciting excursions scheduled for the morning and afternoon. The NYC community of archivists and curators opened their doors welcoming us to learn about their collections and activities. Conference delegates had the opportunity to visit Carnegie Hall, MoMA, Brooklyn Academy of Music, Roundabout Theatre, Mark Morris Dance Group, Paul Taylor Dance, Dance Theatre of Harlem, New York Public Library for the Performing Arts, the New York Philharmonic, Shubert Archive, and New York University—Fales Library. It was a fabulous start to the conference—and thank you to all of these institutions for welcoming us!

On Wednesday, June 11, we began the three-day program with a [dynamic conference keynote](#) delivered by [William Ivey Long](#), one of the most highly regarded American costume designers for theatre and film. He was magnificent—engaging and charming. He has boundless energy. It was wonderful to hear about his process for designing and a few of his current projects. We were impressed by his commitment to preserving his own work.

SIBMAS TLA Conference 2014—New York City

The [first day of the conference](#) focused on dance preservation. We had a dynamic plenary session in the morning and [working sessions](#) scheduled for the afternoon.

Nic Leonhardt delivered a [thought-provoking keynote](#) on day two—which was followed by papers that examined [projects and issues related to digital humanities](#). The afternoon session on recorded performance provided an opportunity to hear from Digital Theatre Plus, Metropolitan Opera and Alexander Street Press on their initiatives for the digitization and delivery of recorded performance.

Day three opened with a [provocative and engaging keynote](#) address by Marvin Taylor. A rich plenary session, [exhibition session](#), and [working sessions](#) rounded out the last day of the conference program.

For the full schedule and list of all of the presenters, please visit the [conference website](#).

Of special note, the days did not end with the close of the conference program. On Wednesday, we enjoyed a lovely welcome reception at the Shubert Foundation. We were treated to the terrace with great views of the theatre district and the Hudson River. Many of us later enjoyed the excellent Roundabout Theatre production of CABARET. On Thursday, we celebrated the 60th anniversary of SIBMAS—at the French Consulate in the stunning Salon Rose. There was great conversation, lovely tributes to SIBMAS and delicious food, wine, and a gorgeous anniversary cake. For our closing event, the British Consulate hosted a beautiful reception for us. A hearty group of us didn't want to end the evening just yet—we went out for more great food and wine!

Most importantly, SIBMAS and TLA had a great time together. We had a solid program that offered an opportunity to learn and share information about our work that is happening all around the globe. We also enjoyed socializing and getting to know each other.

A special note of thanks to all of our supporters that made this event possible—Shubert Foundation, Delmas Foundation, Digital Theatre Plus, EBSCO, Alexander Street Press, Routledge, John Jay College, CUNY, British Consulate, and French Consulate.

Note of thanks to the volunteers—Walter Schlect, Rachel Smiley and Emily Witkowski. Thank you to Laurie Murphy and Tiffany Nixon for your help on local arrangements.

Thank you to all the presenters and all the delegates for making the conference interesting and fun. It was a very special week in NYC!

Nancy Friedland
President, Theatre Library Association



William Ivey Long, 2014; Beth Kerr, photographer.

July 9th, 2014 | [Conferences](#), [Events](#), [Related Organizations](#), [SIBMAS](#)

Report from the Field, Part One

William Ivey Long Keynote

The show doesn't begin when the curtain goes up; the show begins when you enter the theater. This show, the first day of sessions for the [SIBMAS-TLA Conference 2014](#), began on an overcast spring morning when I walked into the John Jay College of Criminal Justice on Manhattan's West Side. It began in my favorite way possible: with coffee and a pastry. The breakfast spread was substantial, the excitement was palpable, and folks seemed ready to dive right in.

As we settled into the large lecture hall for our first day's keynote, there was a multi-lingual hum of reunions and introductions. SIBMAS President Jan Van Goethem took the stage for welcoming remarks. Our very own TLA President Nancy Friedland was up next to echo Jan's enthusiasm and introduce the much lauded theatrical costume designer William Ivey Long.

Mr. Long took us through some highlights of his distinguished career and talked about three specific projects close to his heart. With humor and energy, Mr. Long gave us a brief production history of the annual outdoor event "The Lost Colony," a show that charts Sir Walter Raleigh's doomed attempt to establish a permanent settlement in America and has been performed every year since 1937. The show's history is intimately connected to his own. The production employed his parents for years while he was growing up, and for several decades, he has been involved with the production's design. We got a quick rundown of the evolution of costume design for characters that varied from elaborately covered Elizabethan nobles to the less clothed indigenous Americans. Researching 16th century portraiture and early images of Native Americans helped to create more authentic costume pieces for the historical reimagining.

Drawings for "The Lost Colony" live in Mr. Long's archive, housed in an old elementary school in his current hometown. Mr. Long has kept all but a very few of his drawings and many of his costumes. We were treated with photographs from inside the building including rows and rows of show bibles created to guide each production. He concluded with a quick image tour through his 2007 exhibition at the Cameron Art Museum in Wilmington, North Carolina. Each room was arranged according to the dominate color in the costume.

Throughout his entertaining talk, Mr. Long inserted [helpful design tidbits](#). I learned the actor in the white shirt is always the lead, and only to use one red dress per show. He suggested that anyone who uses more risks abusing "the value" of the color. Also, if you're experiencing some

"dark years" creatively, try building dolls. It can work wonders for the spirit and is ultimately better for you than drinking. In just twenty minutes, Mr. Long was able to give us insight into his creative process and describe his efforts to preserve the work created. All in all, it was an excellent start for the day.

Morgen Stevens-Garmon
Museum of the City of New York

July 9th, 2014 | [Conferences](#), [Events](#), [Related Organizations](#), [SIBMAS](#)

Words of Wisdom from William Ivey Long

"A white shirt means a leading man."

"It is hard to tell kids, sometimes it is just clothes, not fashion."

"You can only use one red dress per show, by the way."

"There are only some people who can wear red... Nathan Lane can wear red."

"No museum should show dance clothes without showing them in motion."

"Making theatre is not a collaboration of equals...the boss tells you how to collaborate...it's set design, then costume, then lighting."

"I don't put any color on my sketches until I see the set design."

"Rule of thumb, you are happier if you know your place."

"Hang on to it, they'll tell us if it is art."

"I store it and they forget about it."

"Many designers just give their designs and costumes away, like to Broadway Cares for auctions—just give 'em the \$20."

Beth Kerr
University of Texas at Austin

Report from the Field, Part Two

Poetry in Motion: Dance and Movement Arts

With just a brief break for more breakfast foods and coffee, we piled back into the lecture hall for the first plenary session. Guided by Nena Couch from Ohio State University, we heard four presentations on work begin done to preserve, exhibit, and re-create dance works.

Libby Smigel of the [Dance Heritage Coalition](#) talked us through the challenges of maintaining and preserving archives for active but often underfunded dance companies. The DHC has set up a series of tools available on their website designed to support companies looking to preserve their performance documentation. Libby noted continuing issues around trust that hinder the donation of materials to libraries and archives. No one from the performing company wants to be denied access to their own materials, and the fear persists that once given, the records will exist in a sort of backlog limbo, never processed and never accessed. To alleviate this fear, Libby stressed the need to include the company in the archiving project. There is a difference between a company that feels the need to establish an archive and one whose more immediate needs can be met with a functional records management system. Despite issues of funding and storage conditions, working directly with the companies puts the DHC and its fellows in the position to do the most lasting good.

Libby's illuminating talk was followed by a video presentation from the [National Center for Stage Costumes](#) (CNCS) at Moulin, France. I pressed the translation headset to my ear while also (perhaps unwisely) trying to follow the narration with my very rusty high school French. The visuals on the screen made up for my lack of language skills. Thanks to a gift from the Rudolf Nureyev Foundation, the CNCS was able to mount an exhibition celebrating not only Nureyev's work as a dancer, but also his life as a collector of beautiful things. The exhibition used objects from Nureyev's collection to explore and comment on both his personal and professional life. The man had a taste for opulence, and I loved every expressed flourish.

We did a small hop across the channel from the

beautiful gallery in France to the [Victoria and Albert Museum](#) in London. Dance curator Jane Pritchard spoke of the work she was doing with dance companies looking to reconstruct their own (or others) performance history. When it comes to recreating a past dance work, the archives are indispensable. Jane gave case studies that illustrated how the photographs, design renderings, written notations, recordings, and annotated musical scores can serve to support a reconstruction or reinterpretation of a work. The contemporary dance company or artist can use the archive as a map to reimagine a performance.

To reconstruct a performance using the archive, there must first be documentation that it took place. The final speaker of the morning, Merce Saumell from the [Insituto del Teatro](#) in Barcelona looked at questions surrounding documenting an ephemeral event. One of the major debates by artists creating time-based work is whether documentation should be happening at all. Some artists insist that there is no way to reconstruct a performed event, and that



Doublet for the role of Solor, *La Bayadere*, Kingdom of the Shades Act, 1974. Costume by Martine Kamer. © CNCS / Photo Pascal Francois.

SIBMAS TLA Conference 2014—New York City

the attempt is like an attack on the original experience. Merce also brought up contemporary performance groups using nonlinear documentation that resists ordered work.

After a much needed break for lunch, the group split up to attend afternoon working sessions. Working Session II: Collections and Archives was just as chock full of information as the morning's plenary. Isobel Johnstone at the National Library of Australia (NLA) gave us an account of the excellent resources being pulled together through [TROVE](#), a cross repository platform supported by the NLA.

A joint panel from Carnegie Hall and AVPreserve, an information management consulting firm, walked through the digital archive project currently underway at Carnegie Hall including insight into the selection process for a digital asset management system.

Finally, Nichole Arvin from the Dance Theater of Harlem (DTH) presented on an exciting pilot course that got DTH dance students working with archival material and even documenting their own work. By the end of the working session, my brain had reached its capacity for new information and ideas. I was ready to wind down.

The evening ended with a reception generously hosted by the Shubert Foundation, where we concluded the day with wine, nibbles, and a beautiful view from the terrace. After spending the day together, we had a better sense of each other. The multi-lingual hum picked up again and the talk continued as small groups formed and reformed on the terrace, around the food, and even as we finally poured exhausted but bright-eyed back onto the street. The show was over, for the first day at least. And scene.

Morgen Stevens-Garmon
Museum of the City of New York



Conference Attendees enjoying a wine reception at the Shubert Archives, 2014; Emily Witkowski, photographer.

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Working Session I: Revealing the Unseen: Reflections on Dance, Documentation, and Ontology



Sarah Whatley, 2014;
Beth Kerr, photographer.

Chair: Leahkim Gannett, University of California, Santa Barbara

The Digital Archiving of the Dance Rehearsal Process in Siobhan Davies' RePlay: Sharing Hidden Knowledge

Sarah Whatley, Coventry University, Coventry

Ms. Whatley discussed creation of the archive of the work of Siobhan Davies (called [RePlay](#)); the artist's involvement with the archive; and of Ms. Davies' use and re-use of the material in the archive. Included in the archive are the "scratches," which are little bits of film of the dancers in Ms. Davies' company as they work on their contributions to the dance piece. MCS Whatley talked about the archiving of this raw footage; and how the dancers had later used them.



Hetty Blades, 2014;
Beth Kerr, photographer.

Recording, Revealing, and Reading the Work: The Ontological Implications of Digital Scoring Practices for Dance

Hetty Blades, Coventry University, Coventry

Blades spoke about the digital scoring of dance and used Deborah Hay's work *No Time To Fly* for William Forsyth's [Motion Bank](#) as an example. She addressed the inadequacies of the usual dance notation systems, Laban Notation and Benesh Movement Notation, in capturing the body centric type of dancing of Ms. Hay (or any dancer).



Laura Karreman, 2014;
Beth Kerr, photographer.

Hold Your Breath: Motion Capture and Breathing Patterns in Dance Transmission

Laura Karreman, Ghent University, Ghent

Ms. Karreman talked about motion capture and its history as a method for capturing/archiving dancing. She also showed film of some of *Rosas danst Rosas* by Anne Teresa De Keersmaeker, pointing especially to how the breath is essential to the performance and how that is lost in motion capture.

In the questions segment, the three speakers discussed the ever-looming copyright issues in archiving performance; 3d video for dance archiving; the importance of the breath to the dance; and some other performers who have been motioned captured (Marcel Marceau), and have used it in dance creation (Bebe Miller).

Beth Kerr
University of Texas at Austin

SIBMAS TLA Conference 2014—New York City

July 10th, 2014 | [Conferences](#), [Digital Humanities](#), [Events](#), [Related Organizations](#), [SIBMAS](#)



Nic Leonhardt, 2014; Emily Witkowski, photographer.

Nic Leonhardt, Keynote

I knew when the morning began with [Daft Punk's "Technologic"](#) we were in for an interesting session. Thursday marked the SIBMAS-TLA conference's [session dedicated to Digital Humanities and the Performing Arts](#), hosting an interesting array of case studies, projections, and vendor perspectives on what Digital Humanities means and where libraries lie in the discipline.

Nic Leonhardt kicked off the day with her keynote discussing the various ways in which we have come to define digital humanities, or DH, pairing that discussion with a litany of projects that have emerged in various performing arts fields and libraries. While she did not delve much into her own projects, [Transatlantic Theatrical Networks](#) and [Theatrescapes](#), which are definitely worth a look, she did identify projects headlined by libraries and archives, as well as those spearheaded by the respective humanities disciplines themselves.

Some may just be catching on to the buzz term, but Leonhardt has already identified a second wave of DH that we are now entering. Early in its academic conceptions, digital humanities focused

on the digital accessibility of the physical, encompassing large digitization projects for still images, audio, video, and everything and anything else. Unfortunately, for many of these projects, there was no larger goal involved, and their initiatives were either lost in the flood, or never made it to shore.

Now, many DH projects are taking the large amounts of information and media made available in the first wave and are looking to take qualitative approaches for analysis. We do not just have images of Shakespeare's Theatres, but a map that places them in context of London with [Mapping Shakespeare's London](#). Not only can we see a simulation of a Vaudeville performance through [Virtual Vaudeville](#), but also how the audience would have reacted in the late 19th and early 20th centuries.

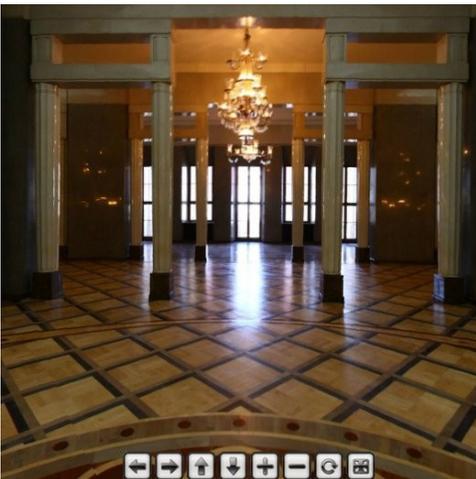
At the same time that Leonhardt identified "DH 2.0," she suggested that digital humanities is only a preliminary term, and though it has been around for a few years, we still need to redefine its aims to link and collaborate between digital initiatives and traditional humanities disciplines. If anything, digital humanities is a launching board into e-humanities, or "enhanced humanities;" DH did not invent collaborative research, but facilitates it between two communities that had yet to cross paths.

With the last day of the SIBMAS-TLA conference focusing on material culture and ephemera, Nic Leonhardt's keynote on Digital Humanities could not have been a more perfect lead-in. While there is something to be said of experiencing the physical, digital humanities projects provide the perfect means for access as well as exposure and analysis. As academic liaisons and as the storehouses of so much physical archives and ephemera, librarians and libraries are in the perfect position to get involved with digital humanities, and need to not only ride the wave but create waves of their own.

Emily Witkowski
Rutgers University

Digital Humanities Plenary Session

With such a contentious debate still brewing over what exactly digital humanities means, the plenary session at the SIBMAS-TLA conference provided the perfect smorgasbord of innovative projects that are seeking to not only define the movement, but challenge and push it into new spheres. The session opened with a joint presentation from Agathe Sanjuan of the Comédie-Francaise and Jamie Folsom of MIT Hyperstudio where they have digitized and data mined the daily registers of the Comédie-Francaise, providing a glimpse into not only the theatre's performances, but also their economic and social functions as a cultural institution.



Teatr Wielki Opera Narodowa Virtual Tour

The idea of a theatre's history was mirrored in a presentation from Monika Chudzikowska and Karazyna Wodarska-Ogidel from the Theatre Museum in Warsaw. The National Opera in Warsaw has a very rich history as an institution but also as a space within the city, and their new project featured on their website uses clever animations to bring history to life and connect the dots of the institution's choppy past. The [visual tour of the Theatre](#), similar to digitizing the Comédie-Francaise's registers, helps to provide context for important pieces not only in performance history, but also in social and cultural

history of their respective nations.

The other half of the plenary presented a much more academic approach to the digital humanities, as well as the rift that has been developing in the field between the physical and the digital. Micah Hoggatt of the Harvard Theatre Collection provided a provocative insight into the demands of researchers, professors, and students to have increased physical and digital access, arguing that there are "shades of meaning" that may simply not be captured digitally. With the new paradigm of online courses, particularly Massive Open Online Courses, or MOOCs, however, there is a definite need for digital access to extend opportunities to those students and researchers not immediately on campus.

So what happens when you lose some of your physical collections out to the digital? Alan Jones of the Royal Conservatoire of Scotland addressed just that, arguing that there is a "digital metamorphosis" going on in libraries, where our skill sets and competencies need to change with the changing academic environment. Of particular interest was his discussion of the "internationalization of ivory towers," the idea that education is no longer localized but international scope, evidenced in advancements like MOOCs. This idea revolutionizes our consideration of maintaining physical collections at their current glory, with Jones arguing that the space of the library itself is a commodity that we cannot underestimate as our physical collections dwindle.

Thursday rounded out with a panel on recorded performance, highlighting options that aim to supplement and replace the physical collections of performance that we have prized for so long. With representatives from Alexander Street Press, Digital Theatre Plus, and the Metropolitan Opera, the conference delegates were exposed to not only the materials available in these digital collections, but the methodologies for collection and organization employed that help to make these vendors seem less like they are trying to usurp the power of the physical and more like libraries 2.0. With more and more collections migrating online with increased functionality and

options, there are serious shifts we need to consider in educational practices that can profoundly benefit from such resources, harkening back to Nic Leonhardt's "enhanced humanities" that lie at the core of the digital humanities. All of Thursday's digital humanities presenters are aiming to enhance the humanities, breathing life into the old, introducing us to the new, and everything in between.

Emily Witkowski
Rutgers University



Kenneth Schlesinger and Marvin Taylor, 2014;
Beth Kattelman, photographer.

July 11th, 2014 | [Conferences](#), [Events](#), [Related Organizations](#), [SIBMAS](#)

Sizing Up Day Three

Keynote Marvin Taylor from the Fales Library at NYU evoked the work of theorists Ann Cvetkovich (*An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures*) and Diana Taylor (*The Archive and the Repertoire: Performing Cultural Memory in the Americas*) to frame his discussion, focusing on aspects of NYU's Downtown Collection which features work by prominent artists, activists, musicians and performers in New York's downtown scene. In his

keynote, Taylor posed the question, how do we as archivists/curators preserve what isn't written down? Citing objects that do not rely on text, Taylor spoke about his work around object collection, using David Wojnarowicz's "Magic Box" and its contents as a tipping point for upending notions around rules of archives and the types of materials retained. Taylor cited the work of Michel Foucault and his interest in the physicality of things, and the ties between objective and subjective meaning that viewers respond to when engaging with physical objects. Taylor spoke about his research on black leather jackets, looking at object provenance, and the masculinity/sexuality attached to this weighted inanimate object. Taylor's talk focused on the embodied object and the experience those objects elicit, urging archivists, librarians and curators to collect as broadly as possible in order to provide the largest experience for users; to move away from knee-jerk digitization projects; and to focus on preservation of moving image rather than on paper collections, citing the work of the Variable Media Project as a standard bearer in that area.

Plenary session participant Aurélie Rezzouk from the Université de Rouen, Rouen spoke about the ways that exhibition of materials creates singular point of view, stating that re-creations of past performance within embodied objects associated with an event serve as re-ownership of the past experience. Given that performances truly cannot be performed again, the recapturing of theatre history can be challenging as the nature of exhibition is entirely driven by point-of-view: the institution staging the exhibit manipulates the objects to elicit a specific experience out of the audience, one that is generally separate and unique from the actual theatrical experience. Many of the questions Aurélie put forward were related to what happens between visitor and subject during exhibition. What is the rhythm, the tempo created when remnants of the stage are presented out of order, out of context? How do these objects serve as imprints of the moment, witnesses to an event that the exhibition visitor may or may not have witnessed him/herself?

Sophie Johns (Bristol University Theatre Collection, Bristol) focused on visitors' responses to theatre objects, stating that there is no definitive authentication of objects by archivists/curators, but rather each person who interacts with the objects determines his/her own story. Johns argued that oral history interviews and historicity around objects can lend context and provide spatial/time identifiers, but the "thingness" or the "stuff" must involve cultural re-encoding to instill meaning given that interpretation between thing and meaning is often subjective. Johns conducted a test case for her dissertation whereby a group of visitors were provided a collection box containing materials related to theatre, theatre practitioners, etc. She used the objects to serve as informants of intent—what the objects mean to the disconnected future user, what social/political/economic inferences can (or will) be made, juxtaposed against inferences made by the collector/curator. She argues that the act of collecting itself serves as a form of performance, the historicity of informed experience directs the collector to aggregate materials that he/she believes exemplify the experience, the sensation, etc., forcing the collector to assign meaning to objects that, in and of themselves, are unable to express memory, experience, purpose. Therefore exhibition repurposes artifacts and defines new context, assigning meaning, intent, and experience anew with each subsequent visitor.

Lastly, Morgen Stevens-Garmon, the Theater Archivist at the Museum of the City of New York, New York, summarized the overarching tendency in theatre documentation to give priority to the text—scripts are generally maintained but the countless other materials are not, so how do we as keepers of these objects provide entrance to new generations of theatre practitioners and scholars? How do we help them think about performance beyond the text? Morgen provided a step-by-step processing around a large digitization project aimed at doing just that: providing access to some 30,000 photos, broadsheets, and ephemera from the Museum of the City of New York's theatre collection in order to help change the way we think about performance. Morgen discussed the obstacles inherent in linking existing

cataloging software to new ones and the ways that tools are used administratively and by the end user, often to very different ends.

Tiffany Nixon
Roundabout Theatre Company



Participants in the exhibition papers, 2014;
Beth Kattelman, photographer.

July 14th, 2014 | [Conferences](#), [Events](#), [Related Organizations](#), [SIBMAS](#)

Six Papers in Sixty Minutes: Exhibition Papers at the SIBMAS-TLA Conference

The Exhibition Papers, presented after lunch on Friday, were varied and informative. Chaired by Susan Cole of the Constellation Center, Cambridge, this session consisted of a "lightning round" of 10-minute presentations that introduced a number of projects and initiatives being undertaken by repositories around the world. Presentations included:

Arts and Theatre Institute Databases
Helena Hantáková, Arts and Theatre Institute, Prague

During her presentation, Ms. Hantokova introduced the Institute and focused upon the efforts to create an informational web site devoted to Czech Theatre featuring information from the institution's archives.

SIBMAS TLA Conference 2014—New York City

Performance Archiving Performance” at the New Museum: Re-evaluating a Museum’s Responsibility to Performance-Based Artwork
Tara Hart, New Museum, New York

Ms. Hart discussed the symbiosis between performance and archive focusing on the ways in which recent artist projects have influenced the institution’s practices of archiving performance and other live events.

Regional Theatre Archives: Their Needs—Our Momentum and Paradigm Shifts
Arturo Díaz Sandoval, National Institute of Fine Arts, Mexico

The focus of Mr. Diaz Sandoval’s presentation was how the National Institute is encouraging regional cultural sites to dedicate themselves to documenting performance and art produced by their local communities and urging them to make this information available digitally.

The Music Never Stopped: Digital Lives of the Performing Arts
Lisbeth Wells-Pratt, University of Georgia, Athens

Ms. Wells-Pratt explored how interface design and participatory web technologies can offer an “afterlife” for live performance.

National Theatre Museum (Portugal): Collections, Strategies and On-line Resources
Ana Patrao and José Alvarez, National Theatre Museum, Lisbon

Patrao and Alvarez’s paper offered an introduction to Portugal’s National Theatre Museum by discussing important partnerships undertaken by the institution and by showcasing the museum’s online database.

To Celebrate Theater: Anniversary as a Community Building Tool
Dorota Buchwald and Agata Adameicka-Sitek, Theater Institute, Warsaw

Ms. Buchwald and Ms Adameicka-Sitek offered an overview of the project to celebrate the

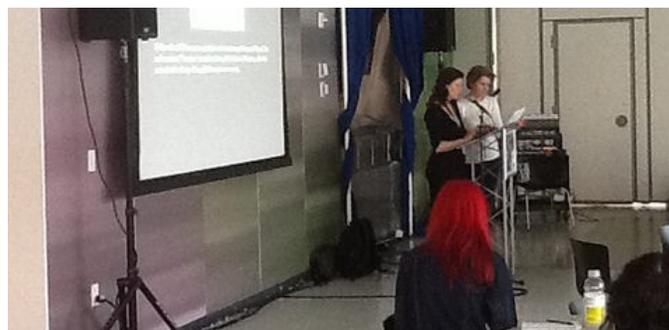
250th anniversary of the establishment of Poland’s national stage that was spearheaded by the Theater Institute in Warsaw.

After all of the presentations were concluded, attendees had an opportunity to mingle with presenters who were stationed throughout the room with their posters and online demonstrations. Participants took advantage of this time to get additional information and to ask presenters questions. This format proved to be a very effective and popular way to sample a wide array of information in a limited amount of time.

Beth Kattelman
Ohio State University



Lisbeth Wells-Pratt, 2014; Emily Witkowski, photographer.



Dorota Buchwald and Agata Adameicka-Sitek, 2014; Emily Witkowski, photographer.

SIBMAS TLA Conference 2014—New York City

July 14th, 2014 | [Conferences](#), [Digital Humanities](#), [Events](#), [Related Organizations](#), [SIBMAS](#)

New Paradigms in Performance Documentation Working Session

TLA's own Laurie Murphy of New York University convened one of the two final working sessions of the conference. *New Paradigms in Performance Documentation* consisted of a wonderful group of presentations, each focusing upon a unique performance documentation project. While the presentations were devoted to very diverse projects, together they provided insight into the common challenges organizations and institutions face when trying to preserve and make records accessible. Ultimately, this session highlighted the fact that, when faced with limited resources, collaboration is often the key to success.

The Universal Translator: The Role of the Liaison Coordinator in Digital Humanities and How to Become One

The first presentation offered an in-depth exploration of the complexity of completing a successful digital project. Eugenia Kim of Emerson College, Boston and Tanisha Jones of the New York Public Library demonstrated, through complex graphic representations, the variety and number of people that must come together in order to create a comprehensive and effective digital humanities team. Kim and Jones discussed how librarians and archivists can take on the role of liaison coordinator and the skillsets needed to do so. Neal Harmeyer of Purdue University was also a co-author of the paper.

The American Theatre Archive Project

In this presentation, Helice Koffler of the University of Washington and Susan Brady of Yale University reported on the progress of the American Theatre Archive Project (ATAP). Brady, a co-founder of ATAP, has been instrumental in the success of the project which assists active theatre companies in preserving their legacy by connecting them with local repositories and information professionals that can help them establish and maintain their archives. Koffler is the leader of the Northwest ATAP team. In addition to

providing an overview of ATAP's activities, the pair shared details of the work the Northwest team has been doing with the University of Washington's Special Collections, the University of Oregon's Special Collections, the Miracle Theatre Group, and the Oregon Multicultural Archives.

Facing the Future: Changing Practices in Managing the Performing Arts Archive

In the concluding presentation, Barry Houlihan of the Abbey Theatre, Dublin offered a look at how the Hardiman Library, National University of Ireland, Galway has expanded its theatre and performance archives to include records of national and regional theatres. He also provided an overview of how the Library is working to create user-friendly, digital access to the archival records it houses.

Beth Kattelman **Ohio State University**



Conference participants during the exhibition papers, 2014; Emily Witkowski, photographer.

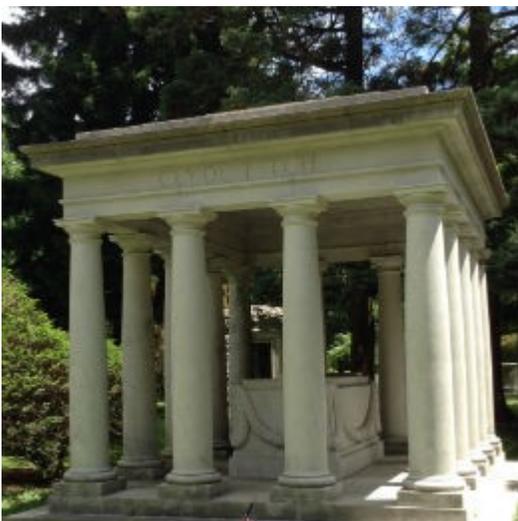
July 9th, 2014 | [Conferences](#), [Events](#), [Media](#), [Related Organizations](#), [SIBMAS](#)

Conference Photos on flickr

Experience the conference for the first or second time through our [conference flickr photo pool](#). If you have photos you'd like to contribute, feel free to join our group and begin uploading and tagging.

July 24th, 2014 | [Events](#)

Woodlawn Cemetery Tour



Clyde Fitch Mausoleum, 2014; Nancy Friedland, photographer.

On Saturday, June 21, a beautiful sunny day, a small TLA group assembled in the Bronx to take a tour of the historic Woodlawn Cemetery. The outing was organized by Nancy E. Friedland and also included Laura MacDonald, Bob Scott, and Dan Venning. Susan Olsen, the historian for Woodlawn, led the tour.

Woodlawn is a sprawling cemetery that has, in many areas, the openness of a rural park. We were greeted at the southwest entrance of the cemetery, only a few steps from the terminus of the 4 Train, with a wide open space, views of a number of mausoleums, and glimpses of winding paths, shaded by tall trees. Throughout the tour, we found ourselves getting turned around as we wandered through the curved paths, open spaces, and small patches of woods. Susan was invaluable as a guide, leading our trip without aid of any maps.

Over the course of two hours, Susan led us on a tour focused on the theatrical luminaries who made Woodlawn their final resting place. We saw the graves of Oscar Hammerstein I (the impresario), Antoinette Perry, Bert Williams, and Irving Berlin, along with many others. George M. Cohan's impressive mausoleum with its Tiffany windows was one of several into which we peered. As we walked through the cemetery, Susan told us stories of those

buried there, like that of the tragic death of the young Ziegfeld girl Olive Thomas Pickford. Susan also highlighted the frequent competition between those buried there, for example, the composer of silver-age operettas Reginald de Koven, doomed to be remembered as the one buried only a few minutes' walk from the better remembered Victor Herbert. Susan also took us through a section devoted to musicians, showing us Duke Ellington's grave, shaded by a giant tree, right across a small road from the grave of Miles Davis. Only a few feet away, the gravestone of the percussionist Max Davis stood on a sunny hillside.

These fascinating juxtapositions weren't limited only to the famous inhabitants of the cemetery. In one shady section we noticed a cluster of adjacent graves covered with differing religious symbols. Next to a stone with a large Hindu symbol stood a gravestone shaped like two interlocking hearts. Half of the stone was engraved in Hebrew and featured a Star of David, while the other half had English text and a large cross. Two stones further over stood a grave with the family name "Pagan." These graves, of those far less famous than those we saw throughout most of our tour, showed how Woodlawn represents the diversity for which New York City is famous.

By the end of the tour, we had walked several miles. Susan let us know, as our tour was concluding, that she leads a variety of differently-themed tours. She does one devoted to victims of the Titanic disaster and another of minor European royalty, mainly devoted to socialites who were married to European aristocracy during the gilded age, often with disastrous results.

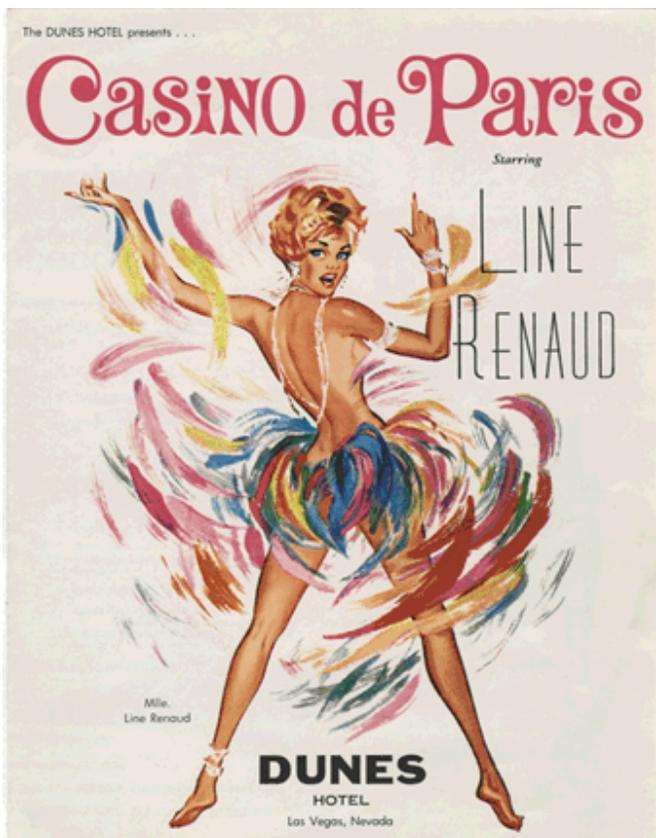
After the tour, as we rode the subway, we couldn't help excitedly talking both about the theatre onstage in New York right now and that of the past and its luminaries whose graves we had just visited on this beautiful day.

Dan Venning

MLA and TLA Program at the ALA Annual Conference, 2014

September 5th, 2014 | [ALA](#), [Collections](#), [Conferences](#), [Related Organizations](#)

Performing Vegas: Documenting Music and Stage in Sin City



Casino de Paris program, UNLV Libraries, Digital Collection, Showgirls Collection

On Saturday, June 28, it was my pleasure to moderate the co-sponsored 2014 program of the Music Library Association and the Theatre Library Association at the ALA Annual Conference in Las Vegas. Titled “Performing Vegas: Documenting Music and Stage in Sin City,” the program featured three speakers from the University of Nevada, Las Vegas who highlighted regional performance history and its documentation by UNLV Special Collections. A very diligent audience of attendees made their way through the astounding vastness of Caesar’s Palace to hear a fantastic and informative presentation.

Current Head of Exhibits for the UNLV Libraries, Peter Michel, started off the panel with a rich visual and historical overview of Las Vegas

shows. This included the early inspiration of dance and music halls in Paris, the connection of the show spectaculars to hotel development, and the use of nudity as a source of competition between shows. He particularly spotlighted the influential importance of Donn Arden’s shows and the role of Arden’s collaborator Margaret Kelly, known as “Madame Bluebell,” in helping to create the iconic image of nightclub show dancers as manager of the Bluebell Girls.



Photograph of Donn Arden, Margaret Kelly and Pierre-Louis Guérin with dancers, Paris, France, circa 1950s, UNLV Libraries, Digital Collections, Donn Arden Collection.

Su Kim Chung, Head of Special Collections Public Services at UNLV, next detailed the specific collections and types of performance documentation collected by the institution. She clarified that far from just one “showgirls collection,” UNLV houses many different sets of materials that have been acquired and processed at through the years. Among the most popular is the Sands Hotel Collection, which contains photos of the Rat Pack, but UNLV is also home to other hotel and city publicity materials, entertainment periodicals, and a substantial number of show

programs. The collections contain documentation of burlesque history in Las Vegas, particularly of Arden and Minsky shows, and these complement the Burlesque Hall of Fame museum also located in the city. An important part of the collections is the presence of colorful costume sketches, including Bob Mackie designs, but equally important are employment contracts that reflect the arduous schedule for dancers in the 1950s and 60s, as well as oral histories of performers and musicians. Major recent acquisitions include the scrapbooks of Madame Bluebell, which complement the existing Donn Arden collection.

Last but not least, Music Librarian and Adjunct Professor of Music History Cheryl Taranto discussed music history in Las Vegas and the challenges of collecting and documenting this often incohesive area of the city's entertainment culture. She noted several distinct but interrelated areas of music history, including performers/arrangers/composers involved with show spectaculars, lounge acts created as competition to showgirls performances, and musicals. Although there are select musical parts, the collection does not contain complete music for any one show spectacular. This is in part because of often poor show documentation practices, as the music was typically not critically acclaimed and the arranger and composer are not always identified or known. The collection does contain some informative materials on music contracts, however, as well as legal documents reflecting a copyright suite over the use of music from *Kismet*. Examples of more lucrative historical Las Vegas lounge acts include the Mary Kaye Trio, Louis Prima, Artie Shaw, Wayne Newton, Cab Calloway, Mel Torme, and Liberace. And, while the rise of musicals created more competition for lounge acts, they also provided more job opportunities for working musicians. Notable shows include *Minsky Goes to Paris*, *Lido de Paris*, and *Hallelujah Hollywood*.



Vive Les Girls! program, UNLV Libraries, Digital Collections, Showgirls Collection.

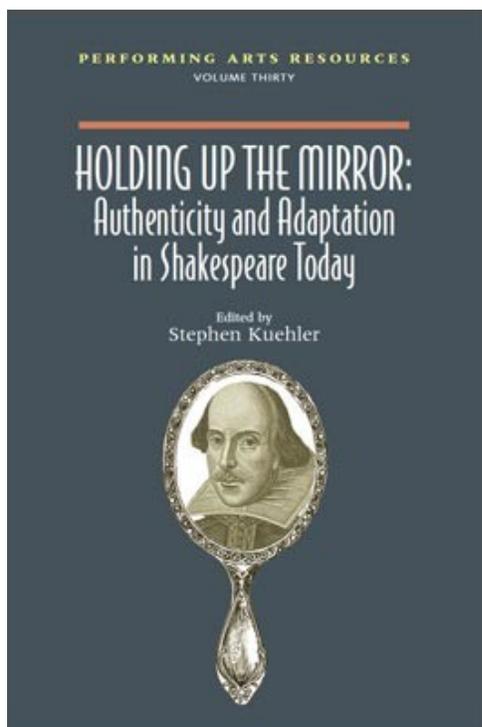
This synopsis is just the tip of the iceberg for all the information and details covered by our speakers. I encourage anyone interested in learning more to visit UNLV Special Collections, and to read more about the collections online.

- UNLV Showgirls Digital Collections: <http://digital.library.unlv.edu/collections/showgirls>
- The Lasting Legacy of Las Vegas Showgirls: <http://news.unlv.edu/article/lasting-legacy-las-vegas-showgirls>
- UNLV Special Collections Finding Aids: <http://www.library.unlv.edu/speccol/databases/index.php>
- Projects of the Oral History Research Center: <https://www.library.unlv.edu/speccol/ohrc/projects>

Diana King
University of California, Los Angeles

TLA Publications: Performing Arts Resources

September 8th, 2014 | [Events](#), [Performing Arts Resources](#), [Publications](#), [Symposia](#)



New PAR Volume Holds Up the Mirror to Shakespeare

The latest volume of [Performing Arts Resources](#), *Holding Up the Mirror: Authenticity and Adaptation in Shakespeare Today*, was mailed to all Theatre Library Association members last month, and is now available for sale.

PAR 30 presents the addresses and panel discussions from TLA's [Third Symposium](#), held in April 2011 at The New York Public Library for the Performing Arts. The theme of the Symposium was the interplay between authenticity and adaptation in contemporary Shakespearean performance practice. After a keynote address by Oskar Eustis of The Public Theater, practitioners from three prominent theatre companies – Theatre for a New Audience, the American Shakespeare Center, and American Repertory Theater – examine the notion of authenticity and its usefulness in describing how they approach the staging of Shakespeare. They also discuss the degrees to which research and documentation are part of their process. In her closing remarks, Francesca Marini, former Archives Director at the Stratford Festival, reflects on the importance of documenting theatre, the involvement of the audience, and educational programs at Shakespeare theatres. An annotated bibliography contributed by Denise Buhr rounds out the volume.

Thanks to Associate Editors John Frick, Nancy Friedland, and Marti LoMonaco for their efforts in bringing the Symposium and this volume to fruition.

Stephen Kuehler
Harvard University



Oskar Eustis, 2011; Devyn Summy, photographer.

TLA Publications: Call for Papers

September 10th, 2014 | [Performing Arts Resources](#), [Publications](#)

State of the Profession: Performing Arts Librarianship in the 21st Century



A file of photographs of the actress Joan Bennett. Reproduced courtesy of The New York Public Library for the Performing Arts.

Performing Arts Resources: Volume 32

This volume of [Performing Arts Resources](#) will consider the current status of performing arts librarians and archivists – as well as performing arts libraries in general. It will reflect on issues of professional preparation and training, sustainability of the profession, consolidation of performing arts libraries nationwide, challenges of digitization and technological transformation, and service to our unique communities of users. In particular – it will focus on the following three framing questions:

- Is the performing arts librarian a vanishing species?
- Will the convergence of libraries, archives, and museums – not to mention digitization – advance or inhibit our profession?
- Do these new models offer dynamic synergies for collections – or is our unique identity being lost?

While in some respects threatening – the current landscape offers opportunities for unexpected collaborations, innovation of traditional professional practices – and possibly new paradigms for

promoting our collections and mission to the public. In this reconfigured constellation – do we despair, cling to our eternal verities – or proactively embrace these new challenges to create historically-rich and technological interventions for a truly 21st century crucible of performing arts documentation? Essays or opinion pieces between 2500-5000 words will be welcomed on a variety of topics:

Emerging Practices

- Moving away from subject specialists to generalists
- New models for instruction and public services
- Integrating primary source documents into the curriculum
- Access to specific needs of practitioners as well as scholars
- Recruiting a new generation into the profession and restructuring library science-archival curricula

Professional Landscape

- Convergence of libraries, archives, and museums
- Consolidation of multi-discipline collections into Arts Libraries
- Expanding institutional collection policies to include alternative and multi-ethnic companies
- Transition in research from performing arts to viewing culture in broader social-political contexts

Technological Transformation

- Digitization access, opportunities, and challenges – and related training issues
- Multimedia preservation and migration of digital content

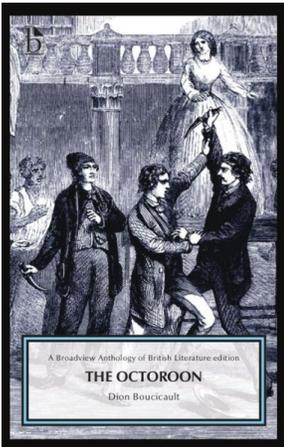
Ultimately, we're seeking contributions that are inventive, controversial, and thought-provoking.

Please submit a one-page proposal by **November 1, 2014** to:

[Kenneth Schlesinger](#)
Chief Librarian, Lehman College
(Kenneth.Schlesinger@lehman.cuny.edu)

Book/Media Reviews

July 14th, 2014 | [Book/Media Reviews](#)



The Octoroon: The Broadview Anthology of British Literature Edition (Broadview Editions)
Boucicault, Dion
Edited by Sarika Bose
Calgary, Canada:
Broadview Press, 2014
ISBN: 9781554812110
138 pp.

Dion Boucicault's romantic melodrama, adapted from the 1856 Thomas Mayne Reid novel *The Quadroon*, opened on December 6, 1859 at New York's Winter Garden Theatre. In the over 150 years since its premiere, this play, even from its start, has inspired scholarly and critical debate over its history and themes, especially in regard to its depictions of race issues and the once explosive issue of miscegenation.

The original production of *The Octoroon* opened just days following John Brown's execution for his raid on Harper's Ferry, an inciting event in the Civil War; because of that, Boucicault's play, like *Uncle Tom's Cabin*, is often seen as inflaming abolitionist sentiments. However, the play's content seems ambivalent on the subject of race, depicting the tragic results of love between the races, and does not seem to take a decisive stand on the institution of slavery. Boucicault, a consummate commercial theatre man, may have chosen to avoid obvious polemics in order for the play to find an audience even in the slave-owning Southern states.

The plot of *The Octoroon* contains some of the entertaining clichés of melodrama, beginning with a ripe villain, McCloskey, setting about to ruin the fortunes of George, a young plantation owner, who is in love with Zoe, an octoroon (one-eighth black). Rebuffed by Zoe, McCloskey angrily reveals that her late master (and father) never freed her, and as such, she is forced on the slave block where she is auctioned in a scene that

shocked audiences to the point of women fainting in audiences, if contemporary accounts are to be believed. McCloskey is subsequently proven to be a murderer (an act caught on a new-fangled camera); and Zoe, realizing that she and George share a forbidden love in a racially-charged society, takes poison and she dies in his arms as the play ends.

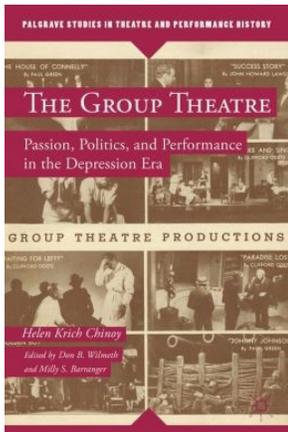
In 1859, the subject of miscegenation was deemed unacceptable to many American audiences and the death of Zoe, a character type—the half-caste beauty—that would recur in many plays until well into the 20th century, is the only possible outcome. Zoe is also a forerunner of the tragic Julie in the classic musical, *Show Boat* (1927), who does not die, but falls into alcoholic ruin. Commercial playwrights like Boucicault could flirt with controversial subjects, but were compelled to leave their audiences a way of accepting the meaning of play's ending in their own way.

This outstanding new edition provides what one wishes any important play script might. It is packed with extensive appendices of reviews of the original American and English productions (in England, the play was given an alternate happy ending, which is included); letters to the editor and responses from Boucicault explaining his intentions; Boucicault's and other's writings about slavery; and vivid illustrations from publications of the era. The Broadview edition is the equivalent of a course in 19th century history and theatre, and provides a superlative examination of the inner workings of a highly representative melodrama that should stand a bit taller in the pantheon of important American plays.

James Fisher
The University of North Carolina at Greensboro

Book/Media Reviews

July 14th, 2014 | [Book/Media Reviews](#)



The Group Theatre: Passion, Politics, and Performance in the Depression Era
Chinoy, Helen Krich
Edited by Don B. Wilmeth
and Milly S. Barranger
New York: Palgrave
MacMillan, 2013
ISBN: 9781137294593
283 pp.

The Group Theatre is the posthumous publication and culmination of author Helen Krich Chinoy's lifelong dedication to the history of this landmark American theatre company. Thanks to the diligent efforts of editors Don B. Wilmeth and Milly S. Barranger, following Chinoy's death in 2010, readers will benefit from her in-depth knowledge of The Group. While not without its faults, the book is one the most engaging and objective accounts of The Group Theatre's history published to date.

The work is separated into two major sections; the first encompassing a thorough and compelling history of the company, beginning with initial talks held by co-founders Harold Clurman, Lee Strasberg and Cheryl Crawford, and concluding with the company's final production of Clifford Odets' *Night Music*. Framing the majority of this first section within the scope of the company's performances provides enough focus to give the writing direction without getting lost down too many tangential paths. That is not to say the work suffers from a lack of detail. On the contrary, Chinoy excels at juggling the various personalities that inhabited the Group during its ten-year existence. In addition to the most well known figures (Clurman, Strasberg, Stella Adler, etc.), Chinoy expertly breathes life into the "lesser" known members of the company (Eunice Stoddard, Ruth Nelson, etc.). Where other works, most notably Clurman's *The Fervent Years: The Group Theatre and the Thirties*, either assume knowledge of specific Group productions and

players or gloss over them completely, Chinoy's account of the Group benefits from both succinct summaries of each production and the inclusion of perspectives from a wide swath of Group members. One of the most successful elements of this approach is the actors' descriptions of Clurman's and Strasberg's artistic processes. These first-hand accounts do a wonderful job of peeling back the curtain on two of American theatre's most influential directors.

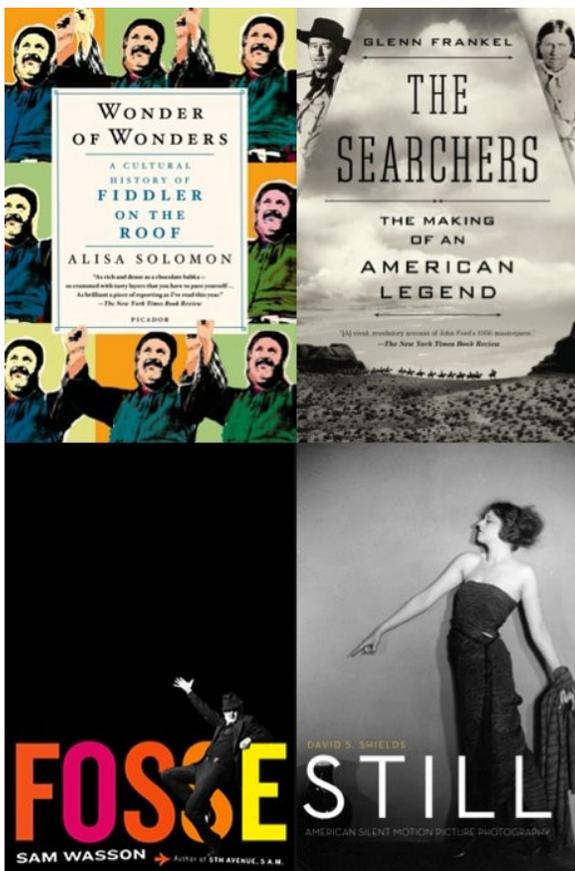
The second part of the book, titled "Politics," situates the Group in broader social and political contexts. Reading more like a collection of essays, this section lacks the narrative fluidity of the first part but performs the critical task of investigating often-overlooked aspects of the theatre's history, including the strong communist elements within the Group and the liminal space held by women in the male dominated company (both topics neglected in *The Fervent Years*).

Despite the many strong points, there are serious problems with the work. As the editors note in the preface, Chinoy did not properly cite all sources used, and though the editors attempted to trace references, some remain absent. As a result, one must put faith in the author's years of close contact with Group members and her dedication to researching the subject when reading this work. Additionally the book would be better served by incorporating some of the latter chapters into the narrative history of the first portion of the book, especially the chapter on the Group's dissolution. Despite these drawbacks, Chinoy's *The Group Theatre* is a landmark publication and an essential purchase for any library with collections in American theatre history.

Michael Saar
Lamar University

Book Awards

September 13th, 2014 | [Book Awards](#)



The results are in! The Theatre Library Association is proud to announce the TLA Book Award winners for English language works of scholarship on theatre, film, and broadcasting, published in 2013.

The George Freedley Memorial Award has been awarded to Alisa Solomon for *Wonder of Wonders: A Cultural History of Fiddler on the Roof*, published by Metropolitan Books. A Special Jury Prize has been awarded to Sam Wasson for *Fosse*, published by Houghton Mifflin Harcourt.

The following works were finalists for the Freedley Award:

Evan Baker, *From the Score to the Stage: An Illustrated History of Opera Production and Staging*, University of Chicago Press
Ninotchka Devorah Bennahum, *Carmen: A Gypsy*

Geography, Wesleyan University Press
Lauren R. Clay, *Stagestruck: The Business of Theater in Eighteenth-Century France and Its Colonies*, Cornell University Press
Mary Simonson, *Body Knowledge*, Oxford University Press
Andrew Sofer, *Dark Matter*, University of Michigan Press

The Richard Wall Memorial Award has been awarded to Glenn Frankel for *The Searchers: The Making of an American Legend*, published by Bloomsbury USA. A Special Jury Prize has been awarded to David S. Shields for *Still: American Silent Motion Picture Photography*, published by University of Chicago Press.

The following works were finalists for the Wall Award:

Giorgio Bertellini (Editor), *Italian Silent Cinema: A Reader*, Indiana University Press
Thomas Doherty, *Hollywood and Hitler, 1933-1939*, Columbia University Press
Hilary Hallett, *Go West, Young Women! The Rise of Early Hollywood*, University of California Press
Brian Jay Jones, *Jim Henson: The Biography*, Ballantine Books
Barbara Tapa Lupack, Richard E. Norman and Race Filmmaking, Indiana University Press

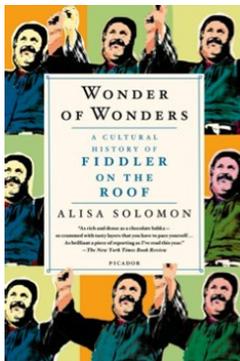
The jury for the Freedley Award consisted of: James Fisher from University of North Carolina at Greensboro, Rachel Shteir from DePaul University, and Don B. Wilmeth from Brown University. The jury for the Wall Award consisted of John Calhoun from The New York Public Library for the Performing Arts, David Pierce from the Media History Digital Library, and Stephen Tropiano from Ithaca College.

The TLA Book Awards for 2013 will be presented to the winners at a ceremony in the Bruno Walter Auditorium at The New York Public Library for the Performing Arts, at 6:00 PM on October 17, 2014.

Book Awards

The George Freedley Memorial Award

The George Freedley Memorial Award was established in 1968 in honor of the first Curator of the New York Public Library's Theatre Collection and first President of Theatre Library Association. The Award is presented annually to an English-language book of exceptional scholarship published or distributed in the United States during the previous calendar year that examines some aspect of live theatre or performance. The jurors may also designate an additional title for a Special Jury Prize.

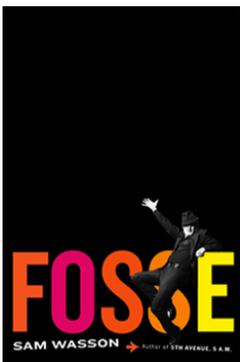


2013 Winner

Alisa Solomon

Wonder of Wonders: A Cultural History of Fiddler on the Roof
Metropolitan Books

Alisa Solomon teaches at Columbia University's Graduate School of Journalism, where she directs the Arts & Culture concentration in the MA program. A theater critic and general reporter for The Village Voice from 1983 to 2004, she has also contributed to The New York Times, The Nation, Tablet, The Forward, and other publications. Her first book, *Re-Dressing the Canon: Essays on Theater and Gender*, won the George Jean Nathan Award for Dramatic Criticism. She lives in New York City.



2013 Special Jury Prize

Sam Wasson

Fosse
Houghton Mifflin Harcourt

Sam Wasson is the author of the New York Times bestseller *Fifth Avenue, 5 A.M. : Audrey Hepburn, Breakfast at Tiffany's, and the Dawn of the Modern Woman* and two works of film criticism. He is a visiting professor of film at Wesleyan University.

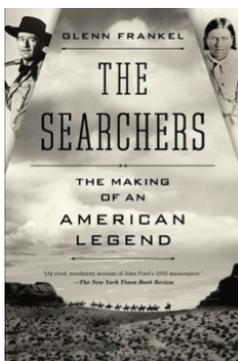
2013 Finalists

- **Evan Baker**, *From the Score to the Stage: An Illustrated History of Opera Production and Staging*, University of Chicago Press
- **Ninotchka Devorah Bennahum**, *Carmen: A Gypsy Geography*, Wesleyan University Press
- **Lauren R. Clay**, *Stagestruck: The Business of Theater in Eighteenth-Century France and Its Colonies*, Cornell University Press
- **Mary Simonson**, *Body Knowledge*, Oxford University Press
- **Andrew Sofer**, *Dark Matter*, University of Michigan Press

Freedley Award Jurors for 2013: James Fisher, University of North Carolina at Greensboro; Rachel Shteir, DePaul University; Don B. Wilmeth, Brown University

The Richard Wall Memorial Award

The Richard Wall Memorial Award, established in 1973, honors an English-language book of exceptional scholarship in the field of recorded performance published or distributed in the United States during the previous calendar year. The jurors may also designate an additional title for a Special Jury Prize. Formerly known as the Theatre Library Association Award, the prize was renamed in 2010 to honor the memory of the late Richard Wall, longtime TLA member and Book Awards Chair.

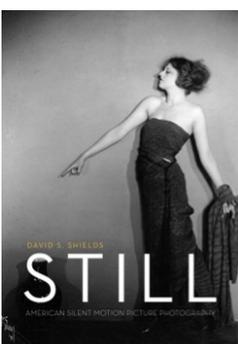


2013 Winner

Glenn Frankel

The Searchers: The Making of an American Legend
Bloomsbury USA

Glenn Frankel is director of the School of Journalism and G.B. Dealey Regents Professor in Journalism at the University of Texas at Austin. He was a longtime Washington Post reporter, editor and bureau chief in Jerusalem, London and Southern Africa, and he won the 1989 Pulitzer Prize for International Reporting for “balanced and sensitive reporting” of Israel and the first Palestinian uprising.



2013 Special Jury Prize

David S. Shields

Still: American Silent Motion Picture Photography
University of Chicago Press

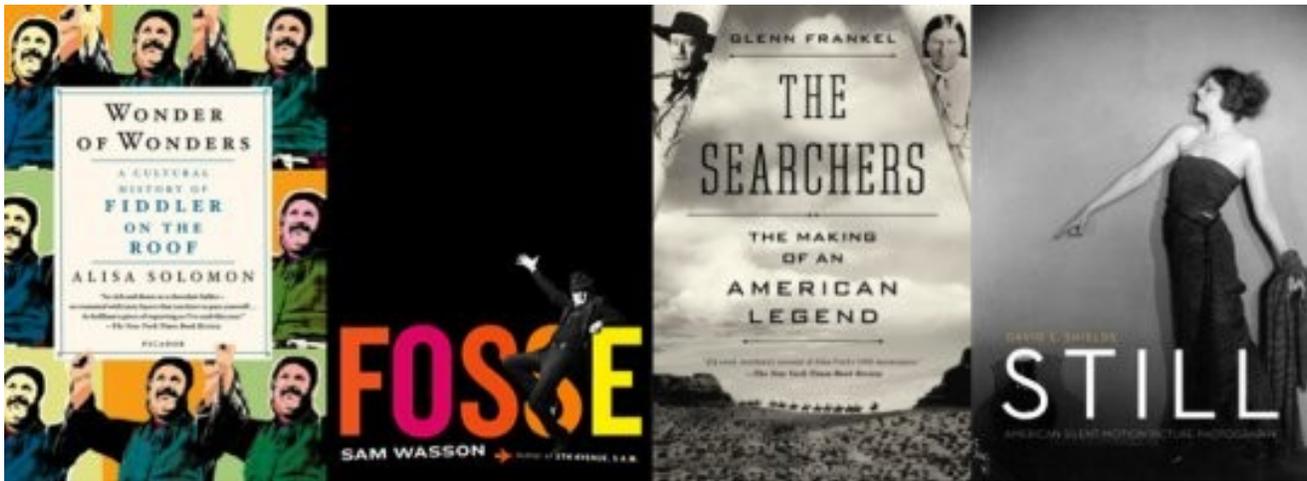
David S. Shields is the McClintock Professor of Southern Letters at the University of South Carolina and chairman of the Carolina Gold Rice Foundation.

2013 Finalists

- **Giorgio Bertellini (Editor)**, *Italian Silent Cinema: A Reader*, Indiana University Press
- **Thomas Doherty**, *Hollywood and Hitler, 1933-1939*, Columbia University Press
- **Hilary Hallett**, *Go West, Young Women! The Rise of Early Hollywood*, University of California Press
- **Brian Jay Jones**, *Jim Henson: The Biography*, Ballantine Books
- **Barbara Tapa Lupack**, *Richard E. Norman and Race Filmmaking*, Indiana University Press

Wall Award Jurors for 2013: John Calhoun, The New York Public Library for the Performing Arts; David Pierce, Media History Digital Library; Stephen Tropiano, Ithaca College

Book Awards



2014 TLA Book Award Nominations Open

Nominations are currently being accepted for the TLA Book Awards, honoring English language works of scholarship on theatre, film, and broadcasting, published in 2014.

Members wishing to submit nominations, should send full publication information to TLABookAwards@gmail.com by **February 28, 2015**.

For the George Freedley Memorial Award, the titles must be English-language books of exceptional scholarship published or distributed in the United States during 2014 that examine some aspect of live theatre or performance.

For the Richard Wall Memorial Award, the titles must be English-language books of exceptional scholarship in the field of recorded performance published or distributed in the United States during 2014.

In order to distinguish TLA's awards from other associations that focus on theoretical scholarship, the Committee asks that jurors nominate only those books that provide evidentiary examples of an author's use and interpretation of library/archival materials to support his/her topic. Library materials should be interpreted to mean any resources that libraries acquire—films, manuscripts, books, journals, reference books/databases, archives of ephemeral materials (e.g., newspapers, design sketches, playbills, posters)—in either their original format or in digital or other reproductions. As an association committed to furthering the advancement of archivists and librarians, as well as highlighting the diverse collections we maintain, the thrust of our awards should be on shining a light on the profession and the collections we make accessible and preserve.

The deadline for submission of nominated titles is **February 28, 2015**.

Early submissions are especially appreciated by jurors.

Publishers and authors, to submit a title for consideration, you should submit a total of **FOUR COPIES** of each book nominated to Theatre Library Association, c/o The New York Public Library for the Performing Arts, 111 Amsterdam Avenue, New York, NY 10023.

Questions? Email us at: TLABookAwards@gmail.com

Book Awards

September 16th, 2014 | [Annual Business Meeting](#), [Awards](#), [Book Awards](#), [Events](#)

Women in Film Panel Discussion



**Jenny Brown Gilbertson, c. 1932,
Scottish Screen Archives, National
Library of Scotland.**

After taking a year-long hiatus, Theatre Library Association is proud to present the TLA [Book Awards](#) this Fall for performing arts books published in 2013. Keeping the performing arts libraries community engaged with the performing arts scholarship community is one of our most cherished mandates at Theatre Library Association. And we on the Book Awards Committee strive to strengthen this connection. In Spring of 2013, the Committee, consisting of myself and Co-chairs Tiffany Nixon and Linda Miles, began the process leading up to the presentation on the George Freedley and Richard Wall Awards scheduled for Friday, October 17, 2014.

As we set the wheels in motion for soliciting and reviewing the year's important publications, we consulted with the TLA Board of Directors and President Nancy Friedland about the final product of this journey. Taking a year off from the Book Awards has allowed TLA to rethink our annual [Fall](#)

[Event](#) and given us an opportunity to present the awards, as well as hosting a panel discussion the same evening. We hope this discussion will forge valuable connections between theatre librarians and scholars.

Looking over the 2013 books submissions, one clear trend in scholarship emerged to Tiffany, as she noticed how many of the submissions for the Wall Award focused on the topic of women and their role in the film industry, and the early years of the film industry in particular. We were inspired to put together a discussion of this theme by biographies of actresses like Dorothy Lee, Maureen O'Hara, Ann Dvorak, Sandy Dennis, Mary Wickes; and books such as Marina Dalquist's *Exploring Perilous Pauline (Pearl White and the Serial Film Craze)* and Hilary Hallett's *Go West, Young Women!: The Rise of Early Hollywood*.

TLA President Nancy Friedland is Librarian for Media, Film Studies and Performing Arts, She served on an advisory group for the [Columbia's Women Film Pioneers Project](#), which made her a natural to moderate this panel. She has put together a fantastic lineup featuring three speakers: Kathryn Hearst who teaches at Sarah Lawrence College, specializing in gender, race, sexuality, and class in film and media; Mark Newton, who is the Production Manager for Columbia's Center for Digital Research and Scholarship; and filmmaker Bette Gordon, who recently premiered her film *Handsome Harry* at the 2009 Tribeca Film Festival.

Please join us for the presentation of TLA's Awards and this dynamic panel discussion on Friday, October 17 in the Bruno Walter Auditorium of [The New York Public Library for the Performing Arts](#). The Business Meeting begins at 5:30 PM, the Awards Ceremony at 6:00 PM, and the Panel Discussion at 7:00 PM. [Reservations](#) are required for the panel discussion, doors open at 6:45 PM.

Diana Bertolini
The New York Public Library

Professional Awards

September 20th, 2014 | [Awards](#), [Brooks McNamara Scholarship](#), [Events](#), [Louis Rachow Distinguished Service Award](#)

TLA Announces Rachow Award and McNamara Scholarship Winners

Theatre Library Association has announced the 2014 winners of its [Professional Awards](#). The Louis Rachow Distinguished Service in Performing Arts Librarianship Award will be given to Jacqueline Z. Davis, the Barbara G. and Lawrence A. Fleischman Executive Director of The New York Public Library for the Performing Arts. The Brooks McNamara Performing Arts Librarian Scholarship will be given to Selena Chau, an MLIS student at San Jose State University.

The winners were chosen by the Professional Awards Committee, chaired by Dr. Francesca Marini of Texas A&M University, and consisting of Susan Brady of Yale University, Phyllis Dircks of Long Island University, Abigail Garnett of Brooklyn Public Library, Karen Nickeson of the The New York Public Library for the Performing Arts, and Kevin Winkler of The New York Public Library.

The winners will be honored at the [Annual Business Meeting and Awards Ceremony](#) in the Bruno Walter Auditorium at The New York Public Library for the Performing Arts, at 6:00 PM on October 17, 2014.

Louis Rachow Distinguished Service in Performing Arts Librarianship Award

Theatre Library Association celebrates the excellence of our profession by bestowing the Louis Rachow Distinguished Service in Performing Arts Librarianship Award on individuals who embody its best qualities.

Louis Rachow had a long and distinguished career in performing arts librarianship, highlighted by a quarter century as Curator/Librarian of the Hampden-Booth Theatre Library at The Players, followed by another decade as Library Director of the International Theatre Institute of the United States. His publications, as author and editor,

helped to educate several generations of performing arts librarians in the practices and history of the field. Over the course of more than 50 years as a TLA member, he has served as an executive board member, President, Vice President, chair of the nominating committee, editor of the newsletter, and liaison to the Special Libraries Association, the Council of National Library Associations, and the Library/Information Network-New York. He remains active in the organization to this day, attending events and board meetings whenever he is able. He currently holds the post of TLA Historian.

In recognition of his exemplary record of service, the Distinguished Service Award was renamed in honor of Louis Rachow in 2013.

For more information about the Louis Rachow Distinguished Service Award, contact Professional Awards Committee Chair, [Dr. Francesca Marini](#).



Jacqueline Z. Davis, Barbara G. and Lawrence A. Fleischman Executive Director, The New York Public Library for the Performing Arts

As Executive Director of The New York Public Library for the Performing Arts at Lincoln Center, Ms. Davis has general supervisory responsibilities for the Music, Dance, Theatre, and Recorded Sound research divisions, and the complementary circulating division. She oversees exhibitions in the Center's three galleries and more than 200 public programs annually, including performances and lectures. Formerly, Ms. Davis was Director of the Lied Center of Kansas at the University of Kansas. Serving a dual role of Artistic Producer and Executive Director, she had general supervisory responsibility for the facility as well as booking

Professional Awards

performances including national and international theatre, fund-raising, caretaking of artists, and supervising staff. She recently completed a two-year term as President of the University of Kansas Theatre Advisory Board. Prior to her activities in the artistic sector, Ms. Davis served as a staff assistant in the Office of Senator Edward Kennedy.

In 2003, 2007, and 2012, Ms. Davis was appointed to three-year terms as a Tony Award nominator. In 2013, she chaired the Tony Awards nominating committee. She serves as a member of the American Theatre Wing Advisory Board. In 2004, she assisted in the creation of the Imagine '04 Festival of Arts, Issues and Ideas, designed to support civic engagement through the arts, for which she received an Obie Award. In May, 2004, Ms. Davis was named a Chevalier of Arts and Letters by the Minister of Culture of France. She is the recipient of the New York Women's Agenda's Galaxy Award and received the Distinguished Service Award from the University of Kansas. In 2011, she received the Global Interdependence Prize in New York for her work in engendering communication across cultures through the performing arts, from Dr. Benjamin Barber, the Founder of the Interdependence movement. In 2012, she received the H.T. Chen Dance Company Award for her commitment to the field of Dance. In May 2012, she became a graduate of Harvard Kennedy School's Executive Leadership Program.

2014 Professional Awards Committee:

Francesca Marini, Chair; Susan Brady; Phyllis Dircks; Abigail Garnett; Karen Nickeson; Kevin Winkler

Brooks McNamara Performing Arts Librarian Scholarship

Theatre Library Association is pleased to sponsor the Brooks McNamara Performing Arts Librarian Scholarship in memory of the achievements of this beloved theater historian, scholar, educator, and mentor.

Brooks McNamara—beloved theater historian, scholar, educator, and mentor—was Professor of Performance Studies at New York University and founder of the Shubert Archive.

The Brooks McNamara Performing Arts Librarian Scholarship acknowledges outstanding professional accomplishments of promising students currently enrolled in MLIS or archival training programs specializing in performing arts librarianship.

The winner receives a \$500 check and a one-year complimentary TLA membership. The winning essay is published on TLA's website.

For more information about the McNamara Scholarship, contact [Dr. Francesca Marini](#), Chair, Brooks McNamara Performing Arts Librarian Scholarship Award Committee



Selena Chau, San Jose State University

Selena Chau is a former dancer and is currently completing her MLIS graduate studies at San Jose State

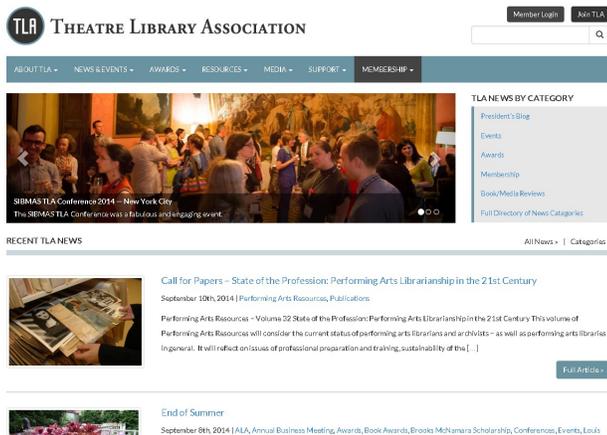
University. She is focusing on the utilization of technology and library science principles in performing arts librarianship and archiving. Selena has worked in digital collections at UNLV, in web development at American Conservatory Theater, and at the Jerome Robbins Dance Division Moving Image Archive at The New York Public Library for the Performing Arts as a 2013 Dance Heritage Coalition Fellow. She now resides in southern California and works at a private university's academic library and archive.

2014 Professional Awards Committee:

Francesca Marini, Chair; Susan Brady; Phyllis Dircks; Abigail Garnett; Karen Nickeson; Kevin Winkler

From the President's Blog

September 8th, 2014 | [President's Blog](#), [Website](#)



TLA Website, TLA-list, and Social Media

The launch of our website this summer has garnered wonderful feedback. We have received positive response to the design and layout. We have also received great response to our plan to publish more frequently in order to make our website a more timely source for news and updates on the activities of TLA and our profession. The newly established committee for the website will function as an editorial team. They will be soliciting stories, reports, profiles and images from our membership—if you have anything happening at your library or archive that you would like to share—let us know.

John Wagstaff recently reported that the number of subscribers to our [listserv](#) has exceeded 300. He also noted that we have increased moderate activity with postings of good and significant content. John correctly notes that the posts clearly answer a call for information relevant to theatre librarianship. One terrific example of this type of activity—in early August, Maryke Barber from Hollins University posted a question to the list looking for assistance in tracking down reviews of the original production of Noel Coward's *Present Laughter*. She received a great response from the list—and here is her thank you.

Dear theatre librarians,

Thank you for your wonderful responses to my

query about "Present Laughter." In just about 24 hours I was sent a citation for the Manchester Guardian from October '42, two pieces from London papers when the show came there in '43, and a piece with a cast list. My student thinks he's died and gone to library heaven, and my faith in the kindness of listserv members has once again been confirmed.

You're wonderful people – thank you.

*Best wishes,
Maryke*

And here is the response from the graduate student looking for the review.

Dear Maryke,

Thank you for your help! You always go above and beyond helping me find original sources that elude me. And thanks for enlisting a small army of colleagues! The reviews, the article, and the photograph gallery are all proving extremely useful.

Grateful to all of you!

This is an essential part of what TLA does—thank you to all of you who responded!

Our social media activities are growing. We have a good following on [Facebook](#). We need to be more active on [Twitter](#). If you actively tweet on topics related to performing arts collections—if you are a TLA member—please help us raise our profile on Twitter by mentioning TLA—[@theatrelibassn](#).

Nancy Friedland
President, Theatre Library Association

From the President's Blog

September 8th, 2014 | [ALA](#), [Annual Business Meeting](#), [Awards](#), [Book Awards](#), [Brooks McNamara Scholarship](#), [Conferences](#), [Events](#), [Louis Rachow Distinguished Service Award](#), [President's Blog](#), [Website](#)

The End of Summer

The end of summer is upon us. Best wishes to all of you in academic libraries for a terrific year ahead. To those of you not on the semester calendar, continued great work in the coming year.

It has been a productive (and terrific!) year for TLA. The summer was filled with activity beginning with the [SIBMAS TLA Conference](#). We had a presence at ALA coordinated by Diana King and co-sponsored with MLA (See [Diana's post](#) for more detail). We launched our [website](#) in July and have received terrific response to the layout and design. In addition to our regular activities, I hope you had a chance to read about the [Woodlawn Cemetery Tour](#). Those of us able to attend had a wonderful time exploring this National Historic Landmark and paying our respect to the brilliant artists interred there. I plan to schedule more outings such as this one.

The [proceedings](#) from the last TLA Symposium was published in a new volume of *Performing Arts Resources* this summer. Like the Symposium, it is entitled *Holding Up the Mirror: Authenticity and Adaptation in Shakespeare Today*, and was edited by Stephen Kuehler.

The website now provides a platform for us to report on the activities of the association and the profession in a more timely manner. We will be compiling the posts three times a year into [digest form](#)—as a best practice for organizing the news and reports. The first digest will be published later this month.

Looking forward to fall — mark your [calendars](#) for October 17, 2014! The [Book Awards](#) are back and we will be hosting a special panel discussion on Women in Film! Also, on October 17, we will hold the TLA Annual Business Meeting and we will honor our recipients for the [Brooks McNamara Scholarship Award and the Distinguished Service Award](#). The evening will close with a wine reception. I hope to see you there.

Nancy Friedland
President, Theatre Library Association

Calendar of Upcoming Events

October

17

Fall Board Meeting

[The New York Public Library for the Performing Arts](#)

111 Amsterdam Avenue
New York, New York

All [Officers and members of the Executive Board](#), [Ex Officio members](#), and [Committee Chairs](#) are invited to attend Board Meetings, held three times a year.

Annual Business Meeting and Awards Ceremony

[The New York Public Library for the Performing Arts](#)

111 Amsterdam Avenue
New York, New York

The Annual Business Meeting provides membership with the opportunity to learn more about the activities of the association, meet fellow members, ask questions and be engaged. There is no charge and no need for reservations. This year, the Business Meeting will be followed not only by a ceremony honoring the recipients of the [TLA Book Awards](#), the [Louis Rachow Distinguished Service Award](#), and the [Brooks McNamara Performing Arts Scholarship](#), but also a special panel discussion on Women in Film. These events are also free, and open to the general public. Those wishing to attend the panel discussion are requested to [RSVP](#).

SCHEDULE:

5:30 PM – Business Meeting

6:00 PM – Awards Ceremony

7:00 PM – PANEL DISCUSSION – Women in Film: Research, Digital Preservation and Access

A reception with refreshments will immediately follow the panel discussion.

November

20-23

[ASTR-TLA Annual Conference](#)

[Baltimore Marriott Waterfront](#)

700 Aliceanna Street
Baltimore, Maryland

December

12

Fall *BROADSIDE* deadline