

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Vol. 34, No. 3 TLA's 70th Anniversary Year Spring 2007

NEWS FLASH

Effective July 1, 2007, we welcome David Nochimson (dnochimson100@qc.cuny.edu) (718-396-0758) as TLA Secretary. We extend a warm thank you to Nancy Friedland (nef4@columbia.edu) for her services as Secretary which will continue through the end of June.

PERFORMANCE RECLAMATION SYMPOSIUM

On Friday, February 16, 2007 the Theatre Library Association presented the second of its current series of symposia, "Performance Reclamation: Research, Discovery, and Interpretation." Held at New York University's Kimmel Center for University Life, hosted by NYU's Fales Library and Special Collections, and with generous support from the Gladys Krieble Delmas Foundation and the Shubert Foundation, the occasion drew an enthusiastic audience of archivists, musical theatre scholars, educators, and students to hear how three producing organizations--New York City Center Encores!, the Mint Theater Company, and Jacob's Pillow Dance Festival--have used documentary and archival resources to make works from the past available to contemporary audiences.

Following cordial greetings from Marvin Taylor, Director of New York University's Fales Library and Special Collections, TLA President Martha LoMonaco welcomed participants with a brief review of the association's goals and recent activities. Marti mentioned TLA's continuing relationship with the American Library Association and the American Society for Theatre Research, as well as our forthcoming collaboration with SIBMAS for its 2012 Conference, scheduled to be held at the new facilities for the San Francisco Performing Arts Library and Museum. Marti was succeeded at the podium by TLA Vice President and Symposium Co-Chair Kenneth Schlesinger with an overview of the Symposium, and with these preliminaries, all commendably brief and to the point, the day's events were well and truly under way.

The Keynote speaker, introduced by TLA's Executive Secretary Nancy Friedland, was James Leverett, Professor of Dramaturgy at Yale and Columbia, literary manager, author, and editor. Professor Leverett delivered an engaging thumbnail history of the profession of the dramaturg, focusing on the evolution of its "job description," highlighting the contributions of G. E. Lessing (founder of the discipline), Ludwig Tieck, and Bertolt Brecht. Leverett ended his talk with a description of the work of America's first literary

manager, John Corbin. Corbin's assignments with the innovative but short-lived New Theatre in New York from 1910 to 1912 were virtually identical to those performed by dramaturgs in American companies today, suggesting that the profession has a longer history in this country than is often supposed.

The first panel of the day, "Saving Face: Reconstructing Berlin and Hart's *Face the Music* at Encores!," dealt with research for the 2007 production of this 1932 Broadway show by New York City Center Encores!, a company dedicated to the recovery of the scores of bygone Broadway musical comedies. Encores! presents these works in concert performances, but recreates as closely as possible the sound and style of the originals. Because these productions were often considered by their creators to be disposable entertainments, original production material was not systematically preserved, and attempting to discover what actually went on in performance can present a tremendous challenge. *Face the Music*, despite its impeccable credentials--a score by Irving Berlin, a book by Moss Hart, and direction by George S. Kaufman--had never been revived, and no full score exists, so reconstruction required the use of a variety of fragmentary sources.

Jack Viertel, David Ives, and Rob Fisher, of New York City Center Encores! and Bruce Pomahac, Director of Music for the Rodgers and Hammerstein Organization, expertly guided by moderator Kevin Winkler, touched on every aspect of the process--selection of shows, ferreting out and deciphering original production materials, introducing young singers to bygone performance styles, and cutting, rearranging and sometimes rewriting the book to make it both suitable for concert performance and palatable to a modern audience. The conversation was illuminated by wonderfully chosen slides of a wide variety of production material, from manuscripts of scores and texts to programs and original cast photographs.

After Encores! (and lunch), members of the Mint Theater Company, with moderator Marti LoMonaco, offered "Mint Condition: Resurrecting Rachel Crothers' *Susan and God*." The Mint's mission is the recovery of "worthy but neglected plays," and *Susan and God* was chosen as part of its 2005-2006 season, which was dedicated to plays by American women playwrights.

IN THIS ISSUE

Editor's Note—Pg.2; President's Report—Pg. 2;
TLA Plenary—Pg. 4; Announcements—Pg. 5;
Member News—Pg. 6; Regional News—Pg. 6;
Broadside Publication Guidelines—Pg. 8; TLA
Board—Pg. 8; TLA Mission Statement—Pg.8;
Calendar of Events—Pg. 8; Book Reviews—Pg. 9;
Books Received—Pg. 12; Back Cover—Pg. 13;
ALA Flyer—Pg. 14

Editor's Note:

Submission deadline for the Fall 2007 *BROADSIDE* is Oct. 5, 2007.

Ellen Truax

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In contrast to *Face the Music*, *Susan and God* turned out to have considerably more available research material than had originally been anticipated. Company dramaturg Heather J. Violanti began the session by describing her almost accidental discovery of existing pre-Broadway versions of the script, differing significantly from the published edition which had been selected as the production text. Mint Artistic Director Jonathan Bank explained that he realized that Crothers must have made changes during the development of the original production in order to make the finished product a more appropriate vehicle for its star, Gertrude Lawrence, and he believed that incorporating material from earlier versions would both strengthen the play and refocus it, making it more appropriate for the Mint's ensemble production style. To demonstrate the process, actors Jennifer Blood, Timothy Deenihan, and Leslie Hendrix recreated their roles from the Mint's production, reading selections from the Broadway version of the play, and then showing how the same scenes from earlier scripts by Crothers contributed to the text which was ultimately used in the 2006 revision. Bank stressed that the goal of his research effort was not scholarly reconstruction, but rather the creation of the strongest possible play.

Dance reconstruction was the topic of the third and final panel of the day, and the session, "Pillow Talk: Reconstructing Limón at Jacob's Pillow," introduced by Pamela Bloom, was itself an example of complex and skillful choreography. Norton Owen, director of preservation at the Jacob's Pillow Dance Festival, began by describing his attempts to discover a solo by José Limón which would be an appropriate "occasion piece" for the opening of the Festival's 2001 season. He chose the 1961 *Sonata for Two Cellos*, which had been performed by Limón only twice, but which existed in a silent film version preserved in the New York Public Library's Dance Collection. Limón scholar and dancer Sarah Stackhouse was chosen to recreate the choreography, which was performed at the Festival by Desmond Richardson. Apart from the film, no documentation of the dance existed apart from the music by Meyer Kupferman in score and audiotape, and reviews of the original production.

After Norton Owen's introduction, Sarah Stackhouse herself came to the podium to describe her method of re-imagining Limón's thought process, using repeated viewing of the film and bringing to bear her extensive knowledge and firsthand experience of Limón's methods. She demonstrated the choreographic vocabulary of *Sonata for Two Cellos* with the assistance of dancer Paul Dennis who performed segments of *Sonata* and contrasted them with the distinctly different steps of *Chaconne*, a dance which Limón had perfected through many years of performance and which is frequently revived. The conversation between Owen and Stackhouse, graphically illustrated by Paul Dennis in person and by films of José Limón's performance in 1961 and that of Desmond Richardson in 2001, provided a splendid case study of the way in which the survival and

recreation of a choreographic work, while beginning with the steps and the music and other documentary evidence, ultimately depends upon, welcomes and celebrates the contribution of each individual performer.

The theme of the Symposium was expertly summed up in closing remarks by Don B. Wilmeth, theatre historian and bibliographer, who reminded us that just as contemporary producing organizations are using documentary evidence of past productions to reclaim and reinvigorate these works and make them speak to a contemporary audience, theatre historians who are also men of the theatre have made use of their own practical theatre experience to inform and enhance their investigations of these same documents as aids to understanding what happened in the past. Wilmeth spoke encouragingly about the future of documentary history in theatre studies--good news for those of us who collect, preserve, and make these documents available--and while conceding that no one will ever be able to unearth the whole truth about an event from the past, he asserted that it is nevertheless worthwhile to make the effort, for audiences, scholars, and theatre practitioners alike.

Fales Library and Special Collections hosted a generously endowed reception at the end of the conference, providing an opportunity for attendees to chat and mingle, and share the many questions raised and insights gained during this stimulating, thought-provoking, and thoroughly entertaining day.

Annette Fern

Harvard Theatre Collection Librarian, retired

PRESIDENT'S REPORT

Our last TLA Board Meeting was held in the wake of the bliss and glory of our second Symposium which, I must humbly report, was a smash hit. We were a sleepy but happy group that convened on Saturday, February 17, at Columbia University's Butler Library, to discuss forthcoming TLA business. Many thanks to everyone whose industry and perseverance made Symp II such a rewarding experience. We devoted quite a bit of time to a post-mortem and helpful suggestions were made to strengthen our next venture. Our Historian Louis Rachow, however, supplied the final word and it seemed the most fitting. He concurred with everything that had already been offered on the excellence of the panels and our successful integration of archival research with contemporary production, but said that we had missed what may have been the most important quality of the day: "it was fun." How often do we describe our ventures as "fun?" Enlightening, educational, provocative, engaging, but "fun?" This led many of us to consider that "fun" should be a hallmark of all TLA events and that perhaps this could be a distinguishing characteristic of our work.

Book Awards and Board Meeting

Perhaps TLA developed its talent for "fun" with the annual Book Awards, which certainly can and should be so characterized. This year's ceremony is set to begin at 6:00 PM on Friday, June 1, at the Bruno Walter Auditorium at The New York Public Library for the Performing Arts. The next TLA Board Meeting will be from 11:00 AM to 5:00 PM in the Green Room behind the Bruno Walter Auditorium on the same day. We

invite all TLA members who are coming to NYC for the Awards to join us for all or part of the meeting.

Future Board Meetings

For the benefit of all our new Board members, as well as general members interested in attending our regular meetings which occur thrice annually, we scheduled the next meeting for Friday, October 5, in New York City, location TBA. As always, the October meeting is also our Annual Business Meeting which, per our Constitution, must be held in New York State. We always have a public program as part of this event, usually featuring a noted writer, researcher, archivist, or librarian. We will send out details on this meeting in our end-of-summer election ballot mailing. For our winter 2008 meeting, Board member and Chair of Publications, Rob Melton, invited us to convene in San Diego. Since our Board now has so many members outside of the Northeast, this was a welcome invitation to all, promising a shorter journey for our mid-America and West Coast members and a welcome respite from the snow and cold for the rest of us. The meeting will be held on February 15, 2008-- plan on joining us.

SIBMAS Update

The focus of the SIBMAS-TLA Conference to be held in San Francisco in 2012 will be Pacific Rim performance, as it traveled in both directions across the water and involved companies from the Americas, Southeast Asia, Russia, Pacific Island nations and territories, and elsewhere. We also will be celebrating the opening of the new San Francisco Performing Arts Library and Museum. Although this seems a long time away, it isn't too early to begin planning. If you have an idea for a paper or panel, please let us know.

London Theatre Museum

The Guardians of the Theatre Museum are still asking for our support. You can join the list of international supporters and/or pledge monetary support by going to www.theatremuseumguardians.org.uk.

Treasurer's Report

Paul Newman, our Treasurer, got stranded in San Francisco because of the bad weather in New York in February (and you're wondering why we want to hold next February's meeting in San Diego?), but he faxed us the current data. As of 31 January 2007, TLA has a balance of \$38,709.63 in its bank account. Although TLA's finances seem strong right now, Paul pointed out that we haven't published a PAR recently and have two volumes upcoming in 2007. This provoked a discussion on finance and budget and we realized, much to our chagrin, that TLA hasn't done a formal budget in years— if ever. Hence, I appointed an ad-hoc Finance Committee, consisting of Paul Newman, Tobin Nellhaus, Nancy Friedland, and Ellen Truax to review budget issues, tax reporting, and a new model for recordkeeping, and to report back at our June 1 meeting.

Secretary's Report

Secretary Nancy Friedland discussed critical issues regarding recordkeeping, mailing lists, the Membership Directory (which hasn't been updated in two years), and an e-mail distribution list. It was decided to migrate membership data from Excel to Access software and that Tobin Nellhaus would assist. We set a target date of July 1 to have a more efficient system in place. In the interim, if you have not sent Nancy your latest contact

information, which includes your e-mail and snail mail addresses, please let her know immediately. She can be reached by e-mail at nef4@columbia.edu or via snail mail to: Nancy Friedland, Media Services and Film Studies Librarian, Columbia University, 206 Butler Library, 535 West 114th Street, New York, New York 10027; telephone 212-854-7402.

BROADSIDE

Now that Broadside is an electronic publication, we feel it is time to bring it fully into the 21st century. Ellen Truax, our Editor, hopes to move to a whole new look with a magazine format in the near future. We also discussed adding a section on Member News, possibly selling advertising space, and expanding the editorial board. Anyone who is interested in lending your expertise should contact either Ellen to etruax@library.unt.edu or Rob Melton, Chair of Publications to rmelton@library.ucsd.edu.

We also want to remind you that the full second series of Broadside is available online and that Susan Brady is pursuing getting the first series digitized for e-access.

Distinguished Service Award

A principal agenda item for this meeting was to set policy and procedures for our Distinguished Service Award. I would like to thank Camille Dee, who frequently has chaired this Committee, for her assistance. These are the new guidelines:

*Who can be nominated? Anyone who has demonstrated service to the profession, be she/he a librarian, archivist, researcher, scholar, or someone who transcends these categories. We prefer that the nominee be a member of TLA but membership isn't mandatory.

*Who may nominate? ONLY TLA members in good standing may submit nominations for this award.

*Awards Committee: The Committee shall have three members who serve for two-year terms. The TLA President will appoint a Chair and the Chair will find two additional committee members. Don Wilmeth suggested that the members be former Award recipients, if possible.

*Charge of the Committee: The Committee will solicit nominations via a notice in the annual fall ballot mailing, Broadside, and the TLA listserv. The Committee will provide a list of nominees, with their biographies, to the full Board at the February meeting and the board will vote on one or more winners. The awards will be made at the Annual Book Awards or another appropriate occasion. The Board may opt not to give an award in any year although the nomination process will be annual.

*2008 Committee: Phyllis Dircks was appointed the Chair of the 2008-9 Committee (since we have already given an award for 2007, the committee's work will begin in Fall 2007 towards nominations for 2008). She has asked two former award recipients, Don Wilmeth and Maryann Chach, to serve as Committee members. All three will serve for 2008-2009. Phyllis will publish a Call for Nominations this Fall.

***Former Recipients:**

Maryann Chach, Mary Henderson, Madeline Matz (2005-2007—all were awarded at once)

Don Wilmeth (2004)
Annette Fern (2003)
Betty Corwin (2002)
Dick Buck (2001)
Rod Bladel, Don Fowle, Mary Ann Jensen, and Louis Rachow (1997-2000—all were awarded at once)
Dorothy Swerdlove (1996)
Paul Myers (1995)

TLA Website

The Website, along with Broadside, is slowly inching into the 21st century. Webmaster Ellen Truax is working on a new design and is actively soliciting assistance and ideas. She currently uses FrontPage and will most likely transition to Dreamweaver. If you can recommend a model website, please get in touch with Ellen.

ASTR-TLA Conferences

Under ASTR's new system, TLA has three separate liaisons. Kenneth Schlesinger is liaison to the ongoing Conference Planning Committee, while Susan Brady is liaison to ASTR's Executive Committee. This year, Beth Kerr is serving as liaison to the 2007 ASTR-TLA Conference Planning Committee. This year's conference, "Intervening 'America,'" will be held in Phoenix, Arizona, November 15-18, 2007. The TLA Plenary, "Exploding the Borders: Diversifying Performing Arts Research, Writing, and Collection Development in the 21st Century," is being chaired by Angela Weaver. For more information, see the article elsewhere in the issue.

Theatre History Studies has expressed interest in publishing the papers from the successful ASTR-TLA Roundtable at the 2006 ASTR 50th Anniversary Conference in Chicago, co-chaired by Kenneth Schlesinger and Tavia Nyong'O.

The 2008 Conference will be held in Boston, MA, theme yet to be determined.

TLA at ALA

Through Rob Melton's good efforts, TLA will co-sponsor a panel with the Literature in English Roundtable based on Shakespeare and Libraries at the June ALA conference in Washington, D.C. The program will have a tie-in with the Folger Shakespeare Library.

Performing Arts Resources

PAR 25 on Lighting Design is progressing. Co-editors Susan Brady and Nena Couch hope to have the volume out later this year. PAR 26, edited by Kenneth Schlesinger, will be Symposium II Proceedings. This volume will also include three previously written articles from the ASTR-TLA Plenary on Lost Plays from the Toronto 2005 Conference.

The Publications Committee has approved the proposal for PAR 27 on Costume Design for theatre, dance, and film, to be edited by Nancy Friedland. If you would like to contribute or have any suggestions, please get in touch with Nancy. Publications would like to see a future PAR devoted to Scenic Design and perhaps another on Sound Design. Potential editors should get in touch with Rob Melton.

I encourage all TLA members with proposals for future symposia, conference panels, publications, and other activities, to get in touch with me via e-mail to martilomonaco@optonline.net or snail mail to Fairfield

University, CNS 205, North Benson Road, Fairfield, CT 06824-5195, telephone (203) 254-4000, X2435.

Marti LoMonaco
Fairfield University

ASTR/TLA—TLA Plenary Session

American Society for Theatre Research and Theatre Library Association
Annual Conference 2007
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?

Presenters/Abstracts

Cuban/Latino Theater Archive:
A Digital Preservation Archive for Theater History

This paper will demonstrate the uniqueness of the Cuban/Latino Theater Archive, (<http://scholar.library.miami.edu/archivoteatral>), developed by a faculty member in Modern Languages and Literatures in collaboration with a faculty librarian using open source tools such as MySQL, PHP, and SMIL. We will discuss the range of materials it

encompasses, the ways in which it combines the database with digital documentation, and the space it offers for innovative hypermedia publication in theater history.

The presentation will analyze how digital technologies help preserve an otherwise fleeting art form, and the theoretical underpinnings behind the creation of: 1) the database that provides access to theater history using text, images and performance videos; 2) the separate Web-Scenes/Red-escenas multimedia modules that provide interpretative/ critical essays on different aspects of theater history in Greater Cuba. Some of the questions we will address are: What challenges are faced when attempting to "stabilize" this fleeting, collaborative art form in an archive? What role do new technologies have in preserving and presenting theater history? How can digital documentation expand our notion of history and the archive? What kinds of sustainable collaborations can be created between librarians and archivists, theater history scholars, students, and the artistic community? What technical challenges do the above theoretical questions pose and how were they solved?

Dr. Lillian Manzor
Modern Language and Literatures
University of Miami

Dr. Lyn MacCorkle
University of Miami Libraries
University of Miami

"Making the Case for Collecting Ethnic Studies Collections at Predominantly White Institutions: The Yolanda Broyles Gonzalez and Francisco Gonzalez Archives at Texas A&M"

In May 2006, the Cushing Memorial Library and Archives at Texas A&M acquired the Yolanda Broyles Gonzalez and Francisco Gonzalez Archives. The archive is a rich borderlands Mexican-American, Chicano studies collection with a focus on performance arts, theater and music. The performance segment includes two decades worth of the California-based El Teatro Campesino performance scripts and music manuscripts, as well as dozens of early acts; and recordings of Borderlands music of noted Tejano performers, ranchera music, including Texas-Mexican conjunto music. The collection also includes Francisco Gonzalez's performance arts memorabilia pertaining to his founding of the Los Angeles-based musical group Los Lobos that includes scripts, production notes, reviews, musical manuscripts, and posters.

This acquisition was a product of a yearlong effort communicating with directors the importance and research value of this collection and continual communication with the authors. How can one make a case to collect these materials? Who decides? What are the challenges in working with these collections? These questions can easily be answered by what has happened since acquiring the archives--it had barely left its point of origin when there was already a request from a Presidential Library to borrow material from it. Since then, the collection, although still unprocessed, has been continually used by scholars.

Miguel Juárez

Assistant Professor and Curator of Hispanic Studies Collections
Cushing Memorial Library and Archives
Texas A&M

Rebecca L. Hankins, CA
Assistant Professor and Curator of African American Studies Collections
Cushing Memorial Library and Archives
Texas A&M

"Teatro Chicana/o: Necessary Theatre y una platica."

The Chicana/o Research Collection, Department of Archives and Special Collections at the Hayden Library, Arizona State University, is an excellent example of how archival repositories at academic libraries can be successful in serving the academic needs of its students, faculty and staff who wish to learn more about the history and development of performance arts research among Mexican American and Latino theatre arts and performance in Arizona. I propose to discuss the CRC's collection development strategies, theatre collections, manuscripts and photographs that tell the history of Arizona groups such as MARS (Movimiento Artístico de Rio Salado); Aritzlan; Teatro Calmecac; and Teatro Libertad. Founded in 1970, the Chicana/o Research Collection has been an active player in the preservation and acquisition of primary and secondary sources in the development of performing arts history of Mexican Americans, Chicanos, and Latinos in Arizona.

Christine Marin, Ph.D.
Archivist/Curator/Historian
Chicana/o Research Collection
Department of Archives & Special Collections
Hayden Library, Arizona State University

Angela Weaver
Chair, Plenary Session
University of Washington

ANNOUNCEMENTS

TLA Book Awards

The TLA Book Awards Committee needs two new Jurors for six- year terms beginning in 2008, one for each of the Freedley and TLA Awards. If you are interested, please write directly to Book Awards Chairman, Dick Wall, at Richard.Wall@qc.cuny.edu.

Distinguished Service/Librarian Award

The Distinguished Service/Librarian Award Committee, chaired by Phyllis Dircks, is seeking nominations for the 2008 Award. Please send your recommendations directly to Phyllis at dircks@liu.edu

BNN Wants Your News!

In order to increase news from the front lines, the *Broadside* editorial board has launched BNN: Broadside News Network. BNN consists of a cadre of 5 correspondents who will diligently surf available print and online media to find news about theater and other performing arts collections throughout North America. These five wannabe journalists are placed strategically around the U.S. to provide greater depth to our coverage. But we can't possibly "know it all," so we urge all personal and institutional members of TLA to send items about significant acquisitions of performing

arts-related collections, exhibits, and personal news (new positions, honors, publications, retirements, deaths, etc.) of TLA members and other performing arts librarians, curators, and library-friendly scholars to the correspondent in the state or province in which you work.

Northeast (CT, ME, MA, NH, NY north of NYC, RI, VT, New Brunswick, Newfoundland and Labrador, Nova Scotia, Prince Edward Island, Quebec): Steve Kuehler (skuehler@comcast.net)

Mid-Atlantic (DE, DC, MD, NJ, NYC & Long Island, PA, WV, and Puerto Rico): Phyllis Dircks (Phyllis.Dircks@liu.edu)

Midwest & Upper Mountain/Plains (IA, IL, IN, MI, MN, MT, ND, NE, OH, SD, WI, WY, Manitoba, Ontario, Saskatchewan): Sarah Welshman (welshman@chipublib.org)

South, Southwest & Lower Mountain/Plains (AL, AR, FL, CO, GA, KS, KY, LA, MO, MS, NC, NM, OK, SC, TN, TX, VA): Cathy Ritchie (catherine.ritchie@dallascityhall.com)

West & Mexico (AA, CA, HI, ID, NV, OR, UT, WA, Alberta, British Columbia, Mexico, Pacific Territories): Rob Melton (rmelton@ucsd.edu)

Please keep readers of *Broadside* informed about news in your area.

Robert Melton

Chair, Publications Committee

Learning Opportunity

Pursue a Master's degree and gain experience in a thriving urban environment: become a fine and performing arts librarian. The Wayne State University Libraries and the Library and Information Science program are accepting applications for an exciting opportunity in the field of fine and performing arts librarianship. Wayne State is collaborating with Detroit-based cultural institutions to provide a learning environment that combines real world experience in the arts with traditional instruction in an academic setting.

Partners include the Detroit Institute of the Arts, the Detroit Symphony Orchestra, Michigan Opera Theatre, the Wayne State University Libraries and the Wayne State University Library and Information Science Program.

Stipends will be used to attract twelve individuals to the field of fine and performing arts librarianship and place them in mentor relationships with senior librarians. Individuals from underrepresented groups are encouraged to apply.

More details about this program and application information can be found at: www.lisp.wayne.edu

This opportunity is made possible through the support of the Institute of Museum and Library Services, an independent Federal grant-making agency dedicated to creating and sustaining a nation of learners by helping libraries and museums serve their communities. The Institute fosters leadership, innovation and a lifetime of learning by supporting the nation's 15,000 museums

and 122,000 libraries. The Institute also encourages partnerships to expand the educational benefit of libraries and museums. To learn more about the Institute, please visit <http://www.ims.gov>.

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MEMBER NEWS

Dr. Francesca Marini has been invited for a month-long (April 21-May 21, 2007) fellowship at the University of Glasgow, as Honorary Research Fellow and Arts and Humanities Data Service-Performing Arts Visiting Fellow. Her work will be linked to the activities of the Arts and Humanities Data Service (AHDS)-Performing Arts, of the Humanities Advanced Technology and Information Institute (HATII), and of the Digital Curation Centre (DCC). During her stay at the University, she will engage in collaborative work with the team of Professor Seamus Ross in order to develop a research idea leading to a publication and begin work towards a collaborative research proposal for funding. She will also run a seminar on her research as part of the Digital Curation Centre Seminar Programme on the topics of documenting the performing arts and managing performing arts archives. The intellectual and artistic life of the University of Glasgow and the great performing arts scene existing in Scotland will provide an ideal research environment for Dr. Marini.

REGIONAL NEWS

Penumbra Theatre Company Archive

The institutional archive of the Penumbra Theatre Company has been acquired by the University of Minnesota Libraries, which will become part of the Givens Collection of African American Literature. The archive includes the historical documentation of the theatre, as well as the personal and artistic papers of Penumbra's founder and Artistic Director Lou Bellamy, who is also on the faculty of the University's Department of Theatre Arts and Dance. Once the Penumbra archive is catalogued and processed, it will be available for research and study by the general public as well as University students, faculty and staff. Penumbra, founded in 1976, was born of the civil rights and black arts movement, and the tenet that an artist's ethics and aesthetics must be one. The theatre has garnered critical acclaim for creating an authentic voice and style for African American theatre and achieved national recognition as a pioneer in cross-cultural dialogue.

--From *C&RL News* (January 2007), p. 49.

Every Shakespeare, Every Year

One of the best things about modern librarianship is that the library's become a depository for much more than print. We find Braille and audio material, graphics, film and video, and digital records of all sorts. And we welcome the use of library space for live performance. The New York Public Library has been a model for the library-as-venue in its extensive calendar of presentations. One of the most involved theater companies on that calendar is Instant Shakespeare.

One of New York's theater phenomena, The Instant Shakespeare Company presents readings of *all* of Shakespeare's plays every year. In 2000, their first year of readings, they completed a Shakespeare marathon, reading all 36 plays over the course of three days at an NYC bookstore. Last season, their calendar expanded to every month of the year, and the list of venues extended to several performance spaces, primarily Manhattan libraries.

Words are meant to be heard – and this is especially true of Shakespeare's words. *Back Stage*, the theater trade magazine, wrote of this company's work, "Shakespeare's drama does unfold its magic through the reading, and watching actors in impromptu performance is a privilege."

The scripts are presented roughly in chronological order, but like true Shakespeareans, the troupe take every opportunity for an "occasional" piece. Thus, they're likely to read *A Midsummer Night's Dream* on June 21st, and *Henry V* on St. Crispin's Day. Last season, Black Heritage Month saw a production of *Othello* at NYPL's Andrew Heiskell Braille & Talking Book Library. In April, the *Sonnet Celebration* doubles as Shakespeare's birthday party (and quite a festive event it is!).

The 2006 season began with a reading of *Twelfth Night* on – when else? – January sixth. The year's schedule totaled 40 readings – the 36 plays of The First Folio, three plays from Quarto editions, and a reading of the sonnets. The company has performed at many Manhattan libraries, but last season they focused on three of NYPL's branches, and all three facilities provide performance spaces. Riverside Branch is located on Manhattan's Upper West Side, near Lincoln Center; its performance space features a picture window opening on to Amsterdam Avenue. The Mid-Manhattan Library is one NYPL's mega-libraries, with five floors of open stacks.

Of course the difficulty in this ambitious project is casting the hundreds of roles in the Shakespeare canon. Actors are usually doublecast; an actress may play *Goneril* and a nameless herald in the same reading of *King Lear*. The company draws from the rich pool of New York talent, and its actors have a wide range of backgrounds – from actors with extensive Broadway credits to 12-year-old talent. When he's short of actors, the company's Artistic Director, Paul Sugarman, doesn't hesitate to recruit from the audience.

Sugarman encourages an informal atmosphere during the play – the audience is invited to come and go as they please. And whether they comprise a small group or fill the room, library audiences are always enthusiastic, educated and responsive. Often a fan will

come straight from the Drama section of the stacks with a copy of *The Complete Shakespeare*, and read along while the actors speak the lines. The audience is always offered Sugarman's own publications – hand-size versions of the First Folio, designed specifically for his company's work. After the reading, Sugarman will often receive questions from Shakespeare scholars in the audience about fine points in the script.

Instant Shakespeare actors stress spontaneity. They perform with little rehearsal, instead abandoning themselves to the text. Sugarman explains, "The idea for the Instant Shakespeare Company came out of my work of publishing the First Folio in modern type. There are clues in the First Folio for actors that have been edited out in modern editions of the plays. They're in the form of irregular punctuation, capitalization, spelling and frequent shifting between verse and prose. If a word needs to be emphasized, Shakespeare capitalized it. If there should be a change in intention or physical action, he marked it with a colon. If a character is breaking down, it was reflected by irregularity in the verse.

"Over the centuries, these First Folio texts have been regularized to make them more understandable to the casual reader. However, from a theatrical point of view something was lost. There are clues for the actors in these first texts of Shakespeare that are *actable*."

The partnership between the library and the acting troupe is a model for a new library paradigm. The April *Sonnet Celebration* begins the season this year. For a complete schedule, go to Yahoo's *Instant Shakespeare* group. Remember Instant Shakespeare's motto: *Shakespeare for Everyone!*

Steve Capra

www.newyorkcritic.org

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

June 23, 2007 TLA/LES Program at ALA:
"Shakespeare and Libraries."

BOOK REVIEWS

Susoyev, Steve and George Birimisa, eds. *Return to the Caffè Cino*. San Francisco, CA: Moving Finger Press, 2007. 484 pp. ISBN 978-0-9774214-1-1. \$44.95 (cloth), \$24.95 (paper).

This is obviously a labor of love; Susoyev, founder and editor-in-chief of Moving Finger Press, discovered the work of Cino playwrights in 2001 when a production of Cino pieces appeared in San Francisco under the title "Return to the Caffè Cino." Too young to have known the Cino in person, he was "entranced" by the plays which "felt fresh, edgy and important" (8), and engaged Birimisa to help find Cino alumni and permission to publish a Cino anthology. Six years later, the result is this quite amazing and important work. Not only are the thirty-seven essays/memoirs/interviews informative, revealing and often funny, and the twenty-two plays worth re-examination, but the inclusion of many evocative, previously unpublished photographs brings the days of the Cino back to those who knew it well.

As Susoyev says in his introductory essay, appropriately entitled "Magic Time," "Much of the work in this volume...reflect[s] what has come to be called 'gay sensibility'" (8). And further, "Timeless human themes animate all of this work" (9). He aptly sums up the *raison d'être*: "We offer this collection to theatre students and enthusiasts, and to everyone who is interested in the slices of history that are in danger of being lost to future generations. This book celebrates these playwrights, actors and directors who launched a revolution on the eight-by-eight-foot stage in that Greenwich Village dive in the 1960s" (9). The only exception I take is the use of the word "dive;" during most of its life could the Cino in no way be considered a dive.

The most informative essay is by Wendell C. Stone, author of *Caffè Cino: The Birthplace of Off-Off Broadway*, one of six titles that I cover in some detail in my E-paper on the TLA website at <http://tla.library.unt.edu/dickbuckarticle.htm>. He sums up in two pages the significance of Joe Cino's coffee house at 31 Cornelia Street which "popularized" and "perhaps even gave birth to, the off-off-Broadway movement; it helped found the contemporary gay theatre; it contributed to the emergence of London's fringe and Paris's café theatre. Thus, its influence is very much with us" (16).

The memoirs and interviews section includes few whose names are known to anyone who has not studied the beginnings of off-off-Broadway. Marshall W. Mason, Edward Albee, Tom O'Horgan, and perhaps Robert Patrick and William F. Hoffman are names in the collective memory of theatre historiography. Others were bright flames in the days of the Cino, but little known until the recent revival of interest in the period, mainly influenced by the Off-off Project, which can be found at <http://www.peculiarworks.org>. The twenty-two plays include one each by Lanford Wilson, Sam Shepard, Tom Eyen, Ronald Tavel and William F. Hoffman, two each by Robert Patrick and Robert Heide, and *Dames at Sea*, the most successful Cino production. Highly recommended for all theater

collections and any library that is used by students of the theatre.

Richard M. Buck

The New York Public Library for the Performing Arts, retired

Tennessee Williams. *Notebooks*. Edited by Margaret Bradham Thornton. New Haven: Yale University Press, 2006. xxvi + 828 pages. Illus., Index. 13:978-0-300-11682-3. \$40.00 cloth

Tennessee Williams began writing these journals when he was 25 years old, in 1936, while he was still living with his family – his attentive mother, his often absent father, his younger brother Dakin, and his sister Rose (later famously institutionalized and lobotomized in 1943) – and stopped in 1981 two years before his accidental death from choking on a bottle cap. There is a twenty-one year gap, from 1958 to 1979, for which no notebooks have been found, so Thornton provides connecting highlights. Most of the notebooks are in diary form, sometimes almost daily, sometimes with longer gaps. Any significant professional (and sometimes personal) occurrences during these lapses are also summarized by the editor.

This publication is a monumental work of scholarship. Thornton received the notebooks in 1996; she spent ten years tracking down fragmentary, ambiguous and obscure references in archives and personal collections, as well as interviews. The result might be called a new genre, resulting in a kind of historical/biographical synthesis not seen before. The volume is printed with Williams' notebook entries on the right-hand page and Thornton's notes on the left. There is a liberal sprinkling of in situ photographs, many published for the first time.

Before plunging into the intimate thoughts of the playwright, a careful reading of Thornton's informative introduction is essential. In ten pages, she gives the background of the journals, a sampling of what to expect, and a mini biography, concluding: "The notebooks were Williams's last refuge. They were companions in his solitary journey – both emotional and physical. . .Williams understood that his notebooks captured an elusive quality of life. In writing about his journals he noted, 'They talk to me from the past in a comforting way. The past gets lost so sadly'" (xviii).

The notebooks reveal a constantly introspective individual who suffers from hypochondria, psychosomatic illnesses which often become real, sexual uncertainty early and promiscuity later, alcohol and prescription drug dependency which grew dangerous, and a continual lack of funds until royalties start – and then spending too much too fast. Interspersed with the constant whining, feeling sorry for himself, and the search for a real love – until 1948 when he met Frank Merlo, a volatile relationship lasting until Merlo died in 1963 of lung cancer – one finds wonderful flashes of poetry, remarks about works in progress, including sources in short stories and one-act plays that became full-length works (often disclosing the many title changes involved), and comments on his current reading. This is all fleshed out by Thornton and she includes informative mini-biographies of individuals mentioned in the notebooks.

In Spring 1979, Williams summarized many of the personal and professional occurrences during the twenty-one year break in the journals. He pulls no punches; it is required reading for anyone interested in Williams's life and work; the same must be said of this very important addition to Williams scholarship.

Richard M. Buck

Felicia Hardison Londré. *The Enchanted Years of the Stage: Kansas City at the Crossroads of American Theater, 1870-1930*. Columbia, MO: University of Missouri Press, 2007. 327 pp. ISBN 978-0-8262-1709-7. \$34.95.

Kansas City may not be the first locale one thinks of as a center of American theater, but estimable scholar Felicia Hardison Londré convincingly makes a case for it in a superb chronicle of theatrical activity in Kansas City during the modernist era. In telling the story of Kansas City theatre, she simultaneously provides a model for future scholarship on regional theater history. Londré opens the curtain on an extraordinary period of American culture in which dying traditions of the 18th and early 19th century stage mingled with cutting edge developments from New York and Europe to create what was arguably the liveliest and most diverse period in American theater. If New York seemed to dominate, Kansas City and other stops on the "road" seemed blissfully unaware of its dominance, as Londré makes clear by providing evidence that every conceivable form of entertainment thrived on regional stages and found welcoming, often astute audiences.

Playwrights and players of the New York theater, as well as international celebrities from Sarah Bernhardt and Henry Irving to Oscar Wilde and Max Reinhardt, were certainly aware of Kansas City. Most major figures appeared there frequently (Lotta Crabtree and Joseph Jefferson, to name just two, each played ten engagements there, for example) and local attractions, from legitimate theatre to burlesque, burgeoned, making Kansas City a microcosm of the hurly-burly of the American modernist stage. Londré's often touching and occasionally hilarious account of the theatrical civilizing of a Midwestern "cow town" is framed, in part, by the recollections of longtime Kansas City drama critic, David Austin Latchaw, whose florid writing style is included in captivating sidebars situated throughout Londré's text. The pages are also sprinkled with excellent illustrations of performers, theater spaces, and plays in performance, enhancing Londré's engrossing text.

In an introduction, prologue, seven chapters, and appendices stuffed with anecdotes, facts, and vivid portraits of local and visiting theater artists of the era, Londré unearths a theatrical treasure trove. She recounts the people and entertainments, as well as the nitty-gritty traditions and practices, unique language, techniques and methods, and, most vividly, the atmosphere of the stage of a remarkable lost age. Major theatrical figures spanning the sixty-plus year period are all present, from Edwin Booth to Al Jolson, although portraits of overlooked figures, from Latchaw to intrepid Kansas City producer and cultural fixture Abraham Judah, are especially engaging, as are those of Kansas City artists, from notables like Alice Nielsen to lesser-known local stars such as Eva Lang.

Readers can only hope that other scholars follow Londré's lead in unearthing the rich regional theater histories waiting to be rediscovered – and that those histories are presented with such a high level of scholarly judgment and in such readable form. This handsomely appointed volume is an essential addition to performing arts libraries and the shelves of any serious theater historian.

James Fisher

Book Review Editor,
University of North Carolina at Greensboro

Parish, James Robert. *It's Good to Be the King: The Seriously Funny Life of Mel Brooks*. Hoboken, NJ: John Wiley & Sons, 2007. 336 pp. ISBN 978-0-471-75267-7. \$25.95.

James Robert Parish, among the most respected and prolific authors on Hollywood and its stars (most recently represented by Katharine Hepburn: The Untold Story and Fiasco: A History of Hollywood's Iconic Flops) offers a highly readable, well-researched biography of comic legend Mel Brooks. No prior solo biography of Brooks exists, with the exception of William Holtzman's *Seesaw: A Dual Biography of Anne Bancroft and Mel Brooks* (1979), although Brooks' work has received critical attention in Bruce and Jeffrey Fineman Adler's *Mel Brooks: The Irreverent Funnyman* (1976), Maurice Yacowar's *Method in Madness: The Comic Art of Mel Brooks* (1981), Nick Smurthwaite and Paul Gelder's *Mel Brooks and the Spoof Movie* (1983), Neil Sinyard's *The Films of Mel Brooks* (1987), and Robert Alan Crick's *The Big Screen Comedies of Mel Brooks* (2002), as well as works on the screen and Broadway versions of *The Producers*.

Brooks certainly makes a fascinating subject for any biographer and in Parish's capable hands the Brooklyn to Broadway (and television – and ultimately Hollywood) story of Melvin Kaminsky reads more like a novel than a biography. A Brooklyn class clown turned Borscht Belt comedian before military service in France during World War II, Brooks found his true show business niche as one of the comedy writers of Sid Caesar's fabled live variety show during the golden age of early television. The Caesar show writing staff boasted a remarkable array of then-unknown talents, including Neil Simon, Woody Allen, Larry Gelbart, Carl Reiner, and Mel Tolkin, all of whom, like Brooks, went on to solo fame. Parish stresses the importance of the Caesar show in shaping the lunacy and satiric edge typical of Brooks's classic comic films *The Producers*, *Blazing Saddles*, and *Young Frankenstein*, among others, and his style as a performer. Parish also examines Brooks's lesser-known Broadway achievements as a writer for *New Faces of 1952*, *Shinbone Alley*, and *All American*, but most especially on the triumphant musical version of *The Producers*. As if all this were not enough, Parish also surveys Brooks's television work as creator of the popular comedy series *Get Smart* and as Emmy Award-winning actor on *Mad About You* and other shows, and in sketch comedy, most successfully partnered with Carl Reiner for the *2000 Year Old Man* comedy albums. Parish pays equal attention to Brooks's personal life, including his improbable yet happy forty-year marriage to Oscar-winning actress Anne Bancroft, and his relationships with creative collaborators and family. Laced throughout Parish's text are Brooks's humorous

insights on his life, work, and encounters with all manner of show business and its creative forces. Parish's balanced account of the ups-and-downs of Brooks's life and career will be embraced by Brooks aficionados, while performing arts librarians and historians will find the well-illustrated book (with detailed appendices chronicling Brooks's film, television, and stage work as writer, director, and actor) a treasure trove not only of Brooks's career, but on the lively and rapidly changing face of fifty years of American show business.

James Fisher

Dick, Bernard J. *Forever Mame: The Life of Rosalind Russell*. Jackson, MS: University of Mississippi Press, 2006. 288pp. ISBN 1-57806-890-8. \$30.

Rosalind Russell may indeed be best known for her endearing and enduring title character in the 1958 classic film comedy, *Auntie Mame*, but as Bernard Dick proves conclusively in the star's first full-length biography, Russell's abilities were vast and varied, as she offered audiences numerous memorable portrayals during her multi-decade career. Russell displayed versatility in comedy, drama, and musicals for both stage and screen, as she tackled material running the gamut from Ben Hecht to Eugene O'Neill. She was also a talented writer, and her autobiography *Life is a Banquet* was published posthumously in 1977.

Rosalind Russell was born in Waterbury, Connecticut in 1907. After graduating from the American Academy of Dramatic Arts, she began acting in stock and in small Broadway roles. She was eventually signed by MGM, screen-debuting in 1934's *Evelyn Prentice*, co-starring William Powell. Russell went on to appear in some of the next decades' finest films, including *Night Must Fall*, *Craig's Wife*, *The Citadel*, *The Women*, *Sister Kenny*, the classic screwball comedy *His Girl Friday*, *Picnic*, *Mourning Becomes Electra* and *My Sister Eileen*. The latter film would eventually lead to Russell's Broadway stardom, when she recreated "Ruth" in the movie's musical reincarnation *Wonderful Town*, for which she would win a Tony Award in 1953. Despite her admittedly weak singing voice, Russell would also portray the legendary "Mama Rose" in the 1962 film version of *Gypsy*.

Along the way, Russell garnered four Oscar nominations, though never a win. In 1941, she married producer Frederick Brisson, and gave birth to a son. In the 1960s, while continuing to work sporadically, Russell confronted health issues, including breast cancer and the onset of rheumatoid arthritis. But the innate philanthropy and generosity of spirit that infused the actress's entire life, fueled in part by her devout Catholicism, never left her. She would establish the Rosalind Russell Research Center for Arthritis at the University of California, and serve on many health-related commissions and task forces. In 1973, she received the Jean Hersholt Humanitarian Award for her tireless work on behalf of fellow arthritics. Rosalind Russell died of cancer in 1976. This biography is more than serviceable, although the author tends to overanalyze Russell's early films scene by scene, and at other times indulges in lengthy digressions that seem tangential to her life story. However, the depth and breadth of Russell's acting

accomplishments are well represented, and the text includes "lists of appearances," source notes, and a bibliography. It is suitable for general readers and film students. With *Forever Mame*, Bernard Dick bestows long overdue credit on a fine actress, and perhaps even more significantly, an exceptionally fine human being.

Catherine Ritchie
Dallas (TX) Public Library

Kanfer, Stefan. *Stardust Lost: The Triumph, Tragedy, and Mishugas of the Yiddish Theater in America*. New York: Alfred A. Knopf, 2006. 322pp. ISBN 1-4000-4288-7. \$26.95.

In this age of all things "multicultural," Stefan Kanfer reminds us that early 20th century New York City once played host to a thriving "foreign" theatre, offering rich entertainment values and life-changing potential for both performers and audiences. For over four decades, New York's Yiddish theatre community provided diversion and solace to America's new Eastern European-born immigrant population seeking refuge from religious and social oppression. The 1.5 million Jewish people then calling that city home established their own newspapers and civic organizations, but also craved entertainment in their own language as a respite from daily struggles. The stage became their oasis. As Kanfer notes: "[Yiddish theater] helped them define who they were and what they might become in their adopted country." He describes Jewish theatre's vitality and evolution during its glory years, as well as its influence on later-generation performers and creators, from Arthur Miller and Cole Porter, to Marlon Brando and Mandy Patinkin.

Companies like the Yiddish Art Theatre produced translations of classic plays, along with original musicals and naturalistically-acted melodramas showcasing secular and religious themes. Competition among various Yiddish troupes was fierce, often leading to cutthroat conflict among company managers. And from behind the footlights, Kanfer also shows us the clash of large egos, clandestine actor romances, and "diva" behavior. In telling his story, Kanfer focuses on the achievements of individual actors, directors, and impresarios who pivotally influenced Yiddish theatre's birth and development – men like Abraham Goldfaden, Boris Thomashefsky, and Jacob Adler in the late 19th century, followed by David Kessler and Jacob Ben-Ami after 1900. Eventually, Sholem Aleichem, Molly Picon, Paul Muni, John Garfield, and Zero Mostel would also succeed in this venue en route to further acclaim on "mainstream" Broadway, in Hollywood and the literary world.

Eventually, however, Jewish theatre would fall victim to social assimilation, as the Yiddish language's popularity declined among the general immigrant population. By the early 1960s, many long-running troupes were forced to disband, while other startup companies quickly failed. Star actors were forced to find work in English language productions. While Isaac Bashevis Singer's 1978 Nobel Prize for literature and the success of *Fiddler on the Roof* caused a brief resurgence of interest in all things Yiddish, Jewish theatre nevertheless fell precipitously from public consciousness. Later attempts to revive it met with minimal success.

Kanfer engrossingly recreates Yiddish theatre's golden age by skillfully blending backstage stories with dollops of world history. While he includes a few photographs of key performers, a wider selection would have been useful. His extensive bibliography includes general works on Jewish history, along with lists of relevant video, DVD, and CD titles. This book is suitable for general readers and theatre students, and anyone interested in Yiddish cultural history. Thanks to Stefan Kanfer, we may now visit and celebrate a fascinating world of foreign theatrical culture – right from our own American backyard.

Catherine Ritchie

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Shakespeare and Libraries: On Stage, Online, Off the Shelves



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Saturday, June 23, 2007, 1:30-3:30 p.m.
Track: Authors, Literature & Cultural Programming; Literature

Prompted by the "landmark festival" Shakespeare in Washington running from January-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 can be involved in public programming (readings/performances, lectures, exhibitions, blogs) pertaining to Shakespeare; and how this classic figure is making the transition to the electronic world.

Speakers:

Georgianna Ziegler, Louis B. Thalheimer Head of Reference, Folger Shakespeare Library; President, Shakespeare Association of America

James L. Harner, Samuel Rhea Gammon Professor of Liberal Arts, Texas A & M University; Editor, World Shakespeare Bibliography Online

Aaron Posner, Director, Two River Theater Company; Co-founder of Arden Theatre Company

Caleen Sinnette Jennings, Professor, Department of Performing Arts, American University