

# BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Vol. 34, No. 1 TLA's 70<sup>th</sup> Anniversary Year Summer 2006

## TLA BOOK AWARDS

In spite of drenching rains, enormous puddles, and some impressive thunder, a large crowd of happy, boisterous (and damp) supporters joined the TLA Board and friends to celebrate, as our program cover proclaims, "the best in performing arts publishing," as well as to honor our own who have proven the best in the field of library performing arts. As last year, the event was held at The New York Public Library for the Performing Arts at Lincoln Center.

This year's judges struggled to make a selection from a nominated field of very special and dedicated librarians. Finally they gave up and awarded **three** Distinguished Achievement in Service and Support of Performing Arts Libraries Awards. The first award went to Maryann Chach, Director and Chief Archivist of the Shubert Archive, for her extraordinary leadership of the Archive and her continuing service to the archivist profession. Gerald Schoenfeld, the Chairman of the Shubert Organization, presented the award to Maryann, who is only the second Director in the Archive's existence. Next was Dr. Mary C. Henderson, theatre historian and writer, who received her award from writer and critic John Lahr. In beautiful and succinct phrasing, Lahr stated that she "added depth and honor to her subjects." Lastly, Madeline Fitzgerald Matz, former Reference and Research Specialist in the Motion Picture and Television Reading Room at the Library of Congress, received her award from Phyllis R. Klotman, who credited much of her research success to Matz and said simply "People wanted to find her – always." The accomplishments of those receiving the Distinguished Achievement in Service and Support of Performing Arts Libraries Awards are staggering and they certainly deserved the thunderous applause they received.

Richard Wall, Queens College, CUNY, provided another year of strong leadership and administrative direction. Dick has for years been the Book Awards Chair and "go to book man" of the two book awards that the Theatre Library Association gives annually. The jurors, who were introduced to the audience, for the Theatre Library Association Award were: Stephen Higgins, Museum of Modern Art; Madeline Matz, Library of Congress; and Catherine Ritchie, Dallas Public Library. The jurors for the Freedley Award were James Fisher, Wabash College; Susan L. Peters, University of Texas; and Don B. Wilmeth, Brown University, Emeritus.

The Theatre Library Association Award recognizes the year's outstanding book in the area of film or

broadcasting. The 2006 award went to the *ENCYCLOPEDIA OF EARLY CINEMA*, edited by Richard Abel and published by Routledge. The award was presented by Eileen Bowser, film archivist, scholar, and retired curator of film at MoMA, and accepted by Charles Silver, Curator of Film and Media at MoMA, for Richard Abel. This year's Special Jury Prize went to *TUNES FOR 'TOONS: MUSIC AND THE HOLLYWOOD CARTOON* by Daniel Goldmark, published by the University of California Press. The award was presented by Ronald Sadoff, the Director of the Film Scoring Program at NYU. Goldmark gave a charming speech beginning with an account of his love of cartoons at an early age (with the audience nodding in total agreement) to his ending in that infamous voice, "That's All, Folks!"



Daniel Goldmark Ronald Sadoff  
(Photo by Devyn Summy)

The George Freedley Memorial Award recognizes the year's outstanding book in theatre or performance. This year's winner could also win for longest title: *CHARLOTTE: BEING A TRUE ACCOUNT OF AN ACTRESS'S FLAMBOYANT ADVENTURES IN EIGHTEENTH-CENTURY LONDON'S WILD AND WICKED THEATRICAL WORLD*, by Kathryn Shevelow, published by Henry Holt. The award was appropriately presented by actor, writer, and diva "Lypsinka," John Epperson, and Professor Shevelow made the trip from UC San Diego to accept it.

Photo appears on page 2.

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**Editor's Note:**

Submission deadline for the Fall 2006 *BROADSIDE* is December 1, 2006.

**Ellen Truax**

TLA Book Awards from page 1



**Kathryn Shevelov      John Epperson**  
(Photo by Devyn Summy)

As so many writers have in the past and will in the future, she paid tribute first to the librarians and archivists who provided enormous assistance in her multi-year search for material on the fascinating (though relatively unknown) actress Charlotte Charke. She also provided enough information about the 18<sup>th</sup> century "bad-girl" and cross-dresser to whet everyone's appetite.

The Special Jury Prize, presented by William Priester, went to Linda Ben-Zvi for her book *SUSAN GLASPELL: HER LIFE AND TIMES*, published by the Oxford University Press. Unfortunately Dr. Ben-Zvi could not leave Israel to attend the ceremony, but Dr. Martha Carpentier, her friend and the author of *SUSAN GLASPELL'S MAJOR NOVELS*, accepted in her absence.

The event was followed by a Champagne reception, book sale and signing, and a lot of wondering as to who would win a Tony Award the following weekend. Plan to attend next year's terrific event where film, Broadway, books and old friends meet for a wonderful evening.

**Susan L. Peters**, University of Texas at Galveston

**THE THREE MS**

Marvelous, magnificent and matchless are "three Ms" that only begin to describe TLA's own "Three Ms:" Maryann Chach, Mary C. Henderson and Madeline Fitzgerald Matz. In recognition of their significant contributions to their professions and to TLA, these outstanding women received TLA's award for Distinguished Service in Performing Arts Librarianship at the Book Awards ceremony on June 2, 2006.

Longtime TLA Board member and past Executive Secretary, Maryann Chach is the Director/Chief Archivist of the Shubert Archive, where she has been on staff for 19 years. Ms. Chach was the performing arts librarian at New York University and also worked as an Assistant Director of the Cataloging Department at the Museum of Broadcasting (now the Museum of

Television and Radio) and as a librarian at the Educational Film Library Association. She holds a B.A. in History and an M.A. in Cinema Studies from NYU and her M.L.S from Columbia University.



**Gerald Schoenfeld      Maryann Chach**  
(Photo by Devyn Summy)

A former editor of *BROADSIDE*, Ms. Chach also compiles and edits TLA's Membership Directory. She also co-edited (with her husband Stephen M. Vallillo) *Pleasure Gardens*, volume 21 in the *Performing Arts Resources* series. With her colleagues at the Shubert Archive, she collaborated on *The Shuberts Present* (Abrams 2002).

Ms. Chach's many tireless contributions to TLA are too numerous to list, but TLA Vice President Kenneth Schlesinger outlines them well: "...In many respects during TLA's lean years when many volunteers were not coming forward, Maryann essentially kept the organization going on a day-to-day basis. In instances too numerous to name, she would be the one to come to bat, take on that additional assignment, and yet again work her unglamorous, behind-the-scenes magic that would sustain TLA and move it forward...Moreover, as Director of the Shubert Archive, Maryann Chach is an exemplary professional and inspiration to performing arts archivists. Her dedication to building an outstanding collection, recruiting and training exceptional archivists...and her ongoing commitment to the individual researcher serve as touchstones of the professional standards to which we all aspire."

Dr. Mary C. Henderson is one of the few "civilians" to receive this award. An internationally known expert on American theater history, she was for more than a decade curator of the Theatre Collection of the Museum of the City of New York and has also served as executive director of the San Francisco Performing Arts Library & Museum. She was founder-director of the now defunct theater museum in New York's theater district from 1982 to 1986, no small accomplishment in the face of a multitude of challenges and naysayers.



**John Lahr      Mary C. Henderson**  
(Photo by Devyn Summy)

Dr. Henderson continues today as the curator of the White Barn Theatre Museum in Westport, Connecticut. She is the author of the seminal work, *The City and the Theatre*, which she updated in 2004. Dr. Henderson's other books include *Theatre in America*, *Broadway Ballyhoo*, *The New Amsterdam: the Biography of a Broadway Theatre*, *Mielziner: Master of Modern Stage Design*, and *Stars on Stage*, a book of Eileen Darby's theatrical photographs. She is currently working on a book on the reclamation of 42<sup>nd</sup> Street. For five years, Dr. Henderson served as editor of TLA's publication *Performing Arts Resources* and has published numerous articles in theatrical and general publications.

Dr. Henderson was a member of the Tony nominating committee for twelve years. She has also been a board member of several off-Broadway theaters, as well as the League of Professional Theatre Women, the American Society for Theatre Research and the Tisch School of the Arts Alumni. She has also taught at numerous colleges and universities, including Columbia, NYU's Tisch School of the Arts, Hunter and Pace University.

Among her many accolades have been a Guggenheim Fellowship (1983), the George Freedley Memorial Award (1987), an NEH Independent Scholar Fellowship (1991), a Graham Foundation grant (1994), two Golden Pen book awards from the United States Institute for Theatre Technology (1997 and 2001), a publication grant from the Furthermore Foundation (2001), and the Herbert D. Greggs award for an article in the USITT quarterly *Theatre Design & Technology* (2002).

Her former Museum of the City of New York colleague, Bob Taylor, Curator of the Billy Rose Theatre Collection, The New York Public Library for the Performing Arts, characterizes her, "...Dr. Henderson...served as Curator of the Theatre Collection at the Museum of the City of New York. During that time, she revitalized what had become a rather moribund collection by mounting more than a dozen exhibitions which both celebrated and documented, for example, the career of producer Lucille Lortel, the history of Radio City Music Hall, child stars of the New York stage, the life and career of Katharine Cornell, and the long-running hit show, *Life with Father*, among more than a dozen others..."

I can think of no one who has more fervently dedicated her talents to the preservation of the theater and its history. Through her exhibitions, her curatorship and her writings, she has helped bring the theater into the collective consciousness of a public much broader than the singular body of scholars and historians..."

For twenty-one years, Madeline Fitzgerald Matz worked in motion picture preservation/restoration at the Museum of Modern Art and at the Library of Congress. She became Senior Research/Reference Specialist in the Motion Picture, Broadcasting and Recorded Sound Division, a position she held for eighteen years, until her recent retirement. In this capacity, Ms. Matz assisted thousands of researchers, skillfully guiding them through difficult-to-navigate collections, while also working to improve and simplify access to these collections.



**Phyllis R. Klotman      Madeline Fitzgerald Matz**  
(Photo by Devyn Summy)

Ms. Matz has also served on the American Film Institute/National Endowment for the Arts Film Preservation Grant Panel, as a consultant to the Department of State Educational Film Review Board, and contributed to programming and program notes for national and international film festivals. Somehow, Ms. Matz found time to restore a defunct movie theater on the Virginia coast and moonlight as a projectionist in movie theaters around New York City. For ten years, she has also been a juror for the Theatre Library Association's Book Award covering film and broadcast studies.

Paul Spehr, Former Assistant Chief, Motion Pictures, Broadcasting & Recorded Sound Division, Library of Congress and Ms. Matz's former colleague, describes her:

"...She possesses the abilities and interests that characterize a good reference librarian: a thorough knowledge of moving images and of the Library's collection; a love of, respect for, and enthusiasm about the collection; the ability to meet with researchers, evaluate their needs, provide the proper assistance and redirect those whose wants either should not or could not be served by the Library. She also made notable contributions to improve the Library's resources, making the Library's collections richer and all the more valuable."

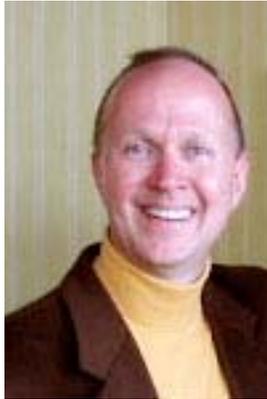
Because of her expert knowledge, she has been a principal recommending officer for books and periodicals on film and television, both for the Division's reference collection and the Library's general collection. In the process, she has acted to conserve original copies of valuable historic publications once scheduled for discard. In particular, she saved journals whose ads and inserts in vivid colors, often crucial to promoting Hollywood's product, were diminished in copies made on black and white microfilm. She also improved the organization and finding aids for the Division's large collection of material related to film and television: scripts, still, posters, reviews, advertising brochures and other ephemera..."

Richard Wall, Theatre Library Association Book Award committee chair, has said that if a "Most Valuable Player" award could be bestowed on one juror, Ms. Matz would be the one to receive it. He also states that Ms. Matz has been a barometer, with her selections at crunch time, of the ultimate choices for the TLA Award and Special Jury Prize. Wall summarizes "...She is a model of the kind of superb, albeit unassuming librarian...whose expertise, devotion and passion have been valued by so many she has served."

We congratulate these three stellar and much-beloved women!

**Camille Croce Dee**, Researcher/Archivist

### **Kevin Winkler Appointed Assistant Director of the New York Public Library for the Performing Arts**



**Kevin Winkler**

Former Theatre Library Association President Kevin Winkler has accepted the position of Assistant Director of The New York Public Library for the Performing Arts, effective July 10, 2006. Kevin's duties will include primary responsibility for public service throughout the Library for the Performing Arts, including the four research divisions and the Circulating Collections. He will also oversee the Finance Unit, and develop earned income projects. The New York Public Library for the Performing Arts Dorothy and Lewis B. Cullman Center, one of The New York Public Library's four research libraries, is a constituent of Lincoln Center and is located at 40 Lincoln Center Plaza.

His appointment was announced jointly by Jacqueline Z. Davis, the Barbara G. and Lawrence A. Fleischman Executive Director of the Library for the Performing Arts and by David S. Ferriero, Andrew W. Mellon Director and Chief Executive of the Research Libraries of The New York Public Library.

"Kevin Winkler is a consummate administrator/librarian, and I am delighted that he has accepted this position," said Ms. Davis. "In the years we have worked together, he has demonstrated his leadership skills and comprehensive approach in dealing with the unique problems of a research and branch library in the performing arts." Mr. Ferriero observed that Mr. Winkler "is enormously respected throughout the library profession for his knowledge and his contributions in the field. Twice, he has served as president of the Theatre Library Association, and he has written and edited numerous articles on performing arts archives and theater history."

Kevin has been on the staff of The New York Public Library for the Performing Arts for over thirteen years, first as Assistant Curator of the Billy Rose Theatre Collection and, for the past nine years, as Chief of the Circulating Collections. Previously, he was a staff librarian at the Citibank Research Library. One of his first duties when he was appointed Chief of the Circulating Collections was to plan, organize, and

implement the relocation of all Circulating Collections' staff, materials, and services to the Mid-Manhattan Library during the Library for the Performing Arts' renovation from 1998 to 2001. Under his leadership, the Library recently conducted its first patron focus groups. His expertise in theater history, led to his curating the Library's well-received exhibition Original Cast Recordings in 2003.

Kevin recently completed two terms as President of the Theatre Library Association (TLA), and is the editor of Their Championship Seasons: Acquiring, Processing, and Using Performing Arts Archives, a volume of TLA's monograph series, Performing Arts Resources. He is the producer and host for TLA's annual book awards presentation, and is co-chair of the Planning Committee for TLA's forthcoming symposium, Performance Reclamation: Research, Discovery, and Interpretation, to be held next February at New York University.

For the past two years, Kevin has taught the "Institute in Performing Arts Libraries" for the Pratt Institute's School of Information and Library Science. He has published articles and reviews in Theatre History Studies, and is a contributor to Performing Processes: Creating Live Performances (Intellect Books) and The Gay and Lesbian Theatrical Legacy: A Biographical Dictionary of Major Figures in American Stage History in the Pre-Stonewall Era (University of Michigan Press). With Mary Ellen Rogan, he co-authored the entry on performing arts libraries in the International Dictionary of Library Histories (Fitzroy Dearborn). He holds an M.S. in library science from Columbia University, an M.A. in theatre from Hunter College, and a B.A. in theatre from San Diego State University.

#### **Kevin Winkler**

The New York Public Library for the Performing Arts

### **PRESIDENT'S REPORT—JUNE 2006**

Greetings during this scorchingly hot summer! Despite the heat, TLA activities are progressing at full speed. Please take note of the following important dates and plan to join us, if you can:

**Friday, October 13, 2006. Annual Business Meeting, Program, and Board Meeting. Sardi's Penthouse, 234 W. 44<sup>th</sup> Street, 11<sup>th</sup> floor, New York City. All are welcome to the board meeting, which will run from 11 AM-5 PM. We'll start the Annual Business Meeting at 5:30 and the Program at 6:00 PM. Mary Ellen Rogan, Senior Archivist, The New York Public Library for the Performing Arts, will discuss the five-year Robert Wilson Project. Refreshments will follow at about 7:00 and, for those of you wanting to get to the theatre, you should have plenty of time to make an 8:00 PM curtain.**

**Thursday, November 16 through Sunday, November 19, 2006. ASTR-TLA Annual Conference, Chicago, Illinois. This year, in honor of ASTR's 50<sup>th</sup> Anniversary, there will be a special TLA-ASTR Roundtable, co-chaired by Kenneth Schlesinger, and our Brown Bag Lunch, chaired by Nancy Friedland.**

**Friday, February 16, 2007. TLA Symposium II—Performance Reclamation: Research, Discovery**

**and Interpretation. The Kimmel Center, New York University. This is an all-day conference but you'll be free to attend theatre in the evening. The TLA Board meeting will be held the following day, on Saturday, February 17, 11 AM, location TBA.**

Information about the ASTR-TLA conference and the 2007 Symposium appears elsewhere in this edition of *BROADSIDE*.

**SIBMAS-TLA Joint Conference, 2010.** TLA is moving ahead with plans to jointly host this conference in San Francisco at the Performing Arts Library & Museum (SF PALM) in October of 2010. I am heading to Vienna at the end of August to attend this year's SIBMAS conference at the invitation of their Executive Board. I will meet with the board to discuss the logistics of the conference and the role that they anticipate TLA will play. I will have a full report for you in the next edition of *Broadside*. In preparation for the Vienna meetings, I met with SIBMAS President Claire Hudson, Head of Collections Management for the V&A Theatre Museum, in London in June and also with David Humphrey, the Director of SF PALM, in San Francisco in July. Both meetings were positive and productive and all three of us feel confident that this has the potential to be a wonderful conference.

**BROADSIDE.** As you know, this edition of *BROADSIDE* is our first all-electronic publication. I'd like to thank Ellen Truax, Rob Melton and the Publications Committee, Nancy Friedland, and everyone who has been working towards making this transition as smooth as possible. I also want to thank Annette Fern for so graciously sending her personal copies of *BROADSIDE* to our archive at LPA so that it is now complete. Don Grose has also offered to scan and digitize the entire run, so that will be our next big project—many thanks, Don.

**BOOK AWARDS.** A major topic of discussion at the June board meeting was the need to rethink and restructure how we plan and execute our annual Book Awards which, as you know, is TLA's most prestigious annual event. For far too many years, the majority of the work has fallen to two individuals—the person chairing the selection committee and the person in charge of the actual event. For the past decade plus, those two critical jobs have been brilliantly filled by Dick Wall and Kevin Winkler. The Board feels strongly that there is too much work involved for both of these stalwart gentlemen to continue to carry on in the same manner and we want to create two working committees to take over for the 2007 awards. **WE NEED YOU TO VOLUNTEER.** Here are the choices:

**JURY AWARDS:** We need someone to work with Dick Wall this year to learn the many facets of contacting publishers, working with the two jury selection committees, etc. etc. The "ETCS" are huge; this is an enormous task which Dick, for health reasons, must relinquish immediately. We also think it will be prudent to create specific Policies and Procedures for handling the awards' duties and divide tasks among several individuals, working under a chairperson. This is not a call for Jurors; the Board is recommending that the new jurors' rotation be put on hold for the next awards cycle until we devise a new organizational scheme. What we need are ORGANIZERS—people who want to work on the logistics of making the awards happen. Kevin

Winkler has recommended that this committee also handle contacting the winners and the securing of presenters. Please get in touch with me as soon as possible if you'd like to be involved. Your bonus, of course, will be the distinct pleasure of working with the ever-delightful Dick Wall!

**EVENT PLANNING:** We need people to work with Kevin Winkler on the logistics of the gala event itself. This includes catering, publicity, venue arrangements, vendors, flowers, and programs. You also may be asked to wash champagne glasses at the end of the evening. Freedley juror Susan Peters and I joined Kevin and the caterer in the kitchen washing and drying glasses until about 10 PM following the awards this year. If you are interested in working with this committee, please contact Kevin Winkler at [kwinkler@nypl.org](mailto:kwinkler@nypl.org).

#### **THANKS AND APPRECIATION**

We were saddened to receive the resignation of longtime board member and stalwart TLA supporter, Nena Couch, due to eldercare issues. Many thanks, Nena, for your years of service; we trust that we haven't seen the last of you! We also welcome back Dick Buck to active TLA service. Dick, who in his retirement has become an Internet maven, is now the TLA Website watchdog. He monitors the site, makes sure we are keeping information up-to-date, recommends links to other pertinent sites, etc. Welcome back, Dick!

#### **MEMBERSHIP AND VOLUNTEER CONCERNS:**

Due to a series of unfortunate circumstances, as well as a near deluge (parts of NYC and environs were actually flooded by late afternoon on June 2), we did not have a quorum at the June Board Meeting and thus no formal votes could be taken. Consequently, the meeting provided time for us to discuss the issues described above and other general concerns of the association. I think we were all struck by the realization that for far too many years, TLA has subsisted on the good graces of a few industrious souls who have carried on the nuts-and-bolts duties of the association—secretarial and clerical duties, treasury duties, and the like. Some of these people, like Treasurer Paul Newman's law office secretary, Carol, perform substantial services for us that most people are generally unaware of. The Board unanimously agreed to send Carol flowers expressing our thanks and gratitude for her work—and she wrote a lovely note thanking us for "our thoughtfulness"—and also to start tapping our broader membership to help out.

With the increasing busyness and hectic pace of everyone's lives, it's getting harder for people to volunteer to take on additional responsibilities—we all understand that. But there are still those of you out there who love to be involved and do productive work for an increasingly more visible and vital organization. Can you help? The Book Awards committees need immediate volunteers. We could also use someone to create and maintain an e-mail list of our members—this is something that has never been done but needs to happen. Please let me know—we'd love to have you!

Best regards,  
**Marti LoMonaco**  
President  
[martilomonaco@optonline.net](mailto:martilomonaco@optonline.net)

## ***Players and Painted Stage, a symposium announced for Fall 2006 to celebrate the opening of the Milberg Collection of Irish Theater***

Princeton, N.J. -- The Princeton University Library is pleased to announce the gift by Leonard L. Milberg, Class of 1953, of more than 1000 plays, playbills, and other works documenting the history of Irish theater from 1840 to the present. The collection is given in honor of Paul Muldoon, the Howard G.B. Clark '21 University Professor in the Humanities and chair of Princeton's new University Center for the Creative and Performing Arts.

To celebrate the opening of this collection in the fall of 2006, a symposium entitled *Players and Painted Stage* has been developed through the cooperation of the Friends of the Princeton University Library, the Department of Rare Books and Special Collections, the Fund for Irish Studies, the Program in Theatre and Dance, and the McCarter Theater. An international gathering of theater people and scholars is planned, including actors Stephen Rea and Gabriel Byrne; directors Garry Hynes, Fiach Mac Conghail, and Joe Dowling; playwright Marina Carr; and critic Luke Gibbons.

Running concurrently with the symposium will be McCarter Theater's production of *Translations*, by Brian Friel. Regarded by many as Friel's theatrical masterpiece, *Translations* was written in 1980 and first presented by Field Day, the touring theater company founded by Friel and actor Stephen Rea. The McCarter production will be directed by Garry Hynes, co-founder of the Druid Theatre in Galway and the first woman to receive a Tony Award for Best Director.

Many events will take place Friday and Saturday, October 13 and 14, 2006 at locations around the Princeton campus. Although a complete schedule will not be released until the fall, preliminary plans include an opening lecture on Friday afternoon by Joe Dowling, followed by the opening of an exhibition featuring highlights from the Milberg Collection, including *The Cooing of Doves*, an unpublished typescript by Sean O'Casey, which was rejected by the Abbey Theatre and later became the second act of *The Plough and the Stars*; the original playbill for the 1956 production of *The Quare Fellow* by Brendan Behan; and the 1952 edition of Samuel Beckett's *En attendant Godot, pièce en deux actes* (with its original slipcase).

Lectures and readings on Saturday, October 14, will include a discussion with Garry Hynes on the work of Brian Friel; a conversation with Stephen Rea and Luke Gibbons; readings by Gabriel Byrne and many others to be announced this summer.

November 10-11 and 16-18, the Program in Theatre and Dance will be presenting John Millington Synge's *The Playboy of the Western World*, directed by faculty member Tim Vasen and featuring a student cast, in the Berlind Theater.

Two publications focusing on the Milberg Collection of Irish Theater will accompany the celebrations. The first is a catalogue of the collection, with an introduction by Wes Davis, compiled by J. Howard Woolmer, including biographical sketches of the eighty playwrights

represented in the collection. The second is a special Irish theater issue of the *Princeton University Library Chronicle*, including essays on the history of Irish theater from Dion Boucicault to the present day, reminiscences by Edward Albee, Sebastian Barry, Brian Friel, Stephen Rea, and Colm Tóibín, and excerpts from a new play by Marina Carr. The title of the symposium, *Players and Painted Stage*, comes from the poem "The Circus Animals' Desertion" by William Butler Yeats, playwright and one of the founders of the Abbey Theatre. It reads in part: *It was the dream itself enchanted me / Character isolated by a deed / To engross the present and dominate memory. / Players and painted stage took all my love, / And not those things that they were emblems of.*

<http://weblamp.princeton.edu/~milberg/> 609-258-3242.

Julie Mellby, Princeton University  
[jmellby@princeton.edu](mailto:jmellby@princeton.edu)

## **TLA Presents SYMPOSIUM ON PERFORMANCE RECLAMATION In February 2007**

The Theatre Library Association - 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 - 5:00 PM 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 a theatrical dig - rediscovering musical scores, recovered choreography, and forgotten plays. Issues of original intent, interpretation, and artistic license will be considered.

### **FEATURED PRESENTERS**

- \* Jonathan Bank, Artistic Director, Mint Theater Company
- \* Rob Fisher, former Musical Director New York City Center Encores!
- \* Norton Owen, Director of Preservation, Jacob's Pillow Dance Festival
- \* Sarah Stackhouse, Jose Limon scholar
- \* Jack Viertel, Artistic Director, New York City Encores!
- \* Don B. Wilmeth, theatre scholar

### **SYMPOSIUM WEBSITE:**

<http://tla.library.unt.edu/symposiaworkfileindexpage.htm>

### **ONLINE REGISTRATION:**

[http://tla.library.unt.edu/symposiaworkfileindexpage\\_files/registration.htm](http://tla.library.unt.edu/symposiaworkfileindexpage_files/registration.htm)

For additional information, please contact Co-Chairs:  
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## 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.



## American Society for Theatre Research and Theatre Library Association 50<sup>th</sup> Annual Conference 2006

Hotel Allegro, Chicago  
November 16-19, 2006

### AMERICA: SOCIETY: THEATRE: RESEARCH **Research and Performance: A Roundtable on the Archive with TLA and ASTR**

Friday, November 17, 2006  
1:45 - 3:45 PM

The Archive's transforming role in performance studies will be addressed from the perspectives of both scholars and archivists – and will foster dialogue on 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? as dynamic? or 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?

#### PARTICIPANTS

**Elin Diamond**, Rutgers University, "Performance, Temporality, and the Archive"

**Odai Johnson**, University of Washington, "Theatre Research and Reconstruction of America's Oldest Theatre"

**Mary Keelan**, CUNY Graduate Center, "Archival Definition as Barrier: The Case of the New York State Archives Film Script Files"

**Margaret Knapp**, Arizona State University, "Ebay, Wikipedia, and the Future of the Footnote"

**Francesca Marini**, University of British Columbia, "Performing Arts Archives: A Dynamic Entity Complementing and Supporting Scholarship and Creativity"

## 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.

## HIGHLIGHT ON THE WILSON PROJECT

Twenty blocks from The New York Public Library for the Performing Arts, in the Library Annex, is an ambitious project funded by Robert W. Wilson to process backlog archival collections for the Performing Arts Library. The \$10,000,000 project is now in its fifth year and to date has completed 150 collections representing over 4000 linear feet of papers, photographs, designs, scores, clippings, programs, and business records.

The project includes a staff of 30 archivists, catalogers, AV specialists and technical assistants who process,

preserve, describe, and catalog the valuable archival resources that have been donated and collected by The New York Public Library for the Performing Arts. The project is not only unique in its size and scope, but in the very concept of funding backlog processing. Researchers will now be able to peruse online finding aids for collections such as Jerome Robbins, Paddy Chayefsky, Fred Ebb, Patricia Zipprodt, Jerry Bock, Ted Shawn, the New York Shakespeare Festival, and Henry Cowell, to name but a few. Future collections to be processed in the final two years include Meredith Monk, Merce Cunningham, Roberta Peters, Circle in the Square, and Leland Hayward, among others.

Access to these materials has been enhanced through the creation of a new tool, called AMAT (Archival Materials Access Tool). Designed by the NYPL Manuscripts Division and the Web Office and expanded by the Wilson staff to include the Performing Arts Library collections, this can be found through the NYPL webpage: <http://www.nypl.org/books/findingaids.html>. The importance of AMAT is that it pulls together for searching all archival collections throughout not only the Performing Arts Library but the entire Research Library as well.

Videotapes and audio materials are also being cataloged and preserved whenever possible. They include such collections as the New York Shakespeare Festival, Merce Cunningham, Jerome Robbins and the New York City Ballet. An important component of the project has been the cataloging of over 80,000 LPs from the Rodgers and Hammerstein Archives of Recorded Sound that had not been accessible before through the Library catalog. These LPs were sent out to the vendor OCLC in Dublin, Ohio over a three-year period and are now available to the public through CATNYP.

Recently, the project has expanded its scope to include the conversion of in-house databases and card catalogs. In the future, the entire TOFT catalog as well as the materials currently available only through the Theatre Collection database will be accessible through CATNYP. Other planned projects include the conversion of paper finding aids into printable PDF files, the conversion of the script card catalog in Theatre, and the AREV database in the Rodgers and Hammerstein Archives of Recorded Sound.

It is hoped that the success of this project will see additional funding to continue the work of improving access to the valuable collections not only at the Library for the Performing Arts but throughout the Research Libraries as well.

**Mary Ellen Rogan**  
Wilson Project Manager

## **TLA AT ALA Depending on the Kindness of Strangers: The Uncertain Fate of Performing Arts Collections**

On June 26, 2006 TLA proudly hosted a panel on ephemeral collections at the ALA Annual Conference in New Orleans, Louisiana. Proudly, since this was an historical event as the first major convention hosted by the city after the devastation of Hurricane Katrina. As reflected in news articles posted in the New York Times and major regional publications, the city was eager to welcome the 18,000 ALA attendees. The vestige of Katrina remains; however, the spirit of this vigorous American city prevails. Conference Attendees were treated with extraordinary kindness from the strangers that they encountered throughout the conference. Consequently, in light of recent events in the surrounding area, the TLA panel, "Depending on the Kindness of Strangers: The Uncertain Fate of Performing Arts Collections" was infused with unusual relevance and urgency.

The panel, chaired by TLA Board member Angela E. Weaver and Colleen Reilly, consisted of three presenters: Dawn M. Schmitz, the CLIR Post-Doctoral Fellow in the History of American Popular Performance at the University of Illinois at Urbana-Champaign Library; Kristy Davis, the Archives Officer/Cataloguer at the Mander and Mitchenson Theatre Collection at Trinity College of Music in London; and Valerie Love, the Archivist for the Benjamin L. Hooks Institute for Social Change at the University of Memphis. Each discussed the unique challenges and special experiences of their ephemeral collections.

Dawn M. Schmitz led the panel by describing her experience in performing arts ephemera working with trade journals (*The Vaudeville News* and *The Player*) at the University of Illinois Champaign-Urbana. Schmitz described a situation familiar to many of us; the neglect of performing arts materials, the improper housing of archival objects; the absence of a cataloguing vocabulary between archives and libraries; and the delicate relationship between academic faculty and special collections. Her work with the ephemeral materials has invited new initiatives at her institution in access, description, and preservation of the collection. Schmitz spoke to the importance of communication between collections and their potential users, archival expertise in the processing of ephemeral holdings within libraries, and creativity in framing archival projects for potential funders. She emphasized the importance of the theatrical documents to larger social and historical concerns.

Kristy Davis continued this discussion with her depiction of the processing of the Raymond Mander and Joe Mitchenson Theatre Collection in London. Davis has been working to catalog and digitize items of ephemera from the pre-1890 theatre collection. The collection contains the memorabilia of its creators Mander and Mitchenson through their personal associations with various theatrical personalities, theatres, and productions. Davis depicted the challenge of maintaining the collection of ephemeral documents with an eye to their future historical use. The Mander and Mitchenson collection has contributed to major publications in modern and contemporary theatre

history; however, as Davis argued, the collection poses pertinent questions about archival description for ephemeral collections and advocacy for performing art collections within the larger framework of special collections.

Valerie Love closed the panel with her presentation on the "Reclaiming Existence Project" for the Hooks Institute at the University of Memphis. Love was closely involved with the recovery, conservation, and archival descriptions of ephemera recovered from the New Orleans area post-Katrina. The aims of this project were as follows: to ensure that the record of African and African-American culture in New Orleans is not lost forever; to identify at-risk materials which are a conservation priority; to provide support and assistance in recovery and conservation work; and to create an online exhibit of surviving materials with a corresponding curriculum guide for teachers, students, and the general public.

Love recounted her personal experience of entering New Orleans after Katrina to recover documents for clients of the Reclaiming Existence Project. In many ways, the extreme circumstances of her account of loss and recovery spoke directly to the theoretical concerns of our discourse. The notion of ephemera is brought to relief in an environment where survival is the prime directive. Love spoke of entering New Orleans with a resident after the storm and "recovering" documents that the resident found significant. The panel, and its attendees, observed a somber mood at her account.

In all, "The Uncertain Fate of Ephemeral Collections" was a significantly attended session at the ALA Conference. What occurred between the panel and its audience was the recognition of the inherent importance and challenges of our profession in preserving what is, by definition, fleeting documentation. The circumstances of our meeting in New Orleans lent a weight to our discussion, and the coexistence of the prolonged aftermath of the devastating hurricane and the tourist's eye view of the "restored" landscape invited contemplation on the impermanence of all things. It was a welcome opportunity to speak about archival concerns in a "living" situation; however, the misfortune of these circumstances was not lost on any of the attentive and engaged audience. "Depending on the Kindness of Strangers" not only had a literary significance, but also an extremely present interpretation of events surrounding Katrina and its aftermath.

**Colleen K. Reilly**  
University of Pittsburgh  
**Angela E. Weaver**  
University of Washington Libraries

## News from Southern California

The University of California, Los Angeles (UCLA) Library has acquired the largest private collection ever assembled of rare materials by and about modern dance pioneer Isadora Duncan (1877/78-1927). Built by Los Angeles attorney Howard Holtzman over a 30-year period, the collection of some 1500 items includes manuscripts, correspondence, photographs, artwork, contracts and box office statements and ephemera. It is housed in the Charles E. Young Research Library Department of Special Collections. Among the collection's highlights are numerous manuscripts in Duncan's hand, many unpublished, about dance, life, her artistic philosophy, teaching and her husband; numerous writings including a diary by Edward Gordon Craig about his collaborations and relationship with Duncan; 19 letters by Duncan's adopted daughter Irma about her mother; 75 original contracts for appearances in Moscow, St. Petersburg and many locations in Germany; and 39 box office statements.



**Isadora Duncan, 1913, Paris, from the collection acquired by UCLA**

San Diego State University (SDSU) has acquired the archive of the U.S. radio and television personality Art Linkletter. A major exhibit drawn from the archive will be on display in SDSU's Love Library Donor Hall through September 1, 2006. The collection contains scripts from Linkletter's early television shows, CBS press releases, a promotional package for *House Party*, scrapbooks, photographs, and many more items that offer a glimpse behind the scenes of Linkletter's long career.

The UCLA Arts Library Special Collections has acquired the papers of Sidney Sheldon, one of the most prolific and popular writers of modern times. The collection encompasses manuscripts, scripts, research materials, and correspondence relating to his more than

two hundred television scripts, twenty-five major motion pictures, six Broadway plays, eighteen novels, and a memoir.

A recent exhibition at the University of California, San Diego (UCSD) Arts Library featured costume designs by UCSD faculty member and Tony Award® winner (1997, for *Candide*) Judith Dolan and several of her M.F.A. students. The exhibit was titled "Designing Inside Out: The Costume Designer's Journey from Page to Pages, from Mind to Body." Michael Bernstein, UCSD's Dean of Arts & Humanities, called it a "marvelously informative exhibit that is also a delight to the eye, conveying some of the depth and passion of what costume design work is all about."



**Costume designs and notebook by Judith Dolan from exhibition at UC San Diego**

Lisa Kernan, librarian for film, television and theater in the UCLA Arts Library, died on Sunday, June 25<sup>th</sup> of cancer. She was 53. Lisa received an M.A. in film from San Francisco State, an M.S. in library service from Columbia, and a Ph.D. in film from UCLA. Her dissertation was published in 2004 by the University of Texas Press as *Coming Attractions: Reading American Movie Trailers*. Before coming to UCLA in 1991 as an archival fellow in the Film and Television Archive, Lisa worked in the Photography Dept. at the Metropolitan Museum of Art and as film librarian for Lucasfilm, Ltd. She left UCLA briefly to serve as librarian and film archivist for Warner Brothers' Feature Animation Studio, but returned to the Arts Library in 1998.

Assembled from press releases and Websites by **Rob Melton**, UCSD

## Remembering Leslie Hansen Kopp

Many of us knew Leslie Hansen Kopp for many years as an archivist and champion for the preservation of performing arts archives. On May 27, Leslie died of breast cancer at the age of 53. Leslie was born in Newport News, Virginia, received a bachelor's degree from East Carolina University and her master's degree in musicology from Temple University. During her career she worked for the Dia Art Foundation, the Dance Notation Bureau, the New York State Historical Documents Inventory, the George Balanchine

Foundation, the Music Division of The New York Public Library for the Performing Arts, and the Metropolitan Museum of Art's Musical Instrument Collection. In 1988, she and Michael Scherker (who died in 1990) founded Preserve, Inc., an organization that encouraged and instructed performing arts organizations in establishing and maintaining archives documenting their work. As its director, Leslie conducted workshops throughout the United States and trained large numbers of performing arts company staff members in the basics of archival practice. In 1998, Preserve sponsored the Decade of Dance Preservation Symposium in New York City, which brought together dancers, scholars, archivists, librarians, and others to talk about the tremendous strides in documenting and preserving the records of dance companies that had been made, in large part due to Leslie's work. In 1995, she received the Mid-Atlantic Regional Archives Conference's Arline Custer Memorial Award for her publication *Dance Archives: A Practical Manual for Documenting and Preserving the Ephemeral Art* (Lee, Massachusetts: Preserve, 1995).

Leslie was a founding member and an early Chair of the Society of American Archivists Performing Arts Roundtable. I met her when, as a library school student, I attended my first SAA conference in Austin in the late 1980s. Leslie greeted me warmly, introduced me to the other Roundtable members, and welcomed me into the family of performing arts archivists. With her intelligence, enthusiasm for her work, and wonderful sense of humor, I knew that I was in the right place. Through the years we worked on the Roundtable together and saw each other at various conferences. I most recently saw her last summer at the SAA Performing Arts Roundtable meeting in New Orleans. She was her ebullient self, despite her recent round of cancer treatment. So I was truly shocked to hear the news of her death. While saddened to know that we have lost such a treasured colleague and friend, I know that her work will continue to educate and inspire.

Leslie is survived by her companionCarolynn Jennings and their daughter Hanna. Memorial contributions may be made to the Department of Musical Instruments, Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198, or the Jacob Perlow Hospice, c/o Continuum Hospice Care, 1775 Broadway, Suite 300, New York, NY 10019.

**Susan Brady**  
Yale University

## BOOKS RECEIVED

**Requests for review opportunities should be sent to: James Fisher, Book Review Editor, *Broadside*, Theater Department, Wabash College, Crawfordsville, IN 47933 [fisherj@wabash.edu].**

Blumenfeld, Robert. *Tools and Techniques for Character Interpretation: A Handbook of Psychology for Actors, Writers, and Directors*. New York: Limelight, 2006.

Boal, Augusto, translated by Adrian Jackson. *The Aesthetics of the Oppressed*. New York: Routledge, 2006.

Boyce, Charles. *Critical Companion to William Shakespeare. A Literary Reference to His Life and Work*. Two volumes. New York: Facts On File, 2005.

Braudy, Leo. *On the Waterfront*. BFI Film Classics. London: BFI Publishing, 2005.

Chekhov, Anton. *Chekhov. The 4 Major Plays*. In new American translations by Curt Columbus. New York: Ivan R. Dee, 2005.

Farber, Donald C., and Robert Viagas. *The Amazing Story of "The Fantastiks."* New York: Limelight, 2005.

Farber, Donald C. *From Option to Opening: A Guide to Producing Plays Off Broadway*. Revised and updated. New York: Limelight, 2004.

Field, Shelly. *Career Opportunities in Theater and the Performing Arts*. Third edition. New York: Facts On File, 2006.

Fisher, James, ed. *Tony Kushner: New Essays on the Art and Politics of the Plays*. Jefferson, NC: McFarland, 2006.

Flinn, Denny Martin. *Little Musicals for Little Theatres*. New York: Limelight, 2005.

Furia, Philip, and Michael Lasser. *America's Songs: The Stories Behind the Songs of Broadway, Hollywood, and Tin Pan Alley*. New York: Routledge, 2006.

Goehl, Lydia, and Daniel Herwitz, eds. *The Don Giovanni Moment: Essays on the Legacy of an Opera*. New York: Columbia University Press, 2006.

Harris, Andrew B. *The Performing Set: The Broadway Designs of William and Jean Eckart*. Denton, TX: University of North Texas Press, 2006.

Howard, Ryan. *Paul McPharlin and the Puppet Theater*. Jefferson, NC: McFarland, 2006.

Jenkins, Jeffrey Eric, ed. *The Best Plays Theater Yearbook 2004-2005*. New York: Limelight, 2006.

Lehman, Hans-Thies, translated by Karen Jürs-Munby. *Postdramatic Theatre*. New York: Routledge, 2006.

Macherey, Pierre. *Macherey: A Theory of Literary Production*. New York: Routledge, 2006.

Marowitz, Charles. *How to Stage a Play*. New York: Limelight, 2005.

Murray, Christopher, ed. *Samuel Beckett: 100 Years*. Dublin: New Island, 2006.

Schechner, Richard. *Performance Studies: An Introduction*. Second edition. New York: Routledge, 2006.

Siegel, Susan and David S. *A Resource Guide to the Golden Age of Radio. Special Collections, Bibliography and the Internet*. Yorktown Heights, NY: Book Hunter Press, 2006.

Smith-Howard, Alycia, and Greta Heintzelman. *Critical Companion to Tennessee Williams*. New York: Facts On File, 2005.

Sonneborn, Liz. *A to Z of American Women in the Performing Arts*. New York: Facts On File, 2002.

Thorburn, John E., Jr. *The Facts On File Companion to Classical Drama*. New York: Facts On File, 2005.

Zarrilli, Phillip B., Bruce McConachie, Gary Jay Williams, Carol Fisher Sorgenfrei. *Theatre Histories: An Introduction*. New York: Routledge, 2006.

## BOOK REVIEWS

**Felicia Hardison Londré. *Words at Play: Creative Writing and Dramaturgy*. Carbondale, IL: Southern Illinois University Press, 2005; 249 pp. ISBN 0-8093-2680-9. \$55.00 hardback, \$28.50 paperback.**

In this essential contribution to the art of writing about plays, Felicia Hardison Londré offers a potent demonstration of the intrinsic value of dramaturgy, an occasionally maligned and frequently misunderstood intermediary between a theatrical production and its audience. This collection of Londré's dramaturgical essays, written between 1979 and 2004 for several regional theatres (including the Missouri Rep), is, in and of itself, not only a resource for those interested in any of the classic and contemporary plays covered (sixty complete essays, along with excerpts of twenty others, are included), but a model of cogent, economical, and penetrating analysis. Including a foreword by the Royal Shakespeare Company's Barry Kyle tracking the evolution and value of dramaturgs to English-speaking theatre, and a letter from Tennessee Williams' brother Dakin, in which he applauds Londré for raising dramaturgy to an art form, this efficiently organized volume demonstrates that the well-crafted critical description, carefully selected historical background and biographical framing, and the dramaturg's knowledge of both the art and the craft of theatre can expand the playgoing experience for both artist and audience. Londré provides a compelling argument for the enduring value of the theatrical historian and drama critic, roles necessarily merged in the dramaturg.

The range of Londré's knowledge and analysis, which can be found in an impressive array of books and essays over a thirty-five year career, suggest that dramaturgs of such quality are not easy to find, but for emerging dramaturgs this collection provides a valuable example of a sharply critical style tempered by a humanistic love of theatre in all its guises. Londré's writing style exhibits scholarly mastery, but is blessedly free of "academese" and flavored with just the right amount of her own persona as a way of inviting the reader into her confidence. Finally, the depth and breadth of Londré's knowledge of theatrical history and

dramatic literature (as well as performance practice and dramatic theory) is impressive.

Writing program essays, Londré has learned the most valuable lesson of communicating the thematic imperatives of the play without burdensome digressions or distracting details. She demonstrates that with a few hundred words a reader can be guided into towering, complex dramatic works from *Hamlet* to *The Night of the Iguana*. Londré accomplishes this by finding a unique angle that locates something distinct within the author's world or the play's background, characters, and language to provide a key for unlocking the treasures of the play at hand.

Librarians and scholars will welcome this volume for its virtues as a resource on the broad range of plays featured in Londré's essays and as a richly practical handbook for students and professionals exploring the roles of dramaturg and critic.

**James Fisher**, Wabash College

**Billy J. Harbin, Kim Marra, and Robert A. Schanke, eds. *The Gay & Lesbian Theatrical Legacy*. Ann Arbor, MI: University of Michigan Press, 2005; 428 pp. ISBN 0-472-09858-6. \$75.00 hardback.**

This outstanding book is the third in Kim Marra's and Robert A. Schanke's series on gay/lesbian/bisexual figures in theatre history, following their earlier volumes *Passing Performances* [1998, ISBN 0-472-09681-8] and *Staging Desire* [2002, ISBN 0-472-09749-0]. Here, joined by the late Billy J. Harbin, they utilize an alphabetical dictionary format, offering life stories of "major figures in American stage history in the pre-Stonewall era." This singular and significant work provides both useful information for reference inquiries and engrossing reading for general theatre aficionados. I personally chose to experience it from cover to cover.

Featured herein are pre-1969 gay/lesbian/bisexual performers, playwrights, choreographers, designers, managers, directors, composers, and dancers. All entries follow a similar pattern, beginning with basic biographical information and then moving on to describe the works and/or shows created or performed by the subject, along with facts about his or her personal life as relevant.

The final paragraphs in each piece discuss to what degree the person's sexual orientation influenced his or her career. In those select cases where little or no concrete evidence exists that the artist was indeed gay – e.g., when he or she made concerted efforts to remain closeted – these passages can seem more speculative than definitive, thus potentially opening the door to post-facto debate and denial. However, questions of authenticity will hopefully be minimal, as each article is thoroughly documented and includes lists of additional biographical reference sources.

The book's able essayists weave an impressive textual tapestry from the nineteenth century into a modern era of often less-than-tolerant attitudes towards sexual minorities. The final product is a superb tribute to theatrical pioneers blazing trails on several fronts. In addition to selected photographs, an extensive index, and list of contributors, the editors also provide a "Listing by Occupation" appendix.

*The Gay & Lesbian Theatrical Legacy* is required reading for both theatre scholars and gay/lesbian/bisexual history aficionados. A fascinating journey awaits them all in this highly recommended volume.

**Catherine Ritchie**  
Dallas (TX) Public Library

**Jon Krampner. *Female Brando: The Legend of Kim Stanley*. New York: Back Stage Books, 2006. 376pp. \$24.95 hardback.**

In the 1950s and early 1960s, arguably no American theatre star shone brighter than Kim Stanley. Her definitive performances in such classics as *Picnic*, *Bus Stop*, *The Traveling Lady*, *A Touch of the Poet*, and *The Three Sisters* set new standards for acting excellence. But Stanley's personal and professional self-destructiveness would eventually bring her stellar career to an untimely halt.

Krampner offers the first full-length biography of the brilliant yet often mercurial actress, whose onstage triumphs were counterbalanced by four failed marriages, many love affairs, troubled relationships with family members and fellow actors, a nervous breakdown, a serious drinking problem leading in time to full-scale alcoholism, and ultimately, years of isolation and waste of her undeniable gifts.

Kim Stanley was born in New Mexico in 1925. Her performances would become the gold standard for powerful yet subtle character development. She achieved some of her greatest successes in works by William Inge and Horton Foote. Stanley also embraced the challenge of live television during the "golden age" of TV drama and quickly became a star in that medium as well. However, because she disliked cinema's "stop and start" modus operandi, she appeared in only four Hollywood films during her lifetime, receiving two Oscar nominations.

Despite her fame, Stanley's demons flourished. Her artistic successes were often overshadowed by personal turmoil, largely stemming from short-lived marriages and unresolved issues from a troubled childhood. She also became increasingly unreliable on the job, often leaving successful shows with little or no notice, and displaying erratic behavior with fellow cast members. Through it all, her drinking intensified.

After a nervous breakdown in 1964, Stanley never again performed on stage, relying on sporadic film and television work for her livelihood. In her last years, she taught acting in several locales, but her reclusiveness was exacerbated by alcoholism and poor health. Kim Stanley died in 2001, forgotten by too many.

Krampner depicts Stanley's alternately triumphant and sad life with skill and dispassion. His frank discussion of her many weaknesses and conflicts helps form his comprehensive portrait of a charmingly gifted yet tormented "shape-shifter". He incorporates reminiscences from fellow performers, her children, friends, former students, and the many theatre critics who often struggled for adjectives to describe the magic of her artistry.

The author also includes relevant photographs, extensive notes and bibliography, plus several appendices listing Stanley's plays, television work, and films, along with those libraries and museums "Where You Can See the Work of Kim Stanley".

Thanks to Jon Krampner's fine effort, the remarkable artist that was Kim Stanley will never again be forgotten.

**Catherine Ritchie**

## CALENDAR OF EVENTS

**October 13, 2006 (Friday), Theatre Library Association Executive Board Meeting (11:00 AM), Sardi's Penthouse, 234 W. 44<sup>th</sup> Street, 11<sup>th</sup> floor, New York City**

**October 13, 2006 (Friday) TLA Annual Business Meeting (5:30PM), Program—Mary Ellen Rogan, Senior Archivist, The New York Public Library for the Performing Arts, will discuss the five-year Robert Wilson Project—(6:00PM) Sardi's Penthouse, 234 W. 44<sup>th</sup> Street, 11<sup>th</sup> floor, New York City**

**November 16-19, 2006 (Thursday-Sunday), ASTR-TLA Annual conference, Chicago, Illinois**

**February 16, 2007 (Friday) TLA Symposium II—Performance Reclamation: Research, Discovery and Interpretation, The Kimmel Center, New York University**

**February 17, 2007 (Saturday) TLA Executive Board Meeting (11AM), Location (TBA)**

## BACK COVER

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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.

