

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Vol. 33, No. 3 TLA's 69th Anniversary Year Spring 2006

BROADSIDE—The New Era

The TLA Board is happy to announce that BROADSIDE is going electronic (see sidebar pg. 2). This will be our final paper issue, and even this one will receive a dry run electronically. As of our Summer 2006 issue, however, BROADSIDE will no longer be distributed in paper, except to our members without Internet access. Welcome to the 21st century!

This change in BROADSIDE's publication has spurred me back to our archives to investigate its history. TLA Secretary Nancy Friedland and I spent a day in early January in the bowels of the Rose Building, which is an auxiliary storage facility for the Performing Arts Collections at the New York Public Library for the Performing Arts. There we conducted the first-ever examination of boxes of materials that were never processed nor, it seems, even perused by this association of librarians and archivists, since they were sent to the library by former TLA officers. Nancy will give a full report of the state of the TLA Archive in the next edition of BROADSIDE. We were alarmed to find all the early papers of the organization "missing," but were reassured at our February board meeting by former NYPL archivist, Mark Maniak, and our indefatigable historian, Louis Rachow, that these papers did indeed exist and had been stored in an acid-free environment, but had never been processed or catalogued. I am happy to report that staff members found two Paige boxes of TLA's early history, which are now safely stored in Kevin Winkler's office awaiting our further perusal.

Our archive contains a full run of BROADSIDE from its inception in 1940 through 1996. We need to gather copies of issues from 1996 to the present and send them to the Archive. If anyone has a full collection of the missing issues that you would be willing to donate, please let Nancy and me know; otherwise, we'll do this piecemeal.

Volume One, Number One was issued in May, 1940, three years after the founding of TLA, to "carry reports on local problems or national progress, information on publishing projects, proposed exhibitions, and collections offered for gift or sale." A sidebar on page one credits the newsletter's inception to "the generous impulse and concrete assistance of A.J. Wall, Director of the New York Historical Society," who graciously absorbed the printing costs. It was further announced that publication would be "on an elastic schedule, two or three times a year." Hence, when we are feeling guilty over delayed issues in the 21st century, we simply

need to remember that our erratic publishing schedule is in tune with the elasticity established by our founders.

This first issue opens with a credo, which is a quote from Rosamond Gilder's *Theatre Collections in Libraries and Museums*: "Theatre collections, theatre libraries, theatre museums are necessary adjuncts of production, and once that production is completed, they become the ultimate guardians and preservers of its immortal life." I truly like this sentiment and wonder if we might not add it on a regular basis to all of our publications and other printed material? Perhaps we might want to amend this a bit—with apologies to Gilder—and substitute the words "Performing Arts" where theatre appears above. Let me know your thoughts.

Immediately following the credo, is a statement of purpose for the association which includes an invitation to all BROADSIDE readers to take an active role in TLA activities and to seek help from its members. "If you need help in starting a local theatre collection, if you want to exchange a stack of old playbills for some movie still, if you would like to know where the nearest drama library may be, just write to the chairman of your region or of the committee devoted to your interests. Be free with questions, and be free with news of acquisitions, exhibitions, books in progress, and suggestions." Thereafter is a list of members of the executive board and regional and committee chairpersons. I particularly like the inclusion of regional chairs divided into six areas representing New England, the Middle Atlantic, South, Southwest, Middle West, and the West Coast. Although we have in recent years revived regional stringers to report on events in their areas, we have not tried having regional chairs, who presumably took on a bit more responsibility. We may want to consider reinstating this practice soon.

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Editor's Note:

Submission deadline for the Summer 2006 BROADSIDE is August 25, 2006.
Ellen Truax

BROADSIDE TO BE PUBLISHED ELECTRONICALLY

Due to rising printing and mailing costs - and to increase information access to our members - the TLA Executive Board resolved to migrate our newsletter, BROADSIDE, to electronic format. As a pilot, this Spring 2006 issue will be simultaneously published in paper and accessible on TLA's website: <http://tla.library.unt.edu/publications.html>

Essentially, this paper issue will be reproduced in PDF format and posted online. You have the option of either reading this issue online - or simply printing it out for reading at your leisure.

The Summer 2006 issue of BROADSIDE will ONLY be available electronically and accessible on our website. When this issue is available, we will send an e-mail "blast" to members, providing the website link and sign on instructions.

Nevertheless - in order to accommodate the needs and preferences of our membership - if you would still prefer to receive paper issues, please send an e-mail request to TLA Executive Secretary Nancy Friedland [nef4@columbia.edu].

TLA President Marti LoMonaco comments, "We're delighted to be joining the 21st century by expanding our services to members. Not only will your membership dues be put to more efficient use, but we'll look forward to transmitting critical professional information to you in a more timely manner. Further, you'll be able to access back issues of BROADSIDE online, which we plan to add to our website."

Kenneth Schlesinger
Vice President

BROADSIDE from page 1

The second issue of BROADSIDE, published in December, 1940, focused prominently on foreign members of TLA and the state of their personal and professional health during the beginnings of the second World War. I was so moved by this article that I have asked our editor, Ellen Truax, to reproduce it in its entirety. I find this particularly important as we are about to embark on a joint conference with our international colleagues in SIBMAS as well as our collective concern over the fate of the Theatre Museum in London (see related article inside).

BROADSIDE began as a streamlined, four-page, 2-column, newsletter, and continued as such for the next thirty-one years. As of the Summer 1973 issue, BROADSIDE instituted a New Series, under the editorship of Louis Rachow, hence numbering that edition as Volume 1, Number 1. I recently spoke with Louis about the reason for the change as well as the fact that I failed to find any issues for 1972. As he

recalls, BROADSIDE's longtime editor, Sarah Chokla Gross, wanted to retire and there was no one willing to take her place. 1972 was the last year of Rachow's presidency of the association, so upon his "retirement" (as if he has or will ever "retire" from TLA), he agreed to resume publication of the newsletter. Since a full year had gone by without an issue, he thought it appropriate to begin the new series, which initiated a three-column format within a four-page spread.

BROADSIDE maintained its modest format until 1985 with the inception of a series of "Special Double Issues," which were issued through Spring, 1990. The word "special" was subsequently dropped but most succeeding issues continued to cover a broad swath of time and were designated as "Summer/Fall" or "Winter/Spring" editions. The double issues were, indeed, twice the size of the previous issues, and this trend continued on through Vol. 23, no. 3, Winter 1996, which is the latest holding in the Archive. At some point thereafter, BROADSIDE expanded into twelve and even sixteen page editions. Does this imply that we recent TLAs are considerably more longwinded than our predecessors? Or have TLA's activities increased significantly? Most likely, we are both busier and more loquacious.

Despite our current propensity for length, we encourage and welcome your submissions. In the spirit of our inaugural edition, please continue to send us all of your news, both personal and professional, and any suggestions for new columns and features. Now that we are going electronic, it will be easier and less expensive to publish this newsletter. Hence, we welcome photos, artwork, and other items of interest that will help bring the new BROADSIDE truly into the second century of our history.

Marti LoMonaco

Article Reprint from December 1940

Foreign: In the year of the founding of the Theatre Library Association, a relatively recent year—1937—it seemed not only desirable but entirely logical to invite to serve upon the Board of Advisers the curators of museums and libraries abroad. They, after all, had had the first theatrical collections, and it was their example which inspired Americans.

These distinguished persons replied that they were pleased to join our international group for the preservation of the archives of the world theatre, and accordingly, with considerable pride, we printed their names upon our stationery.

A fine, brave list we had, too. We still have it, for that matter. But today, when there is no Czechoslovakia for instance, we do not know if there is a Frank Tetauer at the Municipal Theatre of Praha, nor even if the Municipal Theatre still functions. That the Theaterhistorisk Museum of Copenhagen has its doors open to students, and that our adviser there, Robert Neiiendam, is quietly pursuing his work there, we wish to believe. We have no information to the contrary.

Concerning our friend Yrjo Hirn of Finland we are less sanguine. Can any T.L.A. member furnish news of him?

And what of Gabrielle Enthoven, Sir Barry Jackson, John Parker, Frederick L. Wellstood, and Geoffrey Whitworth of England? Letters have come recently enough from Mrs. Enthoven and Geoffrey Whitworth for their personal well-being to seem sure, but even so the air-raids over London and Birmingham give rise to uneasiness. How can the safety of the theatrical archives of the Victoria and Albert Museum or the Birmingham Repertory Theatre be taken for granted when—to name but a single loss among many—historic Drury Lane has been blown to bits?

In Italy, the work of Silvio d' Amico of the *Rivista italiana del dramma* goes on, we assume, undisturbed by the war. The third volume of his beautifully illustrated *Storia del Teatro Drammatico* has only just been received.

Our German members, K. O. Berding of the Amerika-Institut of Berlin, Josef Gregor of the Nationalbibliothek in Vienna, and Hugo A. Kruss of the Preussische Staatsbibliothek, are also still occupied with the preservation of theatrical records. Herr Dr. Kriiss, indeed, according to the *N.Y. Times* has been given charge of the "purging" of the libraries and collections of France.

Perhaps it is not to be regretted that Max Fuchs, Secretary of the *Société des Historiens du Théâtre* in Paris died a year ago, too soon to know of his country's downfall, or of the purging of libraries; too soon to be obliged to flee like certain of his colleagues (fellow-members of the T.L.A. Advisory Board) from their homes and their life-work.

The colleague we most particularly have in mind at the moment is Simon Lissim, an exhibition of whose stage designs the T.L.A. had the honor to sponsor in 1939. Through the help of friends in the United States, some in this Society, M. Lissim at last after terrific hardship has his visas ready and as the *Broadside* goes to press, he and Mme. Lissim await passage from Marseilles. When you read these words, they should be here safe and sound. As to the remaining members of our French committee, André Mauprey is dead and no report can be given yet of Rolf de Maré.

President's Report—February 2006

The February 17, 2006 board meeting was notable for many reasons. We were graciously hosted by TLA Secretary Nancy Friedland at Columbia University's Butler Library, where we began the day with a special tour of the Brander Matthews Exhibit conducted by retired curator, Jean Ashton. Following the tour, the board was treated to a lovely continental breakfast in the meeting room provided for us in the library; our bountiful breakfast continued to provide us with food and drink for the rest of the day. We took a short break mid-afternoon and concluded the meeting—having discussed all agenda items—five minutes ahead of schedule. For those of you who have never had the pleasure of joining us for board meetings, I can assure you that this was a truly exemplary day. On behalf of the Board, I would like to thank both Nancy and Jean for making us so welcome and providing a fascinating and delicious respite from business as usual.

President's Report

I reported that Nancy Friedland and I are in the process of creating an Operations Manual that will be used to document all TLA policies and procedures and will serve as a ready reference at board meetings. In order to supplement the manual with important historical documents, we went in search of TLA's archive, housed at the Billy Rose Theatre Collection at The New York Public Library for the Performing Arts. Articles on our findings will appear in this and subsequent issues of BROADSIDE.

Claire Hudson, president of SIBMAS, has approached TLA to co-host SIBMAS's 2010 conference, which she hopes will be held at the new facility, currently in the planning stages, of the San Francisco Performing Arts Library & Museum. The TLA Board approved a joint letter from the two organizations to David Humphrey, Director of SFPALM, outlining our proposal.

Book Awards

Dick Wall announced that the Book Awards would be held at the Bruno Walter Auditorium at The New York Public Library for the Performing Arts on June 2, 2006, beginning at 6:00 PM. All TLA members are cordially invited to attend. At this time, he was still coaxing publishers and authors to submit titles for consideration.

Treasurer's Report

Paul Newman announced that the 2006 dues bills would be sent out as soon as the PayPal membership payment option had been finalized. He reported a current balance of \$18,289.28 and a CD balance of \$4,658.32 (which comes due in June 2006). As a corollary to Paul's report, Nancy Friedland reported that she and Ellen Truax had set up the PayPal link on the TLA website and that two members, Tobin Nellhaus and Marti LoMonaco, had successfully paid their dues via PayPal. Don Grose asked Nancy to investigate how institutional members might be able to use the system if they were not allowed to set up PayPal accounts, and Nancy promised to investigate.

Symposium II

Kenneth Schlesinger reported that plans were well under way for TLA's second symposium, "Performance Reclamation: Research, Discovery, and Interpretation," to be held at the Kimmel Center at NYU on February 16, 2007. Please see the separate article in this newsletter for details.

Programs

TLA at ALA. Angela Weaver reported that she is putting together a panel, "Depending on the Kindness of Strangers? The Uncertain Fate of Ephemera in Performing Arts Collections" for the ALA annual meeting in New Orleans in June 2006. Presenters will include Christie Davis discussing the Mander and Michenson Theatre Collection at the Trinity College of Music; Dawn Schmitz, CLIR post doc, who will speak on Early American vaudeville trade papers; and Valerie Love, Hooks Institute Archivist, who will discuss "Reclaiming Existence: The New Orleans Document Preservation Project," a collaborative effort headed by Dr. Clyde C. Robertson, Director of Africana and Multicultural Studies in the New Orleans Public School District. We encourage all TLA members attending the

conference to come to this panel. ASTR/TLA. I was pleased to relay the multiple success stories from the 2005 Conference in Toronto, which I have already reported in my expanded President's Report in the Fall 2005 issue of BROADSIDE. Kenneth Schlesinger, who is serving as the TLA representative to the ASTR 2006 conference planning committee, then discussed plans for the TLA Program at the Chicago Anniversary conference to be held in November. He reported that the planning committee had proposed a joint ASTR/TLA Roundtable on the Archive in lieu of a TLA plenary. The Board made it clear that TLA would expect to return to the traditional plenary format for the 2007 conference, but we were in agreement that for this special 50th anniversary celebration, we would support the idea of the Roundtable. Please see Kenneth's report with the final results elsewhere in this newsletter. Finally, Nancy Friedland offered to organize and chair a Brown Bag session in Chicago addressing international performance research and the resources available through federated searches in online library catalogs. The Board thanked Nancy and gave her the go-ahead to proceed.

Publications

Susan Brady announced that the working title for PAR 25 is *Documenting Lighting Design* and that she and co-editor Nena Couch hoped to have the manuscripts to the press by April 1. Kenneth Schlesinger reported that PAR 26 would consist of the proceedings of Symposium II plus the papers from the 2005 TLA plenary at ASTR/TLA. We discussed the offer by Cambridge Scholars Press (CSP) to either publish or co-publish this volume. Rob Melton and the Publications Committee had prepared a detailed report on CSP and recommended that we not enter into an arrangement with them; the Board voted to accept the recommendation of the Committee.

Jim Fisher suggested that a group of articles be selected from past PARs for a "Best Of" volume. He also suggested that we might pursue a co-publishing venture with the University of Alabama Press.

Nancy Friedland expressed her interest in editing a future PAR on costume design, to supplement the forthcoming volume on lighting design. We hope to interest someone else in spearheading a volume on scenic design.

I began our discussion on publishing BROADSIDE electronically. The issue of how institutional members would obtain the newsletter was discussed and Don Grose noted that the archive could live on the server at North Texas so that institutions could include the URL in the bibliographic record for the serial in their online catalogs. The Board voted that the Spring 2006 issue of BROADSIDE would be published electronically and in paper while the Summer issue will be electronic only. Membership forms will be updated to enable members to provide e-mail addresses in order to receive announcements of future issues and to allow members to request paper printouts. We encourage all members without electronic access to get in touch with Nancy Friedland no later than June 1 to request printouts of all future issues.

I announced that the Publications Committee has created "Occasional E-Papers," which are available on the TLA website. The first paper is an article by Dick Buck, "The Small Stages That Challenged Our Concept of Legitimacy in Theaters," which reviews six current books on 60s' and other experimental theatres.

Angela Weaver designed and handed out copies of a brilliant new brochure for TLA and was duly congratulated for her innovation and artistic prowess. We discussed the chosen images and the fact that all will require payment for reproduction rights. She is working on revisions and Paul Newman and others are getting bids from a variety of printers. We hope to have the new brochure available in time for the June 2 Book Awards.

Nominating

Kevin Winkler has assumed the chair of the Nominating Committee and encourages member to consider running for the board this summer. Please nominate worthy candidates, including yourself, by writing to Kevin Winkler, kwinkler@nypl.org, or sending a snail mail to him at the TLA address (which happens to be Kevin's office at NYPL. Thank you, Kevin, for your continuing service to TLA!).

Distinguished Librarian Award

Chairperson Camille Dee joined us to discuss the many nominees for the awards. The Board decided to honor three distinguished people this year: Maryann Chach, the Director of the Shubert Archive and TLA's long time Executive Secretary; Dr. Mary C. Henderson, recognized for her multiple and exemplary services to archives, museums, and theatre history; and Madeline Fitzgerald Matz, the recently retired Reference Librarian in the Motion Picture, Broadcasting, and Recorded Sound Division of the Library of Congress. These three great ladies will be honored at this year's Book Awards on June 2. Profiles and photographs of each will be published in the Summer issue of BROADSIDE.

Music Library Association (MLA)

Tammy Ravas at the University of Houston is TLA's new liaison to the MLA. Tammy was planning to attend the March conference of MLA where she offered to distribute our brochures and recruit new members.

SIBMAS

As TLA's liaison to SIBMAS, I reported that I plan to attend the August 2006 conference in Vienna, Austria.

As a final note, I would like to thank Susan Brady for taking such excellent minutes at this meeting, which I have gratefully cribbed in writing this report.

Marti LoMonaco

Next Board meeting: June 2, 2006 11:00AM – 5:00 PM/The New York Public Library for the Performing Arts. If you have issues you would like the Board to discuss, please contact Marti LoMonaco by May 30th at martilomonaco@optonline.net.

BROADSIDE PUBLICATION GUIDELINES

BROADSIDE is the principal medium through which the Theatre Library Association communicates news, activities, policies, and procedures. Collectively, past issues also provide historical information about the organization and the profession of performing arts librarianship. BROADSIDE has no ambition to serve as a scholarly journal. Scholarly and other articles or monographs may be considered for TLA's other principal publication, *Performing Arts Resources*.

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

In keeping with the aims of a newsletter, and to help the editor and the TLA Publications Committee to maintain fair and consistent editorial policies, the Publications Committee has developed the following guidelines.

1. Priority in the publication of articles will be given to the association's officers, members of the Board, and chairs of committees. These articles provide the most important means by which the leadership of the association communicates recent Board decisions, upcoming TLA-sponsored events, appeals for member involvement, etc.
2. TLA members in good standing are encouraged to submit news items that are in keeping with the statement above. All submissions are subject to editing for length, clarity, and factual confirmation.
3. Letters to the editor are encouraged, but must be limited to 200 words, due to space considerations.
4. Reviews of books or other resources are an excellent way for members to contribute to TLA and the profession. Reviews should be limited to 500 words and should include a concise summary of the resource, a comparison of it to similar resources, and a brief evaluation. Suggestions and unsolicited reviews should be sent to the book review editor.
5. The copyright of all articles published in BROADSIDE will be owned by TLA. Permission to re-publish an article may be requested from the editor.
6. Ideas for articles—other than brief news items, book reviews, or submissions from officers and committee chairs—should be submitted to the editor in advance in order to allow sufficient time to plan layout, provide constructive suggestions, and occasionally seek guidance from the Publications Committee. Articles should relate to performing arts libraries, library resources, or related topics in performing arts scholarship, rather than to general performing arts topics.

London's Theatre Museum Threatened with Closure

The Trustees of the Victoria and Albert Museum are considering closing its Theatre Museum - the leading performing arts collection resource in the United Kingdom - for financial reasons. Due to a funding shortfall, the Victoria and Albert seeks to convert its present Covent Garden space for exhibiting major shows with revenue-generating potential. They are also exploring a potential partnership with the Royal Opera House.

Last year the Theatre Museum's research archives were separated and transferred to Blythe House in West London, where usage has reportedly increased. However, scholars still request access to the Museum's collections to view artifacts and corresponding visual material critical to their research. The prospect of having to access items from storage will complicate matters.

Ian Blatchford, Deputy Director of the Victoria and Albert, has responded to queries in part by stating, "The Theatre Museum has had no success in raising the capital money for redevelopment of its current premises ... and the feedback from potential public and private donors is that the funds needed to transform the Theatre Museum's building in Covent Garden would not repay the investment given the limitations of the building. ... We are looking at the feasibility of achieving greater appreciation of the collections without continuing with the building." The Theatre Library Association has received requests from several of our international members for letters defending the maintenance of the Theatre Museum in its present quarters as a community cultural and scholarly repository. Please address your correspondence to:

Mr. Mark Jones, Director
Victoria and Albert Museum
Cromwell Road
South Kensington
London SW7 2RL
United Kingdom
mark.jones@vam.ac.uk

OR via Olivia Colling, Head of Press
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TLA has had a distinguished history of promoting and supporting international resources for the documentation and study of the performing arts. We hope you will consider speaking out to defend these outstanding collections for our colleagues in the British Isles.

Thank you,
The Theatre Library Association Executive Board

HOW TO CONTACT THE TLA BOARD

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TLA MISSION STATEMENT

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

TLA BOOK AWARDS

Theatre Library Association Book Awards to be presented June 2nd at Lincoln Center ceremony!
Books on cross-dressing 18th century actress Charlotte Charke, American playwright Susan Glaspell, the development of early motion pictures, and the music of Hollywood cartoons are honored as the best in performing arts publishing for 2005!

The Theatre Library Association presents its 38th annual Book Awards on **Friday, June 2nd** in the Bruno Walter Auditorium of The New York Public Library for the Performing Arts, located at Lincoln Center.

Presenters to be announced.

CHARLOTTE: BEING A TRUE ACCOUNT OF AN ACTRESS'S FLAMBOYANT ADVENTURES IN EIGHTEENTH-CENTURY LONDON'S WILD AND WICKED THEATRICAL WORLD (Henry Holt & Company) by **Kathryn Shevelow** has won the George Freedley Memorial Award, honoring excellence in writing on live theatre during 2005. The Freedley Special Jury Prize goes to **Linda Ben-Zvi** for **SUSAN GLASPELL: HER LIFE AND TIMES** (Oxford University Press).

ENCYCLOPEDIA OF EARLY CINEMA (Routledge) by **Richard Abel** is the winner of the 2005 TLA Award for excellence in writing on film and broadcasting. The TLA Special Jury Prize goes to **Daniel Goldmark**, author of **TUNES FOR TOONS: MUSIC AND THE HOLLYWOOD CARTOON** (University of California Press).

The Freedley Award is named for George Freedley, the first Curator of the New York Public Library's Theatre Collection, and first President of the Theatre Library Association. It is presented annually for the best book on live theatre published in the United States in the previous year. The Theatre Library Association Award is given annually for the best book published the previous year in the area of recorded performance. A cash prize accompanies each award.

Three recipients of TLA's Award for Distinguished Achievement in Service and Support of Performing Arts Libraries will also be honored. The award, given to individuals who have made extraordinary contributions to the field, will go to **Maryann Chach**, Director/Chief Archivist of the Shubert Archive; theater historian and writer **Dr. Mary C. Henderson**; and **Madeline Fitzgerald Matz**, former Reference and Research Specialist in the Motion Picture and Television Reading Room, Library of Congress.

The presentation will take place promptly at 6:00 P.M. in the Bruno Walter Auditorium of The New York Public Library for the Performing Arts (enter at Amsterdam and 65th Street). A champagne reception will follow. Doors open at 5:30.

Kevin Winkler,
The New York Public Library for the Performing Arts

Theatre Library Association Presents Performance Reclamation Symposium

The *Theatre Library Association (TLA)* – in conjunction with *Mint Theater*, New York City Center *Encores!*, and *Jacob's Pillow Dance Festival* – announces its second Symposium, *Performance Reclamation: Research, Discovery, and Interpretation*.

Exploring the complex challenges of staging works recovered from dramatic and musical repertoires, three in-depth case studies of remounting works of drama, musical theatre, and modern dance will be presented on Friday, February 16, 2007 from 9:00 AM– 5:00PM at the Kimmel Center for University Life at New York University, 70 Washington Square South at LaGuardia Place, New York City.

Known for excavating buried theatrical treasures, artists and dramaturgs from *Mint Theater, Encores!* and *Jacob's Pillow* will take the audience on an theatrical dig – rediscovering musical scores, recovered choreography, and forgotten plays. Issues of original intent, interpretation, and artistic license will be considered.

The *Symposium* will be produced to coincide with offerings from *Mint Theater's* and *Encores!* 2007 seasons, which will be announced shortly. The *Jacob's Pillow* panel will examine choreographer Jose Limon's 1961 solo, *Sonata for Two Cellos*, which was reconstructed in 2001 based on a 16mm silent film at The New York Public Library for the Performing Arts.

Martha S. LoMonaco, President of *Theatre Library Association*, remarks, "After the success of our first symposium on *Performance Documentation and Preservation in an Online Environment* in 2003, we wanted to tackle issues of performance reclamation to explore the research library's unique and proactive partnership in this exciting process."

Mint Theater Company [<http://www.minttheater.org>] is committed to bringing new vitality to worthy but neglected plays. It excavates buried theatrical treasures, reclaiming them for our time through research, dramaturgy, production, publication, and a variety of enrichment programs. The aim is to use the engaging power of the theater to excite, provoke, influence, and inspire audiences and artists alike.

New York City Center Encores! [<http://www.nycitycenter.org/encores/index.cfm>] *Great American Musicals in Concert* celebrates rarely heard works of America's most important composers and lyricists. Each season three rediscovered scores are heard as originally intended by their creators, bringing to life America's music theater heritage.

To engage and deepen public appreciation and support for modern dance, **Jacob's Pillow Dance Festival** [<http://www.jacobspillow.org/>] supports dance creation, presentation, education, and preservation. It was established in Becket, Massachusetts in 1933.

For the program schedule:
http://tla.library.unt.edu/symposiaworkfileindexpage_files/symposiumagenda.htm * Program subject to change *

For additional information, please contact Co-Chairs:
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CONFERENCE REPORTS

Theatre Library Association Conference Program at ALA 2006-- Depending on the Kindness of Strangers? The Uncertain Fate of Ephemera in Performing Arts Collections

Not unlike Blanche DuBois' box of letters at Belle Rêve, the unique materials which comprise performing arts collections are inherently vulnerable to slipping into oblivion. Loss, theft, and environmental factors

contribute to the demise of ephemeral collections. How do performing arts libraries manage and protect these collections? What relationships exist between organizations to connect ephemeral artifacts to related collections? In light of various hazards, how do collections safeguard the physical condition or intellectual value of ephemeral holdings? This program will feature the diverse ephemera collections that document carnival, theatre, performing arts, and popular entertainments, highlighting relief efforts for collections in crisis in New Orleans.

Valerie Love, Archivist at the Benjamin L. Hooks Institute for Social Change at the University of Memphis in Tennessee, will discuss an initiative to salvage and conserve the personal papers of New Orleans residents, including members of the theatre and arts community, following the devastating effects of Hurricane Katrina and its aftermath.

Dawn M. Schmitz, a CLIR Post-Doctoral Fellow in the History of American Popular Performance at the University of Illinois at Urbana-Champaign Library, will recount efforts to track down collections of theatre programs, clippings, scrapbooks, prints, photographs and trade literature and provide an overview of current conservation activities to preserve two vaudeville trade publications, and a collection of American and British theatrical programs and actors' portrait prints from the 17th, 18th, and 19th centuries.

Kristy Davis, the Archives Officer/Cataloguer at the Mander & Mitchenson Theatre Collection at Trinity College of Music in London, will address the current issues relating to the collection, documentation, access and storage of contemporary ephemera, particularly performing arts ephemeral materials and describe the Mander and Mitchenson Theatre Collection Project: Enhancing Access for Research, 2003-6 which included efforts to catalogue and digitize pre-1890 London theatre ephemera.

Angela Weaver/University of Washington Libraries
Colleen Reilly/University of Pittsburgh

Membership Committee Plea

Dear Members,
The TLA Membership Committee would like your help in recruiting new members. We have generated a few ways for you to get the word out:

* If you subscribe to performing arts/library related listservs, send a message encouraging people to join TLA.

* If you are attending conferences or associations, consider bringing some of TLA's brochures to distribute (obtained by contacting Membership Committee Chair)

* If you network with other performing arts librarians in public, special and academic libraries, encourage them to join TLA.

Judy Markowitz, University of Maryland

ASTR-TLA Roundtable Plenary - The Archive/Call for Proposals

For American Society for Theatre Research's 50th Anniversary Conference to be held in Chicago November 16-19, 2006

<http://www.astr.org/ASTRConference.html>

ASTR and Theatre Library Association will be co-hosting a special Roundtable Plenary on The Archive. We encourage you to respond to this Call for Proposals: *Performing History/Historicizing Performance: The Archive as Negotiator or Co-Conspirator?*

Performance and performativity have emerged as keywords across a range of human sciences, but the discipline of history has yet to fully engage the critical opportunities they present. Conversely, performance studies has often been preoccupied with the ontology of liveness – to the detriment of approaches that wish to consider the history of performance or the performativity of history.

As a consequence, the Archive emerges as a critical locus of tension, inspiration, and negotiation. While some view the Archive with skepticism as an elite institution validating dominant culture and perpetrating unreflected hierarchical values, it is also alternatively embraced by other researchers for its potential as a commons awaiting fresh interpretation and innovative reconstructions of world events.

While archivists are professedly non-judgemental in gathering materials, personal bias and institutional structures unavoidably influence issues of selection, preservation, and access. Although the archivist aspires to maintain the intrinsic integrity and neutrality of the document, the Archive still presents myriad possibilities for illumination, recontextualization, and even manipulation by scholarly interpretation.

This panel will address the transforming role of the Archive in performance studies from the perspectives of both scholars and archivists - and will foster dialogue regarding the following issues:

- * What is the difference between performance history and performative history?
- * What is the relationship between performance history and theatre history?
- * What does it mean conceptually and professionally to think of the Archive as static? dynamic? performative?
- * How does serious engagement with performance and performativity change archival research and protocols? Correspondingly, how does engagement with archival research and protocols affect theories of performance and performativity?
- * How should the Archive transform its methods of collection, description, and access to respond to new strategies of performance scholarship?

Please submit Proposals by May 15, 2006 to:
Kenneth Schlesinger, Co-Chair, ASTR-TLA Plenary
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

BOOK REVIEWS

TRUTHFUL ILLUSION, ILLUSORY TRUTH:
CODY, CLEMENS AND 19TH CENTURY
"TRUTHINESS"

Louis S. Warren. *Buffalo Bill's America: William Cody and the Wild West Show*. New York: Knopf, 2005. 654 pages. ISBN: 0-375-41216-6. \$30.00 cloth.

Larry McMurtry. *The Colonel and Little Missie: Buffalo Bill, Annie Oakley and the Beginning of Superstardom in America*. New York: Simon & Schuster, 2005. 246 pages. ISBN: 0-7432-7171-8. \$30.00 cloth.

Ron Powers. *Mark Twain: a Life*. New York: Free Press, 2005. 724 pages. ISBN-10: 0-7432-4899-6. \$35.00 cloth.

Mark Twain. *A Horse's Tale*. Holicong, PA: Wildside Press, 2005. 112 pages. ISBN: 0-8095-3349-9. \$22.95 cloth; 108 pages, ISBN: 0-8095-3350-2. \$12.95 paper. [originally Harper and Brothers, 1907. Illus. engravings by Lucius Hitchcock, 153 pages]

Truthiness: a devotion to information that one wishes were true even if it's not. —Stephen Colbert, The Colbert Report (Comedy Central TV), 2005.

Who's Afraid of Virginia Woolf?, Act III:
Martha (pleading): Truth and illusion, George. You don't know the difference.
George: No, but we must carry on as though we did.
—Edward Albee, 1962

Samuel Langhorne Clemens (1835-1910); William Frederick Cody (1846-1917)—two truly legendary American icons of the second half of the 19th Century. Cody's greatest legacy is the popularization of "family entertainment" through the re-enactment of the history of the American West; Clemens' greatest legacy is the popularization of American literature through retelling the story of middle America in fiction and memoir. Cody was not a great writer; his 1879 autobiography was his only extended prose, and is a mixture of some fact with gross fabrication. He was a great performer, once he got off the stage and onto his horse in an arena. Clemens was a great writer and a great performer, once he got on the stage to read from his own works. During the 1880s and 90s both played to sold out "houses" in their chosen venues, and were truly the superstars or rock stars of their day.

Neither had been the subject of full-fledged biographies for some time. In 2005 the stars must have come together in just the right formulation. McMurtry's book was published on May 31; Powers, on September 13 and Warren's on October 11. Even more fortuitously, the cited reprinting of *A Horse's Tale*, was published on February 24; this 1907 short story is now all over the web, but oddly only McMurtry mentions it.

Since the two Cody's and the Clemens have both been reviewed extensively, and most of the reviews can be found on the web, I am not going to rehash here what has been said over and over. Powers' book has been most often praised as the most complete and unbiased

biography of Twain and Warren's is without a doubt the fullest and most uncompromising history of Buffalo Bill and his time that we will ever have.

One of the most thoughtful reviews of the Powers is by Kevin Mac Donnell from 13 October 2005 on the site of the Mark Twain Forum. He includes a long paragraph of typos and factual errors, something I am wont to do, but he does it very well. Russell Baker reviewed the Warren and the McMurtry, along with *Buffalo Bill in Bologna: the Americanization of the World, 1869-1922*, in the November 3, 2005, issue of *The New York Review of Books*. I have not read the third title, but Baker's review makes me want to do so. It includes much on the European tours of The Wild West, although I cannot imagine much more detail than is in Warren's book.

Of course, much can be found on Amazon, including some fascinating, some knowledgeable and really quirky reader reviews. It is on Amazon that I found the reprint sources for *A Horse's Tale*, and started searching the background of this very late story.

SORTING FACT FROM FICTION

"This is the West, sir. When the legend becomes fact, print the legend." This quote is often attributed to John Ford. McMurtry puts it this way: "The director John Ford is said to have decreed that if you have to choose between the truth and the legend, print the legend. From my experience I'd say that there's really no choice; for most readers and viewers, it's the legend or nothing" (120).

The fact is that it was written by one of the screenwriters of Ford's 1962 epic, *The Man Who Shot Liberty Valance*, and is spoken by the editor of a small town newspaper, who, when he is told the truth about the shooting, refuses to print it. If McMurtry had searched a bit, he could have printed the truth behind the legendary quote.

In any case, he takes the reader through the early days of Cody's career as courier, soldier and scout examining a series of events which he calls "tropes," that were later reinvented and embroidered into the segments of the Wild West. It is important to note that this extravaganza was never billed as a "Show"; it was the Wild West, and more precisely, *Buffalo Bill's Wild West*, "which meant that in his mind it was history—our history—and not just a collection of sharpshooters, trick riders, and the like. . . . What Cody wanted were tropes such as the attack on the Deadwood stage, or a battle between settlers and Indians, or himself taking the first scalp for Custer" (M. 119).

Both McMurtry and Warren examine in considerable detail these episodes of Cody's early years that evolved into the segments of the Wild West. Since both authors were working on their Cody books at the same time, neither refers to the other; here is an example of the difference in their approach to the Cody stories. M: "These episodes have not so much become history as folklore, and some of them are still being performed even now at Euro Disney" (33). W: "Cody's stories can point the way to deeper truths. A man lies to mislead. . . . Lies cover the teller's tracks, but they also betray how he thinks. The line between truth and fiction in

William Cody's childhood story is less a boundary marker between the serious and the trivial than a pathway to a deeper understanding of the man and his age" (7). This is an indication of the difference in their approaches; McMurtry simply, without documentation or endnotes, sets out to sort fact from fiction; Warren, with numerous notes, digs more deeply into the psyche of his protagonist, and while searching for the truth, gives us his theories on why Cody used his "real" story to create his vision of the "real" Wild West.

Space restrictions preclude discussing the truthiness of Cody's stories in depth; suffice it to say that McMurtry and Warren agree that most of the episodes later used to illustrate, what by 1887 would be "nothing less ambitious than the Drama of Civilization, beginning deep in the primeval forest and bouncing forward in great leaps" (M: 154), had some grains of truth. An example: W: Even though he did not really ride for the Pony Express, he did ride for a short time for a short distance (3 miles) for Russell. Majors and Waddell, the company that later started the Pony Express" (20). M: "I'm inclined to think that Cody's Pony Express work was real, if possibly exaggerated" (50). In the long run, it probably does not matter how really real these stories are; they are part of the myth that became the legend that produced the Wild West that was headed by a very handsome man on a beautiful horse and was a 19th century superstar.

If the quintessence of Bill was his horse, the quintessence of Annie was her gun. Cody could shoot well, but Oakley could shoot better and that is what made her, according to McMurtry, the first American female superstar. Of course, she is best known to today's audiences from *Annie Get Your Gun* (mentioned by McMurtry, but not by Warren), which piles more myth on an already mythic story, but in the latter part of the 19th century she was a true icon. It was a time when shooting for sport was extremely popular; her prowess with a gun was legendary. Her backstory was nearly as mythic as Cody's, but in a popular culture entranced with the Old West it mattered little. Print the legend.

Mark Twain was an admirer of Buffalo Bill, although one would not know if from reading Powers' biography. His name is not indexed, nor could I find any mention of him in the text. Warren and McMurtry include several mentions of Twain; one of the most telling, from Warren, is this: "Between the literary adventures of America's greatest nineteenth-century writer [Twain] and the supposed feats of her "real" Western heroes there was a vigorous interchange of symbols, fictions, narrative devices, and outright lies" (77). McMurtry quotes a letter from Twain to Cody suggesting that he take the Wild West to England to show them something "purely and distinctively American" (137). McMurtry ponders why most commentators of the time, including Twain, marveled at the Western truth depicted in the Wild West. His conclusion is illuminating: "Somehow Cody succeeded in taking a very few elements of Western life—Indians, buffalo, stagecoach, and his own superbly mounted self—and creating an illusion that successfully stood for a reality that had been almost wholly different" (138).

Since Powers does not mention Cody, there is of course no mention of *A Horse's Tale*, which is a fable from the point of view of Buffalo Bill's horse. I tried to reach him to ask why he ignored both Cody and this story, but he is unavailable. I did reach Warren, who does not mention the story, either, despite his several references to Twain. He said, "I somehow never seriously thought about Twain's "A Horse's Tale" for inclusion, although it would have helped explain what Twain saw in the show that led him to endorse it." McMurtry does mention the story, but not in a complimentary manner. He says, "We must hope he was drunk when he penned [it]"(140).

Despite being totally ignored by Powers and Warren, and less than admired by McMurtry, the story behind the story is fascinating, and seems to be worthy of considerable attention on the Internet. In fact, it is all over the web, in several e-book versions, reprint editions, and comments by various Twain specialists. Albert Bigelow Paine's monumental early biography of Twain is up on the web now, and he is probably the first to tell the story behind *A Horse's Tale*. Many other sites basically agree on how it came to be.

In early September 1905, Minnie Maddern Fiske wrote to Twain asking him to write a story that could be used in her campaign to end bullfighting in Spain. He wrote her on September 18, agreeing to write the story. It appeared in the August and September 1906 issues of *Harper's Magazine*, and was published in book form in 1907. Since I read an e-book version which does not include the Hitchcock engravings, I cannot evaluate them, but the comments I have read agree that they enhance the poignancy of the tale. In brief, the horse, Soldier Boy, is shipped to Spain when Cathy, the heroine of the story, goes there to visit her aunt. The horse is stolen, ends up in the bullring, is gored, and everything goes downhill from there. This is one of Twain's last works and has been called maudlin by many, but it serves its purpose. Perhaps the reason for the current interest is the animal rights movement and a renewed interest in the banning of bullfighting. With its intriguing encapsulation of life in the Western saddle and its insights into army life on the frontier (Twain acknowledges his use of then current military manuals), it is well worth reading, even if one is not anti-bullfighting. Here is Soldier Boy describing Buffalo Bill: "He is over six feet, is young, hasn't an ounce of waste flesh, is straight, graceful, springy in his motions, quick as a cat, and has a handsome face, and black hair dangling down on his shoulders, and is beautiful to look at; and nobody is braver than he is, and nobody is stronger, except myself." This is one of the best, and, according to many observers, a most accurate description of William F. Cody as a young man.

Perhaps a fable in which horses and other animals speak, and young people and horses are mutilated or killed, even in the name of a cause, puts some readers off, but I recommend it highly as an example of Twain's agility with words toward the end of his writing career.

Other than ignoring Cody, there is little in Powers book with which to find fault. He goes a bit over the top in using today's pop culture nomenclature in places, and his attention to detail can be somewhat daunting, but

his argument that Twain had a "rock star" quality is convincing. The sensationally successful world-wide lecture tours that nearly killed him were the equal in some ways to the sensationally successful tours of the Wild West. Twain stood alone on a stage, while in his heyday Cody needed eighteen railroad cars, over 500 performers, as many animals, and the largest private electrical plant of the time to present his version of the Wild West. The question, I find myself asking, is "Who was the bigger superstar?"

I recommend all these titles to all readers for their personal edification as to what made 19th century popular culture what it was—the movies and television of the day; and the Warren, McMurtry and Powers should be in all theater and popular culture collections. We will not soon see again such an alignment of the stars that brings, almost simultaneously, treatments such as these of three 19th century American icons: Cody, Oakley, and Twain.

Richard M. Buck,
New York Public Library [Retired]

Jack Zipes. *Speaking Out: Storytelling and Creative Drama for Children*. New York: Routledge, 2004. 296 pages. ISBN: 0-415-96661-2. \$29.95 paperback. [\$31.95 CDN].

Can something considered politically subversive or threatening be enlightening and empowering at the same time? According to Jack Zipes, Professor of German at the University of Minnesota, a scholar of fairy tales and an advocate for storytelling in education, the answer is a resounding yes! What he is referring to is unspectacular children's theatre. It is a kind of theatre that fuses play and reality, and encourages children to ask questions and to ultimately take ordinary situations and turn them around to reflect their own tastes and needs (p. 243).

Steeped in scholarship, this book is primarily about storytelling; what it is and what it could be. Based on his work with the Neighborhood Bridges Program of the Children's Theatre Company of Minneapolis, the core of the book outlines step-by-step, the techniques Zipes has used to unlock the imaginations of inner-city students. For according to Zipes, it is not through rote learning but through speaking out about one's own story that true learning takes place.

The stories Jack Zipes tells and encourages others to tell and adapt to suit their own interests are guided by the principles of collaboration and transformation. As teaching artists model stories and invite students to write, draw, tell and act their own versions, lives are re-formed. Who would not want to change the world and question one's own role in it when playing with fairy tales, fables and folk tales like: "Little Red Riding Hood", "The Lion and The Jackal with Weapons", and "The Three Wishes"?

Not only are tales told, but countertales are given as well as discussion starters and theatre games. There is also a whole chapter of untypical games including variations on the statue game where students act out

one of the roles in the story (hunter, wolf, grandmother, etc.) or they are caught in an atmosphere (the moon, lost in the woods, etc.). The book concludes with an extensive bibliography of anthologies, tales and reference works that first appeared in Zipes' remarkable book *Creative Storytelling: Building Community, Changing Lives*, published in 1995 by Routledge.

This book is recommended for storytellers, scholars researching political children's theatre, and especially for educators interested in changing education and thereby changing lives. For ultimately *Speaking Out* necessitates that children and adults alike become storytellers and risk takers who are willing to build and cross bridges to discover other worlds. To an often used storytelling ending, I add the last five words: And so it was, and so it is, and so it could be.

**Gina Varty,
Edmonton, Alberta
Canada**

CALENDAR

June 2, 2006 (Friday), Theatre Library Association Book Awards (6:00 PM), New York, NY, The New York Public Library for the Performing Arts, Bruno Walter Auditorium

June 26, 2006 (Monday), TLA at ALA (10:30 AM to 12 PM—Tentative), New Orleans, LA

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TLA membership (annual dues: \$30 personal, \$40 institutional; \$20 student/non-salaried members) also includes *Performing Arts Resources*, published occasionally. For availability and prices of past issues of *PAR* and *Broadside*, contact the Executive Secretary.



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