

# BROADCAST

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Vol. 31, No. 1 TLA's 67<sup>th</sup> Anniversary Year Summer 2003

## PERFORMANCE DOCUMENTATION AND PRESERVATION IN AN ONLINE ENVIRONMENT

Performance Documentation and Preservation in an Online Environment, TLA's first fully independent symposium in its 66-year history, took place on Friday, October 10 and by any standards it was an unqualified success. Some 125 librarians, scholars, curators, performers, performing arts researchers, and other interested parties gathered in Lincoln Center's Bruno Walter Auditorium for a full day of papers on every imaginable aspect of the topic, organized by conference co-chairs Kenneth Schlesinger, Pamela Bloom, and Ann Ferguson and a panel of able collaborators, and presented by eleven internationally renowned participants. Financial support for the symposium was provided by generous grants from the Gladys Krieble Delmas Foundation and the Shubert Foundation.

After welcoming and introductory remarks by Jacqueline Z. Davis, Executive Director of the New York Public Library of the Performing Arts, TLA President Kevin Winkler, and TLA Executive Board Member Susan Brady, Linda Tadic, Director of Operations for ARTstor, gave the keynote address. Wittily and succinctly summarizing the history of archival preservation from the Code of Hammurabi (engraved on stone) to the present, Tadic set the scene by exploding the two pervasive myths of digital storage--that it is perpetual, and that it is cheaper than other media--and offered an overview of the planning requirements for assuring the survival of stored digital media, from keeping abreast of constantly mutating hardware and software to the necessity for providing documentation in five different categories of metadata.

Four of the papers which followed dealt with Internet sites offering discovery, documentation, or recreation of historical theatrical events for teaching and research purposes. Two of them--Theatron and the Virtual Vaudeville Project--were virtual reality sites, employing archival resources to create internet-accessible environments simulating theatrical spaces and events. The Virtual Vaudeville Project, presented by its director, David Saltz, of the University of Georgia, uses computer gaming and motion capture technologies to recreate the experience of attending an actual vaudeville performance in a specific time and place. When the project is finished, four historic vaudeville acts will be recreated, along with virtual audience members and the physical space of the theatre itself. Visitors to the site will be able to see and hear (and to

some degree participate in) the performance from anyplace in the house or from the point of view of the performer. Saltz's paper included examples of how technologies such as motion capture actually work, as well as demonstrations of the completed portions of the site. The Theatron project, described by one of its contributors, Hugh Denard of the University of Warwick, offers the capability of real-time interactive navigation through virtual reality models of several historic performance spaces. Visitors can walk through or fly over the environments, experiencing them as their original users did and in ways that no one ever could before. Denard described something of the process of creating the models, and went on to discuss other related projects of the University of Warwick's 3D Visualisation lab which were inspired by the Theatron explorations. Both Theatron and Virtual Vaudeville offer abundant context-sensitive text documentation. Engaging and accessible, sites like these are widely used for teaching, and were greeted enthusiastically by symposium attendees.

Two other papers which dealt explicitly with the delivery of historic documentation came from Catherine Owen, Executive Director of PADS, the Performing Arts Database (recently repositioned as the Performing Arts section of the U.K.'s Arts and Humanities Data Service), and Karen Brazell, director of GloPAC, the Global Performing Arts Consortium. PADS, at the University of Glasgow, is a database of digital research resources assembled for use in higher education. The agency collects resources in music, film, broadcast arts, theatre, and dance, and delivers them in a wide variety of digital formats as well as text. Databases are collected from many sources throughout the U.K., and standards and methodologies for creating them are still in flux, so a significant part of Owen's work involves advising potential and ongoing projects on best practices for preservation and documentation.

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## EDITOR'S NOTE

Submission deadline for the Fall 2003 issue is  
Dec. 8, 2003.

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## SYMPOSIUM from page 1

Since funding agencies tend to be more interested in the creative process than in maintenance, Owen's paper (titled "What Happens When the Money Runs Out?") focused on ways in which librarians must plan for such maintenance, enlarging on many of the issues presented by Linda Tadic in her keynote speech.

GloPAC, based at Cornell University, uses innovative digital technologies to provide access to images of performing arts material worldwide. Its institutional members come from Russia, Japan, and Southeast Asia as well as the U.S., and include universities, performing arts libraries and museums, and producing organizations, who all contribute material to the project and participate in the development of standards for its description and display. Brazell's presentation was daringly made live from the Internet, from which she was able to demonstrate how the system delivers a wide variety of media including still images, video clips, sound recordings, and simulations in three dimensions. GloPAC is still very much a work in progress, and a major initiative, recently funded by the Institute for Museum and Library Services, is the development of a metadata standard specific to the performing arts.

Three other papers dealt specifically with archiving and documenting performance and media art.

Such works might exhibit any combination of real and virtual behaviors and characteristics, and the ideal would be to preserve the unique performance object in its entirety. Discussion about preservation and documentation practices for media art has typically taken place in museums, digital art laboratories, or specialized archives rather than in libraries, since those are the agencies which have taken responsibility for the objects themselves. Barry Smith, Director of the Digital Research Unit at Nottingham Trent University in the U.K., Richard Rinehart, manager of Archiving the Avant Garde, housed at the University of California, Berkeley, and John Ippolito of the Guggenheim Museum, which supports the collaborative Variable Media Network project, offered examples of the work of their various initiatives.

The Digital Research Unit at Nottingham Trent University, which includes the Live Art Archive and the Digital Performance Archive, maintains on-line searchable databases of performance art and digital art activities. Videos from the National Review of Live Art Video Archive form a part of the unit's collections, but only bibliographic information about them is available online. Smith's presentation was a sampling of the Live Art videos and included examples of work from the Digital Research Unit; these were fascinating, though it would have been useful, in context, to have been able to learn more about the site itself. Richard Rinehart, speaking about research taking place in the consortium Archiving the Avant Garde, began his talk with the

remark that while it has often been suggested that libraries have much to learn from museum practices in the management of digital objects, his sense is that museums can also learn from libraries. Rinehart, himself a digital artist, considered the issue of precisely where it is that a work of digital art exists, and what a decision on that point might imply about preserving it. He considered the implications of storage, migration, and emulation as the means of conservation, and suggested that emulation might be the most desirable practice, were it not for the fact that satisfactory emulation software does not yet exist. Preservation strategies which combine storage of as much as possible of the work itself, together with the "score" from which it is made, and documentation of its creation and original presentation, require metadata in which classification terms describe events rather than objects, and record structures show relationships among objects rather than segregating them from each other. John Ippolito, a media artist who is also on the curatorial staff of the Guggenheim Museum, talked about the Variable Media Network. This is a media-independent system for the preservation of ephemeral works of art in which the artist collaborates with the museum in making decisions concerning appropriate strategies for storage, emulation, migration and reinterpretation of the work subsequent to its original manifestation. For Ippolito, the "score" of a work of media art is the medium which presents the most potential for future reconstruction, wherever it resides. This was a particularly interesting set of concepts, in part because of the intensive involvement of the artist in the preservation plan, and because strategies for preservation are invoked almost as a part of the creative process.

When innovative performance organizations integrate digital and electronic techniques with live performance to create explicitly theatrical events, documentation of the media is necessary during the development or production process, simply to keep track of what is taking place; in this environment the digital aspects of the performance might be understood as simply one more component of production technology, just as they would be in performance art. Two papers from producing agencies gave examples of how this works in practice.

Cheryl Faver, founder of the Gertrude Stein Repertory Theatre, talked about the way in which this collaborative organization operates. The mission of the GSRT is to promote and support innovation in the performing arts, and the company makes extensive use of innovative techniques in the creation of live theatre. Faver discussed the company's need for developing systems for archiving complex media objects during the creative process; she and her colleagues demonstrated some of the actual production techniques being used in Stein's "The Making of Americans," a work in progress, showing how projection is employed to transform a costumed figure, and (in video) how the technique would appear in live performance. Ann Doyle, Manager for Arts and Humanities Initiatives for Internet2, introduced the network and demonstrated some of its capabilities. Internet2 is a consortium of more than 200 universities involved in developing a high-speed network primarily for educational and research applications. The network is particularly well

adapted for the presentation of multi-site performances, and Doyle showed samples from several, among them a master class in which the student musicians were in one place and the teacher in another; a dance production in which dancers in one site interacted with others elsewhere via large-screen video; and "The Technophobe and the Madman," a live Internet2 distributed musical, in which live audiences in two cities watched performers who were live where they were and projected in video from the other venue. We, of course, were watching these manifestations on the Internet in archived versions, adding yet another level of complexity to the structure, and highlighting issues which were addressed by Howard Besser in his paper, "Preservation of Electronic Performance: New Paradigms."

Information sciences scholar Howard Besser, now director of the New York University master's program in Moving Image Archiving and Preservation, drew many strands together in a theoretical discussion of the necessity for creating new paradigms for providing information about digital objects when we consider them as artifacts. He pointed out that the description of complex objects requires a structure in which complex relationships can be displayed, and that it is no longer appropriate to simply catalog the object in hand. Though it is scarcely possible to do justice to Besser's wide-ranging overview, he made the significant point that before any choice of a method for preserving or documenting an object can be made, one must decide whether the goal is to show it as it was when it was first created, or to show documentation of what it was, or to reenact or reinstall it.

Though the symposium did not supply solutions to any of the problems it raised and could scarcely have been expected to do so, it did serve to bring into high relief the circumstance that while digital technologies are presently famously unstable, concepts of what constitutes performance and the material of performance are also in flux. The effort to create descriptive concepts general enough to accommodate all past, present and future instances and specific enough to be intelligible to those who have to make use of them will be a fascinating process. Meanwhile, the symposium offered a wonderfully eclectic sampler of state-of-the-art uses of online media to create, present, preserve, and document a wide variety of performances and performance material. I think it is likely that everyone who attended took something useful away, whether it was a new awareness of innovative tools and resources for teaching or some insights into the ways in which institutions with vastly dissimilar needs and goals are grappling with seemingly similar issues. If there is something to regret in the experience, it is that time ran out for questions from the audience, and that no formal opportunity was provided for interaction among the speakers. If the symposium papers are published as an issue of Performing Arts Resources, as has been proposed, no doubt there will be an essay summarizing the issues, but it is a pity to have lost the opportunity to discover how the participants themselves felt about the relationships among the remarkably broad range of perspectives and practices displayed during the course of the day.

Although TLA has never before presented an independent symposium, it is an experienced host, and this was an amazingly comfortable and well-managed conference. Registration, catering, and other local arrangements seemed to have that magic air of inevitability which only sustained effort and intensive work can give. Camille Dee, Kevin Winkler, and all the others who worked to bring it about deserve hearty congratulations. A very special congratulation is due to Terrell Belin, Information Technology Technician for the Library of the Performing Arts, who brilliantly coordinated the very demanding technical aspects of the presentations; it could not possibly have been better done.

**Annette Fern**

## MEETING MINUTES

### TLA's Annual Business Meeting

TLA held its annual business meeting on Saturday, October 11<sup>th</sup>, 2003 from 1:30-2:30PM at the Shubert Archive. President Kevin Winkler reported on the success of TLA's Symposium on "Performance Documentation and Preservation in an Online Environment" held the previous day in the Bruno Walter Auditorium at Lincoln Center. The over 100 conferees were saturated with information by the technologically savvy panelists who gave us a taste of the future. Kevin thanked Kenneth Schlesinger, Pamela Bloom and Ann Ferguson for the work they did putting together the Symposium. Winkler said that a future volume in the Performing Arts Resources (PAR) series would be based on presentations from the Symposium. Kenneth Schlesinger, one of the Symposium co-chairs, will be editing the volume. The President also announced that PAR 23, *Contemporary American Puppetry*, which Phyllis Dircks is editing and which TLA feels will be the definitive volume on contemporary puppetry, will be published by McFarland Press in cooperation with TLA in the spring or summer of 2004. Board member Rob Melton has proposed a future PAR that will be devoted to creating a core Bibliography of Works on the Performing Arts, an idea that TLA's board strongly supports because there are no sources that are up-to-date. This volume will probably take several years to assemble and publish.

Winkler then announced TLA's election results: The two new officers for the organization are Paul Newman who was reelected as Treasurer and Joseph M. Yranski, the film and video historian at the Donnell Center of The New York Public Library, who is Executive Secretary. The four new board members are incumbent Kenneth Schlesinger (LaGuardia Community College/CUNY), Tobin Nellhaus (Yale University), Judy Markowitz (University of Maryland at College Park) and Julian Mates (C.W. Post College). All officers and board members will serve three-year terms beginning in January 2004 through December 2006.

Vice President Martha LoMonaco announced two forthcoming TLA events at the annual ASTR-TLA meeting held this year from November 20 to 23, 2003 in Durham, NC. The first is a brown bag lunch, "Finding the Document – Ask the Experts" to be held on Friday, Nov. 21<sup>st</sup> from NOON until 1:15PM at the Marriott Hotel

(room TBA). Dr. LoMonaco will moderate a panel of professional theatre and performing arts archivists, including Susan Brady, Annette Fern, Robert Melton, Karen Nickeson and Kevin Winkler. She invited everyone to bring their most intriguing and baffling questions to the panel. TLA is also presenting a Plenary Session on Friday, November 21 from 3:35 to 4:55PM. The theme is "From Archive to Art: (Re)viewing the Performance in Museums and Libraries." Susan Brady (Yale Center for British Art) is chairing the panel of Joseph Roach, Nena Couch and Martha S. LoMonaco.  
The meeting adjourned around 2:30PM  
**Maryann Chach**  
Shubert Archive

## BOOKS RECEIVED FOR REVIEW

Carlson, Marvin. *THE HAUNTED STAGE, THE THEATRE AS A MEMORY MACHINE*. Ann Arbor, Michigan: University of Michigan Press, 2003. ISBN: 0-472-08937-4, paper, \$22.95.

Chekhov, Michael. *TO THE ACTOR: ON THE TECHNIQUE OF ACTING*. New York, New York: Routledge, 2002. ISBN: 0-415-25876-6, paper, \$19.95.

Herbert, Ian. *THE WORLD OF THEATRE: AN ACCOUNT OF THE WORLD'S THEATRE SEASONS 1999-2000, 2000-2001, AND 2001-2002*. New York, New York: Routledge, 2003. ISBN: 0415-30621-3, cloth, \$95.00.

Heywood, Thomas and Brome, Richard. *THE WITCHES OF LANCASHIRE*. New York, New York: Routledge, 2002. ISBN: 0-87830-158-5, paper, \$17.95.

Meyer-Dinkgrafe, Daniel. *WHO'S WHO IN CONTEMPORARY WORLD THEATRE*. New York, New York: Routledge, 2002. ISBN: 0-41514-162-1, paper, \$14.95.

Sonenberg, Janet. *DREAMWORK FOR ACTORS*. New York, New York: Routledge Publishing, 2003. ISBN 0-87830-166-6, paperback, \$17.95.

Westphalen, Timothy C., ed. *ALEKSANDR BLOK'S TRILOGY OF LYRIC DRAMAS: A PUPPET SHOW, THE KING ON THE SQUARE AND THE UNKNOWN WOMAN*. New York, New York: Routledge, 2003. ISBN: 0-415-28050-8, cloth, \$65.00.

White, Rob. *BRITISH FILM INSTITUTE FILM CLASSICS*. London: BFI/Fitzroy Dearborn, 2003. ISBN: 1-57958-328-8, cloth, \$250.00.

## BOOK REVIEWS

Leider, Emily W. *Dark Lover: The Life and Death of Rudolph Valentino*. New York: Farrar, Straus and Giroux, 2003. ISBN: 0-374-28239-0. Acknowledgments, Prologue, Filmography, Notes, Sources, Index. Xi, 515 pages. Illus. Hardcover, \$35.00.

This handsomely produced and well-researched biography of the "great lover" of the silent screen comes to us at a time when the kind of adulation and wild emotional reaction to screen, television, and sports celebrities has become commonplace. Many of us tend to forget (and some of us never knew) that such hair-tearing, fainting, and even heart attacks over a handsome (or beautiful) matinee idol began in the 1920s, when an unknown taxi-dancer, down and out in New York City, was "discovered," and in three short years, with the release of "The Four Horsemen of the Apocalypse," with its sexy tango scene, was soon to make Rodolfo Pietro Filiberto Raffaele Guglielmi the toast of a good part of the English speaking world—although he hardly knew a word of English when he arrived from a small town in Southern Italy, it did not matter too much in the days of the silent screen. Oddly, when he returned to Italy as a major film star, he discovered that his films were little known in his own country.

Leider has done a great service to film students, social scientists, and the general public by bringing Valentino to vivid life for 21<sup>st</sup> century audiences. As far as I can tell, there are no biographies of the great lover currently in print. I found Norman Mackenzie's "The Magic of Rudolph Valentino" of 1976 in my local library here in Miami Beach; both are by Englishmen and neither is in "Books In Print," 2002 edition. Neither covers many important aspects of Valentino's professional and personal life as does Leider.

In covering his film career, she is careful to detail the problems he incurred in his contractual relations with various film producers and distributors. He was always an innocent, often described as childlike, in his relationships with studio bosses and his disregard for where the next paycheck was coming from. He was an extravagant spendthrift, whether he had money or not.

Leider goes quite deeply into Valentino's personal life. The one-night long, unconsummated marriage to Jean Acker, and the long and difficult second marriage to Natasha Rambova, who tried to run his life for many years, until his producers made him sign a contract that kept her out of his professional life, after which she deserted him for all intents and purposes. As do most speculators on Rudy's sex life, Leider assumes that both Acker and Rambova were lesbians, or at least bisexual. She skirts around Rudy's proclivity for hanging out a lot with his men friends, mentions the many jibes at his lack of manliness and use of make-up when not on stage, but can find nothing in her research to "prove" whether or not he ever had a male lover or even casual gay sex.

One thing is sure: he was adored by women because he was not like any "American male" they had ever

encountered. And he was despised by most "real men" because he was not a he-man like Douglas Fairbanks, John Gilbert, etc. In "The Eagle" (1925), and "Son of the Sheik" (1926), he tried to overcome these attacks on his manliness by swashing and buckling at a great rate, but it was all for naught: although "The Eagle" increased his male fan base, and the double role in "The Son of the Sheik" showed a more rugged Rudy it was too late. "The Eagle" did poorly at the box office, and he was dead before the release of "The Son of the Sheik."

I suppose there is no film buff or historian who does not know about the funeral: the shattered windows at the Frank Campbell Funeral Home, the weeping and the fainting and the thousands who walked past the bier for three days. The funeral train to California, drawing crowds not seen since Lincoln's funeral train in 1865. And, of course, the Lady in Black with the rose – all this for a modest Italian screen actor who died of complications from a perforated ulcer at 31.

Why did what happened happen? That is what Leider's book is about. And remember, since 1926 we have had similar reactions to Judy Garland, John Lennon, and others. The cult of celebrity will be with us as long as the public relations machines keep producing the icons to feed the hunger.

**Richard M. Buck**  
**Assistant to the Executive Director, Retired**  
**The New York Public Library for the Performing Arts**

Hischak, Thomas S. *American Theatre: A Chronicle of Comedy and Drama, 1969-2000*. New York: Oxford University Press, 2001. ISBN: 0-19-512347-6. Preface, indices. x, 504 pages. Hardcover, \$72.00

This volume continues the Oxford University Press series begun by Gerald Bordman, and follows essentially the same format: four "acts" and an epilogue, with a summary essay introducing each act; each seasonal opening in chronological order, with commentary often including critical response along with the author's personal view; sidebars highlighting significant persons mentioned in the main text, and in some cases rather extensive plot summaries. However, the last three decades of the 20<sup>th</sup> century saw a considerable change of emphasis in the New York theatre scene. As Hischak puts it: "So theatre became a three-ring circus, each venue vying for attention in its own particular way. In other words, theatre in New York during much of this period could be summarized as Neil Simon on Broadway, Sam Shepard Off Broadway, and the Ridiculous Theatrical Company Off-Off Broadway. A chronicle that could not capture this threefold identity would not be a truly accurate record of theatre as it existed at this time." (p.v.)

In casting a wider net, Hischak does indeed capture a much truer picture of the era than if he had continued to emphasize only the Broadway commercial theatre. As one who attended some staged production nearly every night during the first decade covered (1970-1980), I

only wish that he had been able to include more ephemeral productions that appeared in coffee houses, bars, and basements in the Village, some of which were the most vibrant and challenging theatre of the time. He does state that puppet presentations, magic shows and multi-media performance pieces are not included; it is true that Bordman did not include such, but by the end of the century, at least multi-media was probably important enough to be included. He does not indicate length of run for Off and Off-Off Broadway unless unusually long or short. Although, "both new plays and revivals, commercial and non-profit, American and foreign productions are included" (p.v.), nothing of regional theatre outside of New York City is covered. Of course, this follows the pattern of all of the Oxford series, both musical and dramatic, which call themselves chronicles of "American Theatre." In light of the fact that the 2003 Pulitzer Prize for Drama was awarded to Nilo Cruz for "Anna in the Tropics," a play that had not been produced in New York at all, it seems to me that it is time for chroniclers and chronologists of American Theatre of all kinds to consider regional and community theatres throughout the country when mentioning new works for the stage.

As to Hischak's commentary on particular works, I would like to cite two productions I know well. His coverage of Shepard's "Operation Sidewinder," (1970) (p.13) is totally accurate as to the critical response and for what it did to Sam's career ("not until 1996 would a production of his land on Broadway again"); and his comment regarding "Father's Day"(1971) (p.30-31), that "Clive Barnes's review of the show was so negative that producers Joseph Kipness and Lawrence Kasha closed the play immediately after the first performance .....After the closing, reviews from the weeklies came in, and some were outright raves. The producers admitted they had been too hasty in their decision, but most commentators blamed the Times."

I have no way of knowing how many significant productions have been omitted of which I have no knowledge, but of one I do know. On page 165, we find the opening of Tennessee Williams's "Clothes for a Summer Hotel" (3/26/80), which Hischak cites as "Williams's last new play to arrive on Broadway during his lifetime." This is true, but on 8/25/81, "Something Cloudy, Something Clear" opened at the Bouverie Lane Theatre in the Village, with Tennessee much in attendance. It was not Broadway, but it was very important, since it was the dream play of his lost youth, long ago put away and finally produced for the first time. It was widely reviewed (albeit negatively) and it was, indeed the last new play of Williams's to appear **anywhere** in New York during his lifetime.

This volume is just as valuable as the previous ones for all major and minor library collections and all theatre historians and aficionados should have it in their collections.

**Richard M. Buck**

Mulcahy, Lisa. *Building the Successful Theater Company*. New York: Allworth Press, 2002. 231 p. ISBN 1-58115-237-X, paper \$19.95.

Budding theatrical entrepreneurs will not likely find a more inspiring guidebook than this lively and fascinating title. With flair, practicality, and obvious expertise, Mulcahy takes readers through the ropes of assembling a performing company from scratch—with a little help from a lot of friends and colleagues.

Not content to rest solely on her own theatrical laurels, the author intersperses copious first-person experiences from artistic/executive directors of America's leading troupes, including Steppenwolf, Pasadena Playhouse, L.A. Theatre Works, Mixed Blood Theatre, Chicago City Lights and many others. Such insights from "in the trenches" practitioners of administrative production work add enormously to the book's overall value.

Mulcahy's topics include: locating performing space, assembling an acting troupe, mounting an inaugural production, practicing effective public relations, and long-range planning, all bolstered by the author's enthusiastic humor and charm.

As a bonus, she includes numerous appendices: contact information for national organizations, theatrical unions, talent banks, audition resources, relevant publications, and theatrical supply companies.

My only quarrel with this wonderful book is its format: despite well-placed subheadings throughout, it is more visually text-heavy than need be. Future editions should include illustrations or photographs, in order to spare readers' eyes from waves of interminable small print.

That single caveat aside, this would be an excellent text for high school or college-level theatre production/business courses, while simultaneously being delightful reading for the general performing arts aficionado.

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

Lihs, Harriet R. *Appreciating Dance: A Guide to the World's Liveliest Art*. Hightstown, NJ: Princeton Book Company, 2002. 3<sup>rd</sup> edition. ISBN 0-87127-247-4. 132 pages. Paper \$24.95.

For students or general readers needing a concise overview of dance in all its diversity, Lihs has provided an outstanding volume. Thanks to a user-friendly format, engrossing text, and a plethora of suggestions for further study, this book is a wonderful example of "one-stop shopping," introducing audiences to all aspects of the art.

Beginning with "origins and definitions," and continuing on through religious-oriented dance, "social dance," ballet, modern, tap, jazz and "next wave" modes, as they have evolved in different eras and locales, the author offers a text replete with solid information, but one easily accessible to even the most casual reader.

While Lihs focuses primarily on the individual performers and choreographers whose achievements have helped shape dance's development through history, her prose never becomes oppressively top-heavy with names and dates. Her chronologies of additional "notables," along with glossaries and multi-page bibliographies of print, audio-visual, and online resources for further research, make this book an outstanding textbook for college or high school performing arts survey courses.

Lihs does not restrict herself only to dry facts, however. Her final section also tackles "current issues" in dance, including censorship, performers' health concerns, choreography and technology, career transitions, and much more. And lastly, she offers an opportunity to "test yourself," with pertinent classroom-oriented questions for each chapter.

Thanks to the author's thorough research and skillful presentation of the vast material at hand, *Appreciating Dance* will ultimately lead readers to revel in the history and variety of an eternal art form.

**Catherine Ritchie**

Braff, Richard E. *Braff Silent Short Film Working Papers: Over 25,000 Films, 1903-1929, Alphabetized and Indexed*. Jefferson, NC: McFarland & Co., Inc., 2002. ISBN 0-7864-1031-0. 696 pages. Paper \$75.

Prior to his death in 2001, Richard Braff began compiling this follow-up to his 1999 title *Universal Silents* (McFarland. ISBN 0-7864-0287-3. \$135) The "working papers" in this sequel detail split-reel and one-, two-, and three-reel silent films produced or released in America during the decades leading up to the advent of sound.

Over 25,000 titles are listed, along with release dates, producing companies, directors, scriptwriters, film lengths, cast credits, and more. An extensive name index is also included.

Though this massive effort may be too expensive or overly specialized for the average public library, it would likely prove invaluable for reference collections in research/academic libraries with strong film history holdings.

**Catherine Ritchie**

Kayes, Gillyanne & Jeremy Fisher. *Successful Singing Auditions*. New York: Routledge, 2002. ISBN 0-87830-163-1. 153 pages. Paper \$16.95.

For anyone who's ever imagined auditioning for a musical to be as simple as standing on a stage and spontaneously breaking into song, this book will be both a sobering revelation and a solid source of support.

Auditioning is, in fact, a complex process involving not just the physical aspects of producing melodic sound, but also issues of personality, character, psychology, and visual appeal. Kayes and Fisher, both successful West End vocal coaches, offer a frank yet comprehensive guide for aspiring performers in various types of musicals, and a fitting sequel to Kayes' 2000 title *Singing and the Actor* (Routledge. ISBN 0878301062. Paper \$18.99.)

They include chapters on general deportment, personal singing "style," assembling a song portfolio, choosing the right piece for the right audition, and accurately assessing one's own unique vocal qualities. Along the way, the authors illustrate their advice with plentiful song examples from current and classic musicals (the titles of which are included in a helpful index), along with an assortment of mental exercises designed to help singers decide what pieces fall best within their so-called "comfort zones".

Despite the text's obvious British orientation, this book offers a useful journey through the musical auditioning challenge. It is probably best suited for vocal performance majors, since the frequent technical detail might prove daunting for those without basic musical knowledge.

**Catherine Ritchie**

## MEMBER NEWS

**Cathy Ritchie** (Theatre Librarian for the Fine Arts Division, Dallas (TX) Public Library) has written "One Nation Under Many Gods," a Collection Development Series article on resources for the study of US religions, appearing in the October 1 issue of *Library Journal*.

In July 2003, **Don Wilmeth** retired from Brown University after 36 years on the theatre faculty. To mark this event, in September a mini-conference was held at Brown with 15 noteworthy speakers participating. A number of Don's theatre librarian friends attended. Also this past summer and fall, five new books were published in the series Cambridge Studies in American Theatre and Drama, which Don edits. One of these, *A History Of African American Theatre* by James Hatch and Errol Hill, was the latter's final effort prior to his recent death.

## ANNOUNCEMENTS & QUERIES

**Ellen Truax** became the *Broadside* Book Review Editor in October 2003 as successor to **Annette Marotta**. I wish to thank Annette for the excellent work she did in coordinating the submission of book reviews and lists of books received for timely publication in *Broadside*. Please send books reviews to me in Word via email attachment to [etruax@library.unt.edu](mailto:etruax@library.unt.edu)

**Ellen Truax**

