

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Vol. 35, No. 1 TLA's 70th Anniversary Year Fall 2007

In Memory of Dick Wall



TLA

This issue of *Broadside* is dedicated to the memory of Dick Wall, our dear colleague and friend who passed away July 7, 2007. Dick was a TLA stalwart, one of the Association's most dedicated workers and enthusiasts for the past several decades. He directly impacted most of our lives, convincing us to join the Association, run for the Board (he chaired the Nominating Committee for many years), serve as Book Awards Jurors, and volunteer for whatever duties needed to be fulfilled. I doubt I would be TLA President today without Dick's years of pushing and cajoling me to run, first for the Board, then for Vice President, and finally for President (although he actually had me run for President first – years and years ago – before I had ever served on the Board. I lost that election, thankfully, but he turned right around and nominated me for a Board position the following year).

I extend my deepest gratitude to Maryann Chach, Jim Fisher, Mary Ann Jensen, Stephen Johnson, Jason Rubin, Don Wilmeth, and Kevin Winkler, who answered my call for memorial contributions with such style, passion, and obvious love for Dick. Don't skip any of their reminiscences; all are heartfelt, insightful, and frequently funny tributes. I am opening this memorial tribute with the announcement of Dick's death written by Dr. Robert A. Shaddy, Chief Librarian at Queens College/CUNY, that was distributed via e-mail last

summer. I am reprinting here with Dr. Shaddy's kind permission for those of you who missed it, and also to provide a history of Dick's long and illustrious library career.

Richard Wall, Assistant Professor and Humanities Librarian, Queens College Libraries, passed away on Saturday, July 7, 2007. Professor Wall was a member of the Library faculty since 1975.

He received the Master of Library Science degree from Simmons College and the Master of Arts in English from Brandeis University.

At Queens College, Prof. Wall served as Humanities Librarian and Bibliographer for several areas: Comparative Literature, Drama, Theater, Dance, English and American Literature, Media Studies, Film Studies, Journalism, and American Studies. He taught principles of information literacy and provided bibliographic instruction for courses ranging from freshman to graduate levels. He also provided general and specialized reference and research assistance to undergraduate and graduate students and faculty.

For many years, Prof. Wall served as the Library's collection development specialist, coordinating the efforts of all subject bibliographers in matters of collection review, testing new electronic and digital products, and assisting in preparing recommendations for the College's Tech Fee Committee. The Library's collections have been increasingly moving to online formats, particularly with regard to journals and periodicals. The fact that we have an outstanding array of e-journals and periodicals is due in large part to the considerable efforts of Prof. Wall.

In addition, Prof. Wall represented Queens College very effectively on the CUNY Libraries Electronic Resources Advisory Committee (ERAC). He chaired the Theatre Library Association's Awards Committee, a task that brought to the Library approximately \$10,000 worth of new monographs for our theater, film, and media studies collections annually. Prof. Wall chaired the Library's Collection Development Steering Committee and Publications Committee, and served as coordinator of exhibits in the Rosenthal Library.

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Prof. Wall was an esteemed colleague who was a gifted and dedicated librarian. He was someone with whom we could consult when we needed a humane and professional perspective, grounded upon years of inspired and inspiring accomplishments.

In February 2007, Prof. Richard Wall received the singular honor of having the Libraries' Film Studies Collection named in his honor. The Richard Wall Film Studies Collection has achieved prominence under Prof. Wall's dedicated guidance and influence over the years. To continue the development of the collection, we have established a fund, The Richard Wall Film Studies Fund.

Those interested in contributing to the fund should make out checks to: The Queens College Foundation, and indicate on the memo line: For the Richard Wall Film Studies Fund, then send it to Prof. Shoshana Kaufmann, Associate Librarian for Development, Benjamin Rosenthal Library, Queens College, 65-30 Kissena Boulevard, Flushing, NY 11367; Tel: 718-997-3741; e-mail: Shoshana.Kaufmann@qc.cuny.edu.

The Libraries will be planning a memorial event to commemorate the life and career of Prof. Richard Wall. More information on this event will be provided at a later date.

Robert A. Shaddy

I met Dick Wall on a train in 1981. We were going to a conference on "Musical Theatre in America," sponsored by the Theatre Library Association, the Sonneck Society and the American Society for Theatre Research. Dick was surrounded by NYU students who were trekking out to C. W. Post for perhaps their first professional theatre conference and their first paper at a conference. In the group, I met my future husband, Stephen M. Vallillo, who was delivering a paper on "Little Johnny Jones;" Joan Pirie, who presented a paper on "Strike Up the Band;" and Stephen B. Johnson, who was not delivering a paper but was working with Dick on his massive documentation project on American musicals.

Anyone who knew Richard Wall knew his love of the American musical theatre. Dick had conceived a project to document every musical that had ever appeared on Broadway collecting every detail pertaining to that production: cast, casting changes, musical numbers, creative personnel, dates, length of run, etc. Since this was just before the personal computer, Dick recruited graduate theatre students, giving them gainful employment and teaching them research methods to cull this information from the sources at Lincoln Center and other research libraries. All preserved on little index cards. Steve Johnson and Steve Vallillo were two of his first research assistants.

I remember this as a happy, productive conference, and the first friendships led to other friendships. Dick and I were longtime TLA Board members. His sense of humor lightened many a tedious meeting and his intelligence kept us on track. He became chairman of the TLA-Freedley Book Awards and organized the Awards so that they ran flawlessly – dealing with the publishers, the jurors and coordinating with Kevin Winkler for the Awards Ceremony. Dick was warm, knowledgeable and wryly funny. He was a hardworking and reliable colleague. He was a gentle man.

Maryann Chach

I knew Dick Wall for a long while before I really *knew* him – what I mean is that over many years I corresponded with Dick and was, of course, well aware of his long leadership role in TLA and in other professional organizations. When he invited me long ago to serve as a judge for the George Freedley Award, I was delighted to do so (and to continue doing so for many years), and we had many enjoyable conversations regarding the Award and other TLA matters.

What most impressed me was his utter and selfless devotion to our field, to TLA, and to the Book Awards. His efforts in tracking down every conceivable eligible title to include in the competition was intense – and demonstrated an innate desire to be thorough and fair. And like those of us working with him as judges, he just loved getting those books and talking about them. He checked, double-checked, and triple-checked every detail – even last year as his final illness encroached. We only met face-to-face twice – and both meetings were within a year of his death.

All the same, I feel as though I have lost a dear friend and respected colleague. Dick was unfailingly thoughtful, considerate and patient, qualities in short supply in the busy world in which we all live. This past year was my last to serve as a Freedley judge – and I'm grateful to have done it under Dick's guidance as I had for years before. All members of TLA will miss Dick's significant contributions – and there are many who can speak more thoroughly about them than I – and our field is poorer for his loss. How fortunate we were to have him for as long as we did.

James Fisher

Only recently have I heard of Dick Wall's illness and death, and it has left me with immense sadness and loss. We had not been in touch in the time since my retirement from Princeton in 2000, but in the twenty or so years that we were colleagues we were good friends. Most of our conversations took place on the telephone, and sometimes before and after meetings, but when we were not discussing business – and even when we were – I appreciated his wisdom, his wit, his intelligence, and his sincerity. In other words, his humanity. His dedication to the good of the Theatre Library Association may well be incomparable, in its unassuming way, and he was equally dedicated to his career at Queens College. I have long admired Richard Wall, and I shall remember him always.

Mary Ann Jensen

I have known Dick since the spring of 1980, when he hired me – an under-funded Ph.D student from Canada attending NYU – to work on his research project. I continued to work for him for five years, and we have kept in touch ever since. It will come as no surprise for me to say that Dick Wall was a kind and supportive colleague and friend, and an excellent employer. He was, in all the ways that truly count: the small kindness at the appropriate moment, the expression of delight in your good fortune, the unexpected gift. Anyone who knows him knows these things.

But to risk being overly dramatic, as I think back on my own relationship with Dick, it becomes quite clear to me that he changed my life in a profound way. When I moved to New York, I had funding for about nine months; I had taken a chance that something would turn up. Dick turned up. My work for him that first summer – and the funding he found for me, singlehandedly, to continue working for him after that – allowed me to stay in the city to complete my degree (oh, yes – and to meet my wife). That job – that is, Dick – taught me the essential skills of researching the history of performance. His work had a thoroughness, a respect for the provenance of documents, and a patience that I could imitate, though never match.

My research for him that first summer gave me my thesis topic, which led to a book, which led to my first university job. And at every turn, Dick took a clear and openly expressed pleasure in all those unfolding events: book, job, marriage, “repatriation” to Canada, the birth of my daughter. I expect, now thinking back, that he knew perfectly well all that he had done for me, though he never mentioned it. He wouldn’t. Dick lived the truth that the greatest change is made through small kindnesses, not grand gestures. I celebrate that.

Stephen Johnson

When Dick Wall passed away on July 7th, I had known him for 25 years. We met at Lincoln Center Library for the Performing Arts through TLA member Stephen Johnson, who was a paid research assistant for Dick. Stephen and I were both going to New York University for our doctorates. Dick was working on his planned book, which was going to be a detailed and comprehensive catalog of every musical number in a Broadway musical from 1866 to the present – which was going to be when he finished his research. That present never arrived.

Nevertheless, Dick would continue the research for his book at the Library of Congress during the summers up until 2005, always fine tuning his notes after finding yet another missing piece of music. I would sit next to him and he would share his discoveries. They were fascinating to both of us because, like most researchers, the tiniest bit of information that completes a puzzle is like discovering another Tut’s tomb.

What distinguished Dick’s planned catalog from other volumes that list show tunes according to their productions was Dick’s finding the copyrights of each song, verifying the authorship as best as he could, and placing them in the order in which they were performed during the show’s Broadway run, plus any interpolations or changes or additions or deletions. No one had been as thorough as Dick. You can see this attention to details in the notes he wrote that accompanied his research, as well as in his personal clippings files and collection of videos and recordings he made.

That attention to detail was also part of his daily life. Can you ever remember seeing Dick without his canvas tote bag? I don’t recall if he carried a flashlight in it, but when he stayed in Washington for his research he always made sure to carry one. I scoffed until the power outages forced the guests to vacate the hotel in the middle of the night. Dick could find his way out of the room and down the stairs in the dark.

He always saw a number of shows in Washington during the summer, and in the last eight years or so he saw plays and musicals there throughout the year as well. Although Dick and I shared a love of musical theater, the bulk of his income purchased tickets to practically every production on Broadway, including Lincoln Center and several of New York’s subscription theaters. If Dick hadn’t always recommended shows to me, I might not have seen a number of significant performances, and quite often we would see them together. Without Dick, I probably wouldn’t have seen *Dance a Little Closer*, which ran one performance.

We had memorable moments together as we shared the Broadway experience. As soon as I saw him in the lobby after *The Light in the Piazza* (which he was seeing for the third time), I started crying. Tears were usually a part of our theatergoing. Tears of joy were shed at the sheer magnitude of a worthwhile or overwhelming theatergoing experience. We would also cry at one of the hundreds of TV shows he would tape and save. He was a devoted film fan too, although he hardly went to the movies. At my urging, the last film he saw was *The Queen*, which, thank goodness, he enjoyed. Through Dick I was introduced to movies I’d never seen, and each was accompanied by detailed and often humorous and sarcastic comments.

If you only knew Dick’s sentimental side, I’m sorry. He could sling a zinger with the best of them. Sometimes those tears we shared were because we were laughing so hard. Up until the end, Dick maintained his sense of humor, especially about the goings on behind the scenes of the Freedley and TLA Awards process. In fact, if Dick hadn’t invited me to the Awards presentations in the early 1990s, I might never have been introduced to TLA. Thanks, Dick.

Jason Rubin

Dick Wall’s loss to TLA will be palpable; his personal loss as friend and colleague irreplaceable. In his own quiet but persistent manner, he led the TLA and Freedley Award competitions with grace, integrity, and supreme organizational acumen. As a juror (and former Chair of the Awards) during most of the years of his superb leadership, I can attest without qualifications to the enormous pleasure it was to work with him and to marvel at his ability to administrate what is often a complex and frustrating process.

He never let a publisher’s recalcitrance or indifference impede his determination to make certain that all the important publications were in the hands of jurors in a timely fashion. And he left no stone unturned in his search for titles as he artfully created a master list of qualified books for possible nominations. I personally shall dearly miss our telephone chats, discussions of new books, and our brief encounters at TLA meetings. And although I mourn his passing, his memory shall remain with me, rekindled each time I open a book on the theatre, and his contributions to TLA shall be a monument to his unselfish devotion to the Association.

Don B. Wilmeth

Summer 1989. I was scheduled to enter Columbia University’s library school program in the fall and was spending the summer working in Washington, D.C. During a visit at the Library of Congress, my host

mentioned that a librarian from New York named Dick Wall was doing research there. He said Dick was active in the Theatre Library Association and that I should get in touch with him. I tracked him down and we made a date for lunch at the LC cafeteria. From that day, Dick became a friend, mentor, colleague, and neighbor (we discovered we lived within blocks of each other in New York). Dick invited me to my first TLA meeting that fall. From the start of our friendship, he treated me not as a student just entering the profession, but as an equal colleague. Dick gave solid advice about classes, professors, and employment prospects – always with his inimitable dry wit and eye for detail.

That attention to detail was much apparent during the eleven years we worked together on the TLA Book Awards. Dick's coordination of all elements of the awards process happened quietly and mostly out of sight. But his marshalling of publishers and jurors alike – including initial solicitation of books for consideration, arranging for distribution of copies to the jurors, and strict adherence to deadlines – was nothing short of breathtaking, and made working with him a pleasure. Nothing was left to chance. Targets were met. Calls were made. Letters went out on time.

I got a glimpse of this behind-the-scenes discipline last year when Dick spent several weeks in the hospital during the "crunch" period for the Awards. Publishers hadn't sent the agreed upon books to the right jurors. Jurors were late in making their choices. E-mail reminders had to be sent out. I went to his hospital room on several occasions to get instructions for follow up on these tasks. Each time I arrived I found Dick sitting up, oxygen mask in place, IV stand next to the bed, file cards and notes fanned out around him. (Notoriously "low tech," Dick kept years worth of notes on publishers, authors, and press representatives in a plastic box similar to the kind your mother stored her recipes in.) When I think back on that scene, it's hard not to be reminded of a gallant army officer marshalling his troops, making sure the job got done, regardless of his own personal pain. Being in the hospital, seriously ill, was not going to keep Dick from doing his duty.

One more thing: each year during the Book Award preparations, Dick would call six, eight, sometimes ten times a day and leave messages on my voicemail, always with a reminder of an important detail I'd forgotten, or a good tip on a presenter I should call. Those calls could get pretty annoying and I often dreaded slogging through all his messages. But right now I'd give anything to check my voicemail one more time and find a message from Dick Wall.

Kevin Winkler

**Marti LoMonaco,
President**

TLA Book Awards

In a welcome break from tradition it was not raining on Friday, June 1, 2007 (at least not much) when TLA members and friends gathered at Lincoln Center's Bruno Walter Auditorium for the 39th presentation of the George Freedley and Theatre Library Association Book Awards. It seems that 2006 was an excellent year for performing arts books; this year six titles were honored – the two winners, and two Special Jury Awards in each category.

Promptly at 6:00 PM, Program Coordinator Kevin Winkler opened the ceremony with welcoming remarks, and introduced the Chair of the Book Awards Committee, Richard Wall. Dick thanked the publishers who submitted works for consideration, and named and thanked the jurors: James Fisher, Jason Rubin and Susan Peters for the Freedley Award, and Stephen Higgins, Madeline Matz and Catherine Ritchie for the TLA Award. He also expressed his gratitude to the presenters, and to his university for allowing him the time and facilities to undertake the administration of the award. In retrospect, Dick's appearance was a bittersweet moment for many of us – his death only a few weeks later meant this was the last time many of his friends were able to see him.



Kevin Winkler **Richard Wall**

The George Freedley Memorial Award, for the outstanding book in the area of live performance, went to the late Marvin Rosenberg, for *The Masks of Anthony and Cleopatra*, edited and completed by Mary Rosenberg (University of Delaware Press). This volume is the fifth in Rosenberg's influential series of intensive stage histories of Shakespeare's plays. Renowned Shakespeare scholar Jay L. Halio presented the Award, which was received by Mary Rosenberg. In her acceptance speech, Dr. Rosenberg reminisced about the challenge of completing the manuscript, and about the moments when she was able to decide she had made the appropriate choices.



Jay L. Halio **Mary Rosenberg** **Julien Yoseloff**

The two Freedley Special Jury Awards went to Bruce D. McClung, for *Lady in the Dark: Biography of a Musical* (Oxford University Press), and Patrick Carnegy for *Wagner and the Art of the Theatre* (Yale University Press). Kurt Weill scholar Kim Kowalke, who had been scheduled to present the Award to Bruce McClung, was unable to attend the event, but he sent his remarks, which were read by Kevin Winkler. The actual presentation was made by award-winning Broadway conductor and orchestrator Ted Sperling. Patrick Carnegy's award was presented by critic and composer Greg Sandow.



Ted Sperling **bruce d. mcclung**

The Theatre Library Association Award, for outstanding book in the area of film and broadcasting, presented by Academy Award-winning animator and animation historian, John Canemaker, went to Amid Amidi, possibly the youngest person ever to have won it. Amidi's beautiful book, *Cartoon Modern: Style and Design in Fifties Animation* (Chronicle Books), investigates the way in which film artists of the 1950s used modern design to transform and reinvigorate the animated motion picture.



Amid Amidi **John Canemaker**

TLA Special Jury Awards were given to two superb reference books: *Still Moving: the Film and Media Collections of the Museum of Modern Art*, by Steven Higgins (Museum of Modern Art), and *Ingmar Bergman: A Reference Guide*, by Birgitta Steene (Amsterdam University Press). Steven Higgins was a member of the TLA Book Awards jury, but we were assured by Dick Wall that he did not participate in the selection of his own book; other members insisted that it could not be ignored. This is only the second time in the history of the Awards that a jury member has received one. Higgins' award was presented, appropriately, by Eileen Bowser, Curator emeritus of the Museum of Modern Art's Department of Film and Video.



Steven Higgins **Eileen Bowser**

The Award for Birgitta Steen's guide to Ingmar Bergman was presented by the characteristically witty and very enthusiastic John Simon, himself a Bergman scholar and thus well able to characterize the remarkable scope of the resources made available in this book. In her acceptance, Steen described her encounters with Bergman himself, and said that she has been most gratified to hear that Bergman consulted her guide on occasions when his own memory failed him.



Birgitta Steen **John Simon**

A champagne reception with Mark Frawley at the piano, provided a delightful finish to the occasion, and an opportunity to meet and chat with the authors and presenters.



Back row, from left: **Eileen Bowser, Steven Higgins, Mary Rosenberg, Jay Halio, John Simon, Birgitta Steene, Greg Sandow, Bruce d. McClung, Amid Amidi, John Canemaker.** Front row, from left: **Julien Yoseloff, Kevin Winkler, Ted Sperling.**
Photos: James Wilson

Annette Fern
Harvard Theatre Collection (retired)

PRESIDENT'S REPORT

Since *Broadside* is a bit behind our normal publication schedule, this report includes information from the last two Executive Board Meetings, held 1 June and 5 October 2007. A lot has happened with TLA in the last five months, so I'll list the news in the order of importance.

Dick Wall Memorial Service

There will be a memorial service in honor of Dick Wall held at the Benjamin Rosenthal Library, Queens College/CUNY, on Tuesday, 4 December 2007, at 3:00 PM. All TLA members are invited. We will send out a special edition of *TLA Promptbook* with detailed information closer to the event. If you do not have e-mail access, please feel free to call me at 203/254-4000, x2435, for further information.

New TLA Secretary and Treasurer

In June, David Nochimson was voted by the Board to serve as Interim Secretary following the resignation of Nancy Friedland. I am pleased to report that David was elected to a full three-year term as Secretary on October 5th. He has already done extraordinary work in tandem with TLA Board member Tobin Nellhaus in creating a new database for our membership records. This has allowed us to begin publishing our online *Promptbook* information blasts and a new electronic Membership Directory, which will be available to all of you in the near future. We'll announce when the Membership Directory is accessible via a future *Promptbook*. Kudos and many thanks go to both David and Tobin for bringing TLA into the 21st century. We are pleased to welcome David as our new Secretary.

Longtime Treasurer Paul Newman regretfully had to resign his post effective the October 5th meeting due to the critical illness of his administrative assistant who kept TLA's records. Since we were having an election that day, I urged Board members to consider volunteering to serve as Treasurer until the 2008 election. Angela Weaver accepted the post, which she will fill through December 2008 (which coincides with the end of her own three-year term on the Board). Hence, we asked the next highest vote-getter in this year's election, Susan Mosakowski, to join the Board for the remainder of Angela's term. Our deepest gratitude goes to both these terrific women for so ably carrying on the work of the Association. Angela, we trust our books will be in firm hands. Welcome and thanks for agreeing to serve as Interim Treasurer.

On behalf of the TLA Board and membership, I salute and gratefully acknowledge the service and dedication of both Nancy Friedland and Paul Newman. Many thanks to you both for jobs well done.

Book Awards

Even before Dick Wall's untimely passing, we were beginning to rethink when and how we conduct our annual Book Awards. The Book Awards is a labor of love for the Association, and it takes place through the considerable efforts of a few individuals. Dick Wall was an extraordinary Chairman who did a tremendous amount of work to ensure that all eligible books were considered for the Awards and commandeered all of the logistics with grace and expediency. At our June meeting, Dick was very forthright about his health and the possibility of his not being able to carry on as Chairman. Equally problematic is the planning and execution of the gala ceremony usually held in the Bruno Walter Auditorium at the New York Public Library for the Performing Arts at Lincoln Center. Kevin Winkler has shouldered tremendous burdens ensuring that this star-studded event comes off with style and panache year-after-year, with only a few dedicated souls working faithfully by his side. A lengthy Board discussion propelled me to charge the Conference Planning Committee to rethink the Awards and make recommendations at the Fall meeting. After Dick died in July, I decided to take a personal role in the proposed reorganization with the Conference Planning Committee. I presented our plan to the Board in October, and the recommendations were amended and then accepted.

I will summarize below the plans for next year's Book Awards. Please bear in mind that these guidelines pertain only to the 2008 Awards. We will fully evaluate next year's Awards and decide thereafter whether we retain this model or tweak it for the future:

The 2008 Book Awards, which will be the 40th Annual Awards, will be dedicated to Dick Wall. We will ask an appropriate person to speak about him and will dedicate a special page in the program to honor his memory.

The Book Awards will be held immediately following the Annual Fall Business meeting. We believe this will attract more members to attend the Annual meeting and will also provide a major TLA event in the fall. Holding the Awards in the Fall rather than in Spring/early Summer also will give our Awards Chair

and jurors who work in academe the summer to complete their reading and to finalize the winning selections.

We will eliminate the "Special Jury Prizes" and only have two winners, one for each award. The winners will receive their monetary awards from either the TLA President or her/his designated presenter and will give acceptance speeches. We will eliminate the formal and costly plaques.

We will no longer have invited presenters, "big name" or otherwise. We will invite the two winners, of the Freedley and TLA Awards, respectively, to speak about their book for 20 minutes each, followed by a Q&A. This talk can be anything from a casual chat to a formal presentation with illustrations; we will emphasize that we have no expectations of grandeur and the winner may choose to present whatever she/he wishes. The idea is to showcase the winning books and give the audience a sense of what they are about, how they were researched, and what special features they contain.

The Drama Book Shop will have a larger involvement with the Awards ceremony. There will be book signings for the two winning books immediately following the presentations. The sales table will be placed prominently in the hall where the ceremony takes place; if in the Bruno Walter, it will be right in front of the stage on floor level rather than out in the lobby across from the champagne table, as in previous years.

We envision a different sort of publicity campaign to advertise the Awards ceremony, targeted to appropriate audiences for the winning books and authors.

If TLA is giving a Distinguished Service Award next year, it would be presented after the Business meeting but before the Book Awards.

Proposed program order for the 2008 Annual Business Meeting and Awards Ceremony to be held in October 2008:

- * Welcome
 - * Business meeting and Election results
 - * Distinguished Service Award presentation
- (if applicable)
- * Book Awards Welcome
 - * Dick Wall Tribute
 - * Two Awards bestowed with acceptance speeches
- Q&A
- * Freedley Winner Author Presentation and
 - * TLA Winner Author Presentation and Q&A
 - * Book signings at Drama Books table right in front
- * Champagne and Celebration

Book Awards Chair 2008: I have been in discussions with Steve Vallillo, longtime TLA member and former Book Awards Chair (he preceded Dick), as to whether he would be willing to serve as a one-year interim chair. He agreed if we could assure him of institutional administrative support, which, as a high school teacher, he currently does not have for this kind of endeavor. He liked our proposal for a new Book Awards model, particularly the idea that he could have the summer to complete his work and not be saddled with trying to get last-minute books to jurors and select winners during

the busiest time of the academic year. Kevin Winkler and I approached Kenneth Rosenberg, who was Dick's long-time assistant at Queens College and integrally involved in the Book Awards process, to see if he might be interested in continuing in this role for one final year, this time working with Steve. He e-mailed me in October to say he has agreed to serve through the transition year. Many thanks go to Steve and Kenneth for taking on this critical task for next year.

The Future of the Book Awards: We need someone to take over as Book Awards Chair in 2009. Although this sounds far in the future, the Chair begins work in 2008 since the 2009 Awards honor books published in calendar year 2008. This is a prime position for a librarian or archivist working at an institution where they have staff assistance as well as support for equipment (computer, fax, phone, copy machines), mailings (postage), and the like. The big advantage for the institution is all those free books. Our Vice President, Kenneth Schlesinger, who is now Chief Librarian at Lehman College/CUNY, noted that the finest theatre library in the CUNY system (with the possible exception of the Graduate Center) is Queens College. None of us pause to wonder why! Hence, in this era of ever-higher book prices, why not help expand your library's holdings? Your golden opportunity awaits – please let me know if you are interested. Likewise, if you are interested in either taking over from or partnering with Kevin Winkler on the ceremonial aspects of the Awards, we want to hear from you.

Finally, the TLA Board will determine a term limit for the Book Awards Chair and recommend revising our Bylaws accordingly.

Mint Theater Partnership

The Mint Theater has asked TLA to enter a partnership with them to distribute their handsome three-volume *Reclaimed* series, published by Granville Press, featuring playwrights who have received more than one production at the Mint. The volumes showcase the work of Harley Granville Barker (including *The Madras House* and *The Voysey Inheritance*), St. John Hankin (including *The Return of the Prodigal* and *The Charity that Began at Home*), and Arthur Schnitzler (including *The Lonely Way* and *Far and Wide*). The publication of all three volumes is supported by a grant from the Gladys Kriebel Delmas Foundation, which recommended the TLA partnership. The Delmas Foundation has also been a generous supporter of TLA for both of our recent Symposia. The Mint and Delmas want the books to go to repositories where they will be accessible to students and others interested in reading and producing theatre scripts. As such, all of our Institutional members will automatically receive a set and we will extend an offer to our individual members who can place the books appropriately. Specific details will be published in a future *Promptbook* and in the next issue of *Broadside*. TLA extends its deep gratitude to both the Mint Theater and Delmas Foundation for their generosity and support.

Secretary's Report

David Nochimson reports that TLA currently has 175 personal members and 131 institutional members, showing a slight increase in personal memberships and a slight decrease in institutional members. We hope to

regain many of the 53 institutional members who recently cancelled their memberships via a gift package of Mint Theater books. There are also 106 personal members still in our database who have not renewed their memberships in 2007. If you know of anyone who hasn't renewed, please encourage them to rejoin.

The Membership Directory is ready to go online. It will be password-protected for members only access. If there are members who do not want specific information published, please contact David as soon as possible. We ask that everyone agree to list at least their names in the Directory, so we can maintain an accurate count of our membership.

Finally, David encourages members to use PayPal to pay their dues since it makes bookkeeping very easy. You can link through our website directly to PayPal.

Treasurer's Report and TLA's First Budget

Paul Newman reported that TLA has \$35,615.27 in the bank; we also have a CD that will mature 5 December 2007 and will be worth approximately \$4,800.00. Although it looks like we're flush, we will be paying out about \$11,000 in the next eight months in order to publish the next two volumes of *PAR*.

Tobin Nellhaus has created TLA's first-ever budget towards establishing an informed template for future spending. Although the budget is still in the draft stage, it is an excellent step forward into bringing the Association to a more sophisticated allocation of funds. Tobin will be working with our interim Treasurer, Angela Weaver, in finalizing the budget, and he has recommended that TLA purchase financial software – either Quicken or Money – to aid in this process. We extend our deep thanks to Tobin for his initiative in once again helping TLA remain competitive.

ASTR Representative Jean Graham-Jones

CUNY Professor Jean Graham-Jones joined us at both the June and October meetings to discuss plans for this year's ASTR-TLA Conference in Phoenix, which she is chairing. Jean has been a delight to work with and is an enthusiastic advocate for further solidifying and enhancing the relationship between our two organizations. Please see other articles in this *Broadside* for more detailed Conference news. TLA thanks and salutes Jean for her fine work on the Conference and for her many efforts towards bringing ASTR and TLA into a closer working relationship.

Publications Committee

Publications Chairman Rob Melton reported on the new *Broadside News Network*, which premieres with this issue of *Broadside*. As you will see, it is a wonderfully informative listing of major exhibitions and events throughout the U.S. Many thanks to Rob and his committee for their excellent work.

Rob was happy to report that *PAR 25* on Lighting Design will go to press by the end of this year. Many thanks to Co-Editors Susan Brady and Nena Couch for getting this long-awaited issue to print. Kenneth Schlesinger reported that *PAR 26*, the Proceedings from our second Symposium, will be published shortly thereafter; we can expect both volumes by mid-year 2008. Finally, Rob told us that Nancy Friedland, who is

editing *PAR 27* on Costume Design, has made substantial progress in signing on contributors and establishing the scope of the volume. We hope to have this volume appear in 2009.

Distinguished Service Awards

Committee Chair Phyllis Dircks reported that a Call for Nominations has gone out via snail mail, the TLA listserv, and this issue of *Broadside*. Please get your nominations to her as soon as possible. The Distinguished Service Awards Committee will submit a report and recommendation to the Executive Board at the February meeting.

Future Board Meetings

With the new year, 2008, we hope to initiate a change for TLA Board meetings by setting at least one scheduled meeting outside of New York City per year. Rob Melton had generously offered to host the February 2008 meeting in San Diego, but a straw poll of Board members in October indicated we would not attract a quorum for a San Diego meeting. Beth Kerr offered to co-host the meeting in Austin, Texas, and there was considerable enthusiasm for holding a meeting there, particularly since we have three Board members in Texas. We also would hope to have a tour of the Harry Ransom Humanities Research Center, which many of us have not yet had the pleasure of visiting. We are still trying to determine whether enough people can get to Austin. When we do hold these regional meetings, we hope TLA members in the area can join us, and will also consider organizing a special event in conjunction. This February 15th meeting is the beginning of the three-day President's Day weekend. Kenneth Schlesinger recommended we move all Board meetings to the Friday of three-day holiday weekends, starting with President's Day, then followed by Memorial Day and Columbus Day weekends.

Marti LoMonaco
President

Major Transitions and a Broadway Biography: Highlights of TLA's Annual Business Meeting

Significant transitions, both in membership and organizational practices, were the focus of TLA's Fall Business meeting, held at John Jay College of Criminal Justice near Lincoln Center on Friday, October 5, 2007. President Marti LoMonaco welcomed all members present and called our thoughts to another member now sadly absent. Richard Wall, who served TLA as Chair of the Book Awards Committee for a number of years, died on July 7th. In Dick's honor, Marti led the meeting in a moment of silence; then announced several events commemorating his life and contributions to performing arts librarianship. Not only this current issue of *Broadside*, but also the Book Awards ceremony in 2008 will be dedicated to Dick's memory. The library of Queens College, where Dick worked, will also hold a memorial celebration on Tuesday, December 4th, and TLA members are invited to attend.

Marti announced that Steve Vallillo, a former Chair of the Book Awards Committee, has generously agreed to

serve as interim chair for one year. Next year's Awards will have not only a new Committee Chair, but a new kind of ceremony and new time of year. The TLA Executive Board, at its meeting earlier in the day, had voted to move the Book Awards ceremony from June to October, in conjunction with the annual Fall Business meeting. Instead of featuring celebrity presenters, the Book Awards ceremony will highlight the winning titles and their authors, allowing them more time to talk about their work and sign copies of their books.

TLA continues to make the transition to electronic communication, with a soon-to-appear online Membership Directory (password-protected); the TLA listserv; *Broadside* on the web; and our new occasional e-blast, the TLA Promptbook, which informs members of breaking organizational news. Marti acknowledged Board members Tobin Nellhaus and David Nochimson for their excellent work in creating the new membership database and directory. Members without computer access should contact David if they wish to receive paper copies of *Broadside* and the Membership Directory.

Marti informed the gathering that our long-serving Treasurer, Paul Newman, had resigned because of illness of his administrative assistant. Board member Angela Weaver will fill out the remainder of Paul's current term, which expires next year.

Looking ahead to the ASTR-TLA Annual Conference in Phoenix (November 15-18), Angela spoke about the TLA Plenary Session, "Exploding the Borders," which will examine the work of Latino performance archives in the United States.

The final business of the evening had to do with publishing. Although TLA hasn't published a volume of *PAR* in three years, volumes 25 and 26 will both appear within the next eight months – no. 25 on Lighting Design Collections, no. 26 on the Proceedings of our second Symposium last February. *PAR 27*, focusing on costume design archives, should be issued in 2009. Also in publishing news, Marti was pleased to announce that TLA has agreed to partner with Mint Theater Company in helping to distribute its performance texts of newly-reclaimed plays. The first three volumes, presenting works of Arthur Schnitzler, Harley Granville Barker, and St. John Hankin, will be donated to TLA's institutional members, in order to give these plays the widest possible circulation among theatre students and professionals.

Having dispensed with business, we were happily reminded that there's no business like show business. Our featured speaker was Brian Kellow, author of the forthcoming *Ethel Merman: A Life* (Viking). Mr. Kellow shared fascinating details of his research on the Broadway diva, which included extensive use of archives and interviews with more than 125 people who knew and worked with Merman. Sprinkled with anecdotes and tips about interview techniques ("Start with the oldest person first"), Mr. Kellow's talk was an entertaining reminder of the lively scholarship that good librarianship in the performing arts can facilitate.

President LoMonaco then announced another forthcoming book, written by a TLA member who happened to be present: Lynne Rogers' *How to Be a Working Actor*, soon to appear in its fifth edition from

Back Stage Books. The gathering officially adjourned at 7:00 PM, but unofficially continued long after with refreshments and conversation.

Steve Kuehler

TLA Executive Board Election Results

At TLA's Annual Business meeting, Susan Brady was reelected to the Executive Board, and former Board members Pamela Bloom and Karen Nickeson have also been reelected. They will serve three-year terms from 2008-2010. Their Bios appear below.

Due to Treasurer Paul Newman's resignation, current Board member Angela Weaver agreed to fulfill the duties of Treasurer through December 2008. As a consequence, Susan Mosakowski was elected to fill the remainder of Angela's term on the Board.

In another development, Interim Executive Secretary David Nochimson was duly elected for a three-year term in this position.

TLA President Marti LoMonaco congratulates new and returning Board members and officers. Further, she states, "I'd also like to thank and salute two outgoing Board members. Rob Melton has just completed two consecutive terms on the Board, where he served us brilliantly and has been an excellent Chair of our Publications Committee. Don Wilmeth has been a terrific Board member these past three years, and we'd like to thank him for his service. Don, we trust you will never be a stranger to TLA!"

PAMELA BLOOM (B.A., Theatre Communications, Temple University; MLS, Drexel University; MA, Theatre, Hunter College) is the Performing Arts Librarian at New York University. She also is Co-Artistic Director of Mystic Theatre, a company dedicated to development and production of contemporary verse drama. Other interests include puppetry, the historical avant garde, and African American theatre. Currently Pamela is exploring social networking, blogs and podcasts as ways to enhance theatre education.

SUSAN MOSAKOWSKI is Director of the Audio Book Studio for the Andrew Heiskell Braille and Talking Book Library (NYPL), where she produces talking books for the blind and physically handicapped. She has also produced commercially for Penguin/Putnam, FSG, and Time Warner. Noted projects include: directing Ian McKellen in his reading of Homer's *The Odyssey* and Claire Bloom reading *The Portrait of a Lady*. In addition to her work at the Library, Susan is a playwright and Co-Artistic Director of Creation Production Company, www.creationproduction.org. Her plays have been presented nationally and in Europe. Her awards include a Rockefeller Foundation Playwriting Fellowship, a National Endowment Playwriting Fellowship, Northwest Area Fellowships, and numerous foundation grants. She has taught playwriting at Columbia, Fordham, and New York University, and has served as a panelist for the New York State Council on the Arts Theatre Program. Recently she headed up publicity for TLA's Performance Reclamation Symposium.

KAREN NICKESON is currently Assistant Curator of the Billy Rose Theatre Division at The New York Public Library for the Performing Arts. She has also served the Library in the Dance Division as archivist and cataloger. In those roles, she participated in the consortial activities of the Dance Heritage Coalition in developing standards for processing, cataloging, and maintaining authority control in performing arts collections. She holds an MLS from the University of North Carolina at Chapel Hill and a B.A. in French Literature from George Washington University. She continues to practice dance as an avocation.

DAVID NOCHIMSON, an MLS student at Queens College, currently serves as interim Executive Secretary of TLA. He received his B.A. in Drama/Dance from Bard College, and has performed with theatres in New York and Seattle. He spent two years as a company member and production manager of Seattle's A Theatre Under the Influence. David was Vice President of the Queens College Library and Information Studies Student Association for the 2006-2007 academic year, and was registrar for TLA's Performance Reclamation Symposium earlier this year. He is a Periodicals Services clerk in the Gladys Marcus Library at Fashion Institute of Technology.

Kenneth Schlesinger

Theatre Library Association Symposium Performance Reclamation: Research, Discovery, and Interpretation

On February 16, 2007, the Theatre Library Association presented its Symposium titled "Performance Reclamation: Research, Discovery, and Interpretation" at New York University. The day-long program consisted of a Keynote and three case study panels exploring the processes that three performing arts organizations used to reconstruct seemingly "lost" works in musical theatre, drama, and dance. While I felt the different panels and speakers' presentations addressed the central question of the Symposium with varying degrees of success, overall I came away from the experience enlightened and engaged.

As a nascent library science student with a keen interest in performing arts librarianship, I found that the Symposium helped me formulate a basic understanding of the role theatre librarians can play in various settings outside the walls of a library or academic institution. I particularly liked that the case study panels consisted of working performing arts professionals who used theatre libraries as a resource for research and other archival activities to inform actual staged performances. To me, this demonstrated that theatre libraries are, in the words of Marvin Taylor, Director of Fales Library and Special Collections at New York University, "necessary adjuncts of production" and fall somewhere in the middle of the continuum between archives and museums.



Marvin Taylor, Director of New York University's Fales Library and Special Collections, welcomes Symposium participants.



Symposium Planning Committee member Susan Mosakowski addresses Symposium attendees



Martha S. LoMonaco, TLA President, provides the introduction to the Symposium.

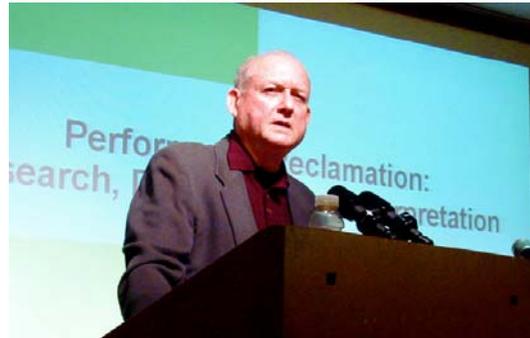
I'll turn now to my reactions to each of the day's major components.

Keynote

James Leverett's presented a thorough if somewhat biased history of the dramaturg in the Symposium's opening Keynote. Using German theatre from the 18th through early 20th centuries as a framework for his remarks, the address assumed the audience already possessed a healthy knowledge of this particular area of theatre history. I did not, and would have benefited from inclusion of a broader historical context, however brief. Leverett's remarks resonated most effectively for me when more familiar figures like Bertolt Brecht and Erwin Piscator surfaced in the discussion, and later in the day when Mint Theater Company's dramaturg introduced her work on *Susan and God*.



Kenneth Schlesinger, Co-Chair and TLA Vice President, provides the Symposium overview.



Keynote Speaker James Leverett

For the case studies, I found the format quite successful overall as panelists discussed the challenges they faced in reclaiming lost performances in their particular company. As I mentioned above, though, I found each one delivered its key messages with varying degrees of success. I've organized my review below from least to most successful.

Pillow Talk: Reconstructing Limón at Jacob's Pillow Dance Festival

The chief criticism I had of this panel from Jacob's Pillow Dance centered on the question that the presenters never really answered: how did the archival pieces help inform the reclamation and reconstruction of the José Limón work? This gap seemed most

prominent when Sarah Stackhouse, the choreographer and Limón scholar, discussed her decision to keep the dancer(s) from watching what film footage existed of Limón dancing the work for fear of influencing their performance. She preferred to interpret these materials and then pass her interpretation and knowledge of Limón on to the performers. Both artistically and logically, this seemed to run counter to the mission supporting the preservation of the artifacts. Granted, for *Sonata for Two Cellos*, the work under scrutiny, little more than a silent film, printed score, and sound recording of the original accompaniment remained extant. Both Stackhouse and Norton Owen, the company's Director of Preservation, presented a healthy amount of history, commentary, and back story that did help set a context for the discussion, but neither one connected the dots between the contemporary performance and the archival reconstruction of the work as successfully as the other two panels.



Norton Owen, Jacob's Pillow Dance Festival, speaking as part of the panel, "Pillow Talk: Reconstructing Limón at Jacob's Pillow."



Dancer Paul Dennis performs excerpts from Limón's *Sonata for Two Cellos*.



Martha LoMonaco, Norton Owen, Pamela Bloom, moderator of the Limón panel, and Sarah Stackhouse

Mint Condition: Resurrecting Rachel Crothers' Susan and God

Turning to the Mint Theater's restaging of *Susan and God*, I found this panel discussion to be much more forthcoming about the ways in which archival materials informed their production – and more interestingly – the ways in which they didn't. Artistic Director Jonathan Bank went to great lengths at the beginning of the discussion to provide a public *mea culpa* for what he characterized as a "lack of scholarly rigor" in the Mint Theater's use of archival material in their restaging of Rachel Crothers' lost play. I'm guessing his impetus for this confession was to be spared the criticisms that many Symposium attendees heaped on the Encores! panel earlier that morning for similar sins they committed with their restaging of *Face the Music*. Both theatre panels highlighted subtle but relevant distinctions about their work: their main focus was to extract the entertainment value out of these works to make them palatable for contemporary audiences, and not to be bound to the rules for an academic and/or historical reconstruction.



During the panel "Mint Condition: Resurrecting Rachel Crothers' *Susan and God*," director Jonathan Bank and actor Jennifer Blood discuss a moment from the play while Leslie Hendrix looks on.

In this panel, I found the introduction given by Mint Theater dramaturg Heather Violanti most engaging and relevant to the overall theme of the Symposium, especially when she discussed her research process and how the extant typescripts helped inform the published version on which the theatre company based its staging of the work. (It also was at this point when Leverett's Keynote became most relevant for me). Bank provided useful context for the excerpted scenes that the actors presented as a part of the panel discussion;

he even explained how an examination of the contract helped enlighten the context of the original play in which Gertrude Lawrence starred. As Bank commented, the play's original run was a "must-see performance in a could-miss play." Overall, Bank, Violanti, and the actors successfully connected the pieces for those in attendance. I walked away with a good understanding of how the play, its history, and the surrounding archival documents worked in concert to help the Mint Theater reclaim this 1937 play.



Actors Leslie Hendrix and Timothy Deenihan recreate a scene from *Susan and God* in front of a production photograph of the same scene.

Saving Face: Reconstructing Berlin and Hart's Face the Music at Encores!

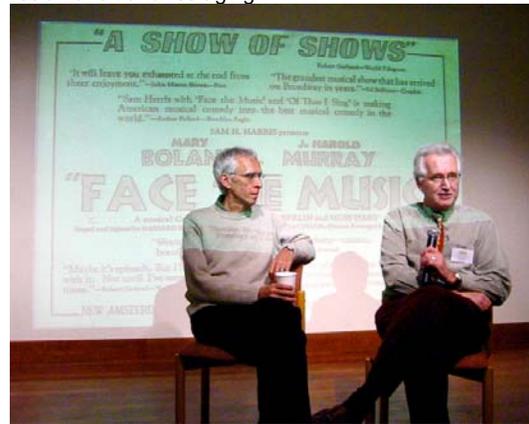
In my opinion, the Encores! panel discussion on Irving Berlin's *Face the Music* was the most successful in delivering a cohesive and compelling story around using archival materials to inform the restaging of this *Follies*-style musical. They achieved this success through detailed discussions of four key areas of their reclamation process: providing a critical commentary of the work that supported the rationale behind the liberties they took, setting an historical context for the audience, explaining their reconstruction process, and illuminating the components they used to reconstruct the work.



Moderator Kevin Winkler sets the stage for "Saving Face: Reconstructing Berlin and Hart's *Face the Music* at Encores!"

Even though some Symposium attendees took the Encores! team to task for the liberties they exercised in reconstructing *Face the Music*, I felt that the panelists more than justified their choices. When one panel

member mentioned that many musicals of this type during this period had "strong scores but weak books," I began to understand how this represented the situation of other famous Broadway composers of the time like Gershwin and Porter, where the "songs survived because of merit, but the books did not survive because of lack of merit," in the words of another panelist. Given Encores!' mission to stay faithful to the original production but to get audiences to the music as quickly as possible, the artistic team rightfully needed to make cuts along the way. Underscoring the business aspect of show business, the panelists also pointed out that staging an authentic performance with the book "as is" would have had a much smaller audience, making the production a less commercially viable choice for reclamation and restaging.

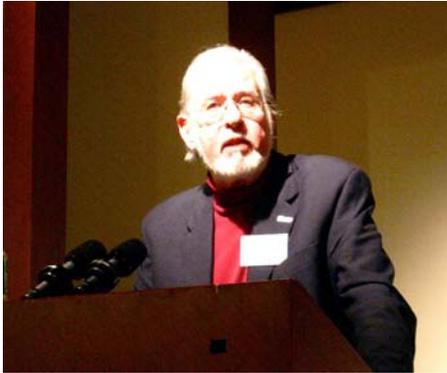


Book adapter David Ives and Encores! Artistic Director Jack Viertel discuss the reconstruction of *Face the Music*.

This panel also focused on the historical context in which the original *Face the Music* appeared. Commenting that these scattershot satires from the 1930s were the slapdash, disposable entertainment of the day, the panelists acknowledged that even during the original runs the artistic and performance staff would leave performance artifacts (scores, parts, etc.) scattered about because even they didn't think these items were worth preserving. Contemporary demands also informed the choices made. Noting that these types of musicals were "flimsy" to begin with, the presenters noted how the plots did not come together at the end of the first acts, a situation they also needed to adjust to meet 21st century audience expectations.

Third, this panel did an excellent job of discussing the process they used to reconstruct the work. Performing a type of "literary ventriloquism," the Artistic Director commented that the final output was comprised of 75% original material, 20% added from previous versions, and 5% "mortar" to cement it all together. In reducing the libretto by as much as one-third, the book adapter spoke about resisting the temptation to "fix" the book entirely.

Finally, the Encores! team made excellent use of many fragmentary pieces to reconstruct their presentation of *Face the Music*, including score parts, Chris Hart's manuscript from his father, and New York and out-of-town programs that reflected the show's evolution. Being able to see images of some of these artifacts, as well as some ancillary materials (photos, Lord & Taylor advertisements) completed the tableau.



Don B. Wilmeth delivers Closing Remarks.



New member Christopher Collette with TLA President Martha LoMonaco.



Symposium Co-Chairs Kevin Winkler, Martha LoMonaco, and Kenneth Schlesinger toast a successful event.



Martha LoMonaco with Fairfield University students Wendy Scola, right, and Katie McLaughlin.



Symposium Committee members Susan Brady, left, and Nancy Friedland, with TLA Executive Board member Tobin Nellhaus.



L-R, Symposium Planning Committee members Nancy Friedland, Donald Beckman, and Susan Mosakowski.



Symposium Planning Committee member Karen Nickeson, second from left, with new TLA members Elvira Ortiz, left, Kanako Iwase, and Shayna Siegel.



TLA Executive Board member Phyllis Dircks

In conclusion, I thoroughly enjoyed my experience at the TLA Symposium. Attending it early in my performing arts librarianship "career" (if only as a student) helped increase my understanding of the roles performing arts libraries and archives can play as important "adjuncts to production." My experience at the TLA Symposium reinforced the concepts I encountered in my current academic coursework and provided me with good examples of the "profession" in action.



The view of Washington Square Park from New York University's Kimmel Center.

Christopher Collette

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

INTERVENING "AMERICA"

TLA PLENARY AT ASTR

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

Saturday, November 17, 2007
8:30 – 10:30 AM

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?

***Cuban/Latino Theater Archive: A Digital
Preservation Archive for Theater History***
**Lillian Manzor and Lyn MacCorkle, 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*

**Miguel Juarez and Rebecca Hankins, Texas A&M
University**

Teatro Chicana/o: Necessary Theatre y una plática
Christine Marin, Arizona State University

c/o The New York Public Library for the Performing
Arts

40 Lincoln Center Plaza
New York, New York 10023
<http://tla.library.unt.edu>

ANNOUNCEMENTS

TLA WANTS YOU ...

TLA wants you to nominate a colleague, associate or yourself for the **Distinguished Achievement in Service and Support of Performing Arts Libraries Award**. The award is designed to recognize the accomplishments of persons whose extensive knowledge of their field, vitalized by their insight, energy and vision, have contributed substantially to performing arts librarianship. Such persons may be performing arts librarians, curators, archivists or scholars. You will find below a list of distinguished awardees of previous years, cited alphabetically for each year:

2006	Maryann Chach, Mary C. Henderson, Madeline Fitzgerald Matz
2004	Annette Fern, Don Wilmeth
2002	Betty L. Corwin, Richard M. Buck
2000	Rod Bladell, Don Fowle, Mary Ann Jensen, Louis Rachow
1996	Dorothy Swerdlow
1994	Paul Myers

Please include as much factual information on your candidate as possible and send your nominations no later than November 15, 2007 to Phyllis Dircks (dircks@liu.edu).

Awards Committee
Maryann Chach
Phyllis Dircks
Don Wilmeth

THE BROADSIDE NEWS NETWORK

Information on theater libraries – including new acquisitions, current exhibits, and new staff members – from across North America. If you have news to share for future issues of *Broadside*, please contact the correspondent for your state:

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

California

TLA member **Diana King** is the new Film, Television, and Theater Librarian in the Arts Library at the **University of California, Los Angeles**, effective September 17th. Diana was formerly collection development, reference, and outreach librarian for theater, dance, film and

media, English literature, and women & gender studies at the University of California, Davis. In addition to her membership in TLA, Diana is very active in ALA: she will be chairing the Women's Studies Section of ACRL this coming year. Since coming to UC Davis in November 2001, she has been very active in various UC consortial groups, chairing both the English & American Literature and the U.S./British History & Women's Studies bibliographer groups, and has given invaluable advice to the Performing Arts Bibliographers Group, especially in testing and recommending databases for UC-wide licensing by the California Digital Library. Diana replaces the late Lisa Kernan (see *Broadside* 34:1, p. 10).

The archive of the late **Christopher Parry** (1951-2006), who won both the 1993 Tony® Award for Lighting Design for *The Who's Tommy* and the Olivier Award for its London production in 1997, has been donated by his son Richard to the Mandeville Special Collections Library at the **University of California, San Diego**. A native of the U.K., Parry had taught in UCSD's Theatre & Dance Department since 1989. During his career, he won or was nominated for 25 other major awards, including the New York Drama Desk Award and the Los Angeles Drama Critics Circle Award.

Katherine Wolf is the new Theater & Film Librarian in the Art, Music & Recreation Section of **San Diego Public Library**.

Connecticut

The Ballard Institute and Museum of Puppetry, located on the **University of Connecticut's** Depot Campus in Storrs, celebrates twenty years of puppet preservation at UConn with the exhibit "Shadows and Substance," featuring shadow puppets from all over the world. Visitors are encouraged to try their hand at using the puppets. The exhibit is open every Friday, Saturday, and Sunday until November 17th. For more information, see http://www.bimp.uconn.edu/events_schedule.htm

"Celebrating Italian Festivals" at **Yale's** Beinecke Rare Book and Manuscript Library (New Haven) puts on view 150 festival books from the 16th to the 19th century. These lavishly illustrated records of aristocratic celebrations depict the elaborate stage sets, operas, ballets, and mock battles created to commemorate important events – such as births and betrothals, or visits of popes and princes – and to promote the prestige of their wealthy patrons. The exhibit runs through January 9, 2008. <http://www.library.yale.edu/beinecke/brblevents/brblexhibits.html>

District of Columbia

The Folger Shakespeare Library is featuring an exhibit this fall entitled "Marketing Shakespeare: The Boydell Gallery (1789-1805) and Beyond." Curated by Ann Hawkins and Georgianna Ziegler, the exhibition explores the birth of the Shakespeare "market" in Jane Austen's England with paintings and engravings from London's Boydell Gallery and Shakespeare knick-knacks inspired by Sarah Siddons, John Philip Kemble,

and other famous actors of the time. The exhibit will run through January 5, 2008.

Massachusetts

The Boston Public Library, in collaboration with the government of the City of Paris, is presenting an exhibition about a performing artist who greatly influenced the beginning of the American public library system. "The Extravagant Ambassador: Alexandre Vattmare, The French Ventriloquist Who Changed the World" runs through October 28th. On display are artifacts from many American and French institutions. Vattmare became world-famous as a ventriloquist and used his celebrity to promote exchanges of books between Europe and America and the establishment of publicly-supported free libraries.

<http://www.bpl.org/news/upcomingevents.htm#exhibits>

The University of Massachusetts, Amherst Libraries has mounted "Staged: Scenes from the James Ellis Theatre Collection" on the lower level of DuBois Library. The exhibit includes materials from the collection of retired Mount Holyoke College English Professor **James Ellis**, which was recently donated to the library's Special Collection Department. It contains over 7500 books, broadsides, posters, and letters pertaining to the English and American stage from 1750 to 1915. The exhibit features items depicting the lives and work of Gilbert & Sullivan, the stage and its actors, amateur theatrical productions and private clubs. It will be on display through December 31, 2007.

New York

The Libraries of the **University at Albany** have acquired the papers of actor **Harold "Hal" Gould**, known for his roles in such Broadway plays as John Guare's *House of Blue Leaves*, Neil Simon's *Fools*, and Jules Feiffer's *Grown Ups*; on television in *The Mary Tyler Moore Show*, *Rhoda*, and *The Golden Girls*; and in films including *The Sting* (1973) and *Freaky Friday* (2003).

In Rochester, the **George Eastman House** presents "The Tease: Burlesque Performers from the 1950s & 60s," featuring almost 600 publicity photographs and artifacts from Buffalo's Palace, one of America's most successful burlesque theatres. The exhibit runs from October 13th through November 25th.

<http://www.eastmanhouse.org/inc/exhibitions/exhibits.php?mode=upcoming>

At the **University of Rochester**, the Rare Books and Special Collections Library has created an online exhibit, "Gilbert and Sullivan: From London to America," featuring images of more than 200 items originally displayed in an exhibit at the Library in 2004-2005. The posters, photographs, playbills and other memorabilia from the collection of Dr. **Harold Kanthor** give evidence of the fame which the Gilbert and Sullivan operettas achieved in this country. View the exhibit at:

<http://www.library.rochester.edu/rbk/exhibits/gs>

The next major exhibit in the Vincent Astor Gallery of the **New York Public Library for the Performing Arts** will honor the centennial of the birth of **Lincoln Kirstein**. Entitled "Lincoln Kirstein: Alchemist," the exhibit focuses on materials relating to the five dance companies he

founded and on his role in the founding of the Library's Dance Collection. The exhibit runs from October 31st through January 30, 2008.

North Carolina

James Fisher, head of the Theatre Department at Wabash College in Crawfordsville, Indiana for 13 of his 29 years as a faculty member, recently assumed the directorship of the Department of Theatre at the **University of North Carolina at Greensboro**. Jim currently serves as a TLA Board Member and as the Book Review Editor for Broadside and is a former member of the jury for TLA's Freedley Book Award.

Maya Angelou has donated her collection of film- and theater-related materials to the Z. Smith Reynolds Library at **Wake Forest University** in Winston-Salem. The collection encompasses her multiple careers as writer, director, producer, editor and actor, and includes drafts of plays and other manuscripts, correspondence, photographs, posters and playbills. Works represented include her 1998 directorial debut *Down in the Delta* and the 1979 CBS television production of *I Know Why the Caged Bird Sings*.

Texas

At **Southern Methodist University** in Dallas, **Alisa Rata Stutzbach** has succeeded **Tinsley Silcox** as Director of the Hamon Arts Library. She was previously the library's Music/Theatre/Dance Librarian. **Robert Eason** has retired as Archivist for the G. William Jones Film and Video Collection. He is succeeded by **Amy Turner**, who is also the Hamon Library's Film/Theatre/Communications Librarian.

The **Harry Ransom Center at the University of Texas-Austin** has acquired the papers of playwright, writer and film director **David Mamet**. More than 100 boxes of material, including manuscripts, journals, office and production files, and multiple drafts of each of his works, are being processed. The Ransom Center houses the archives of many notable 20th century American playwrights, including Tennessee Williams, Eugene O'Neill, Lillian Hellman, Lee Blessing and Terrence McNally. The papers of British playwrights John Osborne, Tom Stoppard and David Hare are also located there. Another recent acquisition is a collection of **Samuel Beckett** materials acquired from **Richard Seaver**, Beckett's editor at Grove Press.

The Ransom Center has mounted the exhibition "Rehearsing the American Dream: **Arthur Miller's** Theater," which will be up through December 30th. It includes more than 150 items from Miller's archive, including material acquired just before his death in 2005. Much of the collection has never before been displayed, including material related to his tenuous relationship with director Elia Kazan and their involvement with the House Committee on Un-American Activities in 1952. Public lectures and discussions by playwright Tony Kushner and theater professor David Savran will supplement the exhibit throughout the fall. For more information, see

<http://www.hrc.utexas.edu/exhibitions/current/>

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 republish 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

Planning Committee meeting of Theatre Library Association's third Symposium:

PERFORMANCE DECONSTRUCTION: RADICAL ADAPTATIONS AND TEXTUAL REINTEPRETATION

Friday, November 9, 2007

10:00 AM - 12:00 PM

New York Public Library for the Performing Arts
3rd floor Conference Room

BOOK REVIEWS

Martin Duberman. *The Worlds of Lincoln Kirstein*. New York: Knopf, 2007. 721pp. ISBN 13-978-1-4000-4132-9. \$37.50 cloth.

Leo Lerman. *The Grand Surprise: The Journals of Leo Lerman*. Edited and introduction by Stephen Pascal. New York: Knopf, 2007. 654pp. ISBN: 13-978-1-4000-4439-9. \$37.50 cloth.

The year 2007 brought us major works about three of the most significant cultural giants of mid-twentieth century America. First came the *Notebooks of Tennessee Williams* (reviewed in *Broadside* 34:3, page 9); now we have Martin Duberman's exhaustive biography of Lincoln Kirstein (1907-1996) and the *Journals of Leo Lerman* (1914-1994). Williams is the best known; Kirstein known best to those who lived through the years, especially in New York, when he was struggling to make ballet an accepted American art form; and Lerman known to most only as an editor of such fashion magazines as *Vogue*, *Mademoiselle*, and *Vanity Fair*.

Since they were all of the same generation and lived in the world of culture and the arts, it was inevitable that their paths crossed. Although we find no mention in Duberman's biography of either Williams or Kirstein, which may be due to editorial choices of the author, there are nine mentions of Kirstein in the Williams, and sixteen mentions of Williams in the Lerman, as well as one of his sister, Rose. Also, we know from the Lerman that Leo knew Kirstein well, had dined with him, and was a great friend of his older sister, Mina Kirstein Curtis.

Lerman's comments about Williams mainly concern the plays (he usually found them vulgar), but the letter and diary entries involving the Kirsteins are often in great detail and perceptive. Because Lerman himself was a sensitive, openly gay man, he understood Lincoln's psychological difficulty of living with his wife Fidelma and surrounding her with an almost exclusively gay entourage, often with a live-in lover in an upstairs room. It is worthy to note that all three of these cultural icons were gay, although they did not like the use of the word "gay" to denote homosexuality.

Duberman's biography is aptly titled; Kirstein, regarded as the last true Renaissance man, lived in many worlds. While at Harvard, he founded *Hound & Horn*, which became an influential literary magazine, started an arts organization that was part inspiration for the Museum of Modern Art, and led a liberally gay lifestyle. In Paris in 1930 and 1933, he was overwhelmed by classical ballet and convinced George Balanchine to come to New York. At the heart of Duberman's book is the long struggle to bring classical ballet to America. First came the School of American Ballet in 1933, then coping with Balanchine's constant illnesses and lack of funding. Despite the Depression, Lincoln found enough financing from his father Louis, an executive with Filene's department store in Boston, and from others to keep the School going and to develop Ballet Caravan while Balanchine worked on Broadway and in Hollywood. It was not until 1948 that the New York City Ballet played its first season at City Center, opening

with a program that included *Orpheus*, *Symphony in C*, and *Concerto Barocco*, all Balanchine masterworks, thus realizing one of Lincoln's great dreams.

When planning began for Lincoln Center, Kirstein was involved from the start, and encouraged by Nelson Rockefeller for a theatre especially for dance. Through the happy circumstances of the New York World's Fair (1964-65), Rockefeller, then Governor, financed the New York State Theater with state funds. When the Lincoln Center Board made New York City Ballet a constituent of Lincoln Center in 1965, Kirstein's long struggle was over, and he felt, rightly, that Board members of both the School and the company did not need him anymore. But he continued on through several breakdowns resulting from a bipolar disorder. He published *The New York City Ballet*, *Movement and Metaphor*, *Nijinsky Dancing*, and five more volumes, including *Mosaic*, an autobiography, and collected poetry. In the early 1990s, he realized that key donors on the SAB Board "simply didn't want him around anymore. . . [They lacked the] . . . historical understanding of the struggles and setbacks that had finally brought NYCB to its current international status" (621). He died December 5, 1996. Jensen Yow, one of his long-time male companions, said, "He simply faded away . . . his heart must have given out" (624).

Leo Lerman died not long before on August 21, 1994 at his West 57th Street home where he lived with Gray Foy, his last companion, since 1967. Foy mentioned to Stephen Pascal, who had been Lerman's assistant at Conde Nast since 1981, that Leo had filled many notebooks with journal entries. He further learned that Richard Hunter, his first love and confidant, had kept Leo's letters to him, and the decision was made to search for Leo's own writings and add to them the transcriptions of "vignettes," an oral history that Leo had been dictating to Stephen in preparation for an unfinished memoir. The resulting compilation from over ten years of research is *The Grand Surprise* (a title that comes from the common name of the Camberwell Beauty butterfly – perfectly analogous to what Leo was always seeking).

Leo's significance is summed up in this excerpt from Pascal's introduction: "For fifty years, it seemed he attended every debut, opening, and vernissage in the city and had the crowd at his place to celebrate afterward. He peddled his knowledge of the late great and the up-and-coming to a dozen publications. Through decades of reporting on art and entertainment, and perhaps more important, years of counseling, introducing, and prodding talent, Leo Lerman helped steer American culture. His lasting significance, however, may lie in his role as an observer of the lives and art swirling around him" (xii-xiv). That role is what is most wonderful about this material. The journal entries are filled with numerous prescient comments, such as his first mention of Lincoln: "Last night, after the *Far Harbour* [an opera Lincoln financed] opening, Lincoln Kirstein was at the Everard baths, a place where he could lose himself in sex and in no one knowing him – anonymity after a \$25,000 disaster" (60). He thinks T. S. Eliot's reading of his "passionate poetry" at the YMHA "indecent" (121). Of Truman Capote's *Black and White Ball*: "Many of the women looked embalmed – but by the most perfect morticians in the world" (285). At Judy Garland's party at the Waldorf after the opening of *A Star is Born*, he noted: "Now I know that world, and

how seamy and fragile it is – and how desperate” (60). After *A Cat on a Hot Tin Roof*: “I resent Tennessee’s evil, sure masturbating of an audience” (178). Pascal includes lists of those invited to Leo’s famous parties; they are almost worth the price of admission to the life he lived.

Both of these volumes are highly recommended for anyone who cares about the history of the arts and culture in America.

Richard M. Buck
The New York Public Library for the Performing Arts (retired)

James Robert Parish. *The Hollywood Book of Extravagance: The Totally Infamous, Mostly Disastrous, and Always Compelling Excesses of America’s Film and TV Idols*. Hoboken, NJ: John Wiley & Sons, 2007. 280pp. ISBN 978-0-470-05205-1. \$16.95.

James Robert Parish, one of the most prolific film and television historians writing today, has published another engaging compendium, this time offering a star-by-star chronicle of the excesses, larger-than-life personalities, and tabloid-feeding peccadilloes of Hollywood greats and also-rans of the past and present. Casting a wide net to include figures from the silver screen of Hollywood’s Golden Age to newer faces from contemporary television, Parish, author of the recent *It’s Good to Be the King: The Seriously Funny Life of Mel Brooks* and *Fiasco: A History of Hollywood’s Iconic Flops*, among many others, appeals to those among us who stop short in the grocery store checkout line to gape at the front page of tabloids as well as serious students of popular culture. His writing is fluid, precise, and unflinchingly entertaining, and his scholarship is thorough without becoming tiresome.

Parish invites readers to shake their collective heads over the gross indulgences of many stars who view fame and wealth as a license for getting away with virtually anything. In some cases, their “extravagances” are minor eccentricities and public stumbles, while in other cases, the excesses of sex, drugs, alcohol, and personal misjudgments take a tragic turn. Parish’s approach to both the comic and the sad is appropriately geared to the outcomes.

Ranging from vintage stars (Clara Bow, Charlie Chaplin, Al Jolson, Mae West, and Buster Keaton) to more recent figures (Warren Beatty, Julia Roberts, Lindsay Lohan, Madonna, and Drew Barrymore), individual entries are crafted by Parish to provide biographical overviews connecting genuine accomplishments and details of personal lives to the unique addictions, tribulations, and misbehaviors that marked, and in many cases, marred star lives and those of their loved ones and co-workers. Parish is thoroughly knowledgeable on all aspects of Hollywood history, infusing his research and analysis with lively, funny, and wisely reasoned theorizing on the psychological drives feeding indulgent behavior. Parish broadly defines “star” to include both on and off-screen talents, with essays devoted to industry tycoons (Louis B. Mayer, Howard Hughes, Michael Eisner, Lew Wasserman) and other assorted dubious celebrities (Zsa Zsa Gabor, Martha Stewart, Paris Hilton). Parish divides his individual essays into sections separated by

particular excesses, with groupings on child actors, egoists, neurotics, party animals, the power hungry, the wealthy, and the over-sexed, although in many cases those figures selected for inclusion might readily fit in more than one category. The sectionalizing is helpful, but most readers (including this reviewer) are likely to skip around enjoying the entries on their favorite over-the-top stars. Parish is kinder to some individuals than others, treating the truly talented star, or innocent victimized by fame, repentant, or recovered with consideration. The tabloid celebrities and callous and self-serving stars appropriately fail to win his sympathy.

Parish’s text is well-illustrated and includes a useful bibliography. Film and television buffs will devour this sometimes hilarious, sometimes poignant chronicle of those citizens of Hollywood whose compelling excesses either led them to greatness or catastrophe.

James Fisher
University of North Carolina at Greensboro

***The Columbia Encyclopedia of Modern Drama* edited by Gabrielle H. Cody and Evert Sprinchorn. Two volumes. New York: Columbia University Press, 2007. 1721pp. ISBN 978-0-231-14422-3. \$450.00.**

Among the many encyclopedic works on theatre and drama filling the shelves of library reference sections and those of individual scholars, *The Columbia Encyclopedia of Modern Drama* is likely to take pride of place, particularly among those volumes focusing on the modern stage. Similar tomes tend to focus on one particular country, genre, or era, while others attempt to cover vast (often too vast) expanses of time, but *CEMD* editors Gabrielle H. Cody and Evert Sprinchorn and their 450 contributors have shaped more than 1400 entries in two volumes to provide a depth of detail and analysis typical of the best of such reference works, but through an uncommon attention to broader cultural currents.

The obvious strengths of this valuable resource begin with the fact that it is as up-to-date as possible, in many cases providing the first significant encyclopedic entry on the most recently recognized contemporary international playwrights and plays. *CEMD* also provides insightful, well-written essays on both essential and expected subjects. Librarians and researchers will be particularly pleased to note entries on less frequently covered subjects including, for example, Scottish drama or guerrilla theatre, as well as many comparatively little-known plays and playwrights. The *CEMD* editors have wisely allowed their contributors (including this reviewer) to approach topics with individually diverse styles appropriate to the content of each entry. Entries are accompanied by a list of resources consulted and, in the case of individual dramatists, by a listing of their most representative works.

For a reference work of this kind, the entries are particularly thorough, detailed, and readable, with entries cross-referenced by nationality, dramatist, play title, genre, and era. Covering a period of 150 years in the international history of drama (a shorter period of time than typical in many encyclopedia works) still necessitates shorter entries than might be desirable for many topics (although most are at least 500 words in

length). However, this understandable weakness is mitigated by an absence of excessive critical jargon and an emphasis on global inclusiveness. With a sharp focus on the literary aspects of modern drama as opposed to performance concerns, Cody and Sprinchorn have succeeded in culling together a potent resource for students, teachers, scholars, and anyone interested in reading or seeing plays. Many entries extend beyond the expected to provide a rich historical, cultural, and political context as a background for entries on individuals, plays, or genres, with the result that these two volumes offer a rare depth for any encyclopedic work in illuminating the cross-currents of world drama since the mid-nineteenth century.

The dauntingly high price tag for these two volumes may discourage individuals from adding this encyclopedia to personal collections, but librarians will surely find *The Columbia Encyclopedia of Modern Drama* an essential addition to reference sections. Sturdily bound, with handsome typeface and a spacious layout, these two volumes provide a unique and much-needed resource that will be well-thumbed over the years.

James Fisher
University of North Carolina at Greensboro

Steven Bach. *Leni: The Life and Works of Leni Riefenstahl*. New York: Alfred A. Knopf, 2007. 386pp. ISBN 978-0-375-40400-9. \$30

Jürgen Trimborn. *Leni Riefenstahl: A Life*. Translated from the German by Edna McCown. New York: Faber and Faber, 2007. 351pp. ISBN 978-0-374-18493-3. \$30.

Nazi sympathizer or apolitical naïf? Opportunistic narcissist or cooperative team player? Hitler's mistress or indiscriminate romantic devourer of men? Propagandist or groundbreaking artiste? Who was Leni Riefenstahl? Seventy years after her most celebrated cinematic achievements, the simultaneous publication of two new biographies demonstrates that Riefenstahl's role in history still resonates. In sterling fashion, Bach and Trimborn resurrect both her undeniable achievements and equally undeniable notoriety.

Born in 1902 Berlin, Leni Riefenstahl loved dance, gymnastics and sports as a child, says Trimborn, while displaying a strong sense of personal independence. According to Bach, Riefenstahl once declared "As long as I lived, I would never allow myself to become dependent on another human being. My decisions would always be my own." She would, however, not hesitate to form romantic/sexual alliances with men who could advance her career, although evidence is conclusive that her later relationship with Adolf Hitler was strictly platonic. By the 1920s, Riefenstahl turned her energies to film. She first acted in "alpine" movies, a wildly popular genre at the time, though it offered thrilling aerial mountaintop views and little substance. Trimborn notes that she soon "reached the peak of her acting abilities," but that once sound arrived, her voice and accent proved "irritating" to the paying public. (Bach further theorizes that she was likely "too self-aware to share the screen"). Riefenstahl then focused on technical filmmaking, forming advantageous liaisons with actors and directors, and displaying what Bach

calls her "masculine aggressiveness" in all matters career-related.

Riefenstahl's first successful directorial effort was 1932's *The Blue Light*. She was forced to settle for "peripheral status" within the burgeoning German film industry, says Bach, largely due to her abrasive professional independence. In fact, he asserts, Leni Riefenstahl became a film *auteur* long before that word became cinematic vocabulary. *The Blue Light* introduced Riefenstahl to Hitler, who already appreciated film's vast potential to persuade and aggrandize. The opportunistic Riefenstahl quickly became a Reich "insider." Both authors deny that Riefenstahl and Hitler were lovers. Trimborn describes Riefenstahl as "the bride of the Führer but without the sex," while Bach notes, "She was not a mistress or sweetheart of Hitler, but was cunning enough to let people believe she might be, because it got her everything she needed for her films." Her first commissioned creation for Hitler was *Triumph of the Will*, an artful depiction of the 1934 Nuremberg Nazi Party rally – the "pivotal point of Riefenstahl's life history," says Trimborn, as it brought the fledgling director to world attention while displaying Hitler in a powerful yet positive light.

According to Trimborn, the cinematographic techniques Riefenstahl developed in *Triumph* would be repeated in future films – photographing subjects from multiple perspectives; precise editing; and inserting persuasive music at seminal moments. *Triumph's* final version was widely hailed, but Riefenstahl was later reviled as the propagandist for a "murderous dictator." However, she would continually deny awareness of the Reich's true mission and goals, though her "lifelong pose of naivete," says Bach, would seem less and less credible as time passed.

Her next subject was the 1936 Berlin Olympics, immortalized in her two-part *Olympia*. While the Reich expected Germany's Aryan athletes to be her main focus, Riefenstahl – who color-blindly relished the male physique – made America's Jesse Owens the deserving star of the track and field segments. Nevertheless, post-*Olympia*, Leni Riefenstahl would be, according to Bach, "the most celebrated woman in Nazi Germany," though Trimborn reports that her "personal meetings" with Hitler would dwindle once World War II officially commenced.

In 1939, while serving as a war correspondent, Riefenstahl witnessed the massacre of Polish Jews near a graveside. The resulting photograph showed her unmistakable horror and disgust, and the picture itself would later be offered as proof that she was indeed aware of Hitler's atrocities. However, just as she would never officially join the Nazi party, neither would her faith in Hitler's motives and intentions ever weaken. But as Trimborn puts it, she likely did not know *more* than other people but "knew enough to be sure that it was better not to know even more."

After the war, Riefenstahl struggled to finance film projects, including the fantasy *Tiefland* which required 20 years to complete. But controversy still thrived when she was accused of knowingly hiring concentration camp prisoners as *Tiefland* extras. Riefenstahl would also be exonerated by several war crime tribunals by claiming ignorance of the death camps and mass

exterminations. As Bach states, she never fully grasped that through her art, “she gave expression to a gruesome regime and contributed to its glorification.” Her fellow countrymen offered negligible support as she struggled to shape a post-war career. Trimborn states: “She never showed any willingness to honestly confront her past, so there could never be reconciliation between LR and the German people.”

A professional comeback seemed unlikely until Riefenstahl discovered Africa’s Nuba tribe. During the 1960s and 1970s, she would turn her considerable energies to living and working with the tribesmen as their chronicler. In her 70s, Riefenstahl became a certified scuba diver, and published a skeptically-received autobiography at age 85. In the 1990s, she herself became the subject of a documentary film directed by Ray Müller. Yet even at that late stage of her life, as Trimborn puts it, “her past was draped in a mantle of forgetfulness.” She died in 2003 at age 101. The worldwide reaction to her passing was “avid and mixed,” says Bach. While acknowledged as one of history’s greatest filmmakers, her questionable mindset and defiant loyalties still inspire keen debate. Perhaps Bach says it best: “Leni died as she had lived: unrepentant, self-enamored, armor-clad.”

Both these well-written works are stellar additions to the Riefenstahl canon. While each title is massively researched, Trimborn’s narrative voice is slightly more academic and Bach’s tone more “popular.” They offer engrossing portraits of a multi-faceted, shape-shifting, yet indisputably creative woman, and each is recommended for film students and general readers. Both include extensive source notes, bibliographies, indexes, and relevant photographs. Thanks to her undeniable cinematic achievements, coupled with a complex off-screen life, Leni Riefenstahl lives on. These fine efforts by Bach and Trimborn offer us a remarkable woman – warts, genius, and all.

Catherine Ritchie
Dallas Public Library

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