

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

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TLA's 65th Anniversary Year

Spring/Summer 2002

TLA Celebrates 34th Annual Book Awards

It was old home week as TLA presented its 34th Annual Book Awards on Friday May 31, 2002 at the newly refurbished Bruno Walter Auditorium at The New York Public Library for the Performing Arts.

The George Freedley Memorial Award, named for the first curator of The Billy Rose Theatre Collection, is awarded to the outstanding book in the area of theatre or live performance. The TLA Award honors the outstanding book in the area of film or broadcasting.

TLA President Kevin Winkler thanked the Lincoln Center Institute for offering the awards an elegant home in the Kaplan Penthouse for the last three years, while noting that there's no place like home. Serving as Program Coordinator and Master of Ceremonies, Kevin introduced the presenters.

Clare Le Corbellier, Curator Emerita, European Sculpture and Decorative Arts, Metropolitan Museum of Art, presented the Freedley Award to Meredith Chilton for *Harlequin Unmasked: The Commedia dell'Arte and Porcelain Sculpture* (Yale University Press).



Meredith Chilton

Clare Le Corbellier

Ms. Chilton traced the genesis of her book to an oil sketch that hung in Ms. Le Corbellier's office, and thanked her for inspiring and mentoring a whole generation of ceramic curators. She also described her fascination with unraveling the mysteries of the figures: why they had been made, their extraordinary poses, and the far-reaching travels to which her research took her.

Playwright A.R. Gurney, recovering from back surgery, made a special appearance to present the Freedley Honorable Mention to Ron Jenkins for his *Dario Fo and Franca Rame: Artful Laughter* (Aperture Press).

Mr. Gurney recalled meeting Ron Jenkins after hiring him as a teaching assistant for a course on comedy at M.I.T., and how impressed he was with Mr. Jenkins's ability to incorporate the flashy, subversive nature of comedy with a disarmingly ingratiating quality, both of which are reflected in the book. Thanking A.R. Gurney and Dario Fo for all he learned from them, Ron Jenkins said his book attempts to put together art, text, and analysis of Dario Fo's work.

Cabaret star and writer Mary Cleere Haran gave the TLA Award to her longtime friend Gary Giddins for his book *Bing Crosby: A Pocketful of Dreams—The Early Years 1903-1940* (Little, Brown & Co.). Ms. Haran described first encountering Gary Giddins' work while researching a public television documentary.



Gary Giddins

Mary Cleere Haran

After urging the producers to "get Gary Giddins," the producers used all his quotes to write the entire script. Accepting his award, Gary Giddins added that not only did they give his quotes to Dorothy Lamour, but then deleted him from the finished documentary! Currently at work on his next Bing Crosby volume, Mr. Giddins hopes to raise interest in reissuing some of Crosby's recordings.

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EDITOR'S NOTE

Deadline for submissions to the Fall 2002 issue is November 22, 2002.
Ellen Truax
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The TLA Honorable Mention was presented to James Sanders for *Celluloid Skyline: New York and the Movies* (Alfred A. Knopf) by Dick Scanlan, Tony nominated lyricist/librettist for *Thoroughly Modern Millie*.



James Sanders Dick Scanlan

Mr. Scanlan thanked James Sanders for helping us understand the city he fell in love with—the metropolis Hollywood created where dreams come true and everyone can be a success. Mr. Sanders expressed his gratitude to all the extraordinary unsung heroes—librarians and curators—who opened their collections to him during his years of research.

Two recipients of TLA's Award for Distinguished Service in Performing Arts Librarianship were also honored: Betty L. Corwin, Founder and Former Director of Theatre on Film and Tape (TOFT), The New York Public Library for the Performing Arts, and Richard M. Buck, former Assistant to the Director, The New York Public Library for the Performing Arts, and longtime TLA guiding force.



Betty Corwin,
The TOFT Staff

Fresh from Grand Jury duty (noting that "indicting" could now be added to her list of talents), Tony-award winning director/choreographer Susan Stroman presented the award to Betty Corwin. Ms. Stroman described how TOFT revolutionized theatre history by allowing researchers to view productions, which were now preserved for posterity. Betty Corwin expressed her gratitude and pride in TOFT, not only as a treasury of classics, but also of once-unknown and now-famous artists.

Alan Pally, Manager of Public Programs at The New York Public Library for the Performing Arts, recounted how Dick Buck started his NYPL career in the Branch Libraries, and later, after joining The Library for the Performing Arts, how he mobilized the arts community when the library faced a financial crisis, and how many of Dick's ideas became common practices throughout NYPL. Marian Seldes (described as "the actor's actor") accepted the award on behalf of Dick Buck. She noted that a good librarian opens doors and inspires you, and Dick Buck's life had been an inspiration to her. Now retired, Dick lives in Miami Beach and could not travel to accept his award.

However, the audience was treated to a large, sunny photograph of Dick and an audiotape in which he expressed his gratitude and pleasure to be in this illustrious pantheon with such a beloved colleague as Betty Corwin. Dick also said he wished he could see Ms. Seldes as she "glides to the podium" and invited all TLA members to "come down and see him sometime."

Richard Wall (Book Awards Chair) thanked the awards committee members for their work in selecting this year's winners. The Freedley jurors were James Fisher (Wabash College), Jason Rubin (Washington College), and Don B. Wilmeth (Brown University). The TLA jurors included Steven Higgins (Museum of Modern Art), Madeline Matz (Library of Congress), and Stephen M. Vallillo (former chair, TLA Book Awards).

Camille Croce Dee
Executive Secretary

BOOK REVIEWS & BOOKS RECEIVED

BOOK REVIEWS

Peter Holland, editor. *Shakespeare Survey 54: Shakespeare and Religions*. Cambridge and New York: Cambridge University Press, 2001. \$80.00, hardcover. 382 pages. 1 line diagram, 16 half-tones. ISBN: 0521803411.

Shakespeare's personal religious beliefs; his use of religious symbolism; the religious politics of his time – these are some of the variations on the theme of "Religions" which runs through most of the essays in the 2001 volume of this Shakespearian yearbook. Several pieces deal with the evidence for both Catholic and Protestant influences in Shakespeare's life and works. According to David Daniell, Shakespeare's English style shows a debt to Tyndale's Bible and other English versions, and the plethora of Biblical references

in his plays "suggests that he was a good Protestant." Conversely, Peter Milward weaves a complex tissue of conjectures to support Shakespeare's Catholicism and his meeting with the Jesuit Edmund Campion: "May not Shakespeare have received his first lessons in dramaturgy from Campion, not to mention the Spiritual Exercises of St. Ignatius?" Less speculative and far more solidly grounded, an essay by Jeffrey Knapp makes clear that whatever Shakespeare's private religious beliefs may have been, his plays are the work of a man who "deplored sectarianism" of any kind. Furthermore, Knapp persuades us, Shakespeare believed in a "religion of players," the power of the theatre to overcome divisions and effect reconciliation in society.

Other essays look at Shakespeare *himself* as a religion: that is, "Bardolatry," the cult of his genius which began with Ben Jonson and reached its height among the late Victorians. Péter Dávidházi examines David Garrick's role as the high priest of the Stratford Jubilee celebrations of 1769; more generally, Dávidházi asks what role the religious dispositions of scholars have played in their veneration of Shakespeare. Alfredo Michel Modenessi shows how reverence for Shakespeare as a sacred text in Mexico has complicated the process of translating that text into vernacular languages.

Conversely, translating Shakespeare *into* a holy language is the topic of Hanna Scolnicov's article on Isaac Edward Salkinson, Shakespeare's first Hebrew translator. Salkinson, like the Mexican translators, found that his task "seemed to demand a re-creation of the work within the target language and culture." It is fascinating to read how Salkinson (himself a Jew who became a Presbyterian minister) converted *Othello* with its wealth of Christian references into *Ithiel*, a Biblical drama of a faithful Jew isolated in gentile society.

The volume ends with annual retrospectives of Shakespearean scholarship and production. These articles are distinguished by their prodigious coverage, vivid style, and connoisseurship; and they too address the year's special theme. Michael Dobson, reviewing "Shakespeare Performances in England, 2000" calls John Caird's production of *Hamlet*, starring Simon Russell Beale, "the most religious *Hamlet* anyone can remember," "a sacramental *Hamlet*, its cast priests as much as comedians." (TLA members may have seen this staging on its international tour in 2000-2001.) Yet Dobson faults Michael Boyd's *Romeo and Juliet* for raising the lovers from the dead, "a facile and incongruous injection of pseudo-religion" in a "determinedly secular tragedy."

The age of Bardolatry may have passed, but *Shakespeare Survey 54* shows that the study and performance of Shakespeare continue to thrive, with an amazing diversity of methods and perspectives.

Steve Kuehler

EDS – WJST Library, Cambridge MA

Denman, Jeffrey. *A Year With The Producers: One Actor's Exhausting (But Worth It) Journey From Cats To Mel Brooks' Mega-Hit*. New York: Routledge, 2002. ISBN: 0878301542, paper, \$17.95.

If Jeffrey Denman ever retires as a song-and-dance man, his future as a writer is assured. This is a wonderful chronicle of how a smash Broadway show materialized from initial conception to a wagon full of Tony Awards, as seen and experienced through the eyes of a dedicated performer in love with his profession.

Denman's journal entries begin with his final bows as one of Lloyd Webber's *Cats*, on into the phenomenon that is Brooks' *The Producers*, including his understudy stint as Leo Bloom in the days just preceding September 11. Along the way, readers are treated to an inside look at auditions, rehearsals, casting crises, and much more, all illustrated with enlightening production photographs.

His nuts-and-bolts descriptions of how the show rose gloriously to its feet are interspersed with absorbing vignettes (not always flattering) of the show's stars and creative team. Denman is an astute and frank observer of the artistic chaos and joy surrounding him, as he offers a loving and honest slice of show business life.

This memoir will likely go into theatrical publishing history as one of the best "insider" books ever written. It will make fine reading for general audiences, an enjoyable supplementary text for high school or college acting classes, and a solid counterpart to Mel Brooks' *The Producers: The Book, Lyrics, and Story Behind the Biggest Hit in Broadway History!* (New York: Hyperion, 2001. ISBN 0786868805, \$40.00.)

Catherine Ritchie, Theatre Librarian
Fine Arts Division, Dallas (TX) Public Library

Lecoq, Jacques. *The Moving Body: Teaching Creative Theatre*. Translated by David Bradby. New York: Routledge, 2001. \$18.95. ISBN: 0878301402

As a physiotherapist in France and Italy after World War II, Jacques Lecoq (1921-1999) gained valuable insight into the practical functionality of the human body. This knowledge, combined with his interest in styles of theatrical movement such as mime and commedia dell'arte, led him eventually to found a theater school in Milan, followed by the International School of Mime and Theater in Paris, where he taught continuously until his death.

In this detailed treatise, originally published in 1997 and newly translated in English, Lecoq shares the "axis of my teaching," as he exhaustively describes the rigorous course of acting study followed at his Paris school, along with the underpinning aesthetic philosophies always guiding his efforts.

His topics include clowning and buffoonery; improvisation; the use of masks; mime; dramatic acrobatics, and much more. The text is punctuated with diagrams and pertinent photographs, and includes a helpful glossary repeating definitions of important

concepts italicized throughout the text.

At the book's conclusion, Lecoq summarizes his thoughts on the role of theatrical education: "A theatre school should not always journey in the wake of existing theatre forms. On the contrary, it should develop new languages of the stage, and thus assist in the renewal of theatre itself."

While Lecoq's passion and enthusiasm for his subject are always evident, this book will likely be difficult reading for the layperson, and would thus best be utilized by advanced students of acting, especially those interested in the more visually primitive aspects of performance. Nevertheless, *The Moving Body* is fitting tribute to an innovative educator and artistic visionary.

Catherine Ritchie

Daniel Meyer-Dinkgrafe, editor. *Who's Who In Contemporary World Theatre*. New York and Canada: Routledge, 2000. \$29.95. 304p. ISBN: 0415141613.

The artists selected for inclusion – "1400 entries on currently active theatre artists from 68 countries worldwide" – "have made it" nationally, as well as internationally. They have drawn praise from their theatrical peers and the audience at large. While most have had their work well received, there are some whose work is polemical. Because of space concerns the "genres of performance art, musical, operetta, opera, and dance" were excluded. However these genres are included for "mainly non-western theatre artists.

Information given for entrants include: 1) Year of birth – not included IF not given by entrant; 2) Nationality; 3) Professional training; 4) Cross-reference to other listings in various "Who's Who" biographical guides; and 5) Play titles listed in original language if translatable, and then in English translation. Some titles are "untranslatable" and therefore only listed under original title. When other sources have been used in this determination, quotation marks are utilized.

Who's Who In Contemporary World Theatre should be a welcome addition to/for anyone – college/university or independent scholar – seeking knowledge of those involved in international/world theatre.

Monica J. Burdax

California State University, Northridge

Don Rubin, Chua Soo Pong, Ravi Chaturvedi, Ramendu Majumdar, Minoru Tanokura and Katherine Brisbane, Editors. *The World Encyclopedia Of Contemporary Theatre: Asia/Pacific* New York and Canada: Routledge, 2001. paperback. 524 pages. ISBN: 0415260876.

This is a paperback edition of *The World Encyclopedia of Contemporary Theatre: Asia/Pacific* (c1998). Thirty-one Asian/Pacific countries are included. Seventeen of these are given in an overview treatment. The entries are written by native authors, and includes the following fifteen sections: "History, Structure of the National

Theatre Community, Artistic Profile, Companies, Dramaturgy, Directing and Acting, Music Theatre, Dance Theatre, Theatre for Young Audiences, Puppet Theatre, Design, Theatre Space and Architecture, Training, Criticism, Scholarship – Publishing and Further Reading". Preceding these fifteen sections are six introductory chapters that should be welcomed both by the theatre novice or accomplished researcher /scholar whose focus is Asia/Pacific studies. Useful also for anthropology or world culture classes. Better suited for college students than high school.

Monica J. Burdax

Thelen, Lawrence. *The Show Makers: Great Directors of the American Musical Theatre*. New York and London: Routledge, 2002. \$19.99, paperback reissue of the 2000 hardcover original. 254 pages. Photographs. ISBN: 0415923476.

This collection of profiles explores the role of the director in musical theatre, as that role is perceived by twelve of its most accomplished practitioners. Thelen, himself a director and currently the literary manager of Goodspeed Musicals, interviewed the twelve with a slate of questions both theoretical and nitty-gritty: How did you become a director? Is your style permissive or dictatorial? Should the director of a musical know how to read music? Do you pre-block a show before rehearsals? Do you revisit and rehearse your shows after they open?

Although the uniformity of the questions (and of many of the answers, as well) lends the book a certain monotony, it's enlivened by the war stories with which the directors illustrate their points, like Arthur Laurents' recollection of the gratuitous bow which Ethel Merman allowed herself at the end of "Rose's Turn" in *Gypsy*. When he revived the show in 1974 with Angela Lansbury, Laurents "found a way to keep Merman's bow, while at the same time making it work for the show." Also striking are the topics on which only a few of the subjects comment, such as the function of critics (Des McAnuff values their work, but sees it as no substitute for the director's own self-criticism). George C. Wolfe comments trenchantly on the exclusion of people of color from "the club" of the theatrical establishment, just as Graciela Daniele points out the limited opportunities for women directors in commercial theatre.

The "show makers" hold degrees in fields from painting (Martin Charnin) and photography (James Lapine) to music (Tom O'Horgan) and physics (Mike Ockrent). Yet, ironically, although the biggest readership for this book will be among students in university drama programs, nearly all the directors interviewed here believe that academic training *in theatre* gives little preparation for the actual work of directing. (The exceptions are Ockrent and Jerry Zaks.) Instead, they believe that "the theatre itself is the best teacher," especially if the fledgling director can be apprenticed to an experienced practitioner. Harold Prince, for example, recalls his start as assistant to George Abbott's stage manager. Richard Maltby, Jr. simply taught himself to direct, after seeing the shows for which he wrote lyrics badly directed by others. Nevertheless, this book may

inspire students of directing to make the most of their academic work as a basis for further training on the job.

The only glaring omission in this paperback reissue is its failure to mention the death of Mike Ockrent in December, 1999. (Jerome Robbins' passing in 1998 is noted, though; in fact, this book contains Robbins' last published interview.) A reference list of each director's credits would have been a helpful addition. And Thelen's fidelity to his questionnaire sometimes leaves tantalizing tangents unpursued, like Jerry Zaks' remark that directing involves "telling a story that will transport an audience into a place that is hopefully religious." Can you say more about that, Mr. Zaks? Still, as with an expertly crafted production, little is left dangling or incomplete in this fascinating collective portrait of the contemporary musical theatre director.

Steve Kuehler

Beasley, David. *McKee Rankin and the Heyday of the American Theatre*. Waterloo, Ontario: Wilfred Laurier University Press, 2002. \$39.95. ISBN: 0889203903.

The art of the stage actor is a difficult thing to capture in a historical context. The very nature of acting makes it a temporal and ephemeral art; whereas one could argue that acting in film makes it an art of the future, acting on the stage is an art of the present, the immediate. An actor's performance on film can be viewed for generations, but the performance of a stage actor remains only in the memory of those who have witnessed it, and then it is gone. This, of course, contributes to the excitement and energy of witnessing a live performance, but it makes the life of an historian difficult. The historian is forced to rely on written records, along with their biases. A further problem in reconstructing a theatrical experience is that of gauging the relationship that existed between actor and audience, a relationship that is at the heart of a live performance, one that shapes the performance, without having witnessed that relationship first hand. Then there is the difficulty in recalling the existence of the forgotten performers, those "whose art moved playgoers", but their names don't even merit mention in an actors necrology.

David Beasley, in his biography, *McKee Rankin and the Heyday of American Theatre*, takes on these problems and, to a certain extent, succeeds in surmounting them. Beasley presents an exhaustive study not only of Rankin, but also of what could be considered a sort of "Golden Age" for the actor in American theatre, running from just after the Civil War to the late nineteenth century, before managers along the likes of Charles Frohman took over and began the commercialization of the theater. Rankin was an actor of extraordinary range, as well as a playwright and manager, who helped to foster the stock company concept, produced some of the most popular productions of the late nineteenth century, including a much celebrated production of *Macbeth*, and constantly strove to make the theatre an engaging and inspirational experience for the audience. He was born in 1844, near Windsor, Ontario, and like many present day Canadian performers, headed south to make his name. His destiny for a life on the stage seemed determined from

the moment of his birth: his father, Colonel Arthur Rankin, was in England at the time, promoting a Wild West show with Ojibwa Indians. Colonel Rankin was a restless soul and a risk-taker as well, character traits that his son inherited and served him, for better or worse, in his theatrical career.

Beasley thrusts us immediately into Rankin's career, for he seems to have had little life that existed outside the theatre. He emerges nearly fully-blown for a life on the stage; after six pages we see him making his stage debut (secretly) with a minstrel group while in school and four years later, at the age of nineteen, he makes his professional debut. His parents, his mother in particular, were not initially enamored of his choice for a career. The prevailing wisdom was that the chance of success in the profession was very unlikely and would undoubtedly lead to a life of misery and failure. Rankin, at the age of eighteen, enlisted in the Union Army (his father had become an outspoken supporter of the Union's efforts and offered to raise a Canadian regiment), and was about to join his regiment when the brutality (and the death of a friend of the family) at the Second Battle of Bull Run convinced his mother that a life on the stage was better than being a corpse on foreign soil. The American theater, one can argue, was the beneficiary of such wise parental reconsideration.

From here, Beasley proceeds to give us nearly a performance-by-performance accounting of Rankin's career at a somewhat slogging pace that mirrors Rankin's relentless ambition. Rankin certainly deserves the study; he was responsible for a number of innovations along with a dedication to his art that bordered on a mania. Some of Rankin's innovations include the first use of female ushers and his California Theatre in San Francisco was the first West Coast theatre to use electricity. Rankin also believed that the theatre was an educating force and although he was not entirely above implementing a commercial device to increase audiences (in 1886, at the California Theatre, he opened the Eden Musée waxworks simultaneously with *The Last Days of Pompeii*) Rankin also sought to not abuse his audience "by the worst commercial instincts" and would drop a popular play after two weeks running, believing the public deserved new plays.

Beasley does a fairly creditable job of presenting the pace that Rankin lived at and its consequences. One of the impressions that one is left with is the enormous effort and energy that went into maintaining a stock or repertory company, including the extraordinary ability of actors to learn several shows at once and change shows at the first drop of attendance, sometimes after only one or two performances. Maintaining a stock company became more difficult in light of the take over of bookings by managers, which began to occur in the late 1870s. Prior to this, stars, along the likes of E. L. Davenport or Mrs. John Drew, determined the plays to be done, performed their own bookings, or in the case of Drew, ran their own theatres, relying on stock companies for support. Beasley does a good job of portraying Rankin's struggles to maintain his integrity, audience and the welfare of his actors, against bitter enemies, ungrateful collaborators, fickle audiences, and a constant stream of creditors. Rankin's dedication and

ambition, however, comes at a high price. In addition to the rigors of being constantly on the road, Rankin went through two marriages, practically simultaneously, he was forever becoming enamored of young leading ladies (and responsible for the success of a fair number, including Kate Blanchard and Nance O'Neill) and was falling in and out of love with them, became an alcoholic, suffered from mental and physical exhaustion and, according to one critic, in spite of his success overplayed his hand to the point that he "left little to commend him to posterity."

Rankin also had connections to the Drew-Barrymore clan: Mrs. John Drew gave him one of his first big breaks, in 1893 the Drew-Rankin troupe was formed and his daughter Doris (from a liaison with the actress Mabel Bert) married Lionel Barrymore. His progeny included grandson Arthur Rankin (nee Davenport) who had a long and successful career in motion pictures.

Beasley's approach, however, requires a strong commitment on the part of the reader; at times one gets bogged down in the seemingly endless litany of productions that Rankin is involved in. Packed into a little over 500 pages, it is a rich book, but probably best taken in small doses here and there. Beasley makes this easier by giving chronological sub-headings for the five acts by which he divides the book into. The footnotes, coming in at a little over fifty pages, are nevertheless valuable and informative on their own and supplement much of the material in the text. But Rankin remains somewhat of a mystery throughout the book; lost amongst the numerous roles he played. Here and there we get a sense of how he approached his work and his techniques and the changing status of the theatre in American life and business. But perhaps there is no other way to present Rankin's story, for it reflects the ephemeral nature of performance, and the quicksilver nature of Rankin's fame; for those reasons alone it is well worth the read and a good place to begin a study of this forgotten gambler of an actor.

Mark Maniak, Librarian, Billy Rose Theatre Collection
The New York Public Library for the Performing Arts
New York City

BOOKS RECEIVED

Adler, Steven. *ROUGH MAGIC: MAKING THEATRE AT THE ROYAL SHAKESPEARE COMPANY*. Chicago, Illinois: Southern Illinois University Press, 2001. ISBN: 0-8093-2377-X, No price listed.

Arness, James. *AN AUTOBIOGRAPHY*. Jefferson, North Carolina: McFarland & Company, 2001. ISBN: 0-7864-1221-6, cloth, \$35.00.

Barabas, SuzAnne. *GUNSMOKE: A COMPLETE HISTORY*. Jefferson, North Carolina: McFarland & Company, 2001. ISBN: 0-89950-418-3, cloth, \$85.00.

Billingham, Peter. *THEATRES OF CONSCIENCE 1939-53: A STUDY OF FOUR TOURING BRITISH COMMUNITY THEATRES*. New York, New York: Routledge Publishing, 2002. ISBN: 0415-27028-6,

cloth, \$64.00.

Cahn, Victor L. *THE PLAYS OF SHAKESPEARE: A THEMATIC GUIDE*. Westport, CT. and London: Greenwood Press, 2001. ISBN: 0-313-30981-7, cloth, no price.

Cardullo, Bert. *VITTORIO DE SICA*. Jefferson, North Carolina: McFarland & Company, 2002. ISBN: 0-7864-1135-X, cloth, \$48.50.

Fields, Armond. *FRED STONE: CIRCUS PERFORMER AND MUSICAL COMEDY STAR*. Jefferson, North Carolina: McFarland & Company, 2002. ISBN: 0-7864-1161-9, paper, \$45.00.

Gordon, Lois, ed. *PINTER AT 70*. New York, New York: Routledge Publishing, 2001. ISBN: 0-415-93630-6, paper, \$27.95.

Grotowski, Jerzy. *TOWARDS A POOR THEATRE*. New York, New York: Routledge Publishing, 2002. ISBN: 0-87830-155-0, paper, \$21.95.

Kosicka, Jadwiga, ed. *A DREAM*. New York, New York: Routledge Publishing, 2002. ISBN: 0-4152-750-59, cloth, \$48.00.

McGlone, James P. *RIA MOONEY, THE LIFE AND TIMES OF THE ARTISTIC DIRECTOR OF THE ABBEY THEATRE*. Jefferson, North Carolina: McFarland & Company, 2002. ISBN: 0-7864-1251-8, paper, \$35.00.

Rudin, Don, ed. *WORLD ENCYCLOPEDIA OF CONTEMPORARY THEATRE: ASIA/PACIFIC*. New York, New York: Routledge Publishing, 2001. ISBN: 0-415-26087-6, paper, no price.

Tucker, Patrick. *SECRETS OF ACTING SHAKESPEARE*. New York, New York: Routledge Publishing, 2002. ISBN: 0-87830-095-9, paper, \$22.95.

Wetmore, Kevin J. *THE ATHENIAN SUN IN AN AFRICAN SKY*. Jefferson, North Carolina: McFarland & Company, 2002. ISBN: 0-7864-1093-0, paper, \$32.00.

REGIONAL NEWS

Reopening of the Donnell Media Center Of the New York Public Library

The Donnell Media Center, which is the central film and video collection of the New York Public Library has reopened after a three year renovation. With a collection of over 9,500 16mm films which range from the beginning of movie making up to the present with many unique titles. There is a strong focus on documentary, independent and experimental work, animation, children's and feature length film (silent, in English and Foreign Languages). A reserve video collection of 5,500 tapes focuses on independent produced video, video art, and documentary. All of these films and videos may be viewed on site in the Study Center with eight individual viewing stations. The individual carrels

enable patrons to view 16mm films as well as DVD, and several formats of videocassette. This service is provided to the general public by appointment, made at least two days in advance for viewing. To gain access to the New York Public Library catalog, log on www.nypl.org, then click on to Leoline. Here all of the materials within the Library will be listed by title, name or subject.

Joseph Yranski
Film & Video Historian

Dance Theater Workshop Opens New Facility

Dance Theater Workshop, one of New York's leading modern dance performance spaces, opened a new, state-of-the-art building this fall. Constructed on the site of its original location in Chelsea, the Doris Duke Performance Center features an expanded theatre, fully-equipped rehearsal studios, and what will become an exciting digital performance laboratory. Having purchased its building in 1995, through a unique partnership the Workshop was able to sell its air rights for the construction of eight floors of luxury condominiums above it to a commercial developer, which in turn partially underwrote the construction of the four-floor, \$11.5 million dance facility.

Dance Theater Workshop has been located in Chelsea since 1965, and considers itself a strong member of the community. Architect Ed Rawling's aluminum, cream-colored brick and glass-fronted edifice emphasizes accessibility, visibility and natural light. DTW finally has a street level presence. Audience members enter into a site-specific gallery, with a curved, inviting bar whose tables will spill out onto the sidewalk, which can even be underlit by glass blocks imbedded in the pavement. A new liquor license should add to the festivities.

Behind this lobby is the two-story Bessie Schonberg Theater – named for the beloved Sarah Lawrence master teacher – which has doubled in size from its previous incarnation. The wide house and steep seating maintain the warmth and intimacy of the original space, but the visibility is even better in the 192-seat venue. The 19' blackbox stage is a marvel, with expansive wing space and enviable dressing rooms. The stage floor is "dancer-approved" – pliant, absorbent, and one of only two heated dance floors in the United States!

Passers-by can watch the action in the front third-floor rehearsal studio, and it is simply thrilling to view the "window dressing" of spinning dancers, seemingly suspended in air. The full-length mirrors in this room are angled inward to maximize depth and perspective. The twin studios have been named: the front one by the Jerome Robbins Foundation and the rear one for DTW Executive Director and Producer David R. White, a recent gift from a Board member. This back studio lets out onto a terrace, which will be ideal for receptions and events. These rooms can also be configured with stadium seating for recitals. The floor is completed by two similar dressing rooms, one named in honor of Miss Piggy by Cheryl Henson.

The second floor houses administrative and production offices, which are open, airy and skylit. Next to the conference room is the headquarters of DTW Digital,

the planned *Artist Resource Media Laboratory (ARM)*. The entire structure is "wired," with digital cameras able to stream events from the mainstage and two rehearsal studios. Six Macintosh computers with editing software will be available shortly to members at extremely reasonable rates for VHS and digital video editing, webcasting and project support. Moreover, dance groups will have an opportunity to rent the theatre at competitive hourly rates for performance documentation and tape preparation with optimal professional and technical support services.

Dance Theater Workshop's inspiring, visionary new facilities promulgate the future of dance in the 21st century: the excitement of live performance, documentation of the work of contemporary artists, as well as the still largely unexplored virtual terrain of exchanges and partnerships between international movement practitioners.

Dance Theater Workshop
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New York, New York 10011
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www.dtw.org

Kenneth Schliesinger
City University of New York

MEMBER NEWS

Tish Dace retired in June from her position as Chancellor Professor of English at U. Mass Dartmouth. Having previously won the Scholar of the Year Award and an Innovation in Teaching Award, Tish was surprised and delighted to win a Distinguished Service to the University Award from the Student Senate. She continues to work on her critical biography of playwright/screenwriter Martin Sherman, and she serves as the New York theatre critic for Plays International in London, as well as U.S. delegate on the Executive Committee of the International Association of Theatre Critics.

Dan Watermeier, University of Toledo, has recently been appointed Associate Dean for the Visual and Performing Arts in the College of Arts and Sciences at the University of Toledo.

ANNOUNCEMENTS & QUERIES

New York Public Library Performing Arts Project

Exciting opportunities are available with the New York Public Library Performing Arts Processing Project. We are looking for creative and talented individuals with expert knowledge of theatre, dance, music or sound recordings. We will catalog archival collections that include such varied formats as personal papers, correspondence, photographs, musical scores, scripts, film, and video. Subject master's degree or master's in library science required. Please see Employment Opportunities on our website at <http://www.nypl.org> for more information on this dynamic project. NYPL is an equal opportunity employer.

CALENDAR

November 1, 2002, (Friday) TLA Annual Fall Meeting

Sardi's Penthouse
234 W.44th St., 11th Fl.
New York City

Business Meeting: 5:00 P.M.

Program: 6:00 P.M.

(Executive Board will meet 1:00-5:00 P.M.)

November 14-17, 2002, American Society for Theatre Research (ASTR)/Theatre Library Association (TLA) Annual Meeting: "Theatre and Material Culture"

Philadelphia, Pennsylvania

October 10, 2003, TLA Symposium on Digital Documentation of Performance, New York City, NY, New York Public Library for the Performing Arts, Bruno Walter Auditorium

Officers of the **Theatre Library Association** (founded 1937): President (2001-2002), **Kevin Winkler**, The New York Public Library; Vice President (2001-2002), **Dr. Martha S. LoMonaco**, Fairfield University; Executive Secretary (2001-2003), **Camille Croce Dee**, Independent researcher; Treasurer (2001-2003), **Paul Newman**, Private collector/lawyer
Executive Board: **Pamela Bloom** (New York University), 2000-2002; **Ann L. Ferguson*** (Cornell University), 2000-2002; **Annette Fern** (Harvard University), 2002-2004; **Dr. Florence M. Jumonville** (University of New Orleans), 2001-2003; **Brigitte J. Kueppers**, 2002-2004; **Annette Marotta** (The New York Public Library for the Performing Arts), 2001-2003; **Robert W. Melton** (University of California, San Diego), 2002-2004; **Karen Nickeson** (The New York Public Library), 2002-2004; **Jason Rubin** (Washington University), 2000-2002; **Kenneth Schlesinger** (La Guardia Community College, CUNY), 2001-2003; **Dr. Daniel J. Watermeier** (University of Toledo), 2001-2003; **Joseph M. Yranski** (The New York Public Library, Donnell), 2000-2002.

*appointed to fill unexpired board term

TLA Website: <http://tla.library.unt.edu>

TLA Listserv: To Subscribe: 1) Send email (nothing in the subject) to: listsproc@csus.edu 2) In the body of the email message type the following line: SUBSCRIBE TLA-L your name

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Editor: **Ellen Truax**, University of North Texas. TLA membership (annual dues: \$30 personal, \$30 institutional; \$20 non-salaried members) also includes *Performing Arts Resources*, published annually. Current members may purchase past issues of *PAR*, \$10 prepaid, and *Broadside*, \$2 prepaid.

THEATRE LIBRARY ASSOCIATION

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