

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Vol. 31, No. 4/Vol. 32, Nos. 1-2 TLA's 68th Anniversary Year Spring/Summer/Fall 2004

TLA: SPECIAL BOOK ISSUE

36th Annual TLA Book Awards Attracts Record Attendance!

A record crowd turned out on Friday, June 4, 2004 for the 36th annual TLA Book Awards, held at The New York Public Library for the Performing Arts.

The George Freedley Memorial Award, honoring excellence in writing on live theatre was presented to Errol G. Hill and James V. Hatch for *A History of African American Theatre* (Cambridge University Press) by award-winning director and former Dean of the Yale Drama School, Lloyd Richards. The award to Professor Hill, who passed away earlier in the year, was accepted by his wife, Mrs. Grace Hill. Director Harold Prince presented the Freedley Special Jury Prize to Ted Chapin for his *Everything Was Possible: The Birth of the Musical 'Follies'* (Alfred A. Knopf).

The Invention of the Western Film: A Cultural History of the Genre's First Half-Century (Cambridge University Press) by Scott Simmon was the winner of the Theatre Library Association Award for excellence in writing on film and broadcasting. Mr. Simmon received his award from Charles Silver, Associate Curator of the Museum of Modern Art's Department of Film and Media. Robert Sklar, New York University Professor of Cinema Studies, presented the TLA Special Jury Prize to James Curtis for *W.C. Fields: A Biography* (Alfred A. Knopf).

Cash prizes accompanied each award. In addition to the book award recipients, TLA honored two individuals who have made extraordinary contributions to the field with the award for Distinguished Achievement in Service and Support of Performing Arts Libraries. Actress Laura Linney presented Don B. Wilmeth, Asa Messer Professor Emeritus and Emeritus Professor of Theatre and English at Brown University, with his award. Annette Fern, former Research and Reference Librarian at the Harvard Theatre Collection, received her award from Tufts University Professor of Drama Laurence Senelick.

In addition, all attendees were gifted with complimentary copies of the latest edition of *Best Plays Theater Yearbook*, which were graciously provided by the book's editor, Jeffrey Eric Jenkins. A champagne reception followed the presentations, with friends, colleagues, and well-wishers toasting the award recipients.

The 37th annual Theatre Library Association Book Awards will take place on Friday, June 3, 2005 at The New York Public Library for the Performing Arts.

Kevin Winkler

The New York Public Library for the Performing Arts

Actress Laura Linney was on hand to present Don B. Wilmeth with TLA's award for Distinguished Achievement in Service and Support of Performing Arts Libraries.



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Editor's Note:

Submission deadline for the Winter 2005 issue is March 11, 2005.

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OMISSIONS

In Vol. 31 no. 1 on page 4, *Broadside* omitted a portion of the following line from Richard Buck's review. The line should read "I found Norman Mackenzie's "The Magic of Rudolph Valentino" of 1974 and Alexander Walker's "Rudolph Valentino" of 1976 in my local library here in Miami Beach; ..."

TLA'S BOOK AWARDS FINALISTS

The list of finalists for the Association's Awards (**Year 2003 publications**) includes every title which appeared among a juror's first five choices during the final voting process as well as every title mentioned by more than one juror in the final balloting period.

These books truly represent the best of the best, and the Theatre Library Association congratulates their authors and thanks their publishers for submitting them for consideration for this year's awards.

The Theatre Library Association invites publishers, if they choose, to promote any of these distinguished works as a **FINALIST** for the award(s) indicated among those books which were not recipients of the Freedley, TLA, or Special Jury Prize honors.

THE GEORGE FREEDLEY MEMORIAL AWARD

(for an outstanding book on theatre or another area of live performance)

Arthur Miller: His Life and Work by Martin Gottfried; Da Capo Press

The Black Dancing Body: A Geography from Coon to Cool by Brenda Dixon Gottschild; Palgrave
Censorship of the American Theatre in the Twentieth Century by John Houchin; Cambridge University Press
Eleonora Duse: A Biography by Helen Sheehy; Alfred A. Knopf

Everything Was Possible: The Birth of the Musical "Follies" by Ted Chapin; Alfred A. Knopf (**SPECIAL JURY PRIZE**)

The Girl Who Fell Down: A Biography of Joan McCracken by Lisa Jo Sagolla; Northwestern University Press

A History of African American Theatre by Errol G. Hill and James V. Hatch; Cambridge University Press (**FREEDLEY AWARD**)

Imagining Shakespeare by Stephen Orgel; Palgrave
Kenneth Tynan: A Life by Dominic Shellard; Yale University Press

No Fixed Points: Dance in the Twentieth Century by Nancy Reynolds and Malcolm McCormick; Yale University Press

Notes on Directing: The Classic Guide to the Director's Craft by Frank Hauser and Russell Reich; RCR Creative Press

Performing Menken: Adah Isaacs Menken and the Birth of American Celebrity by Renee M. Sentilles; Cambridge University Press
Sondheim on Music: Minor Details and Major Decisions by Mark Eden Horowitz; Scarecrow Press
White People Do Not Know How to Behave at Entertainments Designed for Ladies and Gentlemen of Colour: William Brown's African and American Theater by Marvin McAllister; University of North Carolina Press

THE THEATRE LIBRARY ASSOCIATION AWARD

(for an outstanding book on recorded or broadcast performance including film, television, or radio)

Ball of Fire: The Tumultuous Life and Comic Art of Lucille Ball by Stefan Kanfer; Alfred A. Knopf
Blue-Collar Hollywood: Liberalism, Democracy, and Working People in American Film by John Bodnar; Johns Hopkins University Press
Chaplin: Genius of the Cinema by Jeffrey Vance; Harry N. Abrams

Cold War, Cool Medium: Television, McCarthyism, and American Culture by Thomas Doherty; Columbia University Press

Entertaining America: Jews, Movies, and Broadcasting by J. Hoberman and Jeffrey Shandler; Princeton University Press

The Imperial Screen: Japanese Film Culture in the Fifteen Years' War, 1931-1945 by Peter B. High; University of Wisconsin Press

The Invention of the Western Film: A Cultural History of the Genre's First Half-Century by Scott Simmon; Cambridge University Press (**THE THEATRE LIBRARY ASSOCIATION AWARD**)

Magic Circles: The Beatles in Dream and History by Devin McKinney; Harvard University Press

Making Pictures: A Century of European Cinematography by Sven Nykvist and others; Harry N. Abrams

River of Shadows: Eadweard Muybridge and the Technological Wild West by Rebecca Solnit; Viking
Voice of America: A History by Alan L. Heil, Jr.; Columbia University Press

W.C. Fields: A Biography by James Curtis; Alfred A. Knopf (**SPECIAL JURY PRIZE**)

BOOKS/DVDs RECEIVED FOR REVIEW

American Film Archives. MORE TREASURES FROM AMERICAN FILM ARCHIVES, 1894-1931. San Francisco, California: National Film Preservation Foundation, 2004. ISBN: 0-9747099-1-3, DVD, \$79.95.

Anderson, Ann. SNAKE OIL, HUSTLERS AND HAMBONES: THE AMERICAN MEDICINE SHOW. Jefferson, North Carolina: McFarland & Company, 2000. ISBN: 0-7864-2228-9, Paper, \$32.50.

Bial, Henry. THE PERFORMANCE STUDIES READER. New York, New York: Routledge, 2004. ISBN: 0-415-30241-2, Paper, \$25.95.

Carlin, Bob. STRING BANDS IN THE NORTH CAROLINA PIEDMONT. Jefferson, North Carolina: McFarland & Company, 2004. ISBN: 0-7864-1826-5,

Paper, \$39.95.

Cass, Joan. THE DANCE: A HANDBOOK FOR THE APPRECIATION OF THE CHOREOGRAPHIC EXPERIENCE. Jefferson, North Carolina: McFarland & Company, 1999. ISBN: 0-7864-2231-9, Paper, \$29.95.

Chamberlain, Franc. MICHAEL CHEKHOV. New York, New York: Routledge, 2004. ISBN: 0-415-25878-2, Paper, \$15.95.

Churchill, Nicholas. STAN GETZ: AN ANNOTATED BIBLIOGRAPHY AND FILMOGRAPHY WITH SONG AND SESSION INFORMATION FOR ALBUMS. Jefferson, North Carolina: McFarland & Company, 2005. ISBN: 0-7864-1949-0, Paper, \$59.95.

Cohen, Karl F. FORBIDDEN ANIMATION: CENSORED CARTOONS AND BLACKLISTED ANIMATORS IN AMERICA. Jefferson, North Carolina: McFarland & Company, 1997. ISBN: 0-7864-2032-4, Paper, \$29.95.

Craig, Carolyn Casey. WOMEN PULITZER PLAYWRIGHTS: BIOGRAPHICAL PROFILES AND ANALYSES OF THE PLAYS. Jefferson, North Carolina: McFarland & Company, 2004. ISBN: 0-7864-1881-8, Paper, \$39.95.

Dircks, Phyllis T., ed. AMERICAN PUPPETRY COLLECTIONS, HISTORY AND PERFORMANCE. Jefferson, North Carolina: McFarland & Company, 2004. ISBN: 0-7864-1896-6, Paper, \$39.95.

Dunne, Michael. AMERICAN FILM MUSICAL THEMES AND FORMS. Jefferson, North Carolina: McFarland & Company, 2004. ISBN: 0-7864-1877-X, Paper, \$45.00.

Fields, Armond. MAUDE ADAMS: IDOL OF AMERICAN THEATER, 1872-1953. Jefferson, North Carolina: McFarland & Company, 2004. ISBN: 0-7864-1927-X, Paper, \$45.00.

Hischak, Thomas S. AMERICAN PLAYS AND MUSICALS ON SCREEN: 650 STAGE PRODUCTIONS AND THEIR FILM AND TELEVISION ADAPTATIONS. Jefferson, North Carolina: McFarland & Company, 2005. ISBN: 0-7864-2003-0, Cloth, \$55.00.

Hischak, Thomas S. THROUGH THE SCREEN DOOR: WHAT HAPPENED TO THE BROADWAY MUSICAL WHEN IT WENT TO HOLLYWOOD. Lanham, Maryland: Rowman & Littlefield Publishing Group, Inc., 2004. ISBN: 0-8108-5018-4, Paper, \$39.95.

Johnson, Jeff. WILLIAM INGE AND THE SUBVERSION OF GENDER: REWRITING STEREOTYPES IN THE PLAYS, NOVELS, AND SCREENPLAYS. Jefferson, North Carolina: McFarland & Company, 2005. ISBN: 0-7864-2062-6, Paper, \$35.00.

Johnson, Tom and Miller, Mark A. THE

CHRISTOPHER LEE FILMOGRAPHY: ALL THEATRICAL RELEASES, 1948-2003. Jefferson, North Carolina: McFarland & Company, 2004. ISBN: 0-7864-1277-1, Cloth, \$55.00.

Jones, Eamonn and Marlow, Jean. MORE DUOLOGUES FOR ALL ACCENTS AND AGES. New York, New York: Routledge, 2004. ISBN: 0-87830-179-8, Paper, \$16.95.

Keller, James R. and Stratyner, Leslie. ALMOST SHAKESPEARE: REINVENTING HIS WORKS FOR CINEMA AND TELEVISION. Jefferson, North Carolina: McFarland & Company, 2004. ISBN: 0-784-1909-1, Paper, \$32.00.

Kuppers, Petra. DISABILITY AND CONTEMPORARY PERFORMANCE: BODIES ON EDGE. New York, New York: Routledge, 2004. ISBN: 0-415-30239-0, Cloth, \$95.00.

Lackmann, Ron. MERCEDES MCCAMBRIDGE: A BIOGRAPHY AND CAREER RECORD. Jefferson, North Carolina: McFarland & Company, 2005. ISBN: 0-7864-1979-2, Paper, \$45.00.

Landesman, Fred. THE JOHN WAYNE FILMOGRAPHY. Jefferson, North Carolina: McFarland & Company, 2004. ISBN: 0-7864-1779-X, Cloth, \$75.00.

LoMonaco, Martha Schmoyer. SUMMER STOCK!: AN AMERICAN THEATRICAL PHENOMENON. New York, New York: Palgrave MacMillan, 2004. ISBN: 1-4039-6542-0, Cloth, \$27.95.

Lucas, Craig, ed. THE BACK STAGE BOOK OF NEW AMERICAN SHORT PLAYS 2005. New York, New York: Back Stage Books, 2004. ISBN: 0-8230-8801-1, Cloth, \$29.95.

Maddrey, Joseph. NIGHTMARES IN RED, WHITE NAD BLUE: THE EVOLUTION OF THE AMERICAN HORROR FILM. Jefferson, North Carolina: McFarland & Company, 2004. ISBN: 0-7864-1860-5, Paper, \$35.00.

Maginnes, Fairlie. THOMAS ABTHORPE COOPER: FATHER OF THE AMERICAN STAGE, 1775-1849. Jefferson, North Carolina: McFarland & Company, 2004. ISBN: 0-7864-1935-0, Paper, \$45.00.

McCants, Clyde T. AMERICAN OPERA SINGERS AND THEIR RECORDINGS: CRITICAL COMMENTARIES AND DISCOGRAPHIES. Jefferson, North Carolina: McFarland & Company, 2004. ISBN: 0-7864-1952-0, Paper, \$55.00.

McGowan, John J. J.P. MCGOWAN: BIOGRAPHY OF A HOLLYWOOD PIONEER. Jefferson, North Carolina: McFarland & Company, 2005. ISBN: 0-7864-1994-6, Paper, \$39.95.

Marill, Alvin H. MICKEY ROONEY: HIS FILMS, TELEVISION APPEARANCES, RADIO WORK, STAGE SHOWS, AND RECORDINGS. Jefferson, North Carolina: McFarland & Company, 2005. ISBN: 0-

7864-2015-4, Paper, \$35.00.

Mell, Eila. CASTING MIGHT-HAVE-BEENS: A FILM BY FILM DIRECTORY OF ACTORS CONSIDERED FOR ROLES GIVEN TO OTHERS. Jefferson, North Carolina: McFarland & Company, 2005. ISBN: 0-7864-2017-0, Paper, \$45.00.

Murray, Simon. JACQUES LECOQ. New York, New York: Routledge, 2003. ISBN: 0-415-25882-0, Paper, \$15.95.

Neibaur, James. L. THE BOB HOPE FILMS. Jefferson, North Carolina: McFarland & Company, 2005. ISBN: 0-7864-1050-7, Paper, \$32.50.

Newlove, Jean, and Dalby, John. LABAN FOR ALL. New York, New York: Routledge, 2004. ISBN: 0-87830-180-1, Paper, \$19.95.

Nollen, Scott Allen. SIR ARTHUR CONAN DOYLE AT THE CINEMA: A CRITICAL STUDY OF THE FILM ADAPTATIONS. Jefferson, North Carolina: McFarland & Company, 1996. ISBN: 0-7864-2124-X, Paper, \$35.00.

Nott, Robert. THE FILMS OF RANDOLPH SCOTT. Jefferson, North Carolina: McFarland & Company, 2004. ISBN: 0-7864-1797-8, Cloth, \$45.00.

Pitches, Jonathan. VSEVOLOD MEYERHOLD. New York, New York: Routledge, 2003. ISBN: 0-415-25884-7, Paper, \$15.95.

Prenowitz, Eric, ed. SELECTED PLAYS OF HELENE CIXOUS. New York, New York: Routledge, 2004. ISBN: 0-415-23668-1, Paper, \$28.95.

Renzi, Thomas C. JULES VERNE ON FILM: A FILMOGRAPHY OF THE CINEMATIC ADAPTATIONS OF HIS WORKS, 1902 THROUGH 1997. Jefferson, North Carolina: McFarland & Company, 2004. ISBN: 0-7864-1966-0, Paper, \$39.95.

Rinear, David L. STAGE, PAGE SCANDALS, AND VANDALS: WILLIAM E. BURTON AND NINETEENTH-CENTURY AMERICAN THEATRE. Carbondale, Illinois: Southern Illinois University Press, 2004. ISBN: 0-8093-2572-1, Cloth, \$55.00.

Romano, Frederick V. THE BOXING FILMOGRAPHY: AMERICAN FEATURES, 1920-2003. Jefferson, North Carolina: McFarland & Company, 2004. ISBN: 0-7864-1793-5, Paper, \$39.95.

Rubin, Samuel K. MOVING PICTURES AND CLASSIC IMAGES: MEMORIES OF FORTY YEARS IN THE VINTAGE FILM HOBBY. Jefferson, North Carolina: McFarland & Company, 2004. ISBN: 0-7864-1757-9, Paper, \$39.95.

Ruffles, Tom. GHOST IMAGES: CINEMA OF THE AFTERLIFE. Jefferson, North Carolina: McFarland & Company, 2004. ISBN: 0-7864-2005-7, Paper, \$39.95.

Staniewski, Włodzimierz and Hodge, Alison. HIDDEN TERRITORIES: THE THEATRE OF GARDZIENICE.

New York, New York: Routledge, 2004, Paper, \$35.95.

Scheer, Edward, ed. ANTONIN ARTAUD: A CRITICAL READER. New York, New York: Routledge, 2004. ISBN: 0-415-28255-1, Paper, \$29.95.

Tucker, Patrick. SECRETS OF SCREEN ACTING. New York, New York: Routledge, 2003. ISBN: 0-87830-177-1, Paper \$17.95.

Wells, Jeff. JEFF CHANDLER: FILM, RECORD, RADIO, TELEVISION AND THEATER PERFORMANCES. Jefferson, North Carolina: McFarland & Company, 2005. ISBN: 0-7864-2001-4, Paper, \$45.00.

Zipes, Jack. SPEAKING OUT: STORYTELLING AND CREATIVE DRAMA FOR CHILDREN. New York, New York: Routledge 2004. ISBN: 0-415-96661-2, Paper, \$29.95.

BOOK REVIEWS

Buscombe, Edward, and Rob White, eds. *British Film Institute Film Classics*. 2 vols. London: Fitzroy Dearborn, 2003. ISBN 1-57958-328-8. 2 volume set. 1,247 pages. Hardback \$250.00.

The British Film Institute has issued a two volume set entitled *Film Classics*. It is part of an archival project of the institute to preserve 360 classic feature films. In this set each film is dissected by a different writer. The first volume starts with the 1920 German expressionist film, *Das Cabinet des Dr. Caligari* ending with 1977's *Annie Hall*.

The film student will certainly find the renowned authors of their discipline such as Richard Schickel scrutinizing *Double Indemnity* and Penelope Houston's analysis of *Went the Day Well?*. The film buff will also find things of interest such as Salman Rushdie discussing *The Wizard of Oz* or Camille Paglia's examination of *The Birds*. Each of the chapters gives an in depth analysis of the making of the film while also examining the impact of the film on cinema history. Some of the authors give the personal impact the film had upon them. Most notably Salman Rushdie claims that his first literary influence was not a book but, instead, the film *The Wizard of Oz*.

This is an excellent set for the college or university with a film department. The article provides the information a student needs to write an analysis or criticism of the film as well as insights into the direction and production. There are many stills from the film as well as some pictures from the film in production in each chapter. Included at the end of each chapter is a detailed bibliography to help the film student, a complete cast list, and the author's acknowledgements.

Gayla Byerly

Reference Librarian, University of North Texas

Sanderson, Christopher Carter. *Gorilla Theatre: A Practical Guide to Performing the New Outdoor Theatre Anytime, Anywhere*. New York: Routledge, 2003.

188pp. ISBN 0-878-30171-2, paper \$19.95.

The author defines "gorilla theatre" as "productions that move from place to place as they go from scene to scene, in outdoor public spaces for the most part, and for free." This type of artistic endeavor obviously entails significant technical, logistical, legalistic and financial challenges for all involved. Sanderson, the founding director of New York City's Gorilla Rep company, offers an enlightening and practical guidebook to making theatre come alive, as it were, *au naturel*.

Sanderson devotes individual chapters to virtually all aspects of outdoor and/or mobile performance--- scouting locations, casting issues, rehearsal techniques, directing and operational practices, acting exercises, performance documentation, design issues, "moving a show," and much more.

Throughout, the author offers copious anecdotes and examples of his own good, bad, and ugly experiences in keeping a gorilla theatre company alive and kicking, so the text rarely lapses into theory not elucidated by clear example. While gorilla theatre will undoubtedly not be to everyone's taste, this book offers a solid and engaging introduction to the genre.

Photographs from actual Gorilla Rep productions are used sparingly but effectively, and the author includes an index and brief bibliography for further reading.

This text would make fine reading for general theatre aficionados, and it would also be a useful supplementary text in senior high school or undergraduate acting or production classes.

Catherine Ritchie

Theatre Librarian, Dallas (TX) Public Library

Mordden, Ethan. *One More Kiss: The Broadway Musical in the 1970s*. New York: Palgrave Macmillan, 2003. 264pp. ISBN 0-312-23953-X. \$27.95.

The ever-prolific Mordden continues his peripatetic, idiosyncratic journey through "The Golden Age of the Broadway Musical" with the sixth volume in his decade-by-decade series.

This time around, highlights include discussions of: *Follies*, *Company*, *Pacific Overtures* and other Sondheim milestones and millstones; *Pippin*, *Seesaw*, *Chorus Line*, *Chicago*, and *Jesus Christ Superstar*; assorted flops such as *Mack & Mabel*, *Dude*, *Georgy*, and *Big Time Buck White*, to name but a few; and creative movers/shakers Jerry Herman, Sheldon Harnick, Hal Prince, Michael Bennett, Gower Champion and Jule Styne. Mordden also devotes chapters to shows he classifies as "dark," "dreary," and "concept," along with revivals, "revues," and so-called "don't musicals".

As with his previous volumes, Mordden's agile wit and encyclopedic performing arts knowledge carry readers along in entertaining, albeit scattershot, fashion with personal commentary galore. He offers a fast-paced, kaleidoscopic view of 1970s musical theatre history with

commendable breadth and more-than-occasional depth.

While this title and the others in the series are probably not well suited as classroom textbooks due to the ebb and flow of their texts' chronology, they nevertheless make wonderful reading for theatre aficionados of all ages and levels of expertise, as we continue to marvel at Mordden's boundlessly-shared enthusiasm for his subject. May his sequels be infinite.

Catherine Ritchie

Schechner, Richard. *Performance Studies: An Introduction*. New York: Routledge, 2002. 288pp. ISBN 0-415-14621-6. \$27.95 paper.

Schechner's wide-ranging and visually-varied introduction to the emerging field of so-called "performance studies" would make a fine textbook for all levels of undergraduates and graduate scholars in theatre and cultural studies.

Various chapters are devoted to concepts of "ritual," "play," "performing," and global perspectives on those same topics, along with discussions of popular entertainments, and "everyday life" performances. Schechner's theories and arguments are supported by copious examples from anthropology, philosophy, aesthetics, and more.

The text is liberally illustrated with relevant photographs, varied typefaces, and boxed "sidebars" offering definitions of significant terms, biographical information on seminal figures in many related fields, classroom exercises to pursue, and important quotations from primary theatrical sources. Schechner offers students and general readers a solid entree into a potentially esoteric field, imaginatively and engrossingly rendered.

Catherine Ritchie

Cardullo, Bert. *Vittorio De Sica Director, Actor, Screenwriter*. Jefferson, NC: McFarland & Company, 2002. ISBN 0-7864-1135-X. 216 pages. Case binding \$48.50.

The author, Bert Cardullo, has written an excellent resource book on the career and life of the famed Italian director, Vittorio De Sica. De Sica led the neorealism film movement with such films as *Shoeshine*, *Bicycle Thieves*, *Miracle in Milan*, and others. Mr. Cardullo covers not only De Sica's career as a director but also his lesser known career in acting and screenwriting. In covering all of the facets of Mr. De Sica's career, Cardullo provides a complete picture of De Sica's contributions to film. The author gives complete credits for each of the films including the complete credits and cast as well as notes about such information as the awards the film won, information on the release of the film, and tidbits about the cast or filming. Cardullo also includes in his book a chronology of neorealist films and their forerunners to help the film student needing a background in the neorealism

movement. One of the two interviews included in the book is a tongue in cheek interview of De Sica interviewing himself. These interviews with De Sica illuminate his directing techniques as well as providing biographical information. Cardullo provides a thorough bibliography of writings about De Sica written in English. The book has several well chosen pictures all in black and white.

This book is an excellent reference work for a starting point in exploring neorealist film in Italian cinema and Vittoria De Sica's contributions to the genre. I would recommend this book to be added to the collection of any university library with a film department or any individual with a passion for Italian film.

Gayla Byerly

Suskin, Steven. *A Must See! Brilliant Broadway Artwork*. San Francisco, CA: Chronicle Books, 2004. ISBN 0-8118-4217-7. 144 pages. Paperback \$22.95.

The author, Steve Suskin, is a theatrical manager and producer who has compiled selections from over 50 years of Broadway artwork in the form of playbills. The book is attractive and a large size that is suited to the artwork it reproduces. Each of the 175 playbills gives the year the play was produced, the theatre, and the number of performances of the play, and the city as well as interesting tidbits about the play or the star or critical reviews. The chapter titles do not always give the reader an idea of how the author has grouped his choices, but the index is complete enough to allow the reader to easily find the play, actor, playwright, or director.

The book is by no means a comprehensive review of Broadway productions and art from 1920 forward. It is difficult to tell how the author made the decisions on what artwork to include in his book. Some of the playbills are included because of the beauty of the artwork or because the play itself was notable. However some the artwork seems to be included simply because of the notoriety of the star or the problems with the production. There is certainly lots of juicy tidbits and gossip to flavor the artwork presented in the book to make it lively and interesting to browse. This volume works more as a coffee table book than as one to include as a reference work.

Gayla Byerly

Citron, Stephen. *Sondheim and Lloyd Webber: The New Musical*. New York: Oxford University Press, 2001. 452pp. ISBN: 0-19-509601-0. \$39.95 hardcover.

Chapin, Ted. *Everything Was Possible: The Birth of the Musical "Follies"*. New York: Alfred A. Knopf, 2003. 336pp. ISBN: 0-375-41328-6. \$30.00 hardcover.

Kander, John and Fred Ebb. *Colored Lights: Forty Years of Words and Music, Show Biz, Collaboration and All That Jazz*. New York: Faber and Faber, 2003. 234 pp. ISBN: 0-571-21133-X. \$23.00 hardcover.

There is a well-known parlor game among film buffs called "The Six Degrees of Kevin Bacon," which in turn was derived from John Guare's play and later film *Six Degrees of Separation*. The premise of both is that any two persons are but six steps away from each other. This is often the case in the legitimate theatre and never more than in the case of Hal Prince. In the three titles listed above he was involved, either as producer or director, directly with fourteen productions, and with some others indirectly. The fourteen include eight by Sondheim, two by Lloyd-Webber and four by Kander and Ebb. His influence on their oeuvre and that of many others in the musical theatre goes much deeper. As Citron says, "There is no doubt that Harold Prince has been responsible, almost single-handedly, for shaping the post-Hammerstein musical into the daring new form he visualized. Gradually under his guidance the story-song-story-song construction metamorphosed into today's free theatrical form. Since 1963, when he added directing to his considerable talent for producing Prince has been recognized as one of the leading forces---perhaps the most propulsive engineer---of the world's musical theater."

So, Hal's influence is felt to great effect in all three of these titles, but let me begin with the most scholarly and for most readers and collections, most useful of the three. Stephen Citron is a composer, lyricist and lecturer on the musical theatre. The volume under consideration is the third of this *Great Songwriter Series*, the first two being *Noel and Cole: the Sophisticates* and *The Wordsmiths: Oscar Hammerstein II and Alan Jay Lerner*. Citron clearly brings a professional's understanding of both music and lyric writing to the project. Examples of both abound in his discussion of these two giants of the 20th century musical.

His introductory chapter, "The New Musical," explores the evolution of the genre from the heyday of Tin Pan Alley to the dark day of *Assassins*; from the every show must have a hit song idea to every show must have integrated numbers that move the plot along and theatre songs aren't hits any more anyway unless Barbra Streisand records them.

Citron sums up the current situation thusly: "But vastly more popular with the majority are the oversized, larger-than-life, over the top romantic epics as exemplified by *The Phantom of the Opera*, *Les Miserables*, *Miss Saigon*, or *Sunset Boulevard*. There is also an audience, if less substantial, for musical plays on the opposite side of the spectrum, those who are taken with the eclecticism and intellectuality of works like *Lolita*, *My Love*, *Pacific Overtures*, *Falsettos*, or *Passion*. It is curious that aficionados of these last two kinds of musicals are in violent opposition, so much so that members of either camp refuse to attend performances of the other persuasion. One might generalize and call the latter group the cerebralists, the cultists and the academics and the former the sentimentalists and romantics. Of course their chief gurus are Stephen Sondheim and Andrew Lloyd-Webber. These two men have dominated the **new** musical theatre for almost two generations. And it looks as if their oeuvre will direct the course of the art

well into the new millennium.” (p. 18)

Need I say that Citron is thorough in covering the careers of his subjects, and in Andrew’s case, much of the private life, as well. (Meryle Secrest’s biography of Steve does his private life in considerable more detail than we find here). [NB: Please excuse the use of first names: with the exception of Andrew, I have known the subjects, and in Ted’s case, the author, of these titles for a very long time.]

In alternating chapters, we are given the early years, the influences, the breakthroughs, the successes and the failures of both these most influential of creators. In Steve’s case from the mentoring by Hammerstein, through the learning experience of *West Side Story*, the disappointment of not writing the music for *Gypsy*, through the success of *Forum* and the failure of *Anyone Can Whistle*, then the string of successes down to *Merrily*, the triumph *Sunday in the Park with George*, and all the way up, or down, to *Wise Guys*, as *Bounce* was called as the book was being written.

Steve was born in 1930; Andrew, born in 1948, grew up under the influence of rock and roll. It is no surprise that Joseph began as a 15-minute rock-influenced concert piece or that *Superstar*, *Evita*, *Cats*, and *Starlight Express* are strongly grounded in a rock idiom, and have been sometimes referred to as “rock operas.” With *Phantom* and *Sunset Boulevard* the influences became more purely operatic, more purely romantic and to the cerebralist’s tastes more melodramatic. And it is a matter of taste—whether you like your ‘sung through’ musicals as witty and thought-provoking as *Sweeney Todd* or as gushingly romantic as *Phantom*. The jury is still out.

Although Steve’s *Follies* was a commercial failure in 1971 it has become, especially since *Follies in Concert* at Avery Fisher Hall at Lincoln Center in 1986, a theatrical milestone. Ted Chapin was a “gofer” for the original production, and has all these years later written a highly informative inside, backstage story, mostly taken from his daily journal.

There have been other accounts of the making of a musical. I seem to remember one of the revival of *No, No, Nanette*, which was mostly about the return of Busby Berkeley and Ruby Keeler to the legitimate theatre (*Nanette* opened 1/19/71 and ran for 861 performances; *Follies* opened 4/4/71 and ran for 522—but who remembers that revival now?).

There is no question that *Follies* was a special case. As Frank Rich says in his Foreword, “What Chapin couldn’t know in 1971 is that he was capturing not just the assembling of one particular show but a representative example of a dying breed. Everything was still possible on Broadway, but just barely: nothing in “Follies” made economic sense...his account of what he saw in 1971 written from the deep perspective of an observer who is now the same age or older than many of the principals in his narrative, cannot accurately be called journalism. It is history, and everyone who loves the musical theater will be the wiser for it.” (pp. xii, xiii)

The Introduction and eleven chapters that follow

Frank’s Foreword take Ted through his initiation into the *Follies* family and into the development of every element that went into making a theatre piece of that scope and complexity. As he finds himself once again in 2001 on the stage of the Colonial Theatre in Boston where *Follies* tried out, he reminisces, “*Follies* is about the past, revisited, embraced, rejected, relived, denied. It really is about the effects the past has on the present and the future. Here I am, standing on this stage, thinking about that young man from the past and welcoming him into the present. I am back in 1971, with all those talented artists struggling to get their show right, with all those actors hoping this would be the one show that would do it for them.” (p. xvi)

And then he is off, on an almost day-by-day account of putting *Follies* together, from 1/3/71 to 4/4/71, followed by a discussion of the controversy over just how controversial the show really was. In his Afterword, Ted talks about the various changes the show has had in revivals. James Goldman’s libretto had gone through many changes; Steve had added new songs for London—now producers have to decide which version to stage. No matter what goes out to the audience in the theatre, they will see and hear what theatre historian Ethan Mordenn has described as “one of American music dramas few epics.” (p. 313)

Hal Prince was the producer and co-director (with Michael Bennett) of *Follies*; he was the producer/director of Kander and Ebb’s first great success, *Cabaret*. Hal had been the producer of their first Broadway show, *Flora, the Red Menace*, which, directed by the legendary George Abbot (a mentor of Hal’s), had earned a very young Liza Minnelli her first Tony Award. Both Hal and Liza became pivotal to the future of John and Fred.

Colored Lights is basically a transcription of oral history, a series of conversations introduced by Greg Lawrence, spanning their entire theatrical careers. Regarding Liza and Hal: “Kander: Both Liza and Hal have played large parts in our careers, but in entirely different ways. Hal, besides giving us opportunities, was similar to Mr. Abbott in the sense of being an instructor and influencing our way of looking at the theater. He didn’t intend it that way, but we watched how he directed and the way his mind worked. Ebb: In many ways, Hal invented us. Kander: Liza, to a certain extent for a long period of time, was our voice more than anything else. But I don’t think Liza influenced us per se as songwriters.” (p. 111)

This 231 page conversation unfortunately has no index, so its tid-bit quotient is limited. However, the ten chapters are chronological, usually with two shows to a chapter. Before the conversation on a show begins, there is a backgrounder paragraph on its subject and vital statistics (who, where, when how long, etc). From *Flora* to *Spider Woman*, with a coda on the so far aborted *The Visit* (still supposedly to star Chita Rivera, who also has several connections with John and Fred), the reader is treated to the candid remembrances of the creation of some of the major milestones in the recent musical theatre. Their discussions of the film versions and revivals of *Cabaret* and *Chicago*, are revealing: “Ebb: We were extremely fortunate with the revivals of

both *Chicago* and *Cabaret*, the most recent ones, but the fact is if I go see *Cabaret* today I know I would want to change things. I saw *Chicago* recently and there were moments when I thought I could have written a better line, where I didn't think a number was as good as it ought to be. Kander: Whenever you have a revival, you always find things you want to change." (p. 72)

John and Fred end their dialog discussing the current state of the musical theatre. "Kander:...Another type of popular show that disheartens me is the 'sung through' musical. I think of it as fake opera....Sung speech is often presented simply because it sounds artistic. But there is a difference between real opera and fake opera. It's like pornography—you know it when you see it or hear it.... We're in funny times in terms of what the Broadway musical is....I went to see *Hairspray* the other night, and I had a good time, but again it didn't make me want to write. Ebb: I did want to write, I wanted to write and tell them to go home and listen to Frank Loesser, which should be good advice for anybody." (pp. 228-229)

So what is my good advice, dear reader, in regard to these three titles? All three should be in all theatre collections of any size; all will appeal to the musical theatre buff and researcher.

Citron should also be in music collections. Ted's account should stand with all the many books on Steve's oeuvre, and John and Fred's conversation should stimulate some researcher to write a definitive musical biography of their careers—perhaps Citron?

Richard M. Buck

CONFERENCE CALL TLA PLENARY AT ASTR CALL FOR PAPERS: Conference Theme—*WRITING AND PERFORMANCE*

Hiding in Plain Sight?: "Lost" Plays, Rediscovered Masterpieces and Performance Reconstruction

Due to history's ravages and neglect, we tend to romanticize and aestheticize fragments and unfinished works – whether it be papyrus scrolls, the Venus de Milo, or Buchner's *Woyzeck*. Recent times have seen the discovery of a "new" play by Aeschylus on a clay tablet in a muddy cave in Greece; Langston Hughes' and Zora Neale Hurston's *Mule Bone*; Tennessee Williams' lost screenplay, *One Arm*; the reediting of Orson Welles' *Touch of Evil* based on a comprehensive 56-page document of his instructions; and recovered American silent film reels mislabeled in central European film vaults.

How do libraries and archives aid in the preservation and reconstruction of these works – or do they unwittingly contribute to their neglect? When reconstruction is based on an artist's notes or instructions, are their original intentions respected? Is

reinterpretation unavoidable, or do the benefits of new technologies and historical hindsight deepen our aesthetic experience?

DEADLINE IS MARCH 15, 2005.

Please send paper proposals to:

Kenneth Schlesinger, Chair, TLA Plenary Committee
Library Media Resources Center
LaGuardia Community College/CUNY
31-10 Thomson Avenue, E-101
Long Island City, New York 11101
718/482-5432
718/609-2011 (FAX)
kschlesinger@lagcc.cuny.edu

CONFERENCE REPORTS ASTR/TLA Plenary Features "TASTE" A Tasteful Conference in Vegas!

The American Society for Theatre Research-Theatre Library Association conference held November 18-21 in Las Vegas on the subject of "taste" was widely deemed to be a great success. TLA's plenary panel, "No Offense Intended: Sensitive Material in Libraries and Archives," featured 3 excellent illustrated papers by Su Kim Chung, Nena Couch, and Colleen Reilly, dealing with the problems of collecting and archiving controversial materials. Dorothy Swerdlove has graciously agreed to write a full report on the session for a future issue of BROADSIDE. Judy Markowitz and Rob Melton co-chaired a wonderfully informative brown bag session entitled, "A TASTE of Tomorrow's Library: Are Your Students (And You) Prepared?" which attracted a diverse group of librarians, archivists, and scholars, including one participant from Korea whose appetite was whetted to learn much more.

Kevin Winkler and I hosted, for the second year, the TLA Hospitality Suite for a late night gathering of old and new TLA members. Finally, Kevin delivered a brief talk at the annual awards luncheon where he touted our two upcoming issues of PAR and encouraged more ASTR members not currently TLA members to get involved. I encourage all TLA members to consider proposing a paper and topic for a brown bag session for next year's Toronto conference. See Kenneth Schlesinger's Call For Papers in this issue of BROADSIDE for more information.

Marti LoMonaco

TLA at ALA! "Performances and Celebrations: Three Unique Collections Explored"

The Theatre Library Association met on Monday, June 28, 2004, during the American Library Association's Annual Conference in Orlando, Florida for a varied program focused on unique popular entertainment

collections based in the Southwest. The speakers were a cross-section of information professionals representing academic and public libraries, museums, and virtual collections.

Dr. Florence M. Jumonville, Head of the Louisiana and Special Collections at the University of New Orleans, offered a survey of Mardi Gras and other carnival memorabilia available in New Orleans museums and libraries. Florence punctuated her presentation, "After the Ball Is Over and the Parade Passes By: Carnival Materials in New Orleans Libraries," by tossing strands of Mardi Gras beads into the audience!

Dawn Oberg, Reference Librarian at Nashville's Country Music Hall of Fame and Museum, provided an introduction to the world's largest collection of materials related to country music. Her presentation included both slide projections and videotapes highlighting the thousands of artifacts in this unique repository, and offered an opportunity to sample the changes in wardrobe and hair styles of stars like Dolly Parton, Patsy Cline, and Tammy Wynette.

Dr. David Z. Saltz, Associate Professor of Drama at the University of Georgia, presented a live demonstration of the *Virtual Vaudeville* project, which uses computer gaming and motion capture technologies to recreate the experience of attending a live theatrical performance from the past.

A lively question-and-answer period followed David's presentation, with many members of the audience staying on to discuss topics covered by the panelists-- a fitting conclusion to an informative and entertaining morning.

Kevin Winkler
The New York Public Library for the Performing Arts

Regional News

Archives of Two Legendary Broadway Songwriting Teams Come to The New York Public Library for the Performing Arts

At a press conference held on Tuesday, June 15, 2004, New York Public Library President Paul LeClerc announced that the professional archives of two of the most illustrious songwriting teams in American musical theater history – Bock & Harnick and Kander & Ebb – have become part of the extensive musical theater collections of The New York Public Library for the Performing Arts. The LPA event featured actress Sally Mayes singing the comedic "A Trip to the Library" from Bock and Harnick's show *She Loves Me*, and actor Howard McGillin presenting a moving rendition of "A Quiet Thing" from Kander & Ebb's *Flora the Red Menace*. Director/Producer Harold Prince acted as the moderator in an irreverent Q & A forum featuring Jerry Bock, Sheldon Harnick, Fred Ebb, and John Kander. This proved to be one of the last public appearances of Fred Ebb, who died on September 11, 2004.

"No matter how old you get as a writer," said Bock, "you're still called the 'boys.'" Displaying the sparkling wit for which they are famous, the "boys" answered questions about their collaborations, the musical theater business today, and the songs that got away – but which are included in these archives. The composers and lyricists expressed their "relief" that their materials are part of the Music Division, and credited curator George Boziwick with the "gentle arm-twisting" that led them to the Library for the Performing Arts. Prince noted that the archives would allow young musical theater artists to tap into the musical theater tradition, "the building blocks of the craft," at LPA, where a "whole history of an art form is very accessible right here." Indeed, Bock, Harnick, Kander, and Ebb maintained that they relied on the Library's collections at various points in their own work.

Begun in 1958 with *The Body Beautiful*, the Jerry Bock and Sheldon Harnick partnership flourished with classics of the musical theater genre including *Fiorello!*, *She Loves Me*, and the unqualified phenomenon, *Fiddler on the Roof*. The 40-year collaboration between John Kander and Fred Ebb is responsible for such milestones of the musical stage as *Cabaret*, *Chicago*, *Woman of the Year*, and *Kiss of the Spider Woman*. Music, lyrics, letters, and other materials – sometimes scrawled, hand-printed, or typed on everything from manuscript paper to yellow pads and hotel stationery – shed light on the enigmatic combination of expertise and inspiration that led the songwriting teams to create their landmark musicals. Multiple versions of scripts and lyrics and melodies in-the-works document the ineffable creative process, while production notes, cost estimates, call sheets, and correspondence are a master class in the business of mounting a Broadway show. Documents reveal every detail of the show's rehearsal and production process, from pencil-frenzied blocking notes and dialogue changes to discounted vendor contracts.

"These important archives are the very best of Broadway, and they will be with us for centuries to come," said Dr. LeClerc. "The stuff of Broadway musical history belongs forever in New York City, the heart of the American theater," added Jackie Davis, The Barbara G. and Lawrence A. Fleischman Executive Director of The New York Public Library for the Performing Arts. "How lucky for all of us that these four history makers agree."

This article first appeared in The New York Public Library's *Staff News*, June 17, 2004.

MEETING SUMMARY President's Summary of October 15, 2004 Executive Board Meeting

In an effort to keep the TLA membership more fully informed, recently a motion was made and approved by the Executive Board requesting that the President issue a short summary following each board meeting. Future issues of *Broadside* carry these summaries for the most recent board meetings.

A number of important topics were covered at the

October meeting. Primary among these was the change of official TLA mailing address from the Shubert Archive back to The New York Public Library for the Performing Arts as of January 1, 2005. The mailing address had formerly been at LPA for decades until its multi-year renovation, when it was temporarily transferred to the Shubert Archive. Its return as the official TLA address restores continuity and underscores the alliance between TLA and LPA that has existed since its inception.

A report was given on the Strategic Planning Committee session that was held in August and indeed, strategic planning initiatives were the major agenda of the meeting. An ad hoc committee was appointed to address committee structure, examine revisions of the By-Laws, and report at the next board meeting. The motion carried and committee will consist of Pamela Bloom, Kenneth Schlesinger, and Tobin Nellhaus.

Three primary strategic goals were further discussed: a name change for TLA, a regularly scheduled TLA conference or symposium, and a new membership drive. Several alternate names were noted and discussed. It was determined that a membership drive and the scheduling of a regular TLA conference (following our successful 2003 symposium) would be best focused around a name change, should the membership agree to such a change.

Programs reports included those by Richard Wall, Chair of the Joint Freedley/TLA Book Awards, who announced that two new jurors would be announced shortly. June 3, 2005 was suggested as the date for this year's book awards presentation at The New York Public Library for the Performing Arts.

Publications reports focused on forthcoming volumes in TLA's *Performing Arts Resources* monograph series. Volume 23, *American Puppetry: Collections, History and Performance*, edited by Phyllis Dircks, and published by McFarland, is on its way to members. Volume 24, consisting of proceedings of the 2003 TLA Symposium and edited by Kenneth Schlesinger, will be mailed to members around Thanksgiving. This surge of publishing activity is welcome news!

In other publications news, TLA has been offered a licensing agreement by Proquest to make available full-text articles from *PARs*. The contract has been vetted by Madeleine Nichols, TLA legal counsel, and is ready to be signed.

A final publications discussion focused on the viability of making TLA's membership directory available exclusively online, or offering a choice of either print or online versions. While no consensus emerged, the membership will be canvassed for their opinion.

Finally, Phyllis Dircks was appointed TLA liaison to the American Society for Theatre Research (ASTR), succeeding Marti LoMonaco.

Kevin Winkler, TLA President

ANNOUNCEMENTS

Announcing the publication of **PAR 23**

American Puppetry: Collections, History and Performance. Edited by Phyllis Dircks. Published by McFarland & Co., Jefferson, NC 2004.

TLA members should have received their copies from the Publisher.

Please note the format is different from previous *PARs*. The new volume is paperback with a color cover. Series information appears on the verso of the title page.

TLA Welcomes New Officers, Board Members

New officers and members of the Executive Board were recently elected and will begin terms of office on January 1, 2005. Dr. Martha (Marti) LoMonaco of Fairfield University was elected President, with Kenneth Schlesinger (LaGuardia Community College/CUNY) elected Vice-President.

Marti has been TLA Vice-President for two terms, and Kenneth is currently serving his second term on the Executive Board. Dr. Jason Rubin (Washington College) will serve the remainder of Kenneth's term.

Four Executive Board seats were up for election. Current Board members Robert Melton (University of California, San Diego) and Annette Fern (Harvard University, retired) were re-elected, and Don B. Wilmeth (Brown University, retired) and Susan Brady (Yale University) round out the new Board members. Susan is a former President of TLA.

Finally, we are happy to welcome Nancy E. Friedland, who has been appointed Executive Secretary and will serve out the current term through 2006 beginning January 1st. Nancy is currently the Media Services and Film Studies Librarian at Columbia University.

Please welcome all our new officers and board members!

Kevin Winkler
TLA President

TLA returns to The New York Public Library for the Performing Arts!

Beginning January 1, 2005, TLA's official address will once again be The New York Public Library for the Performing Arts. For a number of years the Shubert Archive served as TLA's address, due in part to the relocation of The Library for the Performing Arts during its multi-year renovation.

As of January 1, 2005, ADDRESS CHANGE:

**Theatre Library Association
C/o The New York Public Library for the
Performing Arts
40 Lincoln Center Plaza
New York, NY 10023**

TLA has been asked by our sister organization, the American Society for Theatre Research (ASTR), to publish this statement in BROADSIDE. The TLA Board provides it to you as a service to ASTR. If you are interested in having TLA publish its own statement on this or other topics of importance, please contact one of the officers or board members with your recommendation. Many thanks.

American Society for Theatre Research
Public Issues Statement on Gay Marriage:

Historically, the theatre has been a haven for individuals, behaviors and attitudes which lie outside the social norm, but which, over time, come to be accepted as normal. Since theatre people were often considered outcasts, the theatre community has also served as a surrogate family for its members. Non-traditional unions, such as same-sex partnerships, have long been common and beneficial to the performing arts. The theatre often depicts basic social units and analyzes contemporary issues; and, performed before live audiences, creates a temporary community that reflects the social and political macrocosm. Consequently we, as theatre scholars, deplore any attempt to turn individuals into second-class citizens. In a society not governed by a state religion, marriage is a civil right and should be open to all.