

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Vol. 34, No. 2 TLA's 70th Anniversary Year Winter 2007

REGISTER NOW FOR TLA'S SECOND SYMPOSIUM ON PERFORMANCE RECLAMATION, Friday, February 16, at NYU. See page 23 for details and information on how to sign-up.

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 a theatrical dig – rediscovering musical scores, recovered choreography, and forgotten plays. Issues of original intent, interpretation, and artistic license will be considered.

The *Symposium* will highlight offerings from *Encores!*, *Mint Theater*, and *Jacob's Pillow*. *Encores!* Artistic Director Jack Viertel and former Musical Director Rob Fisher, will discuss the challenging process of reclaiming *Face the Music*, the lost musical comedy by Irving Berlin and Moss Hart. Despite a successful run in 1932, *Face the Music* has never been revived, and the reconstruction of both its libretto and score is the centerpiece of the 2007 *Encores!* season.

From *Mint Theater*, Artistic Director Jonathan Bank will discuss their recent production of Rachel Crothers' *Susan and God*. *Mint* will focus on the artistic and production issues involved in mounting this rediscovered work. The *Jacob's Pillow* panel will examine choreographer José Limón'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.

TLA Board member and distinguished theatre historian Don B. Wilmeth will contribute closing remarks. A prominent theatre dramaturg will launch the event.

Registration for the *Theatre Library Association Symposium* is \$75. TLA members and seniors pay \$50. *American Society for Theatre Research* members will receive a one-year TLA membership as part of their \$75 registration. Full-time students may register for \$25 and receive a complimentary one-year membership.

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."

This Theatre Library Association Symposium is made possible through the generous support of the Gladys Krieble Delmas and Shubert Foundations.

For the program schedule:

http://tla.library.unt.edu/symposiaworkfileindexpage_file/symposiumagenda.htm

KENNETH SCHLESINGER
City University of New York

TLA Executive Board Election Results

The following Officers were reelected to *Theatre Library Association's* Board of Directors:

President – **Martha S. LoMonaco**
Vice President – **Kenneth Schlesinger**
Secretary – **Nancy Friedland**
Treasurer – **Paul Newman**

Congratulations to the four newly elected Board members: Phyllis Dircks, Beth Kerr, Stephen Kuehler, and Ellen Truax. They will serve three-year terms from 2006-2009. Their bios follow. In addition, current Board member Tobin Nellhaus was reelected for a second term.

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Editor's Note:

Submission deadline for the Spring 2007 *BROADSIDE* is May 1, 2007.

Ellen Truax

etruax@librarv.unt.edu

TLA President Marti LoMonaco gives special thanks to departing Board members Don E. Grose, Judy Markowitz, and Jason Rubin for their contributions over the past term. She also acknowledges the other candidates who ran, as well as the efforts of Past-President Kevin Winkler, Chair of the Nominations Committee.

PHYLLIS DIRCKS is Professor of English at Long Island University. She edited *PAR 23, American Puppetry: Collections, History and Performance*, and is a current member of the TLA Publications Committee. She was a member of the TLA-ASTR Joint Study in 2000, and served as ASTR liaison to TLA until 2005. She is currently a member of the Executive Committee of the Post Library Association. Her previous publications include: *David Garrick, Two Burlettas of Kane O'Hara*, and *The Eighteenth Century English Burletta*.

BETH KERR became the Theatre/Dance Librarian in the Fine Arts Library at University of Texas-Austin in 2004. Previously she had been Collections/Reference Librarian for 13 years in UT's recently defunct undergraduate library. Beth has been a member of Theatre Library Association since 1990. She became a member of ALA/ACRL's Arts section in 1994, specifically to join its newly formed Dance Librarian's Discussion Group. She indexed ACRL's publication, *A Core Bibliography in Dance* (2001) and *CORD's Dance Research Journal* (1994-1998). Her BFA is in technical theatre from UT Austin and she has done additional coursework in dance history.

STEPHEN KUEHLER has worked as a reference librarian since 1992, when he received his Master's in Library and Information Science from the University of California at Berkeley. Steve also has a Bachelor's degree in Classics and Philosophy from Loyola University in New Orleans, and a Master of Divinity degree from the Jesuit School of Theology at Berkeley. His library career has included positions in the Brooklyn Public Library, Library of the Episcopal Divinity School and Weston Jesuit School of Theology in Cambridge, Mass., and Emerson College in Boston. For the past two years, Steve has been a member of the Reference staff at Lamont Library, the undergraduate library of Harvard University. He is currently pursuing a Master's degree in Theatre History from Tufts University, which he expects to complete in May 2007. Steve has volunteered as a production assistant with the Speakeasy Stage Company of Boston, and has reviewed books on the performing arts for *Broadside* and *Gay and Lesbian Review*.

ELLEN TRUAX has been a member of Theatre Library Association since 1999, and became Editor of *BROADSIDE* and webmaster of the TLA website in 2000. Ellen is a reference librarian in the Humanities and Social Sciences division of University of North Texas Libraries. She has served as co-liaison to the UNT College of Business Administration since 1997, and as supervisor of graduate library assistants since

2000. She holds a Master's in Library Science, a Master's of Science in Accounting, and a Bachelor's of Business Administration from UNT. In addition, she is a practicing CPA and software trainer. Ellen has studied acting since 1998. In 2000 she was in the cast of UNT's *As You Like It*, which performed in the Czech Republic.

KENNETH SCHLESINGER
City University of New York

PRESIDENT'S REPORT

This report will include all the news that's fit to print on TLA's Fall 2006 activities including our October 13th Board and Annual Meetings and the ASTR-TLA Annual Conference in Chicago. Since many topics are covered in separate articles, I'll simply provide signposts to guide you to further reading.

Friday the 13th proved to be a lovely day in New York City and a fine time to gather board members from across the country. Following an hour-long planning meeting for our next Symposium (see article), the Board meeting convened at 11:05 AM. I opened with reports on the sad news on the London Theatre Museum and the far more positive news about SIBMAS and our future collaboration, both of which I've detailed in separate articles.

Book Awards

Dick Wall, who is responding very well to cancer treatment, happily joined us for the beginning of the meeting to report on the Book Awards. He is valiantly continuing to chair this critical committee and presented lists of over 100 new titles each for consideration for the Freedley and TLA Awards. This year's jurors include Jim Fisher, Jason Rubin, and Susan Peters for the Freedley and Madeleine Matz, Steven Higgins and Cathie Ritchie for the TLA Awards. We discussed how the titles of the awards provide welcome publicity for the organization, particularly the TLA Award, which Louis Rachow told us was named expressly for the purpose of bolstering our exposure in the publishing community. Hence, we mused about options for renaming the Freedley Award to the Theatre Library Association George Freedley Award. People argued that the title is too long but we're open to exploring other possibilities.

Dick has begun documenting his complex process of spearheading the Awards Committee for our production manual to ensure a smooth transition for future chairs. He indicated that with his current staff at Queens College ably assisting him, he wouldn't need additional help at present; I noted, however, that Kevin Winkler, who was not able to attend the meeting, was still seeking aides for the considerable tasks in realizing the Awards Ceremony proper. Those interested should contact Kevin directly at: kwinkler@nypl.org. We all expressed our thanks to Dick for nobly carrying on and for helping us to prepare for the future.

Treasurer's Report

Treasurer Paul Newman reported that we seem flush with \$37,694.57 in our account (I have provided the newest data as of 30 November 2006). He noted, however, that this balance includes grant monies received from the Shubert and Delmas Foundations in

support of our next Symposium. The current membership total for the year 2006 is 326: 143 Institutional, 128 Personal, 32 Students and Non-Salaried, and 23 members who paid via PayPal who fit somewhere into one of the categories above but, alas, we don't have that information. If you paid by PayPal, please contact our secretary, Nancy Friedland, nef4@columbia.edu, to let her know your appropriate category of membership.

Broadside

Editor Ellen Truax reported that *Broadside* appeared in electronic and print format for the last time in Spring 2006; the Summer issue was electronic only. She asked if this might not be an auspicious moment to create a new look for *Broadside* with more of a magazine-style format rather than a two-column traditional "word processing style" appearance. She will investigate the possibilities and in consultation with the Publications Committee, present recommendations to the Board.

We discussed the desirability of password protecting the current issues of *Broadside* (which address the queries and complaints of several members who wondered why they were paying dues to read a newsletter that was available to one and all?) and to putting our membership directory online. As you know, Ellen returned to Texas and within 72 hours had a new password-protected system up and running. We are in the process of preparing our Membership Directory for web access and will incorporate the same password protection. Many thanks to Ellen for her pioneering work and for bringing *Broadside* and TLA into the 21st century with such ease and grace.

In Medias Res

Tobin Nellhaus reported that three years into the project, the prospect is good for an eventual launch of In Medias Res. For those of you new to TLA, this has been a joint project, spearheaded by Tobin, of TLA, ASTR, and ATHE, to create a free e-based catalog of videos, sound recordings, and performance art that includes vendor information and scholarly reviews. Tobin has done the lion's share of the work to date and has suffered various technical glitches that have inhibited a quicker launching of the website. He also feels that the current organizational structure is not the best for rapid furtherance of the project. Hence, the board voted to support his beginning anew and he will report on further developments in future *Broadside*s.

TLA Website

Webmaster Ellen Truax and Publications Committee Chair, Rob Melton, reported on the continuing development of the website, which has been aided by good recommendations from Dick Buck and from publications committee members Nena Couch, Phyllis Dircks, Stephen Kuehler, Cathy Ritchie, Mary Strow (who recently resigned—thanks for your service, Mary), and Sarah Welshman (who took Mary's place—welcome aboard!). We are investigating a whole new look, which we hope to launch in 2007.

Publications

PAR 25 on documenting Lighting Design is still in progress. Co-editors Susan Brady and Nena Couch

hope to have the manuscript completed by the end of 2006. PAR 26 will be the proceedings of Symposium II, edited by Kenneth Schlesinger. He hopes to have this completed by the end of 2007. Nancy Friedland has proposed a volume on documenting Costume Design, which she has tentatively scheduled for 2008. To continue with the design series, we'd like to have one on Scenic and possibly Sound design. Interested potential editors should contact PUBLICATIONS CHAIR ROB MELTON at: rmelton@library.ucsd.edu.

Angela Weaver presented her mock-ups for the **NEW TLA BROCHURE** which was approved at the board meeting. She finished it and Paul Newman ensured that copies were printed and sent to New York in time for us to scoop up a handful and distribute them at the ASTR-TLA Conference. They look fabulous! If you would like a pile for an upcoming conference or to send to all your friends and colleagues who are not yet members, please let Nancy Friedland, nef4@columbia.edu, and Kevin Winkler, kwinkler@nypl.org, know how many copies you need and by when so they can pop them in the mail. Many thanks to Angela and Paul for spiffing up our image so beautifully.

We have plans to post our Membership Directory online in 2007. We'll let you know when and how to access it as soon as it is ready.

Membership

Judy Markowitz, who is leaving the board after this meeting, is also relinquishing the chair of the Membership Committee, which will pass to Angela Weaver. Many thanks to Judy for spearheading this for the past several years. She reported that in 2006, there were 10 new individual and 5 new institutional members.

Near the top of TLA's To-Do List is the need to create an e-mail distribution list specifically for our members. The TLA listserv includes a lot of non-members (who we must encourage to join) and perhaps only about half of our current membership. Is there any *Broadside* reader willing and able to take on this important task? Let me know and the job is yours!

ALA Conference

Rob Melton reported that the 2007 ALA Annual Conference will be held in Washington, D.C. and that he had mentioned to the ACRL Literatures in English Section the possibility of our co-sponsoring a program with them relating to Shakespeare. Subsequent to this meeting, he cinched the deal and a brief article outlining that session is elsewhere in this issue. Thanks, Rob, for forging this brilliant alliance.

NEXT BOARD MEETING—Everyone who attends the Symposium is Invited!

Our next board meeting will be on Saturday, February 17, 2007, 10 AM to 4 PM, at Columbia University's Butler Library (many thanks to Nancy Friedland for making those arrangements). We have conveniently scheduled this for those of you attending the Symposium on Friday, February 16; plan on spending the next day with us at Columbia.

Annual Business Meeting

The Annual Business Meeting immediately followed the Board Meeting on October 13th. The principal duty was to collect any remaining ballots and announce results of the election. Newly elected to the board were: Phyllis Dircks, Beth Kerr, Stephen Kuehler, and Ellen Truax whilst Tobin Nellhaus was re-elected. Congratulations and welcome to you all! All four of the current officers were re-elected but I'd like to mention that Nancy Friedland, who graciously has filled the secretarial slot for the last two years, was just elected to a full three-year term. Many thanks to retiring board members Don Grose, Judy Markowitz, and Jason Rubin, for your many years of fine service.

I reported on the key items summarized from our Board Meeting enumerated above and Kenneth Schlesinger reported on plans for our next Symposium and our panels for the ASTR-TLA Conference in Chicago. I also had the pleasure of introducing Australian archivists Richard Stone and John Thomson who were visiting New York and hearing about our meeting, decided to join us. They discussed their enthusiasm for the forthcoming SIBMAS-TLA Conference and their desire to focus attention on performances of the Pacific Rim.

This year's guest speaker was Mary Ellen Rogan, who gave a fascinating account of the \$10 million Robert W. Wilson Project to process backlog archival collections for The New York Public Library for the Performing Arts. She amused us with tales "out of library" of the trials and tribulations of getting the project under way but also the tremendous success it has enjoyed. See page eight of the Summer 2006 issue of *Broadside* for her detailed report. Many thanks, Mary Ellen, for entertaining and enlightening us with such fascinating detail.

ASTR-TLA Conference

The 50th anniversary of ASTR was celebrated with great aplomb and TLA's contributions to the conference were very successful and well received. Please see Sarah Welshman and Susan Brady's reports on our Plenary and Brown Bag sessions elsewhere in this newsletter. I presented my usual greeting to the conference attendees at the Awards Luncheon, consisting of a happy birthday wish to our "kid sister" association (TLA is, after all, about to celebrate our 70th birthday), encouraging people to attend our February Symposium, and reporting on the London Theatre Museum situation. Later that day, Kenneth Schlesinger, Kevin Winkler, and I had a productive meeting with incoming ASTR President and Vice President Tracy Davis and Ric Knowles. We affirmed our continuing relationship and established a new set of guidelines to help solidify our collaboration even more. See Kenneth Schlesinger's Call for Papers for the next conference—you will note that our panel is now totally integrated within the conference rather than its previous status as "separate but equal." We encourage ASTR members who are not also TLA members to submit proposals so that our panels become fully integrated explorations of issues pertinent to librarians, scholars, and archivists alike.

MARTI LOMONACO
Fairfield University

26th SIBMAS Congress 2006

I had the distinct pleasure of representing TLA at the 26th SIBMAS Congress in Vienna, Austria, in August 2006. The conference was held in the splendid Kunsthistorisches Museum, where plenty of inspirational moments happened both in and outside the conference room.

I attended at the invitation of Claire Hudson, the current president of SIBMAS, who is interested in forging a closer relationship between our two organizations. I met with her in London in June, where she invited us to co-sponsor a future conference in San Francisco to celebrate the opening of the new facility of the SF Performing Arts Library & Museum. In July, I met with SF PALM's director, David Humphrey, who is delighted by the idea and who readily agreed to host. After a discussion with the SIBMAS Executive Committee in Vienna, we decided that the conference would be held in 2012. This will give SF PALM time to complete their new building which, as I write, is still in the planning stages, and will give the rest of us an opportunity to prepare special programs highlighting archives and performance in the Pacific Rim. Australian archivists Richard Stone and John Thomson are particularly eager for this venture, since there is a fascinating history of tours criss-crossing the Pacific that is well documented in both Australian and U.S. archives. Anyone with collections highlighting these tours or other notable Pacific-area performances (U.S., Mexico, South America, Russia, and Asian countries) should propose papers or panels for TLA's full-day Symposium, which will be our principal contribution to the conference. Although the 2012 conference dates will not be set until the next SIBMAS Congress in Glasgow, Scotland in 2008, feel free to contact me as soon as possible with your ideas.

I addressed the full Congress during the opening session entitled "Partner for the Future." I described TLA and our current activities, highlighting our upcoming "Performance Reclamation" Symposium and inviting SIBMAS members to attend, several of whom expressed interest in coming. I was warmly received and people seemed genuinely interested in having much more American involvement in SIBMAS. The only other Americans at the conference—all TLA members—were Helen Adair, who presented on the Stella Adler exhibition and programs she organized at the Harry Ransom Center at UT-Austin; Kristy Davis, who discussed issues with ephemera at the Mander & Mitchenson Theatre Collection in London, where she currently works; and Paul Ulrich, a SIBMAS exec. comm. member, who lives and works in Germany and whose paper on SIBMAS member websites I had to miss because I needed to leave the conference a day early. Another TLA member, Francesca Marini, a faculty member at the University of British Columbia, was not able to attend but her paper on "The Identity of the Profession: Representing Ourselves to Funding Agencies and the Public" was ably presented by Helen.

Most of the papers presented highlighted the holdings and collecting policies of European theatre museums, libraries and archives. Notable exceptions included papers by Ken Hagiwara and Masako Yagi, who as representatives of the first institution in East Asia to join SIBMAS, introduced their collection at the Tsubouchi Memorial Theatre Museum at Waseda University in

Tokyo; Richard Stone, who read a paper prepared by Michelle Potter, the new Curator of the Jerome Robbins Dance Division of The New York Public Library for the Performing Arts, about the Ballets Russes 2006-2008, an alliance of the National Library of Australia, the University of Adelaide, and the Australian Ballet to investigate the cultural and social impact of the three tours of the Ballet Russes to Australia between 1936 and 1940; and Sylvie Francois and Louise Guy from Cirque du Soleil in Quebec who not only detailed the admirable collecting policies of this worldwide producing organization (they retain one of each of the 100-150 costumes created for each show and they are never re-used), but also described their newest staff position, the "memorist," who will work with each creative team to document the multiple-year process of making new work. Although the inclusion of the memorist is brand new to the organization, they hope that this person will help to maintain the integrity of a production over a projected run of 10-15 years, since she or he will have witnessed and documented the full period of artistic gestation. Following Francois's and Guy's presentations, I suggested they may want to address TLA in the future, perhaps at a symposium dedicated to documenting productions in process rather than as historical entities. Does anyone know of similar projects or collaborative efforts between the makers and recordkeepers of performance?

I know that many TLA members attend and present at SIBMAS whenever their budgets allow; however, I will encourage you all to become more involved in the next several years. I hope that the 2012 conference will be a sizable gathering of TLA with our world-wide colleagues. Please consider how you and your institution could be a significant part of this historic venture. For more information about SIBMAS, please go to their website: <http://www.sibmas.org/>.

Marti LoMonaco
Fairfield University

London Theatre Museum News Closed on 7 January 2007 for lack of a deus-ex-machina. . . !

I doubt that there is any *Broadside* reader who has not heard the sad news about the demise of the London Theatre Museum at Covent Garden. The Museum, which opened in 1987 at its current location on Russell Street, is an amalgamation of the theatre collections held in the Victoria and Albert Museum (V&A), notably that of Gabrielle Enthoven, and at Leighton House, home of the British Theatre Museum Association. Its parent organization, the V&A, has been notoriously negligent in giving it support and has barred any attempts for separate fundraising ventures. Sometime in Spring 2006, the V&A decided without bothering to contact the Museum staff for input, that it would close the museum in an attempt to reduce its financial commitments. Negative public response led to discussions with the Royal Opera House about a joint management of the Museum. This scheme failed and it was announced in September that the Museum would close for good on 7 January 2007. Pre-booked school tours through summer 2007 will be honored, but since the deus-ex-machina failed to arrive, the museum shut its doors to the general public. The museum's substantial archival holdings, however, will remain open

and available to researchers at Blythe House, Olympia, in the western sector of London. From what I understand, however, hours and staff at Blythe House are extremely limited; hence, if you are planning a research trip, contact the staff as soon as possible to book research dates and access to the materials you need.

A letter writing campaign to MPs Tessa Jowell and David Lammy commenced; many thanks to those of you who let your voices be heard. Lammy's boilerplate letter dated 20 November—Kenneth Schlesinger and I received the same response—expressed his thanks for our concern and filled us in on the recent history of failed fundraising attempts to secure the museum's future. "We have been assured by the V&A that access to the collections will be maintained and ultimately enhanced by the move back to South Kensington," he contends, adding that "the V&A plans to open a gallery dedicated to the performing arts in the South Kensington site and will organise exhibitions and touring displays, improve public access to archived material and invest in new digital projects."

On 4 December 2006, *Playbill Magazine* ran an article by John Nathan entitled, "London's Threatened Theatre Museum Receives Lifeline." Nathan reports that the V&A "is collaborating with North West England's coastal entertainment resort Blackpool on a possible new National Theatre Museum" and that "several Blackpool locations are being considered as part of the feasibility study." The study is investigating the possibility of establishing a new museum devoted to British theatre and to house the V&A's theatrical collections, which would supplement the V&A's planned permanent gallery in London. All I can say is, have you ever been to Blackpool? I have. Unless things have changed in the past ten years, Blackpool is a seedy, lower-class resort town which hardly represents the excellence of British theatrical art. It may be a fine locale for a British popular entertainments emporium, but I question its appropriateness as a place to celebrate and study legitimate theatre. Although the Archives will remain in London, scholars and theatre enthusiasts will not be keen to travel to Blackpool, several hours west of London, to view exhibitions.

If you want an easy and effective way to support the campaign to re-open the Theatre Museum, please visit the website: www.theatremuseumguardians.org.uk and become a Guardian of the Theatre Museum. This group, which boasts the support of many prominent members of the British theatre community, is still looking for supporters and it's not too late to add your name to the list. Go to the website and follow the prompts and you will be awarded a Guardian number for your efforts. This website also has historical and up-to-date information on the status of the Museum. Please help your British colleagues, as well as the theatre-going universe, to save this valuable resource.

MARTI LOMONACO
Fairfield University

ASTR/TLA CALL FOR PAPERS

American Society for Theatre Research and Theatre Library Association
Annual Conference 2007
Hyatt Regency, Phoenix, Arizona
November 15-18, 2007
INTERVENING "AMERICA"

EXPLODING THE BORDERS: DIVERSIFYING PERFORMING ARTS RESEARCH, WRITING, AND COLLECTION DEVELOPMENT IN THE 21st CENTURY

When this century's cultural history is written, who will be the winners? Mainstream performing and presenting organizations with economic clout, strategic political alliances, and corporate infrastructure? Or will scholarship and archives embrace the diverse voices of our multicultural heritage? At present, is there a disconnect between the plurality of cultural activities and the collecting policies of most archives and libraries? If scholars want to write about performers and companies outside of the mainstream, where do they go? Does documentation of these non-traditional, often marginalized groups exist and, if so, where?

Ideally, this panel will feature an interactive dialogue between researchers, scholars, librarians, archivists, and curators responding to the following queries:

- How can performing arts repositories more effectively transform their collecting policies and public outreach to underserved, undocumented community groups?
- How do these collections identify special sources of funding that would enable them to diversify their holdings?
- How can we educate alternative organizations with limited resources and staff about the importance of preserving their work? Why might they resist donating their work to mainstream institutions?
- How can researchers proactively bring the existence of neglected materials to the attention of curators?
- Who is the intended audience for performing arts research collections? *American Society for Theatre Research* scholars? Students? Community members?
- By posting finding aids on the World Wide Web, how can we most effectively serve this expanded audience of local, national, and global patrons?
- Will broadening our collections to more accurately reflect the richness and range of American cultures result in a corresponding expansion of our user communities?

Please submit a 250-word Proposal by **March 1, 2007** to:

Jean Graham-Jones, CUNY Graduate Center
jgraham-jones@gc.cuny.edu
ngela Weaver, University of Washington Libraries
aw6@u.washington.edu

KENNETH SCHLESINGER
City University of New York

ASTR Call for Papers

Call for Proposals:
Annual Meeting of the American Society for Theatre Research
and the Theatre Library Association
Hyatt Regency, Phoenix, Arizona
15-18 NOVEMBER 2007

INTERVENING "AMERICA"

The 2007 conference follows the American Society for Theatre Research's self-reflexive fiftieth anniversary and will be hosted in Phoenix, a city located on the geopolitical border between two American nation-states. It thus seems appropriate for ASTR to continue examining the first term in its organizational name. "America" geographically denotes the Western hemisphere or any country therein, and the word has retained its multiple evocative connotations; yet, as Mexican performance artist Jesusa Rodríguez reminds us, "America" is also an interventionist term, imposed, invented, and so all-encompassing that it runs the risk of empty signification. Does "America" predate Vespucci?

This year's program committee seeks plenary, seminar, and research group proposals that consider "America" as site and symbol, fantasy and phantom, hype and hyphenate. Proposals may focus on theatre histories and performance practices of the United States; of other countries and cultures constituting the Americas; or of countries and cultures outside but in some way engaged with the American hemisphere. The program committee particularly welcomes proposals that trouble conventional temporal, geographical, and cultural delimitations. How has "America" intervened in intranational, national, international, hemispheric, and global theatre histories and historiographies? In what ways have theatre histories and historiographies engaged with "America"? What specters of "America" have haunted and continue to haunt theatre and performance scholarship? In asking such questions, the program committee hopes to push the boundaries of what is traditionally thought of as "American."

Plenary Papers: **Proposals for plenary papers must be received by 1 March 2007.**

Proposals for plenary papers should include an abstract (max. 250 words) including your name, affiliation, full mailing address, and e-mail address. Full-length papers will not be accepted.

Seminar Topics: **Proposals for seminar topics must be received by 1 March 2007.**

Seminar proposals are encouraged to take up the conference theme, but they may depart from it. Seminar proposals should include a 300-word rationale for the seminar, the text for the call for papers, and a general description of the seminar's format. (Accepted seminar topics will be disseminated to ASTR members by e-mail in April. Abstracts will then be submitted directly to seminar leaders by 31 May.)

Research, Reading, and Working Groups:

Anyone wishing to continue or initiate a research group, organize a reading group, or propose a working group around a particular intellectual question should submit a rationale, including an explanation of how the group will be conducted, by **1 March 2007**.

All submissions should be sent as e-mail attachments, in MS Word, to:
astr2007@gmail.com

All other inquiries should be directed to: Jean Graham-Jones (jgraham-jones@gc.cuny.edu)

Program Committee:

Jean Graham-Jones, City University of New York, Chair
Claire Conceison, Tufts University
Laura Edmondson, Dartmouth College
Ann Haugo, Illinois State University
Jorge Huerta, University of California, San Diego
Laura Levin, York University
Richard Schoch, Queen Mary, University of London
Tamara Underiner, Arizona State University
Margaret Werry, University of Minnesota
Harvey Young, Northwestern University
TLA member: Beth Kerr, University of Texas

JEAN GRAHAM-JONES
City University of New York

TLA PROGRAM FOR ALA

TLA will be co-sponsoring with the Literatures in English Section of ACRL a program at the American Library Association Conference in Washington, D.C. (June 21-27, 2007) entitled "Shakespeare and Libraries: On the Stage, In the Street, and Among Students." Prompted by the Shakespeare Festival taking place in Washington, D.C. from January through June 2007, the LES/TLA program will address how library resources, especially those of the Folger Shakespeare Library, are used to prepare for theatrical productions of Shakespeare's plays; how libraries are, or can be, involved in public programming (readings/performances, lectures, exhibitions, blogs) pertaining to Shakespeare; and how such a classic figure is making the transition to the electronic world (library and classroom).

The tentative speakers are: Georgianna Ziegler, the Head of Reference Services at the Folger Shakespeare Library; James L. Harner, Editor of the *World Shakespeare Bibliography* and Professor of English at Texas A&M University; Caleen Sinotte Jennings, playwright and Professor of Performing Arts at American University; and Aaron Posner, co-founder of the Arden Theatre Company in Philadelphia and Director of Two River Theater Company in Red Bank, N.J.

The program will be held on Saturday, June 23rd, from 1:30-3:30 p.m. at a place yet to be determined. (See details in the next *Broadside*.) Attendees must be registered for the ALA Conference. For more information, go to <http://www.ala.org/>.

ROB MELTON
University of California, San Diego

American Society for Theatre Research and Theatre Library Association 50th Annual Conference 2006 "AMERICAN": "SOCIETY": "THEATRE": "RESEARCH"

TLA Plenary Session at ASTR
Friday, November 17, 2006
1:45 pm – 3:45 pm

"Research and Performance: A Roundtable on the Archive with TLA and ASTR"

The Theatre Library Association and the American Society for Theatre Research held their joint conference this November at the Hotel Allegro in Chicago. As ASTR was celebrating the fiftieth anniversary of the conference, the theme of each plenary session was to reflect upon the Association's title, "American", "Society", "Theatre", and "Research." TLA sponsored a plenary session on "Research". The well-attended roundtable brought together scholars and archivists to present ten-minute presentations followed by a discussion of the "Archive's transforming role in performance studies" addressing:

- 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? Conversely, 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"

CHAIRS:

Tavia Nyong'O, New York University
Kenneth Schlesinger,
LaGuardia Community College/CUNY

Elin Diamond offered the first presentation discussing the archive as a performance or performance site in its own right by sharing two stories.

First she recounted that on Christmas Eve, 2001, just days before he would be leaving office, New York City Mayor Rudy Giuliani transferred his records to a storage facility in Queens known as the “fortress.” These records, rather than becoming a collection in the City’s municipal archive, were to become part of the Rudolph W. Giuliani Center for Urban Affairs, a private non-profit group controlled by Mr. Giuliani. This motion was protested by the Society of American Archivists among others. The objection was that the records might be compromised by remaining in the record creator’s custody rather than being deposited in the municipal archives. Diamond reminded us of the quote attributed to Derrida: “there is no political control without control of the archive.”

Diamond then entertained us by sharing her own experience of using the Elizabeth Robins papers at the Fales Library and Special Collections at New York University. She described both her fear and excitement of participating in a seemingly religious ceremony by going through the “rituals” of signing in, registering, and filling out paging slips, only then to offer a “haphazard curtsy” to the archivist when the research materials were delivered to her table.

By sharing these stories, Diamond was illustrating that the archive can be viewed as a performance space that contains items that are “collected as evidence,” and “performance studies crave evidence.” However, like performance, “archives, are always departing from the script, and reading us, as we read it.”

Odai Johnson, a historian with a strong knowledge of colonial American theater, presented his findings for an ongoing project to reconstruct the country’s oldest theater once located in Williamsburg, Virginia.

Because the eighteenth century playhouse left few physical clues -- a series of post holes indicating a building of approximately 70 by 44 feet and some rusty nails -- Johnson used a variety of other resources to attempt to reconstruct what the theater might have looked like.

Using private registers and expense books, Johnson was able to determine that the theater was built quickly over a span of only eight weeks, and that the theater’s manager, David Douglas, purchased a box of candles each night for the building.

Without building plans, drawings or descriptions of the theater’s interior, Johnson turned to similar playhouses of the time located in Europe to create a likely look for the interior of the playhouse. After seven years of gathering data and recreating plans and drawings for the structure, it is the intention of the Williamsburg Society to break ground on the reconstructed plan in March, with plans to open in 2010.

Mary Keelan’s research using the New York State Archive Film Scripts Collection uncovered a wealth of information. The archive holds the largest number of film scripts in the world, including many films that were censored by early twentieth-century New York law.

Although Keelan initially questioned the personal and institutional biases in archives, she concluded that although the collections at the New York State Archive were difficult to use, they “presented illuminating research opportunities,” providing insight into why decisions of censorship were made.

Margaret Knapp applied historiographical thinking to the delivery of information in print and digital formats by analyzing 1) the macrocosmic concept of the footnote, 2) the microcosmic concept of the archive and, 3) the form that scholarship takes. Citing Kevin Kelly’s *Wired* article, “Scan this Book,” Knapp presented the increased interest in making all information available online – “every book, article, painting, piece of music, film, radio broadcast – a universal, infinite library.” Although there are exciting prospects of linking information and researching from a single computer, this conglomeration of information merged together may become problematic when the physical origin of a source is lost. Knapp offered the example of a researcher attempting to cite information found on the ever-popular digital resource, Wikipedia. By the time an article or book citing the source is published (or sooner), the entry used may have already been edited and changed making the citation non-existent and meaningless.

With the temporary and ever changing nature of webpages, humanities scholars are forced to leap from the old way of creating bibliographies to a new way of providing extensive notes listing dates last viewed. However, publishers have been reluctant to provide extra notes space in published volumes to meet the new needs of authors. Some scholars have begun making use of virtual bookshelves to track digital and web based information and resources on their own. Others have created web-based bibliographies to be included with e-book versions of their works.

Francesca Marini discussed the dynamic aspects of performing arts archives. She stressed the importance of an archive that is alive and co-exists with current theatre and research, rather than a static repository. “Archives are just one piece of the puzzle.” Because the archive is not tailored just to the scholar’s needs, but to the demands of its records, Marini, an assistant professor of archival studies, archivist, and archives user, highlighted the importance of collaboration between scholars and librarians/archivists, with an eye toward remaining “open to creativity for ongoing artistic (not just scholarly) research.”

The presentations all fueled a lively discussion, and the floor was opened to questions and comments from those in attendance.

SARAH V. WELSHMAN
Chicago Public Library

TLA Brown Bag at ASTR/TLA Conference in Chicago Friday, November 17, 2006

The ASTR/TLA Brown Bag Sessions were instituted a number of years ago to provide a forum for ASTR and TLA members to meet in a less formal setting to share information on a variety of topics. This year, TLA’s

Executive Secretary Nancy Friedland of Columbia University planned and co-presented TLA's Brown Bag with Kevin Winkler of NYPL and Judy Markowitz of the University of Maryland. An eager audience of librarians, archivists, performing arts faculty and graduate students gathered to learn more about "Federated Searching in Theatre and Film Databases." Before delving immediately into the issue of federated searching, the presenters provided an excellent review of online core bibliographies for theatre and film, as well as more general online subject resources that provide access to performing arts materials. The use of screenshots by the presenters of actual database searches enabled attendees to get a feel for each of the resources presented.

Nancy Friedland welcomed the attendees and disseminated the "Resources for Research in Theatre and Film" handout she prepared for the session (coming to TLA's website soon). She noted that the majority of databases that would be described in the Brown Bag were proprietary databases and require a paid subscription for use. Many academic and research libraries subscribe to the databases, and if they don't, faculty can discuss the possibility of obtaining an institutional subscription with their library's performing arts subject specialist.

Kevin Winkler presented several of his favorite film and theatre databases and highlighted their strengths.

The International Index to the Performing Arts (and its sister resource, *the International Index to Music Periodicals* both published by ProQuest) provides indexing and full-text access to thousands of articles from performing arts publications as well as biographical profiles, conference papers, obituaries, interviews, discographies, reviews and events.

The International Bibliography of Theatre and Dance (an Ebsco product) continues in an online form the project begun in 1984 by the Theatre Research Data Center (TRDC) at Brooklyn College. The database contains thousands of journal articles, books, book articles and dissertation abstracts on all aspects of theatre and performance in 126 countries.

Film Indexes Online (ProQuest) brings *Film Index International* and *AFI Catalog* together in one site - the result of partnerships with the British Film Institute (bfi) and the American Film Institute (AFI), *Film Index International* and *AFI Catalog*. In addition to providing information about director, cast and crew, year of release and production, this resource includes credits, awards and a synopsis of each film and a list of references to published articles about the film.

Film Literature Index (currently free) annually indexes 150 film and television periodicals from 30 countries cover-to-cover and 200 other periodicals selectively for articles on film and television. The periodicals range from the scholarly to the popular. Coverage is from 1976-2001. More than 2,000 subject headings provide detailed analysis of the articles.

Kevin pointed out that through durable URLs (the Web "address") used in most online databases one can save search results and access them again through the URL as it will remain static and not change over time. He also noted that researchers should always be aware that date coverage varies among databases and frequently changes.

Kevin recommended two databases that make full-text scripts available:

* *American Drama* (ProQuest), 1714-1915 contains more than 1,500 dramatic works from the early eighteenth century up to the beginning of the twentieth, including plays in verse, farces, melodramas, minstrel shows, realist plays, frontier plays, temperance dialogues and a range of other genres are represented. Major dramatists include David Belasco, Rachel Crothers, Augustin Daly, Clyde Fitch, Edward Harrigan, James Herne, William Dean Howells and Joaquin Miller. A useful feature of this resource is the "author page" which provides biographical information and production history for each play.

* *American Film Scripts Online* (Alexander Street Press) contains over 700 film scripts and over 400 unpublished screenplays that can be searched according to a variety of criteria. It includes a bibliographic and biographic database of directors and writers.

Nancy Friedland added that the Film Literature Index is an open access database; the current print index has coverage up to 2006. She mentioned also that while the date span of the AFI component of the Film Indexes Online currently covers only to 1970, the goal of the publishers is to eventually catalog every film produced in the United States and include plot summaries. For each major film there is a detailed production history.

Judy Markowitz described how the use of more general and non-performing arts subject databases can be very useful in performance research:

* *American Periodicals Series, 1740-1900* (ProQuest), indexes over 1000 American magazines and other periodicals and provides digitized reproductions of each issue. This database is particularly helpful when researching production histories.

* *American History and Life and Historical Abstracts* (ABC-CLIO), known to many of the attendees as a major resource for its indexing and abstracting of articles, book reviews, etc., in American and world history, formerly only searchable individually, can now be searched simultaneously.

* *Ethnic News Watch* (ProQuest) is a full-text collection of the newspapers, magazines and journals of the ethnic, minority and native press. The collection of articles, editorials, columns, and reviews provides a broad diversity of perspectives and viewpoints. Free text searching and complete indexing are available in English and Spanish language. A history file goes as far back as the 1960's. Judy pointed out that the resource covers many titles that are not covered by other online indexes. The advanced search option gives more options for limited search within certain parameters, including specific ethnic groups.

Attendees were familiar with the *MLA International Bibliography* (ProQuest), which Judy mentioned as one of the most important resources for literature, including dramatic literature. The *MLA Bibliography* indexes critical materials on literature, languages, linguistics, and folklore, excluding book reviews. The database provides access to citations from journals and series published worldwide, as well as books, essay collections, working papers, proceedings, dissertations, and bibliographies. The print volumes go back to 1921 and the database covers from 1926-1962 retrospective content to the present.

Nancy reviewed the geographically based interdisciplinary resources on her handout. These

resources index articles on a variety of subjects focused on a geographic area from a range of publications.

Index Islamicas, produced by the Islamic Bibliography Unit at Cambridge University Library, indexes literature on Islam, the Middle East, and the Muslim world. Records included in the database cover almost a century of publications, with some going back to 1906. The print edition extends coverage back to 1605. Material cited in *Index Islamicus* includes not only work written about the Middle East, but also about the other main Muslim areas of Asia and Africa, plus Muslim minorities elsewhere in the world. Over 2,000 journals are monitored for inclusion in the database, together with conference proceedings, monographs, multi-authored works, and book reviews. Journals and books are indexed down to the article and chapter level. *Handbook of Latin American Studies* is an annotated bibliography of works on Latin America covering various fields in both the humanities and social sciences. *HLAS* is edited by the Hispanic Division of the Library of Congress, and is also online in Spanish.

In addition to the full-text resources already mentioned, Nancy also discussed the usefulness of *JSTOR*. *JSTOR* is a not-for-profit organization with a dual mission to create and maintain a trusted archive of important scholarly journals, and to provide access to these journals as widely as possible. *JSTOR* offers researchers the ability to retrieve high-resolution, scanned images of journal issues and pages as they were originally designed, printed, and illustrated. The journals archived in *JSTOR* span many disciplines. *JSTOR* is not a current issues database. Because of *JSTOR*'s archival mission, there is a gap, typically from 1 to 5 years, between the most recently published journal issue and the back issues available in *JSTOR*. While one can search for articles within *JSTOR*, Nancy advises against it. Nancy commented that she has observed that student and faculty researchers often go immediately to *JSTOR* to find articles on a particular subject rather than using the more efficient means of identifying articles through other indexing sources and then going to *JSTOR*.

Nancy concluded the session with a discussion of federated searching. While online resource publishers like ProQuest and Wilson enable users to search several of their resources concurrently, many libraries are implementing software that will allow their users to search for a specific search term within online catalogs and several reference resources simultaneously. Just as Google users can search for one term and retrieve results from thousands of Web sites, federated searching within the library context provides users with the ability to obtain article citations, book reviews, images, bibliographic records, etc., etc., from their online catalogs and proprietary databases in a single search. While federated searching is still in development and has been implemented only to a limited extent in most libraries, it promises to be a subject of much future use and discussion. Another fairly recent development is the ability to link from a citation result screen in an online database to the full text of an article within a particular library's online holdings. Nancy noted that Columbia University Libraries uses a product called e-Link which provides direct links from a database citation to the full text of the article online (if available) and if full text isn't available, e-Link checks CLIO, the library catalog, to see if the

Libraries have what is needed in print. e-Link will also help researchers submit an interlibrary loan request.

The presenters answered a number of questions regarding specific databases and general search strategies before adjourning. The session was most informative and emphasized a number of points that are important to recognize when conducting research online. The subject headings used to provide subject access to materials indexed vary from resource to resource, and very few use the Library of Congress subject headings. As noted above, coverage dates also vary and change fairly frequently. It is worth spending time investigating all the bells and whistles of each database as there are a variety of features that make finding, saving, and compiling search results much easier. Due to the positive response to this session the presenters are considering offering it at a future ALA Annual Meeting.

SUSAN BRADY
Yale University

REGIONAL NEWS

The Jerome Lawrence and Robert E. Lee Theatre Research Institute, The Ohio State University Libraries, is pleased to announce the appointment of Dr. Beth Kattelman to the position of Associate Curator, a new faculty position made possible by the generous bequest of playwright Jerome Lawrence. Beth holds the MLIS degree from Kent State University and the PhD from The Ohio State University, and brings extensive experience in special collections, public libraries, retail bookstore management to the position. Her research interests lie in the areas of magic, sideshow, horror films, directing and feminist theory. She has written numerous entries for theatre encyclopedias and reference sources, and is a contributor to the Gale Group's Drama for Students series. She has taught directing and script analysis for The Ohio State University and has also served as the administrator for the Introduction to Theatre course. Beth co-founded Madcap Productions, a Cincinnati based puppet-theatre company that continues to tour throughout the country. She also co-founded and served as Artistic Director of the New Venture Theatre, a Columbus company that was devoted to showcasing and developing new works. She has directed several award-winning productions in Cincinnati and Columbus. Beth has performed with various theatre companies throughout the Midwest and has also worked with Megan Terry at the Omaha Magic Theatre, where she served as company member and sound designer for productions of *Body Leaks* and *Sound Fields/Sound Minds*. She is currently a member of the advisory board for the Columbus National Gay and Lesbian Theatre Festival.

NENA COUCH
Ohio State University

MARGO JONES AWARD HONORS PLAYWRIGHTS JEROME LAWRENCE AND ROBERT E. LEE

On September 28 at the Beverly Hills Hotel in Los Angeles, The Ohio State University Libraries and College of the Arts presented the Margo Jones Award posthumously to the playwriting team of Jerome Lawrence and Robert E. Lee. The Margo Jones Award

honors those who have demonstrated a significant impact, understanding and affirmation of the craft of playwriting, and who have encouraged the living theatre everywhere.

A highlight of the celebration was the reading of a scene from *Inherit the Wind* by noted actors Edward Asner and David Selby, directed by prominent director Gordon Hunt. Making the presentation were College of the Arts Dean Karen Bell, Theatre Research Institute Curator Nena Couch, and Theatre Research Institute Director Alan Woods.

The accomplishments of Lawrence and Lee include such long running and widely produced plays as *Inherit the Wind*, *First Monday in October*, *The Night Thoreau Spent in Jail*, and *Auntie Mame*. Lawrence and Lee were co-founders of American Playwrights Theatre. In addition to plays, Lawrence and Lee's legendary 52-year partnership produced dozens of books for musicals, screenplays, radio and television scripts, biographies and textbooks, and national and international publications. Both writers taught frequently, sharing their expertise and mentoring beginning playwrights.

Margo Jones supported and nurtured new plays at the theatre she founded in Dallas in 1947 including *Inherit the Wind*, which later opened at the National Theatre in New York; William Inge's *Farther Off From Heaven*; and Tennessee Williams's *Summer and Smoke*. The pattern she created for developing theatre works is now a standard for producing new plays. The Margo Jones Award was established in 1961 and has been administered by the Jerome Lawrence and Robert E. Lee Theatre Research Institute at The Ohio State University since 1993. The Institute, jointly administered by The Ohio State University Libraries and Department of Theatre, collects, preserves, maintains, and makes accessible research materials in the performing arts.

NENA COUCH
Ohio State University



The Jerome Lawrence and Robert E. Lee Theatre Research Institute of The Ohio State University Libraries and College of the Arts is honored to announce the donation of the Curtiss Show Print collection by Nyle and Helen Stateler. This remarkable collection documents the beautiful letterpress work done by the company for posters, window cards, heralds, tickets, ads, letterhead stationery, and other materials used by their show business clients. The collection contains not only

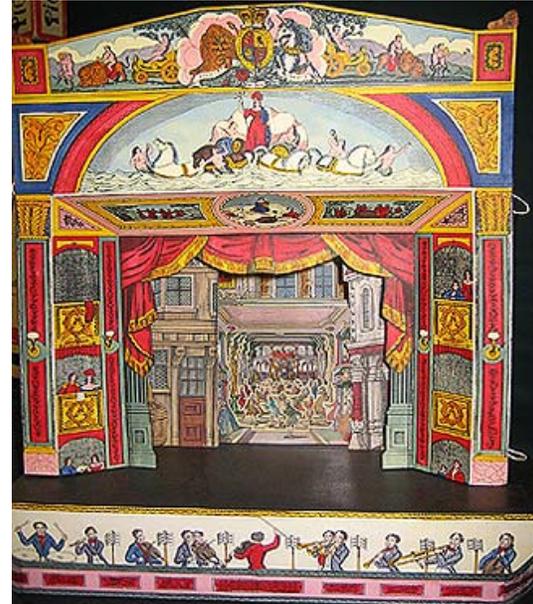
the wonderful materials printed by Curtiss Show Print, but also printing blocks and work orders, all of which provide incredible opportunities to explore not only the work of the show printer, but also the history and legacy of tent shows, vaudeville companies, minstrel shows, circuses, and other traveling companies in the early to mid 20th century.

Established in 1905 by Bill Curtiss, the shop specialized in turning orders around very quickly, and gained a reputation among its show business clients for fast and excellent work. Nyle Stateler took a job at Curtiss Show Print in 1941 learning to do setup, layout and printing. With a brief hiatus for military service during World War II, he has spent his entire career working at, and later owning, Curtiss Show Print. He keeps all the presses, including a linotype machine, running and busy. While the show print business has slowed down, Nyle and Helen Stateler have not. In addition to a wide variety of printing work, they continue to publish *The Continental News-Review*, a weekly newspaper started by Curtiss when he moved from Kalida to Continental. The *News-Review* has been in publication since 1919 except for the time Nyle was in the Army and Curtiss was without a linotype operator.

Nyle and Curtiss Show Print were the subject of a recent award-winning documentary, *Continental, Ohio*, produced by Murphy & Associates, Inc., and WOSU.TV. *Continental, Ohio*, received the 2005 Midwestern Regional Emmy Award for a documentary program.

NENA COUCH
Ohio State University

Paper Theater Festival at UCSD Libraries



In the Victorian Era, the best theater houses produced posters showing architectural elements of the playhouse. Also on the poster sheets were aspects of the set and costume designs of a show from the

season. Families could purchase the posters and cut-and-paste together a scale-model replica. A script was included in this kit so that families could mount their own productions on a table-top in their drawing rooms.

The Arts Library at the University of California, San Diego holds an annual exhibition and festival celebrating Paper Theaters ("The Smallest Show on Earth"). Paper theaters from the collection of Scott Paulson were exhibited throughout December, and a new paper theater play with original music was premiered on December 13th. Classic paper theater plays from past festivals (including "The Gossiping Sofa," "A Pirate's Life for She," and "The Bamboo Princess") are also resurrected.

Illustrated is a paper reproduction of a Guckkastentheater (peepbox theater) from the collection of the Katharina Engels Doll and Toy Museum in Rothenberg ob der Tauben, Germany.

ROB MELTON

University of California, San Diego

ANNOUNCEMENTS

Exhibition at The New York Public Library for the Performing Arts Celebrates the 75th Anniversary of the Billy Rose Theatre Division

The New York Public Library for the Performing Arts is celebrating the 75th anniversary of the founding of its Billy Rose Theatre Division with Stars and Treasures: 75 Years of Collecting Theatre, a major exhibition showcasing rare and unique artifacts from the more than 9 million items in its collections. Among the items on view, some of them being exhibited for the first time, are a bejeweled belt worn by Sarah Bernhardt as Cleopatra, letters from Harry Houdini, and several drafts of Edward Albee's *Who's Afraid of Virginia Woolf?*. The exhibition includes both drama and musical theatre, as well as such popular entertainments as circus, magic, Wild West shows, and vaudeville. Examples from both historical and contemporary theatre are represented, beginning with a number of 18th and 19th century items, including letters from Sarah Siddons, Edmund Kean, and Edwin Booth. Stars and Treasures: 75 Years of Collecting Theatre will be on view in the Donald and Mary Oenslager Gallery at The New York Public Library for the Performing Arts Dorothy and Lewis B. Cullman Center, 40 Lincoln Center Plaza, from Tuesday, November 21, 2006 through Saturday, May 5, 2007. Admission is free.



Among the items on view for the first time are a 1769 handbill and ticket from the first Shakespeare Jubilee ever held - organized by David Garrick in Stratford upon Avon and now viewed by at least one critic as the "point at which Shakespeare stopped being regarded as an increasingly popular and admirable dramatist and became a god;" and a draft of *House of Flowers* annotated in Truman Capote's hand. The original costume designs by Cecil Beaton for *My Fair Lady*, circus drawings by Toulouse-Lautrec, and the cornerstone and its contents saved from the Ziegfeld Theatre when it was demolished are but a few of the treasures. Heartbreaking letters from American playwright Tennessee Williams describing the burden of alcoholism and its effect upon his writing are included, as are letters to Gypsy Rose Lee from the real Mama Rose, who was one of the inspirations for the musical *Gypsy*.

Personal treasures loaned for the exhibition by such actors as Jane Alexander, Harvey Fierstein, Patti LuPone, Donna Murphy, Audra McDonald, Roger Rees, and Ben Vereen are also featured. Actress Julie Harris has loaned a charming little box given to her on the opening night of *I Am a Camera* with notes from both John Van Druten and Christopher Isherwood. Angela Lansbury has loaned a Halston kimono embroidered with sentiments from the entire cast of her much esteemed revival production of *Gypsy*.

In addition, a related season-long series of programs, *The Billy Rose Theatre Division at 75: Treasures from the Archives*, is being presented in the Library's Bruno Walter Auditorium. Admission to all programs is free. For information, telephone 212.642.0142 or go to the Library's website at <http://www.nypl.org/lpapprograms>.

"With its vast collections and close working relationship with the theatrical community, the Billy Rose Theatre Division plays a dynamic role in New York City's cultural life," said David Ferriero, Andrew W. Mellon Director and Chief Executive Officer of the Research Libraries at The New York Public Library. "The Division preserves the ephemeral moments of the theater that otherwise would disappear when the stage lights are

lowered. In its millions of clippings, photographs, videotapes, manuscripts, programs, designs, scripts, and other materials, the Library provides the theatrical community with a unique window to past productions and inspiration for future works."

Jacqueline Z. Davis, the Barbara G. and Lawrence A. Fleischman Executive Director of The New York Public Library for the Performing Arts, notes, "There is a marvelous synergy between the Billy Rose Theatre Division and the theatrical community. We see it when a playwright donates the drafts of his play to the Library, when the producers give us permission to film the production, when the publicist gives us the photographs and the programs, and then years later when they all return to the Library to study the materials to mount a revival. It is then that my heart swells with pride, knowing that the Library is an important partner to the performing arts process."

The Billy Rose Theatre Division, which was established officially as a separate unit of The New York Public Library on September 1, 1931, is world renowned as the largest and most comprehensive archive in the theatrical arts. The division's holdings of more than 9 million items illuminate virtually every type of performance, from street corner to stage to studio, and include not only theatre, but also film, television, radio, and such popular entertainments as the circus, magic, puppetry, and carousels. Chronicling performances from around the globe and throughout the centuries, the Billy Rose Theatre Division was formally established following a gift to The New York Public Library of thousands of items from the estate of producer and playwright David Belasco. However, its roots date to two other important gifts - the George Beck Collection in 1905, which includes scripts and promptbooks from the 18th and 19th centuries, and the Robinson Locke Collection in 1925, which includes scrapbooks of stage and film personalities from 1870 through 1920.

Besides the traditional reference materials, the division's strength and uniqueness lie in its unparalleled holdings of archival collections, personal papers, performing arts ephemera, and other original materials, including its pioneering efforts documenting live theater performances through the Theater on Film and Tape Archive (TOFT). Working in the division, a user may examine a program for a 1767 Philadelphia performance of *Romeo and Juliet*, study Edwin Booth's letters to his daughter, review the working script for Orson Welles's African-American *Macbeth*, study costume designs from the film *Anna and the King of Siam*, analyze a videotape of *A Chorus Line*, or read scripts from current television hits.

Encompassing dramatic performance in all its diversity, the division is an indispensable resource for artists, writers, researchers, scholars, students, and the general public. Through conservation and documentation, it preserves and promotes the theater, playing a dynamic role in the national and international theatrical communities.

Stars and Treasures: 75 Years of Collecting Theatre is on view from November 21, 2006 through May 5, 2007 at The New York Public Library for the Performing Arts Dorothy and Lewis B. Cullman Center, 40 Lincoln Center Plaza. Exhibition hours are: Tuesday, Wednesday, Friday, and Saturday from noon to 6:00

p.m.; Thursday from noon to 8:00 p.m.; closed Sundays, Mondays, and holidays. Admission is free. For exhibition information, telephone 212.870.1630 or visit the Library's website at www.nypl.org.

KEVIN WINKLER

The New York Public Library for the Performing Arts

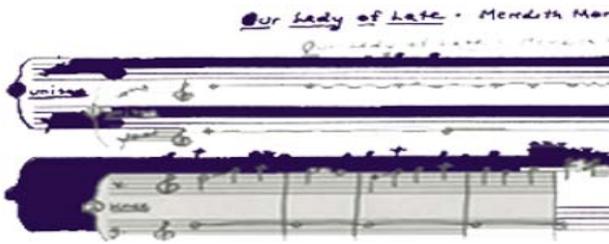
Archive of Innovative Composer, Director, and Choreographer Meredith Monk Acquired by The New York Public Library for the Performing Arts

The New York Public Library for the Performing Arts has acquired the archive of the pioneering composer, director, and choreographer Meredith Monk. "Over a period of more than 40 years, Meredith Monk has created a body of strikingly original works that challenge traditional forms and styles," said Paul LeClerc, President of The New York Public Library. "At the Library for the Performing Arts, her archive will be preserved as a source of knowledge and inspiration for future generations of creative artists, scholars, students, writers, and anyone interested in understanding the nature and impact of her work."

The archive consists of both personal and professional papers, including audio/visual material, music scores, process notebooks, personal notebooks (dreams and ideas), research material, slides and photographs, correspondence, writings by and about Monk (including interview transcripts), production folders, copies of storyboards, project records, financial records, programs, awards, clippings, posters, and publicity materials.

"Meredith Monk's archive will reside at the Library for the Performing Arts along with those of such other great and innovative artists as Merce Cunningham, John Cage, Jerome Robbins, and Kander & Ebb, to name just a few," said David Ferriero, Andrew W. Mellon Director and Chief Executive of the Research Libraries. "She will be part of a nexus of creative artists whose collections have established the Library as a vital center for anyone seeking information on the performing arts of our times."

Deeply evocative yet rooted in reality, Monk's work deftly integrates film, theater, song, and dance to examine the human experience. She creates operas, musical theater works, films, and installations that are poised at the intersection of music and movement, image and object, light and sound. Because of the interdisciplinary nature of her performances, researchers will be able to go to any of the Library's divisional service desks – dance, theater, music, or recorded sound – to request materials from this collection.



or the floor Shot from above. So that pool becomes mirror.

Another page from the file is entitled "DUET with 16 Millimeter Earrings," and details very different ideas and images for what many consider to be Monk's first important work, which was also her first piece to integrate film with dance and music.

The archive includes letters to and from other notable artists, including David Byrne, Blythe Danner, and John Cage. Her impact on other performers can be seen in a letter from Michael Cerveris, the Tony Award-winning actor, who performed the Young Man in Monk's *The Games* in 1984. Afterward he wrote to her to congratulate her on "a beautiful evening.... You were so informal and fun that it changed the whole nature, whole character of the audience.... While my training has been most thorough in theater, I've always sought – consciously or not – a synthesis of acting, music and movement. That's why *The Games* was such a joy for me. It's definitely the most satisfying thing I've ever done. I owe so much to you for that and for the enhanced perception and perspective I gained in that six weeks."

"Meredith Monk's boundary-breaking work has inspired us to rethink the way we classify artists' collections at the Library for the Performing Arts," said Jacqueline Z. Davis, the Barbara G. and Lawrence A. Fleischman Executive Director of The New York Public Library for the Performing Arts. "Rather than categorize her to fit into one of our four existing research divisions, we have created a new 'Performing Arts' classification to accommodate the personal artistic vision that she has expressed over the decades."

Recognized internationally as a major creative force in the performing arts, Monk has been the recipient of numerous awards, including the MacArthur "Genius" Award in 1995. She has been acclaimed by audiences and critics from New York to California, from France, Germany, and Italy to Japan and Israel. "When the time comes, perhaps a hundred years from now, to tally up achievements in the performing arts during the last third of the present century, one name that seems sure to loom large is that of Meredith Monk," Alan M. Kriegsman, the Pulitzer Prize-winning former critic of *The Washington Post*, wrote in 1984. "In originality, in scope, in depth, there are few to rival her."

Asked to comment about the archive, Ms. Monk replied, "Preservation was my highest priority, but how the archive can live on in the future was just as important. In the end, The New York Public Library for the Performing Arts was the best choice. I believed my work should remain in New York City, with the largest community of creative artists and arts enthusiasts – all those who can benefit from these resources – where the archive can continue to give rise to new connections and synergies."

The material in the archive will allow scholars and researchers to trace the development of Monk's works, including such pieces as *16 Millimeter Earrings*, *American Archeology #1: Roosevelt Island*, *Book of Days*, *Education of the Girlchild*, *impermanence*, *Juice*, *Quarry*, *The Games*, *Vessel*, and *Volcano Songs*. For example, handwritten and typed notes in the project file for the 1966 work *16 Millimeter Earrings* reveal various early ideas. One page, entitled "Abortion or 8 Millimeter Earrings," begins:

the lecture -- implied relation of my marking and the tape but times of complete anti-theses of off kilter movement all wrong like sway back and turned in awkward anti-dance power will come from subtlety: indicated on phase direct anti-thesis idiosyncratic movement with no relation pool -- a sheet on the floor with film projected on it. Images that are not delineated as a man or a flower but Recognizable. The Sea Fire Image of myself in a mirror

The New York Public Library for the Performing Arts has had a long relationship with Meredith Monk. In 1977 the Library filmed *Quarry* at the Brooklyn Academy of Music and in 1993 it filmed *Education of the Girlchild* at the Joyce Theater. Ms. Monk has also participated as a subject in the Library's Oral History Project, and in 1996, the Library celebrated her extraordinary achievements with a retrospective exhibition, "Meredith Monk: Archeology of an Artist." Designed by the artist herself, the exhibition brought together artifacts and other items representing productions from the start of Monk's career in 1964 through to her latest work. Taken as a whole, the props, original designs, storyboards, programs, posters, photographs, recordings, and films revealed Monk's unique artistic perspective, which continues to guide her creation of imaginative new worlds.

KEVIN WINKLER
The New York Public Library for the Performing Arts

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.

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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.

CALENDAR OF EVENTS

**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, Butler Library, Columbia University, 10:00
AM-4:00 PM.**

**June 23, 2007 TLA/LES Program at ALA:
“Shakespeare and Libraries.”**

BOOK REVIEWS

**Mary C. Henderson. *Stars on Stage: Eileen Darby &
Broadway's Golden Age: Photographs, 1940-1964.*
New York: Bullfinch Press, 2005. ISBN 0-8212-2897-
8. \$40.00 (cloth).**

When Eileen Darby sat, with her candid camera, in the front row at the Alvin Theatre one night in 1940, during the run of Robert E. Sherwood's *There Shall Be No Night*, with a cast headed by Lunt and Fontanne, a new era of theater photography was about to come of age. Although a few photographers had been shooting candid production shots, no one before Darby had been able to capture the moment at the heart of a theatrical production, and did it so cleanly. Henderson's book is a bountiful sampling of these moments wherein Darby's unerring eye and lens caught the crux of the play.

In his introduction, John Lahr cites the iconic image from *A Streetcar Named Desire* of Stanley moodily holding the edge of a cowering Blanche's frilly gown (reproduced pp. 2 & 90) as “one of the most famous of modern theatrical photographs” (10). Lahr concludes his introduction this way: [Darby's photographs] bear witness to both the short history and the joy of American stagecraft” (12).

Henderson's succinct, informative biographical essay expands on the significance of Darby's technique. “By showing actors speaking, singing, and dancing, she managed to actualize the theatrical experience and to avoid the posed look of traditional stage photography” (26). She ends the essay with a short history of stage photography, information well-known to researchers who use theater illustrations, but useful as a reminder of how advances in image making made capturing the moment more possible.

Among the dozens of images in this beautifully produced volume, one more Tennessee Williams moment must suffice. It is the key sheet (reproduced p. 13) of Laurette Taylor talking on the phone in *The Glass Menagerie*; the changes of expression on her face help us to understand why her performance as Amanda Wingfield, was, as Lahr says “generally thought to be one of the greatest of the postwar period” (12).

The photographs, and the perspective they give us of “Broadway's Golden Age,” give this book great visual power. Except for Lahr's introduction and Henderson's essay, the textual material does not stand out. Although usually descriptive, it is, for Henderson, not very informative. This is most definitely a book for the personal libraries of all theater aficionados and for larger theater research collections as a sampling of a

treasure trove of images from the Golden Age of Broadway.

Since Eileen Darby's death in 2004, her family has established a website, www.eileendarby.com, which offers, under the aegis of “Eileen Darby Images, Inc.”, the reproduction rights from the photographs in her vast archive. The last time I checked, there was no list of productions on the site, which makes requesting particular production images difficult. There is, however, “A Selected Portfolio of Shows” at the back of Henderson's book. It is chronological, then alphabetical. Although far from complete, the list is most impressive.

**RICHARD M. BUCK
The New York Public Library for the Performing
Arts (Retired)**

**David Kaplan. *Tennessee Williams in Provincetown.*
East Brunswick, NJ: Hansen Publishing Group,
2007. 130 pp. ISBN: 978-1-60182-421-9. \$14.95
(paper).**

On judging a book by its cover: Depending on the p.o.v., one could either be drawn into or turned off by the depiction of an unseasoned, nubile, nude Tennessee (cut off discreetly at the waist) against a vibrant blue background above the dunes and edged in shocking pink. Since this is a slim paperback volume, some snap judgments might be drawn. They would mostly likely all be wrong. What Kaplan, Williams specialist and “curator” of the newly inaugurated Provincetown Tennessee Williams Festival (<http://www.twptown.org/>), has done is to produce a carefully researched scholarly monograph concentrating on the four summers (1940, 41, 44, 47) that Williams spent in P-town. “He wrote the plays that made him famous on Provincetown. He fell in love in Provincetown. He had his heart broken there” (5). He was 29 in 1940, Audrey Wood was already his agent, and the ill-fated *Battle of Angels* had been optioned by the Theatre Guild.

By the end of his last summer in P-town, *The Glass Menagerie* had caused a sensation, rehearsals for *A Streetcar Named Desire* were underway, and the seeds for many of the later plays had been planted, their germination and flowering strongly influenced by the P-town experience. But the experience of P-town did not reach the stage until the premiere in 1981 of Williams's last produced play in New York while he lived, *Something Cloudy, Something Clear*. The heart, and one could even say soul, of this little volume is the search for the sources of that play.

Much of the story told here by Kaplan is new material. He dug into archives, interviewed many survivors of the P-town days, and found the original text of the one-act play “The Parade,” that was wrenched from the anguished Williams after the loss his first love Kip Kiernan (Bernard Dubowsky), a twenty-two year old Canadian dancer. The play, says Kaplan, written in July and August of 1940, was lost, like the love it depicts, and not rediscovered until years later.

In 1962, Williams wrote the first version of *Something Cloudy, Something Clear*. Kaplan emphasizes that it is not a rewriting of “The Parade,” but “an entirely new work” (87). Be that as it may, the theme is the same—the agony of love lost, perhaps the only really passionate love that Williams ever had. Williams was in the audience when I saw the play in 1981 at the Bouwerie Lane Theatre. It was not well received; it seemed to carry too much baggage from a

distant and misunderstood past, much more cloudy than clear. Although it is surely no masterpiece, Kaplan's detailed explication of the play makes it much clearer. If this were the only reason for a careful reading of Kaplan's book, and it is most assuredly not, it would be well worth it. Recommended for all theater collections and personally for Williams aficionados. As for "The Parade" it received its world premiere at the first annual Provincetown Tennessee Williams Festival on October 1, 2006.

RICHARD M. BUCK
The New York Public Library for the Performing Arts (Retired)
Andrew B. Harris. *The Performing Set: The Broadway Designs of William and Jean Eckart.* Denton, TX: University of North Texas Press, 2006. 238 pp. ISBN: 1-57441-212-4. \$37.95 (cloth).

What one usually remembers from a production for which the Eckarts designed sets is the fluidity of the changes from one scene to another, often a new set flying in as the action continues on stage. This "choreographing" of sets came, at least in part, from their theory of finding the essential quality of the play before the design process began. This is no doubt why their sets for musicals were more innovative than those for straight plays; musicals flow from scene to scene and often the location can change even in the course of one musical number. Famously, the "Open a New Window" number from *Mame* moves through many locations without a break in the flow of the song.

It could be argued that *Mame* (1966) was the culmination of their New York career, since their designs from then until the last, those for the disappointing rock musical *Sensations*, in 1970, were mostly for shows for which neither audiences, critics, nor even the Eckarts could find much enthusiasm. Such were their reservations that they moved to Dallas and the campus of SMU, and continued to design, except for *Of Mice and Men* in 1974, very far off-Broadway (50 such shows are noted in the chronology), until 2000, when Bill died while a local Texas production of *Macbeth* was in the design phase (Jean had died in 1993).

The most productive years began in 1954 with *The Golden Apple*, the design essence of which was the dominant translucent paneled apple tree that gave the appearance of three-dimensionality. *Damn Yankees* came in 1955, the first of many collaborations with "Mr. Abbott," which give rise to fascinating and often risible anecdotes throughout the text. A chance to work in live television came in 1957 with Rodgers & Hammerstein's *Cinderella*. The small studio demanded innovation of a new kind: verticality. The result was the winding staircase upon which much of the action took place.

Both *Once Upon a Mattress* (making 20 "downy" mattresses realistic) and *Fiorello* (solving multiple set changes with a double turntable) came in 1959. *She Loves Me* (1963) used a triple turntable which brought waves of applause as the sets changed. 1965 introduced Kander, Ebb and Liza Minnelli to Broadway, and was the Eckarts' last collaboration with George Abbott, who was not responsive to the subject matter of *Flora*; Hal Prince's comments (165) are important to understanding the situation.

So what is the Eckart's legacy? Harris sums it up this way: "With wit and style, they had helped to shape the musicals that they had worked on and to give them a lightness and fluidity that allowed them to flow

from one scene to another with dreamlike rapidity. . . .that both stimulated and challenged audiences" (203). Harris's book is the recent recipient of the USITT "Golden Pen Award and is recommended for all performing arts collections and theatre aficionados.

RICHARD M. BUCK
The New York Public Library for the Performing Arts (Retired)
Marni Nixon, with Stephen Cole. *I Could Have Sung All Night: My Story.* New York: Billboard Books, 2006. 306 pp. ISBN: 0-8230-8365-9. Illus., index. \$24.95 (cloth).

Near the end of this revealing and absorbing personal history, Nixon says: "There will always be people who know me only as the 'ghost'" (271). That is probably most of those who will come across this welcome addition to musical theater, and indeed, classical music biographies of the mid-to-late-twentieth century.

Although it was supposed to be a Hollywood "secret," Nixon was the musical voice of Deborah Kerr, Natalie Wood, and Audrey Hepburn, as well as, in less well known instances that of Margaret O'Brien and Marilyn Monroe, among others. She tells her ghosting stories with considerable verve and panache. We learn exactly how dubbing the soundtracks are done; the perfect blending of speaking and singing voices is very difficult. Since Nixon has perfect pitch and can quickly learn to mimic any accent and voice quality, she soon became the "dubber" of choice. Her descriptions of dubbing sessions are the most absorbing parts of her professional story.

Meanwhile, her live musical career was proceeding apace, and after *My Fair Lady* (1964), it bloomed. Since she lived mostly on the West Coast, concerts were with orchestras in California and Washington, many in large venues such as the Hollywood Bowl. She came to know Stravinsky and other European exiles living in California, and was a specialist in new and difficult works by some of the greatest composers. She sang opera, both new and traditional; she coached the cast of the 1994 Grammy-winning recording of Floyd's *Susannah* in how to sing in an Appalachian accent (255-259), a wonderful anecdote of the way she works in her long experience as a voice teacher.

Nixon's East Coast appearances have been few. There have been classical concerts at Lincoln Center, and three appearances on Broadway in recent years, most notably as Aunt Kate in *James Joyce's The Dead* in 2000. She was a replacement in the 2001 revival of *Follies* at age 71. She says it is difficult to get "older parts" because her singing voice still has the purity and clarity of someone who is much younger. She did, however, go into the replacement cast of *Nine* in 2003, playing the young Guido's mother. She says that "only made me crave more Broadway experiences. I hope to go back on the Great White Way soon" (290).

Although her professional life was mainly musical films and often stunning stage successes, her personal life reads more like a soap opera. After surviving a controlling mother, who she watched die in an awesomely poignant way (261-265); three marriages, only the last of which has been without considerable angst; the suicide of a sister-in-law; two bouts with breast cancer and a daughter's serious riding accident, Nixon at 76 still soldiers on. "In the end, the ghosts to shed are merely the superficial veils that can cover the human experience inside of us. So my journey proceeds from here, and who knows where it

will lead? Here's to curtains going up. To voices on the screen. To acting and singing on and on" (293-4).

RICHARD M. BUCK
The New York Public Library for the Performing Arts (Retired)

Robert Viagas, ed. *The Alchemy of Theatre: The Divine Science: Essays on Theatre & the Art of Collaboration*. New York: Applause Books, 2006. 284pp. ISBN 1-55783-698-1. \$29.95 (cloth).

In this lavish coffee table-sized book, Robert Viagas edits a collection of essays on the complexities of collaboration, noting that "the essence of drama may be conflict – but the essence of *creating* drama turns out to be cooperation." Viagas brings together an assortment of theatre professionals to discuss the act of collaboration, recalling their individual experiences and observations. Twenty-six writers, performers, producers, directors, musicians, designers, and front-of-house personnel share views on bringing a theatrical production to fruition, and the process of collaboration has succeeded or failed. Emphasizing mainstream Broadway-style productions, the comments seem to be elaborated interview material including much reminiscence, although the theatre stories are rich and there is a minimum of pontificating. The volume abounds with delightful, often fascinating insights into famous and little-known productions alike, reflections on creative inspirations, and attempts to articulate that which is most difficult to articulate: the act of creation.

The book is divided into four parts segregating contributors by their jobs. Part 1, "Pen to Paper," features comments from writers Edward Albee, Terrence McNally, Wendy Wasserstein, Cy Coleman, and the composer/lyricist team of Lynn Ahrens and Stephen Flaherty. Here the emphasis is on the act of creation, whether in a straight play or musical, and what happens to the written word as it moves toward and through the production process. Part 2, "Captains," brings together a theatre owner (Gerald Schoenfeld), producer (Rocco Landesman), directors (Harold Prince, Susan Stroman, George C. Wolfe), casting director (Jay Binder), musical director (Paul Gemignani), and stage manager (Peter Lawrence) to dissect their contributions. Some of these individuals are "hyphenates," creative personnel typically performing more than one major task (Prince, for example, is a notable producer as well as a director), and the tensions between art and commerce begin to emerge. Part 3, "Their Hour Upon the Stage," focuses on performers, including Chita Rivera, Brian Stokes Mitchell, Kathleen Chalfant, Dick Latessa, and Cynthia Onrubia, all of whom explore the relation of the actor to his/her role and the nature of collaboration among actors and other production personnel. Part 4, "Completion," mixes designers (Robin Wagner, William Ivey Long, Jules Fisher and Peggy Eisenhauer, Tony Meola, Angelina Avallone) with an orchestrator (William David Brohn) and public relations personnel (Nancy Coyne, Adrian Bryan-Brown), all of whom provide perspectives on their areas, with attention to ways onstage and backstage concerns converge in finalizing the theatrical event.

Each contributor's section includes a photo of the individual, but unfortunately these are the only illustrations featured. Production photos and designs might have enhanced the comments of the contributors. The book is handsomely laid out and bound and the

publisher is to be commended for keeping the price reasonable, particularly given its comparatively lavish embellishments. Any theatre lover will find this book a joyous immersion in the acts of creativity and collaboration.

JAMES FISHER
Wabash College

Jonathan L. Chambers. *Messiah of the New Technique: John Howard Lawson, Communism, and American Theatre, 1923-1937*. Carbondale, IL: Southern Illinois University Press, 2006. 268pp. ISBN 13-978-0-8093-2699-0. \$29.95 (cloth).

2006 has certainly been the year of John Howard Lawson (1894-1977), most famously known as one of the "Hollywood Ten" in the era of the post-World War II House Un-American Activities Committee when the fever of anti-Communism evolved into a witchhunt. Lawson, whose theatrical and screen accomplishments were obscured by his involvement, is the subject of two new studies this year, the first serious assessments of his artistic accomplishments. Gerald Horne's informative *The Final Victim of the Blacklist: John Howard Lawson, Dean of the Hollywood Ten* (Berkeley, CA: University of California Press) revisits Lawson's cinematic work, but it is Jonathan L. Chambers's study of Lawson's stage career in the 1920s and 1930s that is the most valuable addition to theatre scholarship.

Without question, Lawson gave full voice to his leftist politics in his stage work during an era in which a number of American dramatists, including Eugene O'Neill, Elmer Rice, Maxwell Anderson, Sidney Kingsley, and most particularly Clifford Odets, "politicized" Broadway theatre. Although the Marxist bent of 1930s politics is often viewed as a response to the Great Depression, especially in the work of the seminal Group Theatre (with whom Lawson was occasionally affiliated), Lawson's politics truly emerged from the horrors of World War I and the economic inequities he identified in the decade prior to the Stock Market crash. Chambers's study is a long overdue assessment, but worth the wait in that it is cogently written, thoughtfully organized, and impressively thorough in its research on the plays Lawson wrote over a fourteen-year period, including *Roger Bloomer* (1923), *Processional* (1924), *Nirvana* (1936), *Loud Speaker* (1937), *The International* (1928), *Success Story* (1932), *The Pure in Heart* (1934), *Gentlewoman* (1934), and *Marching Song* (1937). Inspired by European techniques, most particularly expressionism, Lawson chronicled the class struggles of the era and offered Communist principles as a viable socio-political option. His most emblematic work, *Processional*, was revived by the Federal Theatre Project in 1937, but failed to find favor, leading to Lawson's shift to screenwriting. Chambers states that his goal is to "encourage not only a reconsideration of Lawson's career and the cultural and political left of the interwar years, but also the larger cultural matrix of that historical moment" (3), and he does so by offering a balanced account of Lawson's theatrical accomplishments that is both appreciative and critical. He vividly reconstructs the productions (a dozen illustrations help) with a richness of detail and depth of analysis that provides the reader with an immersion into both the cultural times and the New York theatre world of that remarkable period.

The volume is handsomely bound and supported by copious notes and a thorough bibliography. Chambers's book is an essential addition to any library paying attention to American drama and to any scholar interested in the evolution of political theatre.

JAMES FISHER
Wabash College

Jared Brown. *Moss Hart: A Prince of the Theatre*. New York: Back Stage Books, 2006. 452pp. ISBN 0-8230-7890-6. \$27.95 (cloth).

Jared Brown describes the legendary Moss Hart as "one who dominated Broadway theatre in his time, both by the brilliance of his talent, and the force of his charismatic personality." This new biography does ample justice to the man who, for over 30 years, delighted audiences as both author and director. This title supplements Steven Bach's 2001 title *Dazzle: The Life and Times of Moss Hart* [Knopf, ISBN 0679441549, \$29.95]. Brown received full cooperation from Hart's family, including access to letters, documents, and his personal journal. Scholars may debate some aspects of Hart's personal life as contrastingly offered in these two biographies, but Brown's effort stands alone as a fine tribute to an extraordinary man.

Hart was born in the Bronx in 1904. He saw theatre as a literal and figurative escape from a life of poverty, and hoped to become a playwright. His eventual partnership with George S. Kaufman would bring them professional acclaim and personal closeness. Their first collaboration, *Once in a Lifetime*, was an immediate hit, giving Hart the artistic and financial satisfaction he had always craved. Their subsequent classic comedies, including *You Can't Take It With You* and *The Man Who Came to Dinner*, made "Kaufman and Hart" the toast of Broadway during the 1930s, though they would go their separate professional ways by 1941.

While Hart's early solo efforts at playwriting often proved shaky, the 1940s and 1950s would bring him great individual success on several fronts. His scripts for *Winged Victory* and the Kurt Weill musical *Lady in the Dark* were critically praised, as were his screenplays for *Gentleman's Agreement* and the 1954 remake of *A Star is Born*. Hart also proved to be a gifted stage director. Arguably, his 1956 direction of the legendary musical *My Fair Lady* would be his single greatest artistic achievement.

While, according to Brown, Hart had intimate relationships with women throughout his early adulthood, his marriage at age 42 to Kitty Carlisle brought him permanent happiness, as did the birth of their two children. Carlisle gave Hart much-needed support during his frequent bouts of depression and writers block. That same writer's block delayed Hart's autobiography for several years. But when *Act One* finally appeared in 1959, it was considered the finest theatrical memoir ever written, though Brown disputes the book's accuracy on several minor fronts.

Hart's health deteriorated in the early 1960s. He suffered a second heart attack during his problematic direction of Lerner and Loewe's *Camelot*. Hart died in December 1961 at age 57, mourned by many for his versatility, charm, and personal generosity. Brown's lively narrative offers an engrossing portrait of a man who would reinvent himself creatively throughout

his lifetime, even while confronting crippling bouts of depression and self-doubt.

The book includes photographs, a bibliography, and extensive source notes. It is highly recommended for both theatre students and general readers.

CATHERINE RITCHIE
Dallas (TX) Public Library

Donna McKechnie with Greg Lawrence. *Time Steps: My Musical Comedy Life*. New York: Simon & Schuster, 2006. 289 pp. ISBN 0-7432-5520-8. \$25.00 (cloth).

Broadway's current revival of *A Chorus Line* testifies to the legendary show's enduring appeal. So the timing appears equally propitious for an autobiography from Donna McKechnie, a 1976 Tony Award winner for her performance as "Cassie" in the original production. McKechnie's is a well-told tale of a multi-talented woman confronted by setbacks once her history-making star turn faded from view.

Born in Michigan in 1942, McKechnie immediately showed dancing talent. Leaving high school early to pursue a performing career in New York, she eventually landed both chorus and featured roles in several hit musicals, including *How to Succeed in Business, Promises, Promises* and *Company*. A brief marriage was followed by a long-term relationship with actor Ken Howard.

Once she and director/choreographer Michael Bennett teamed up in the early 1970s, musical theatre would never be the same, as the Pulitzer-Prize-winning *A Chorus Line* became part of American culture, and McKechnie herself the star among equals within the cast. Her professional bond with Bennett then became personal, as they entered into a short-lived marriage, both of them fully aware of his bisexuality. But despite the couple's best intentions, they would part within a year, after which McKechnie's life and career became seriously derailed.

Broadway considered McKechnie a so-called "triple threat" – dancer, singer, AND actress – and thus, ironically, fully suitable roles were scarce. In addition, her health became problematic when she was diagnosed with rheumatoid arthritis while simultaneously coping with clinical depression. Unsuccessful romantic relationships and long-dormant family conflicts continued to plague her. While seeking aid from various doctors and therapists and making a living as best she could, McKechnie nevertheless still dreamed of producing her own solo cabaret show, a goal she finally realized in the 1990s.

In later years, with her arthritis more manageable thanks to new diets and treatments, McKechnie found work in regional revivals of classic musicals, most notably *Sweet Charity*, in a production led once again by Bob Fosse just before his death. Additional tours included several "Cassie" reprises for new versions of *A Chorus Line*; Sondheim's *Follies*, in which she portrayed the all-singing, non-dancing Sally; and the title role in *Annie Get Your Gun*.

Even as her career prospects improved, however, McKechnie was still plagued by severe self-doubt and periodically sought therapeutic help. But today, at age 64, she is once again healthy, creative, and grateful for the personal perspective gained from a storybook life with more than a few unhappy chapters.

McKechnie chronicles her life effectively, though her frequent mini-lectures on the need to "love yourself" become somewhat tedious. However, the

account of her early years is indeed engrossing, as she proves herself a gifted writer in tandem with her other undeniable talents.

Time Steps is highly recommended for dance and musical theatre aficionados, *A Chorus Line* fans and general readers. Even after thirty years, Donna McKechnie – along with the show that made her a legend – is still a singular sensation.

CATHERINE RITCHIE
Dallas (TX) Public Library

Matthew S. Buckley. *Tragedy Walks the Streets: The French Revolution in the Making of Modern Drama*. Baltimore, MD: Johns Hopkins University Press, 2006. 208 pp. ISBN 0801884349. \$49.95 (cloth).

While Shakespeare acknowledges that “All the world’s a stage,” and we refer to the political arena as a performance venue in our media-saturated culture, Matthew Buckley posits the French Revolution’s pivotal role in reshaping dramatic conventions and structure, as well as the drama’s negotiation with our understanding and interpretation of history. He disputes standard analyses that the Revolutionary era of the early 1790s was in effect a hiatus or ellipsis in the development of dramatic forms. Rather the French Revolution – quite literally *street theater* – superseded traditional and popular works in the licensed theatres. Simultaneously, dramatic narratives undoubtedly informed the *staging* of political events, and – for better or worse – public spectacle influenced the growth of popular melodrama and romantic tragedy in the early nineteenth century.

Buckley also takes exception with the unreflected consideration of Georg Buchner as the first *modern* playwright, whose iconoclastic works written in the 1830s were embraced by avant garde and Expressionist writers when first produced 70 years later in the early 20th century. He focuses on Buchner’s *Dantons Tod* (1835) as a case study reinterpreting the French Revolution four decades later. Clearly, Buchner’s masterpiece anticipates the nihilism, existential despair, and dark humor of subsequent writers as Dostoyevsky, Kafka, and Beckett. Yet its epic form and breathtaking use of language are reminiscent of Shakespeare, the German Romantics, and Hugo. Although Buckley asserts *Dantons Tod*’s vital link to world classical drama, he does not substantiate it, weakening his arguments about the historical continuity of dramatic forms. Still, his sophisticated discussion of Buchner and the play remains the core of the book, illuminated by interpolation of Buchner’s own revolutionary activities and anatomical studies. Moreover, this section includes a close examination of the text, a strategy lacking in Buckley’s consideration of other dramatic works from the period.

The third chapter contains, inexplicably, a detailed analysis of contemporary coverage of the French Revolution in the British press, challenged by the vagaries and delays of wartime reporting. Painstaking research reveals that the London *Times* often integrated political and theatrical news on the same page, producing such fascinating collisions as the execution of Danton with the newly rebuilt Drury Lane offering Mr. Kemble in *Macbeth* (regicide being an extremely popular subject of the day). Not missing a beat, the following day (April 15, 1794) the *Times* comments, with some prescience, “Danton’s Ghost will

be to Robespierre what Banquo’s was to Macbeth” (107).

Ultimately, however, Buckley does not construct a persuasive case for demonstrating the narrative continuity of drama during the French Revolution and beyond. While he does succeed in wresting Buchner from the popular, sentimental view of him as this unprecedented maverick (which he still is), the dense, flat prose only serves to foreground Buchner as the exciting and compelling – dare I say, *modern?* – playwright he will always be.

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Colin Chambers, ed. *The Continuum Companion to Twentieth Century Theatre*. London & New York: Continuum, 2002. 866 pp. ISBN 082644959X \$195.00 (cloth); ISBN 0826476155 \$39.95 (paperback)

Continuum has attempted to fill a void in the theatre reference shelf: its *Companion to Twentieth Century Theatre* is the only one-volume, English-language reference book covering international drama and theatre with a focus on the twentieth century. Its closest rival, Routledge’s six-volume *World Encyclopedia of Contemporary Theatre* (ed. Don Rubin, 1994-2000, \$1,550), is certainly more detailed, but also far more bulky and expensive.

Chambers, former literary manager of the Royal Shakespeare Company and now a researcher at DeMontfort University, Leicester, is the author of three previous books: a biography of agent Margaret Ramsay, a history of the Unity Theatre, and *Other Spaces: New Theatre and the RSC*. He has gathered 280 contributors from twenty countries, who collectively have written over 2500 entries on theater institutions, key cities, countries, dramatic genres, “-isms,” individuals, and the various branches of theater-making. Wisely, Chambers decided to include survey articles and relevant shorter entries on the allied arts of film, television, radio, opera, and, especially, dance.

A special feature is the inclusion of several lengthier essays on various theatre crafts by noted practitioners – Jennifer Tipton on lighting, Arnold Wesker on playwriting, Edward Petherbridge on acting, etc. – to balance articles by academics and other theatre researchers.

Although the focus is on the twentieth century, “the historical starting point was kept loose deliberately in order to allow coverage of the impact of the preceding century.” And although there are survey articles on the theatre of most countries and shorter entries on important non-English-language dramatists and theater-makers, the “prism through which we looked was the theatre of [English-speaking] cultures in their international context.” Many articles, however, such as those on “theatre publishing,” “television drama,” “lesbian theatre,” and “gay theatre” are bifurcated into sections on “Britain” and “the U.S.” with no attempt to cover the “international context.”

As with any multi-authored resource, the quality of research, writing styles, and the balance of coverage vary greatly. Many contributors are established experts: e.g., Vera Gottlieb on Chekhov, Simon Callow on Laughton, Gerald Bordman on the U.S., Kurt Ganzl on musical theatre, etc. But there are some superficial treatments as well, particularly by British writers assigned to American topics. American readers will be surprised to learn, for example, that New

York City is "America's spiritual and sometimes practical centre." The entry on Tony Kushner gets the title of the first part of *Angels in America* wrong; that on Terrence McNally omits mention of several of his major works; and the survey of lesbian theatre in the U.S. states that the Lesbian-Feminist Theater Collective of Pittsburgh was formed in 1937.

Regrettably, there is no survey article on theater libraries or museums, but TLA stalwart Dorothy Swerdlove's portion of the entry on "Recording and Researching Theatre" admirably summarizes the importance of the preservation of theater archives and memorabilia.

At \$195, the hardback edition of this resource, like many of its publisher's products, is considerably overpriced. The paperback, however, offers all types of libraries a generally reliable entry point into the diverse world of twentieth-century dramatic and theatrical activity.

ROB MELTON
University of California, San Diego

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- ***Mint Condition: Resurrecting Rachel Crothers' Susan and God***
Jonathan Bank, Artistic Director
- ***Pillow Talk: Reconstructing Limón at Jacob's Pillow***
Norton Owen, Director of Preservation

Sarah Stackhouse, Limón scholar

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