

BROADSIDE

35/3 Summer 2008

Newsletter of the Theatre Library Association



Carnival Conference in Toronto, p. 8

Inside this issue

Executive Board Meeting at
Lehman College

4

BROADSIDE News Network

7

Book/DVD Reviews

12

4 President's Report

7 *BROADSIDE* News Network

12 Book/DVD Reviews

2 Upcoming Events

9 Announcements

3 TLA Board

3 TLA Mission Statement

1 Front Cover

BROADSIDE (ISSN: 0068-2748) is published three times a year and distributed to all members in good standing.

Contents ©Theatre Library Association
 Access via login—Members contact David Nochimson
 (dnochimson100@qc.cuny.edu)

Editor: Angela Weaver (aw6@u.washington.edu), University of Washington

Book Review Editor: James Fisher (ajfisher@uncg.edu), University of North Carolina at Greensboro

Regional News Editor: Robert W. Melton (rmelton@ucsd.edu), University of California, San Diego

***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.



PHOTO CREDITS:

Front cover; Street carnival, Christopher Innes.

Page 3, *Mephisto*, University of Washington School of Drama production, Frank Rosenthein, photographer.

Page 8, Mike Wallace Collection, Harry Ransom Humanities Research Center, The University of Texas at Austin.

HOW TO CONTACT THE TLA BOARD

Executive Board

Martha S. LoMonaco (President, 2008) martilomonaco@optonline.net
 Kenneth Schlesinger (Vice President, 2008)
Kenneth.Schlesinger@lehman.cuny.edu
 David Nochimson (Executive Secretary, 2008) dnochimson100@qc.cuny.edu
 Angela Weaver (Treasurer, 2008) aw6@u.washington.edu

Board Members

William Boatman (2008-2010) boatman@uhcl.edu
 Susan Brady (2008-2010) susan.brady@yale.edu
 Phyllis Dircks (2007-2009) dircks@liu.edu
 James Fisher (2006-2008) ajfisher@uncg.edu
 Beth Kerr (2007-2009) bethkerr@mail.utexas.edu
 Stephen Kuehler (2007-2009) skuehler@comcast.net
 Mark C. Maniak (2006-2008) mmaniak@mail.nysed.gov
 Tobin Nellhaus (2007-2009) tobin.nellhaus@yale.edu
 Karen Nickeson (2008-2010) knickeson@nypl.org
 Catherine Ritchie (2006-2008) [critchie@dallaslibrary.org](mailto:critchier@dallaslibrary.org)
 Ellen Truax (2007-2009) etruax@library.unt.edu

Ex-Officio

Georgia Harper (Legal Counsel) gharper@austin.utexas.edu
 Brook Stowe (Webmaster) Brook.Stowe@liu.edu
 John Wagstaff (TLA listserv) wagstaff@uiuc.edu
 Stephen Vallillo (TLA/Freedley Book Awards Chair) svallillo@comcast.net
 Kevin Winkler (Past-President) kwinkler@nypl.org

Theatre Library Association
 c/o The New York Public Library for the Performing Arts
 40 Lincoln Center Plaza
 New York, New York 10023

TLA website: <http://tla.library.unt.edu>

TLA listserv: To Subscribe:
 1) Send email (nothing in the subject) to: LISTSERV@listserv.uiuc.edu
 2) in the body of the email message type the following line:
 SUBSCRIBE TLA-L your name

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.



JOIN US!

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 (dnochimson100@qc.cuny.edu)



For the second time this year, the TLA Executive Board was treated to a new venue and a delicious breakfast and lunch for its meeting. Although we were back in New York City (our February 2008 gathering was in Austin, Texas), we were way uptown in the Bronx, and graciously hosted by Vice President Kenneth Schlesinger at Lehman College of the City University of New York where he serves as Chief Librarian. We convened in a lovely third floor conference room overlooking the leafy, pastoral campus (yes, folks, *in the Bronx!*). We are indebted to Kenneth and his staff for hosting us with such grace and style.

TLA Enters the 21st Century

The highlights of this meeting were the unveiling of two new “looks” for TLA that certainly will afford us a vibrant new image for the 21st century. The first you are enjoying as you read this report; Editor Angela Weaver’s smashing new design for *BROADSIDE*. She distributed a mock-up at the meeting which had our collective eyes popping out of our heads. We all thought that the spring issue was a knockout; this new magazine format is positively dazzling. Thank you, Angela, for your artistry and industry.

The second will be unveiled in early September. Brook Stowe, the Reference/Instruction Librarian at Long Island University’s Brooklyn campus, is taking over as TLA webmaster and is in the process of redesigning the site. He prepared three prototypes for the Board’s consideration and we determined that components of all three would enhance usability and also provide a superb facelift. We formed an ad hoc committee including Brook, Steve Kuehler, Rob Melton, Tobin Nellhaus, Karen Nickeson, David

Nochimson, Ellen Truax, and Angela Weaver who will help Brook fashion a design which will be sent to the full Board for review and approval in early August. Our target date to go live is September 1. Tobin is also working on finding us a new independent website which will be in place for the September launch. If you are interested in joining the Committee, please e-mail TLA Secretary, David Nochimson, at dnochimson100@qc.cuny.edu, and let him know. We are indebted to Brook for creating what promises to be a terrific new site and we thank Brook, Tobin, and former webmaster Ellen Truax for keeping us live and online.

Book Awards and Annual Business Meeting—Friday, October 10

TLA’s Book Awards are now occurring in October in tandem with our Annual Business meeting and the third and final Executive Board meeting of 2008. All three events will be held at the New York Public Library for the Performing Arts at Lincoln Center. The Board meeting will be held from 10 AM to 5 PM in the Green Room; the Business

Meeting will begin at 5:30 PM and the Book Awards will start promptly at 6:00 PM in the Bruno Walter Auditorium. This year’s ceremony will honor the late Dick Wall, longtime Book Awards Chairperson, and will feature our new format (see the Fall 2007 *BROADSIDE*, page 6, for full details). The Board thanks Steve Vallillo for valiantly stepping in as this year’s Chair, and Dick’s longtime associate at Queens College Library, Kenneth Rosenberg, who graciously agreed to work with Steve in this interim year. This year’s Freedley jurors are Jim Fisher, Susan Peters, and Jason Rubin while the TLA jurors include Steve Higgins, Madeline Matz, and Cathy Ritchie.

We’re also going to have a big book giveaway at this year’s Business Meeting and Awards. Read on in this report to find out the details and be enticed to attend.

Future Book Awards

We are still seeking a volunteer or two to take over as Book Awards Chair in 2009; see the

notice posted in this *Broadside* for more details. We are also seeking four new jurors, two each for the Freedley and TLA Awards, for next year. Please let me know of your interest via e-mail to: martilomonaco@optonline.net or phone to (203) 254-4000, x2435.

Secretary's Report

David Nochimson reported that as of May 16, we had 116 personal members, 27 student and non-salaried members, and 114 institutional members in good standing, for a total of 257 members. There are about 100 members who paid dues in 2007 who have yet to renew in 2008. David will be sending out reminder notices soon; if you have yet to renew, please do so immediately.

David has also been working on reducing TLA's considerable backlog of *Performing Arts Resources* and our two special volumes on Popular Entertainments and Preservation Management. The Board decided to retain about five copies of each and to give away and discard the remainder. We will bring boxes of everything to this year's Book Awards and allow all attendees to fill their handy totes (in honor of Dick Wall who was never without his), brief and suitcases, baggies, and the like; you can take as much as you can carry with you (or bring packing boxes, hop a cab, and ship them home). All leftovers will be thrown out.

Treasurer's Report

Interim Treasurer Angela Weaver reported that from November 2007 to April 2008, there was \$10,510.30 in revenue and \$5,558.12 in expenditures, with a final balance of \$40,150.68. The Board also voted to set TLA's fiscal year as the calendar year, beginning in 2009. We heartily thank Angela for taking over the treasury duties for this year.

TLA needs a new treasurer for 2009; do think about running! Contact Nominations Chairman, Kevin Winkler, kwinkler@nypl.org, to nominate yourself or one of your friends.

Nominating Committee Report

Kevin Winkler, address above, is continuing to chair the Nominating Committee. We have quite a few positions to fill this year: President, Vice President, Treasurer, and four Board positions. Please let him know if you are interested in nominating yourself or someone else. The President and Vice-President serve two-year terms; the treasurer and Board members serve three-year terms.

Publications Committee Report

Rob Melton, Chair of Publications, delivered his report from his backyard in California! Aren't speaker phones a wonderful thing? Rob announced that *PAR 26*, the Proceedings of Symposium II, is on its way to the printer and thanked editor Kenneth Schlesinger for his fine work. We should all be receiving this volume by the end of

the summer. *PAR 27*, edited by Nancy Friedland and on Costume Design, is progressing nicely. Rob is eagerly awaiting proposals for volume 28; if you have an idea or would like to serve as editor, please let him know: rmelton@lucsd.edu.

TLA at ALA Report

This is a reminder to those of you who will be at the ALA Annual Conference in Anaheim, California, to be sure to attend the TLA session, "Federated Searching in Theatre and Film Databases," Saturday, June 28, 10:30 AM to 12:00 PM. Chaired by Nancy Friedland from Columbia University with presentations by Judy Markowitz, University of Maryland, and Kevin Winkler, New York Public Library for the Performing Arts, the session will focus on federated searching across a wide variety of electronic resources that provide surprisingly interesting content on theatre and film studies.

ASTR-TLA Conference Report

Prof. Jill Lane, New York University, and this year's Conference Chair, joined us for the meeting to discuss plans for "Unsettling Theatre: Migration, Map, Memory," exploring approaches to the study of theatre that defy conventional categorization, to be held in Boston, Massachusetts, November 6-9, 2008. She discussed a number of new features at this year's conference,

including the Selma Jeanne Cohen Award, intended to help dance scholars attend; "Working Sessions," which is an umbrella term covering a wide array of workshops, seminars, and research groups that provide members with much more flexibility than in previous years for planning creative sessions; a Presidential Address; and the addition of a second Brown Bag time slot during Sunday breakfast. TLA is hosting a field trip to the Harvard Theatre Collection during the Friday Brown Bag, 12:30-2:00 PM, which is limited to 12 attendees. If you are interested in going, register early for the conference (registration usually begins in late August or September) and indicate your interest in attending the Brown Bag.

The TLA Plenary, which was afforded a wonderful time slot on Saturday morning at 11:00 AM (this is a first and we are mighty grateful to Jill for this generous scheduling), is a first-rate panel chaired by Susan Brady on dance: "Mapping the Body: Methodologies for Reconstructing Lost and Disappearing Dance." The four selected papers include: "Dance and Language: Capturing the Choreographic Process," Emily Coates, Yale University; "Madame Kong The'ap: From the Cambodian Royal Palace School to America, A Life History, Bead by Bead," Jeff Friedman, Rutgers University; "Step by Step: How the Current Generation of Delawares/Lenape of Bartlesville, Oklahoma, Reclaimed their Distinctive Dance Heritage," Rita Kohn, independent scholar; and "The Dance Heritage Coalition

and its Collaborative Efforts in Documenting and Preserving Dance," Norton Owen, Jacob's Pillow Dance Festival.

SIBMAS Conference—August 25-29

I will be delivering a paper at this year's SIBMAS conference in Glasgow, Scotland on TLA's Symposium II entitled, "Performance Reclamation: Rediscovering, Researching, and Reinterpreting Drama, Dance, and Musical Theatre," which will address the theme of re-staging and reconstructions as a means of reliving theatrical performances. My intent is to demonstrate the way in which TLA mellifluously melds artistry, dramaturgy, and archival research in its symposia as a means of advertising the kind of work we will present at the forthcoming SIBMAS-TLA conference in 2012. I also hope to have copies of *PAR 26* on the Symposium Proceedings in hand so I can peddle them at the conference. The 2012 conference is still scheduled for San Francisco and TLA has pledged to do a symposium on Pacific Rim Performance. If you are interested in organizing a panel or giving a paper, please let me know.

TLA's 75th Anniversary—2012

2012 is also the 75th Anniversary of our illustrious association. It isn't too early to begin planning how we will celebrate and commemorate this special event. A few ideas suggested at the meeting were: a NYC-based event to commemorate the founding there; a Plenary session at the ASTR-TLA

Conference on TLA's history; a volume of *PAR* dedicated to TLA's history. Do you have any suggestions? Let us know.

Respectfully submitted,
Marti LoMonaco,
TLA President
Fairfield University

THE BROADSIDE NEWS NETWORK

Please send your brief news item to one of the following *BROADSIDE* News Network stringers:

Stephen Kuehler (Northeast, skuehler@comcast.net)

Phyllis Dircks (Mid-Atlantic, dircks@liu.edu)

Catherine Ritchie (South & Southwest, catherine.ritchie@dallaslibrary.org)

Sarah Zimmerman (Midwest & Plains, welshman@chipublib.org)

Rob Melton (West Coast & Rockies, rmelton@ucsd.edu)

California: Irvine

A major exhibit devoted to the theatrical director and acting teacher Robert Cohen is on display at the Langson Library at the University of California, Irvine through November. Cohen, the Claire Trevor Professor of Drama in UCI's School of the Arts, was a founding member of UCI's Drama Department and has directed over 100 productions, including more than 70 at UCI. He has published twelve books on acting and directing, written and translated numerous plays, and received the Career Achievement Award from ATHE in 1999. The exhibit, entitled "Stage to Stage: The Theatrical Work of Robert Cohen," was curated by Jackie Dooley, Head of UCI's Special Collections and Archives, and was inspired by

Professor Cohen's recent donation of his production notebooks to the library. Additional information, including directions to the campus, can be found at http://www.lib.uci.edu/libraries/new/exhibit_spr08.html

California: San Diego

The papers of the late Tony Award™-winning lighting designer Chris Parry (first reported in the Fall 2007 issue) have now been processed and are available for students, designers, and scholars at the Mandeville Special Collections Library at the University of California, San Diego, where Parry was Professor of Theatre & Dance until his death in 2006.

District of Columbia

The Folger Shakespeare Library is currently presenting the exhibition "Now Thrive the Armorers: Arms and Armor in Shakespeare." Celebrating the fact that Shakespeare's plays are filled with arms and armor, both as imagery and costume accessories, the exhibit includes jousting manuals, battlefield plans, and various styles of armor. Actual pieces of armor have been borrowed from the extensive collection of artifacts from the Shakespearean age at the Higgins Armory Museum in Worcester, Mass. The exhibit is up through September 9, 2008.

Only a few blocks away, the Library of Congress has mounted "Alvin Ailey American Dance Theater: 50 Years as Cultural Ambassador to the World," which will be on view until September 6, 2008. The exhibition, featuring material from the Library's Alvin Ailey Dance

Foundation Archive and selected items from the Lester Horton Dance Theater Collection, offers a window into Ailey's roots at the Los Angeles-based company and the continuation of the Ailey legacy under the leadership of Judith Jamison. The exhibition draws on an extensive collection of photographs and includes images of works by some of the seventy choreographers who have created dances for AAADT, as well as a short film presentation that provides insight into the history and development of the company.

Illinois: Evanston

An exhibit documenting Northwestern University's theatrical productions from 1930 through 2008 was mounted this winter by the University Archives, housed in Deering Library. Entitled "Spotlight on Northwestern Theatre," it included photographs, playbills, scores, and other ephemera and closed in April.

Massachusetts: Boston

The Conservation Center for Art and Historic Artifacts (CCAHA) will present a two-day workshop, "A Race Against Time: Preserving our Audiovisual Media," July 24-25 on the Simmons College campus in Boston. Lectures, case studies, and roundtable discussions will cover media identification and preservation, surveying and selecting materials for preservation, reformatting options, contracting for services, and funding opportunities. The faculty includes Alan Lewis, a

private consultant; George Bloom from Safe Sound Archive; Tom Clareson from PALINET; and Sarah Stauderman from the Smithsonian Institution Archives. To see the program brochure and registration information, visit the Center's website at <http://www.ccaha.org>

Massachusetts: Salem

Stage Idols, a current exhibition at the Peabody-Essex Museum in Salem, features a stunning selection of Japanese Kabuki theater prints from PEM's collection, many of which are on view for the first time. The exhibition features a rotating selection of over forty 19th Century woodblock prints — including works by famed print designer Utagawa Kunisada — as well as rare kabuki-related objects, such as costumes, photographs and sign-boards. Stage Idols runs through January 25, 2009. A slideshow of objects from the show is available at <http://pem.org/exhibitions/current.php>

New York: New York

The New York Public Library for the Performing Arts at Lincoln Center has mounted an exhibition, "The Paper Bag Players: 50 Years of Theater Art," celebrating the fiftieth anniversary of the award-winning children's theater company. Their distinctly contemporary shows use sets, props and costumes made of paper bags, cardboard boxes and household objects, and their direct and humorous performance style appeals to their young audiences. The exhibit includes photos, posters, historic documents, costumes and props,

many drawn from the Paper Bag Players Archives, newly acquired by the library. The exhibition will run through August, 2, 2008. For additional information, go to <http://www.nyartbeat.com/event/2008/C270>

Ontario: Toronto

An international conference entitled "Carnival, 'A People's Art' and 'Taking Back the Streets'" will be held from July 31 through August 3 at the Accolade Centre at York University and the Kofler Centre at the University of Toronto in conjunction with Toronto's Caribana Festival. Featuring a stellar array of speakers from the Caribbean and around the world, including scholars, designers, musicians, writers, dancers, and photographers, the conference is designed to bring a fresh perspective to the topics of Carnival and Caribana. In addition to scholarly papers, the conference will include theatrical and musical performances, documentary films, and exhibitions on Carnival and Calypso. For registration and additional information, see <http://www.CarnivalConference.ca>

Texas: Austin

The Harry Ransom Humanities Center at the University of Texas at Austin has acquired two unpublished letters written by Tennessee Williams to his friend and former intimate Pancho Rodriguez Gonzalez, who inspired the character of Stanley Kowalski in *A Streetcar Named Desire*. The letters are accessible as part of the Ransom Center's existing Williams collection, consisting of more than 75 boxes of materials documenting the playwright's family, life and work. A finding aid for the collection

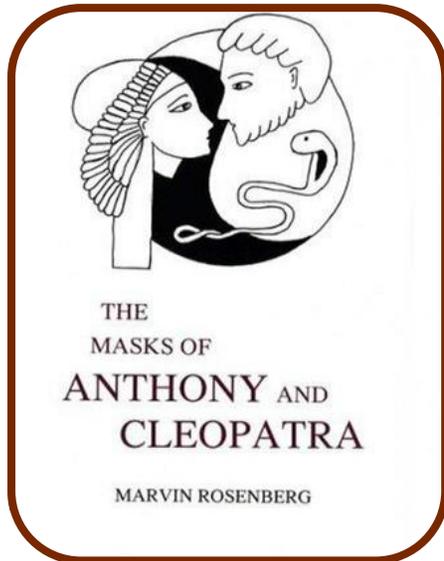
is available online at <http://www.hrc.utexas.edu/williams>



Beginning April 4, segments from broadcast journalist Mike Wallace's 1957-58 television series, "The Mike Wallace Interviews," were made available online from the Ransom Center. Most of the thirty-minute episodes have not been seen since they originally aired. His interview subjects included Margaret Sanger, Kirk Douglas, Eleanor Roosevelt, and many others. In the early 1960s, Wallace donated the show's 16mm kinescope interviews to the Center. They can now be viewed at <http://www.hrc.utexas.edu/wallace> The Ransom Center also maintains an archive of Wallace's papers pertaining to the show, including his prepared questions, research material, and correspondence.

TLA NEEDS YOU

TO CHAIR OUR ANNUAL BOOK AWARDS *and* To Serve as Freedley and TLA Jurors

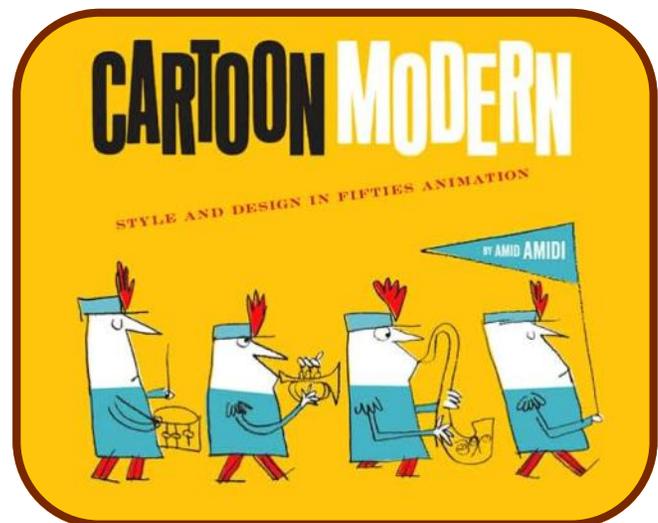


2006 George Freedley Memorial Award Winner

We are seeking either a new Chair or possibly Co-Chairs to take over for Dick Wall as head of the Book Awards selection process. This entails corresponding with publishers and eligible authors, coordinating the juries and their deliberations, writing press releases, and contacting the winning authors. There is a lot of detailed clerical work involved in this task, which is why we suggest that the Chair(s) be affiliated with an institution where there is staff assistance as well as support for equipment (computer, fax, phone, copy machines), mailings (postage), and the like. The institution (or the Chair her/himself), however, gets all those free books which, in this age of escalating prices and rapidly decreasing book budgets, is a mighty fine incentive. The TLA Executive Board also will be setting a term limit for the Book Awards Chair so, if you choose to apply for this position, we promise it will not be a lifetime appointment.

We also have openings for four new jurors, two each for the Freedley and TLA Awards. The term for jurors is six years.

Please let me know of your interest and qualifications as soon as possible as we'd like to make all appointments at the October 10th Executive Board meeting. You can send e-mail to martilomonaco@optonline.net or send snail mail to Professor Martha LoMonaco, CNS 205, Fairfield University, Fairfield, CT 06824-5195.



2006 Theatre Library Association Award Winner

CALL FOR NOMINATIONS!

All TLA members are invited to consider running for positions among the Officers and on the Executive Board. This year there are openings for four Board positions, as well as for President, Vice President, and Treasurer, so there are many opportunities to be actively involved in leading TLA's exciting work.

Candidates must be individual members in good standing. The Board meets three times a year, usually in New York City, and members will be required to attend at least one meeting per year. Board members are also expected to actively participate in TLA committees. The terms of office for both the Board and Executive Secretary are three years. Further information about the duties of Board members can be found in the Bylaws that are posted on the TLA web site: <http://tla.library.unt.edu/>.

All candidates are asked to submit a brief bio (about 100 words) by August 1st. Attachments to e-mail are the preferred form. Ballots will be mailed out by the end of August, with the results announced at the Annual meeting on October 10, 2008.

If you feel you can't make the commitment to joining the Board, please consider joining one of our standing committees as another way to contribute to TLA.



This is an exciting time to be a part of TLA. We are now publishing our newsletter, *BROADSIDE*, in electronic format and it's bigger and better than ever; new volumes of our Performing Arts Resources monograph series are forthcoming; and we recently held our first Executive Board meeting outside New York City (at the Harry Ransom Center of the University of Texas in Austin). Please consider joining us in continuing to make the organization grow and expand.

For more information, or if you have questions, please contact any of the Nominating Committee members.

Nominating Committee:

Kevin Winkler, Chair (kwinkler@nypl.org)
 Maryann Chach (maryannc@shubertarchive.org)
 Susan Peters (peterssusa@gmail.com or supeters@utmb.edu)

CALL FOR PAPERS

The Harvard Theatre Collection
Houghton Library, Harvard College Library

In cooperation with

The Office for the Arts at Harvard

Announces a centenary celebration

Diaghilev's Ballets Russes, 1909-1929
Twenty Years that Changed the World of Art

Symposium and Programs
Wednesday, April 15 - Friday, April 17, 2009

Opening of an exhibition of original documents and art works from Diaghilev's Ballets Russes in the Harvard Theatre Collection
Wednesday, April 15 -- Friday, August 28, 2009

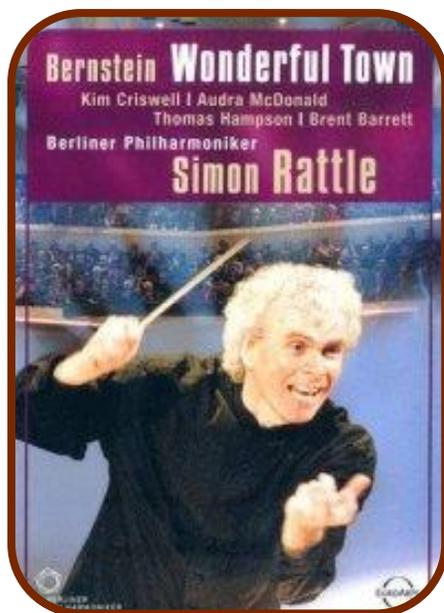
Proposals for symposium papers are now invited; please submit abstract by **Friday, August 15, 2008**. Send your contact information to receive future mailings.

Fredric Woodbridge Wilson, Curator
The Harvard Theatre Collection
Houghton Library
Harvard University
Cambridge, Massachusetts 02138
Telephone: 617-495-2445
E-mail: htc@harvard.edu



Wonderful Town.
Music: Leonard
Bernstein; Lyrics:
Betty Comden and

Adolph Green; Libretto:
Joseph Fields and Jerome
Chodorov (excerpts). Adapted
from the play *My Sister Eileen*
by Ruth McKinney, Fields and
Chodorov which was based on
her memoir. Euroarts release,
2005. DVD (widescreen), 76min.



There could be no better way to inaugurate occasional *BROADSIDE* reviews of videography than with the DVD release of this semi-staged *Wonderful Town*, a 2002 New Year's Eve concert of the Berlin Philharmonic with Simon Rattle conducting the full forces of this great orchestra, a remarkable chorus of full-throated voices, and a group of English language vocal soloists of the highest caliber.

Anyone familiar with this

1953 second collaboration of Bernstein, Comden, and Green knows that it is a bit of a letdown after the truly luminous *On The Town*; Bernstein went on to write much better musical theater scores soon after. On a flimsy premise, the story of two sisters from Ohio arriving totally unprepared into the bohemian haunts of 1930s Greenwich Village, the collaborators threw together a saucy score and witty lyrics to beautifully evoke the cultural complexities of the West Village "melting pot."

One is inclined to wonder how this "period piece" would go down with a sophisticated German

the cast takes its bows, Rattle turns to the audience, saying "Conga?". There is a wild response, and soon the entire audience forms a conga line up and down the aisles and around the hall. The experience for the viewer is almost as thrilling as it must have been to those there that New Year's Eve.

As a comparison to this performance, I can cite a production of *My Fair Lady* in the Japanese National Theatre (sung in Japanese), fully staged, with a symphony orchestra in the pit, and one of *West Side Story*, also fully staged, at the Finnish National Theatre, with libretto in

This Wonderful Town is the sort of cross-cultural breakthrough that both entertains and educates.

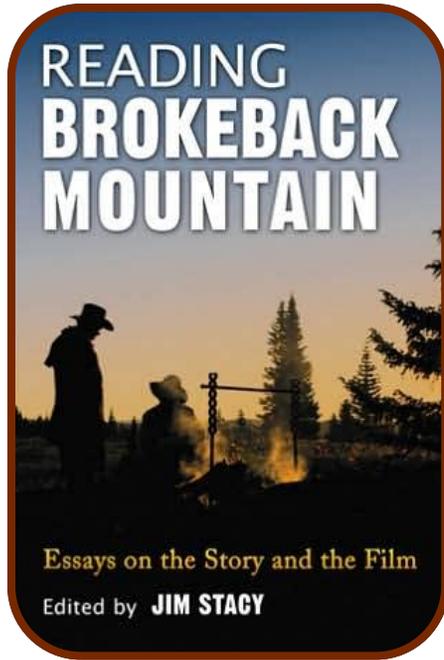
audience. Not to worry. Rattle had been chosen as Principal Conductor and the Berliners surely knew that they were getting one of the most provocative conductors working today. He has grown into the Berlin position well; the Germans trust him and the response to this concert is a true lesson in the universal appeal of good popular culture extraordinarily well presented.

From the first notes of the overture to the final chords of the amazing encore of "Conga!", the well-coordinated camera work shows the glowing exuberance of the conductor, the powerful performances of the soloists and chorus, and, perhaps most tellingly, the strong positive response of the Berlin audience to this seemingly very New York City story. After the reprise of "It's Love" that ends the show, and as

Finnish and song lyrics in English. In both cases, they were the finest productions of these musicals that I have ever seen. Unfortunately, neither was commercially filmed. This *Wonderful Town* is the sort of cross-cultural breakthrough that both entertains and educates. It is recommended for theatre and music collections everywhere.

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

Jim Stacy, ed. *Reading Brokeback Mountain: Essays on the Story and the Film*. Jefferson, NC: McFarland, 2007. 237 pp. ISBN: 13-978-0-7864-3044-4.



October 13, 1987. *The New Yorker* publishes a short story by Annie Proulx, in her usual spare and imagistic prose, about two 19-year-old Wyoming ranch hands who, in 1963, meet herding sheep, fall into a lustful love, deny they are “queer,” separate, marry women they can’t love, can’t stay apart, meet for affection and sex periodically for twenty years; one is killed, reportedly, with a tire iron, the other grieves, with only their intertwined shirts and a postcard to, partially, sustain the loss. There is little notice of this story in the general or academic culture.

December 16, 2005. Focus Features releases the Ang Lee-directed Heath Ledger-Jake Gyllenhaal starring film version of the story, to great critical acclaim,

with many awards to follow. The considerable notice of the film makes *Brokeback Mountain* into a *cause celebre*; it becomes the subject of courses of study in numerous academic disciplines.

This title, the result of a call for academic papers that drew 58 responses, is a fine window into the way those with varying views on the “meaning” of the relationship between Jack Twist and Ennis del

jargon that is really coherent only to other academics for papers presented at professional conferences where terms such as “modern semiotics and postmodern deconstructionism to complicate the model of hegemony” (114), are used liberally. Such verbiage makes sense to scholars, but not to the layman.

Despite some misgivings,

Despite some misgivings, these essays are an excellent examination of the arguments being used in cultural and sociopolitical courses, and are valuable for students faced with the film and/or the story as course requirements.

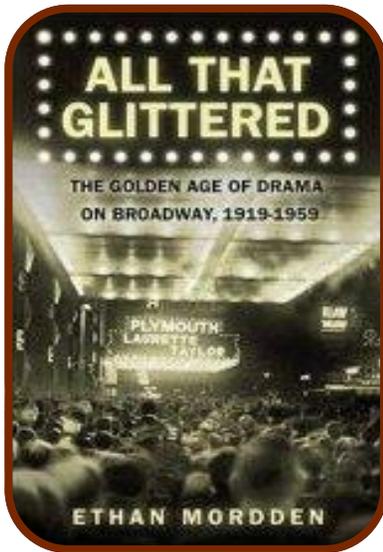
Mar, responded to both. Stacy chose 13 of the responses, adding two essays himself. He sums up the debates about the story and film: “One of the fiercest debates. . . is whether it is a gay story, a gay love story, a gay lust story, or a universal love story, and whether Ennis and Jack should be labeled heterosexual, bisexual, homosexual, gay, queer, or unlabeled” (205-206). All of the essays touch on this debate; it is especially between those involved in gender and “queer” studies, and those who feel that the love they share is so universal that it goes beyond labels. The contributors’ citations for their arguments range from the Edenic state of nature and the Greek philosophy of natural love between men, to the theory that such love is “against nature,” i.e., not procreative, and therefore against a man’s natural desire to have progeny to leave a heritage.

Although many of the arguments are relevant, and some are persuasive, the language used is heavily larded with academic

these essays are an excellent examination of the arguments being used in cultural and sociopolitical courses, and are valuable for students faced with the film and/or the story as course requirements. This title should be in all performing arts collections, but is heavy going for the general reader, who, hopefully, will see or view *Brokeback Mountain* as a love story-- love being a force of nature.

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

Ethan Mordden. *All That Glittered: The Golden Age of Drama on Broadway 1919-1959*. New York: St. Martin's Press, 2007. 340 pp. ISBN 0-312-33898-8.



How do you solve a problem like Ethan Mordden? His seven decade-by-decade studies of American musical theatre offer entertaining (if highly quirky) accounts of major trends and works of that golden era. Less traditional scholarship than highly – almost absurdly – opinionated treatises, these books ironically pioneer what might be described as a new genre in theatre scholarship: history as editorial, scholarship as fanzine. Mordden's latest book, *All That Glittered*, focuses on non-musical Broadway and follows the same twisted path as his musical books.

Mordden can be a

scintillating writer, and is obviously well-schooled in the main highways and little-known alleys of American theatre, but is it not reasonable to expect that an author described on his book's jacket as "one of the liveliest chroniclers of Broadway's history" be expected to provide a bibliography of sources (or a footnote or two, aside from a few sidebars)? The lack of evidence of research is compounded by a gratingly all-knowing tone – Mordden recounts performances

rare failure apparently stressed to prove that O'Neill's experimentation was a fatal flaw in his work. "Yet the O'Neill classics hold the stage" (p. 92), Mordden sniffs. Indeed, but to brush off O'Neill's singular achievement suggests a misguided urge to toss aside decades of scholarship in service of appearing to be a provocative resurrectionist of overlooked classics. Finally, the book's subtitle is a misnomer – Mordden

*In the final analysis, **All That Glitters**, which includes ten standard illustrations, is a lively read, but should by no means be considered a definitive history of American drama.*

he could not have seen as though he had been present and individuals he could not have known as though they were his intimates. He dismisses or ignores works and writers whose efforts do not support the thesis of any given chapter (or sentence, for that matter) and he tends to excessively praise middling commercial plays over more aspiring, influential work.

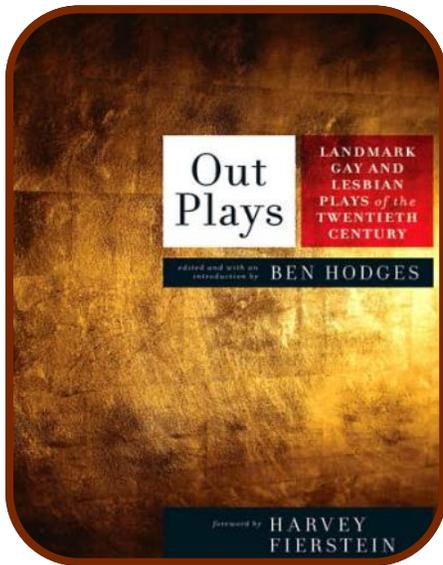
Mordden quite rightly celebrates *Our Town*, *A Streetcar Named Desire*, and *The Crucible* as major dramas, but he otherwise focuses on undeniably unique and entertaining plays such as *The Man Who Came to Dinner*, *The Women*, and *Auntie Mame* which, despite commercial value and enduring popularity, could hardly be considered major touchstones of American drama. Happily, Mordden emphasizes a few worthy plays (*Rain*, *What Price Glory?*) and playwrights (Clyde Fitch, Philip Barry) often overlooked, but Eugene O'Neill is given shockingly short shrift apart from a lengthy disinterment of *Marco Millions*, a

is far less interested in drama than in the theatrical personalities behind the plays. Fair enough; and this choice explains, in part, why he includes a non-American play like Dürrenmatt's *The Visit* – what he really wants to write about is the long state partnership of Alfred Lunt and Lynn Fontanne, the stars of its 1957 Broadway premiere. Other Broadway personalities are similarly focused on and in this Mordden is at his acerbic, sentimentalizing, opinionated best.

In the final analysis, *All That Glitters*, which includes ten standard illustrations, is a lively read, but should by no means be considered a definitive history of American drama.

James Fisher
The University of North
Carolina at Greensboro

***Out Plays: Landmark Gay and Lesbian Plays of the Twentieth Century.* Edited and with an introduction by Ben Hodges. Foreword by Harvey Fierstein. New York: Alyson Books, 2008. ISBN 978-1-59350-044-3.**



After centuries of oppression and repression, a long-delayed flow of theatrical works centering on the experience of homosexuals in American life in the post-World War II era produced a steady stream of important dramas from the late 1960s to the present. Gay and lesbian-themed plays of the past forty years in particular have not only placed homosexual life at center stage, but has provided revitalizing energy to the sagging fortunes of contemporary American drama. Scholars and audiences are still in the throes of fully comprehending the ultimate significance and lasting impact of these works, although some plays, as the subtitle of *Out Plays*

certainly suggests, have already found a place in the canon of great American drama.

This volume reveals something of the confused state of scholarship on gay and lesbian drama, for it includes truly landmark works like Mart Crowley's *The Boys in the Band*, Harvey Fierstein's *Torch Song Trilogy*, Lanford Wilson's *Fifth of July*, and Paula Vogel's *The Baltimore Waltz*, but also an assortment of somewhat less essential yet worthy and

in the Band, and one might well wonder why such works as Lillian Hellman's *The Children's Hour*, any number of plays by Tennessee Williams, and Robert Anderson's *Tea and Sympathy* are not included, not to mention pioneering (and little-known) gay and lesbian-themed dramas by a range of other American playwrights from the mid-century, including William Inge (*The Tiny Closet*, *The Boy in the Basement*), Edward Albee

The selections included at least provide a sampling of types of gay and lesbian-themed plays, but readers will long for a more thorough collection of the canonical works.

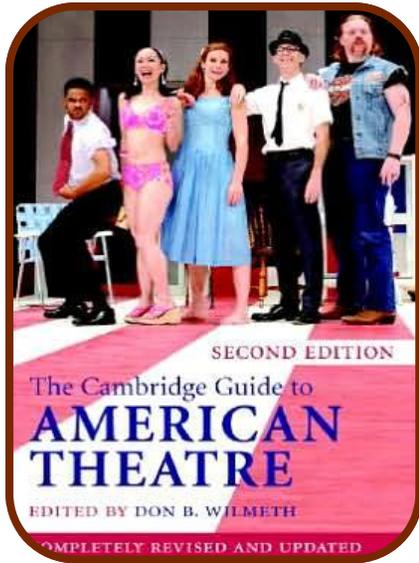
appropriately featured works including John Hopkins' *Find Your Way Home*, Terrence McNally's *The Ritz*, Albert Innaurato's *Gemini*, and Jane Chambers' *Last Summer at Bluefish Cove*. The inevitable disappointment of this handsomely published, well-edited collection centers on those landmark works omitted, particularly absolutely essential titles such as Larry Kramer's *The Normal Heart* and Tony Kushner's *Angels in America*, as well as a spate of other plays emerging from the AIDS crisis. Along those lines, a reader might well wonder why Terrence McNally's dizzy (and grossly stereotyped) farce *The Ritz* is included when his Pulitzer Prize-winning *Love! Valour! Compassion!* is not. The answer is obvious – editorial decision-making is more about those works that are readily (and cheaply) available for republication and less about carefully planned preferences. The subtitle of this collection is, as such, a misnomer since there are no plays included prior to 1968's *The Boys*

(*Everything in the Garden*), Robert Patrick (*Kennedy's Children*), and LeRoi Jones (*The Toilet*), as well as numerous recent writers. The selections included at least provide a sampling of types of gay and lesbian-themed plays, but readers will long for a more thorough collection of the canonical works.

Quibbles aside, this affordable (\$21.95) collection will be embraced by faculty teaching courses on gay and lesbian theatre, although it would require supplementing other collections or single plays to provide a reasonably thorough examination of the remarkable history of the rise and evolution of gay and lesbian drama since the late 1960s.

James Fisher
The University of North
Carolina at Greensboro

The Cambridge Guide to American Theatre. Second Edition. Edited by Don B. Wilmeth. New York: Cambridge University Press, 2007. ISBN 978-0-521-83538-1.



For scholars and students of theatre in the United States, locating a thorough, reliable, user-friendly reference work is always a cause for celebration. Not as many are readily available as one might suppose, so the recent publication of the second (thoroughly revised, rewritten, updated) edition of *The Cambridge Guide to American Theatre*, edited by Don B. Wilmeth, with entries by over one hundred distinguished contributors, calls for dancing in the streets. Such resources invariably disappoint in several possible ways, including: (1) omission of names, titles, topics of interest, (2) failure to provide ample attention to deserving topics, and (3) a format which stylistically omits information sought. However, users will be

hard-pressed to feel disappointment with any aspects of this particular volume.

Few reference works (including *The Oxford Companion to the American Theatre* by Gerald Bordman and Thomas S. Hischak) incorporate as many fact-laden entries on plays, playwrights, actors, directors, designers, theatres, and topical and themed entries with the completeness exhibited in this volume except

However, users will be hard-pressed to feel disappointment with any aspects of this particular volume.

those that focus on a shorter block of time as, for example, *The Historical Dictionary of the American Theater: Modernism* (Scarecrow, 2007) written by this reviewer and Felicia Hardison Londré, a work encompassing only a 50-year slice of the more than 300 years covered in Wilmeth's volume. Including American theatre's entire history is without doubt a daunting prospect, but Wilmeth and his collaborators extend beyond the first edition of *The Cambridge Guide to American Theatre* to create an essential volume which will hopefully be updated and expanded with frequency, perhaps breaking into a multi-volume set as it invariably grows.

Many entries range from fifty to two hundred words, but longer ones on essential major entries (Eugene O'Neill's, for example, spreads across two two-columned pages) are welcome, as are diverse catch-all entries including essays on theatrical life in major cities, periodicals and serials, musical theatre, one-person performances, movements (from

African-American to Yiddish theatre, puppetry, performance art, etc.) and the impact of major European playwrights (Ibsen, Shaw, Brecht). Most welcome of all is an updating of previously included entries and the addition of new ones on the most current figures, plays, and topics.

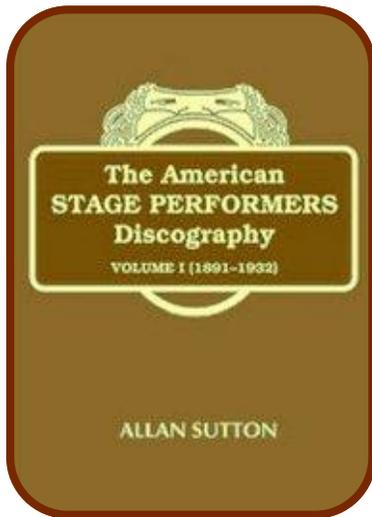
Particularly valuable is a biographical index cross-referencing entries in which an individual is mentioned. Although

the bibliography focuses exclusively on select works published since 1995, this can easily be supplemented with bibliographies from other reference works. Select illustrations are featured (and well-reproduced) of mostly pre-twentieth century performers, production photos, and theatres, and a detail-packed 45-page introduction surveying American theatre from its beginnings to the present, also cross-referenced to the more than 650 pages of entries, provides an excellent context.

The Cambridge Guide to American Theatre is an essential addition to any library, especially those emphasizing American theatre, and although the current hardback version (\$150) may not be affordable enough to be acquired by individual scholars, a more reasonably priced paperback edition is sure to follow.

James Fisher
The University of North
Carolina at Greensboro

***The American Stage Performers Discography, Volume I (1891-1932)* by Alan Sutton. Denver, Colorado: Mainspring Press, 2007. ISBN 978-09772735-6-0.**



For performing arts library reference collections, as well as the bookshelves of serious scholars of American popular entertainment, this uncommonly useful volume is a valuable enhancement to prior resources on the subject. No-frills and user-friendly in its layout, this 430-page tome contains hundreds of entries on performers from legitimate theatre, musical comedy, vaudeville and burlesque, radio, early sound film, and the burgeoning recording industry, spanning the first great era of popular entertainment from the introduction of commercial sound recording to the depths of the Great Depression. A presumed second volume will continue to the present.

Entries feature both celebrated and obscure performers, from the legendary

George M. Cohan (who essentially failed as a recording artist despite long-lived stage popularity) and Al Jolson (a dominant Broadway stage figure who became one of the first highly successful recording artists) to comparatively forgotten performers like singer/songwriter Harry Rose or vaudevillian Stella Tobin. Each entry includes at least a brief biographical paragraph

first (rejected) recording of Cohan's "Virginia Song," also known as "Ethel Levey's Virginia Song" or "I Was Born in Virginia," performed by his first wife, the aforementioned Levey, credited him as "Cohen." This and other trivia regarding the recordings and performers will surely tantalize audiophiles and performing arts historians seeking

Not for novices, this reference volume will prove most useful to discographers or theatre scholars seeking rare evidence of a performer's recorded work.

(unfortunately birth and death dates are not typically indicated) featuring select performing credits as a background context for the recordings listed. Despite the understandable brevity of these paragraphs, performer's credits are most useful for those obscure figures whose achievements are not otherwise readily chronicled in other reference works.

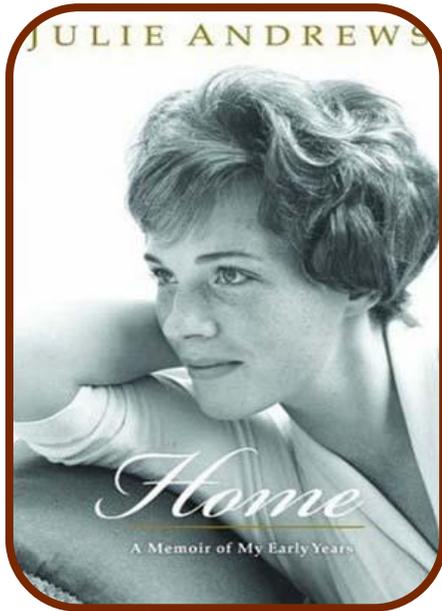
The discography focuses on the particulars of the commercial recordings (both released tracks and rejected takes) for each performer. Where an artist's work continued beyond the arbitrary 1932 cut-off date, Sutton understandably does not include details on later work (which will presumably be featured in Volume II), while indicating that more was to come from that individual (for example, Sutton points out that following the end of Jolson's initial recording career in, coincidentally, 1932, the volume's cut-off date, he had a highly successful post-1945 comeback and renewed his recording career successfully with Decca Records). Sutton drops in other interesting tidbits along the way; for example, he notes that the

what in many cases may be the only surviving evidence of a performer's work beyond production photographs, periodical clippings, and programs. Film buffs of the early "talkie" era will be particularly pleased to note that Sutton lists Vitaphone disks that captured those stage performers when they made a transition to the screen.

In this well-bound, shelf-ready volume, Sutton includes a user's guide and introductory essay surveying the cultural terrain of the era and providing details on major recording companies represented. Unfortunately, no illustrations are included, but two thorough indices ("songs titles" and "shows and films") enhance the volume's usefulness. Not for novices, this reference volume will prove most useful to discographers or theatre scholars seeking rare evidence of a performer's recorded work.

James Fisher
The University of North Carolina at Greensboro

Julie Andrews. *Home: A Memoir of My Early Years*. New York: Hyperion, 2008. 339 pp. ISBN 978-0-7868-6565-9.



For over five decades, Julie Andrews has epitomized talent, grace and longevity within the entertainment world – not to mention versatility, as her journeys have taken her from stage to screen and back again in roles musical, comedic, and dramatic. As a star-struck, Broadway-loving six-year-old back in the late 50s, I, for one, thought her *the* most glorious woman in the entire world.

More recently, Andrews has devoted her creative energies to writing – primarily children’s books in collaboration with daughter Emma Hamilton and now, thankfully, a title for adults as well. With *Home*, she offers us an engrossing, revealing portrait of her childhood and young adult

years. We must hope for sequels.

She was born Julia Wells in 1935 Britain to vaudevillian mother Barbara and teacher father Ted, whom she adored. Her parents’ eventual divorce was painful, but when Barbara married fellow entertainer Ted Andrews, Julie gained a new name, and soon revealed a remarkable talent. She began singing at age nine and doctors soon discovered her “almost adult larynx” which would

towards her. At eighteen, Andrews began her widely-chronicled rise to stardom, with a Broadway debut in *The Boy Friend*, followed by the immortal *My Fair Lady* and, later, *Camelot*. Along the way, she would marry set/costume designer Tony Walton and give birth to Emma. Andrews offers many entertaining verbal backstage snapshots of her memorable co-stars and mentors. Her story ends as she

This book is yet another stellar achievement from a woman who has been culturally enriching our world for nearly seventy years.

be put to use in tandem performances with Ted and Barbara. Eventually, Julie would become the star of their show and, as both Ted’s drinking problem and their finances became troublesome, the family’s primary breadwinner as well. Touring England during and after World War II took its toll on the trio, but Julie was sustained by audience adulation (including the Queen, for whom she performed in 1948), and the support of extended family members, all of whom are lovingly and incisively described in Andrews’s alternately humorous and poignant reminiscences. Though it all, young Julie’s overriding ambition was always “to make myself useful, to be valuable and needed.”

More painful experiences are also described with clarity and sensitivity, including the day Julie learned from her mother that the man she called “Dad” was not in fact her biological father. She also describes her stepfather’s worsening alcoholism, and his occasionally inappropriate behavior

departs for Hollywood to film *Mary Poppins*.

In *Home*, we hear the new “voice” of Julie Andrews: keenly descriptive, funny and articulate, with true compassion for the idiosyncratic and often troubled friends and relations who proved so pivotal to her youth and coming of age. This book is yet another stellar achievement from a woman who has been culturally enriching our world for nearly seventy years. It is recommended for general readers and musical theatre fans alike.

That same six-year-old girl, now considerably older, eagerly awaits a Julie Andrews sequel, as the world now becomes “accustomed to her” – words.

**Catherine Ritchie
Dallas Public Library**

Erne, Lucas. *Shakespeare's Modern Collaborators. Shakespeare Now!* London: Continuum, 2008. 129pp. ISBN 978-0-8264-8995-1

Who are Shakespeare's modern collaborators? Assuming they were directors and designers, it was surprising to learn that this brief tome – part of the *Shakespeare Now!* series – is actually about Editors. Textual editors are the unsung heroes – the men behind the curtain – whose work is critical to comprehending the Shakespearean canon, yet, ironically, is most effective when it is *invisible*.

The purpose of *Shakespeare Now!* is to produce a series of *minigraphs* to illuminate current challenges in Shakespearean scholarship in a fresh and accessible way. Appropriately, Lucas Erne's discussion mirrors this strategy by positing the role of the editor as a bridge between the Elizabethan era and our own times. Essentially, editors effect a series of *interventions* on an extant text by correcting or standardizing spelling, punctuation, line placement, and establishing consistency in character's names. Informed decisions can operate on both a micro and macro level. For example, *human* and *humane* were interchangeable and synonymous 400 years ago, but have different resonances today. Further, an editor decides whether the Nurse in *Romeo and Juliet* speaks in prose or blank verse. Prose will associate her

as a comedic character (like the Porter in *Macbeth*), while blank verse can imbue her with a tragic dimension as a participant in this story.

In other words, editors potentially wield considerable unseen power. Seemingly insignificant decisions can have major impact on interpretation in a reader or audience member's understanding of a complex work. Erne only infers issues of professional ethics, but like translators, it is incumbent on editors to give the clearest and most accurate rendering. For this reason, many of them incorporate *collations*, which include a number of alternate versions of the text.

Most of these practices are described in the first chapter, Establishing the Text. The second chapter, Framing the Text, deals with *paratext* elements, primarily annotations, footnotes, and critical introductions. However, often overlooked is the fact that original folios and quartos did not contain cast lists – and there are several ways to present these: royal hierarchy, family group (the Polonius family), in order of appearance. Historically, women's roles were listed at the bottom, but more recently this has been rectified. Then there are questions of consistency of title.

The third chapter, Editing the Action, about the insertion of stage directions, is the least persuasive. While there is a need to clearly establish which characters appear in a scene, and when they specifically enter and exit, interpolating stage action can be distracting and inappropriate. The last quarter century has

incorporated increased analysis of the play in performance as part of the discourse. However, editors who attempt to assign physical gestures corresponding to textual interpretation do so at their own peril. This work is best accomplished by directors and actors, who understandably have a tradition of ignoring stage directions of this kind.

Editing the Real *Lear*, the final chapter, is a fascinating and confounding case study of various versions of *King Lear*: the 1608 quarto, *History of King Lear*, and 1623 First Folio, *Tragedy of King Lear*. Focusing on Lear's death scene and reunion with Cordelia, we are presented two alternate texts with variable word order, punctuation, and internal meters. Dialogue is assigned to different characters. While blessed with these rich, ambiguous plays with myriad interpretations, we will never discover the definitive text, the Ur-*Lear*. As the author asserts, the question is no longer who is Hamlet, but what is *Hamlet*?

In his conclusion, Lucas Erne lamentably gives short shrift to the *hypertext* potential of digitally linking alternate versions of a text. Nevertheless, he makes a strong case for the neglected and fundamental role of editors as proactive, creative collaborators bringing works to life for the reader and spectator.

**Kenneth Schlesinger
Lehman College**

(* = assigned to a reviewer)

Anthony, Scott. *Night Mail*. BFI Film Classics. London: BFI, 2008.

Bank, Jonathan, ed. *Arthur Schnitzler Reclaimed: Mint Theater Company Presents New English Versions of Far and Wide & The Lonely Way*. New York: Granville Press, 2008.

_____, ed. *Harley Granville Barker Reclaimed: Mint Theater Company Presents Performance Texts of The Madras House, The Voysey Inheritance, & Farewell to the Theatre*. New York: Granville Press, 2008.

_____, ed. *St. John Hankin Reclaimed: Mint Theater Company Presents Performance Texts of The Return of the Prodigal & The Charity That Began at Home*. New York: Granville Press, 2008.

Bapis, Elaine M. *Camera and Action: American Film as Agent of Social Change, 1965-1975*. Jefferson, NC: McFarland, 2008.

Castellucci, Claudia, and Romeo Castellucci, Chiara Guidi, Joe Kelleher, Nicholas Ridout. *The Theatre of Societas Raffaello Sanzio*. New York: Routledge, 2008.

Cox, Jim. *Sold on Radio: Advertisers in the Golden Age of Broadcasting*. Jefferson, NC: McFarland, 2008.

Deer, Joe, and Rocco Dal Vera. *Acting in Musical Theatre: A Comprehensive Course*. New York: Routledge, 2008.

Erne, Lukas. *Shakespeare's Modern Collaborators*. London and New York: Continuum, 2008.

Fisher, James. *Understanding Tony Kushner*. Columbia, SC: University of South Carolina Press, 2008.

Furia, Philip and Michael Lasser. *America's Songs: The Stories Behind the Songs of Broadway, Hollywood, and Tin Pan Alley*. New York: Routledge, 2006, 2008.

Hall, Matthew. *Teaching Men and Film*. London: British Film Institute, 2008.

*Hawcroft, Michael. *Molière: Reasoning with Fools*. Oxford: Oxford University Press, 2007.

Maland, Charles. *City Lights*. BFI Film Classics. London, BFI, 2008.

McCarty, Michael. *Modern Mythmakers: Interviews with Horror, Science Fiction and Fantasy Writers and Filmmakers*. Jefferson, NC: McFarland, 2008.

McNally, Peter. *Bette Davis: The Performances That Made Her Great*. Jefferson, NC: McFarland, 2008.

*Mirren, Helen. *In the Frame: My Life in Words and Pictures*. New York: Atria Press, 2008.

*Quintero, Ruben, ed. *A Companion to Satire: Ancient and Modern*. Malden, MA: Blackwell Publishing, 2007.

Rozik, Eli. *Generating Theatre Meaning*. Portland, OR: Sussex Academic Press, 2008.

*Schechter, Joel. *Messiahs of 1933: How American Yiddish Theatre Survived Adversity Through Satire*. Philadelphia, PA: Temple University Press, 2008.

Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. Updated with a New Preface. Berkeley, CA: University of California Press, 2008.

Sophocles. *King Oidipous*. Introduction, translation and essay by Ruby Blondell. Focus Classical Library. Newburyport, MA: Focus Publishing, 2002.

Sophocles. *The Theban Plays: Antigone, King Oidipous, Oidipous at Colonus*. Translated by Ruby Blondell. Focus Classical Library. Newburyport, MA: Focus Publishing, 2004.

St. Romain, Theresa. *Margarita Fischer: A Biography of a Silent Film Star*. Jefferson, NC: McFarland, 2008.

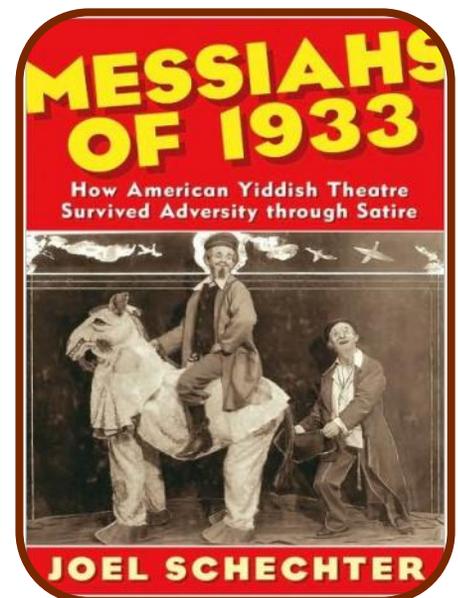
Stanislavski, Konstantin. *An Actor's Work*. A Contemporary Translation by Jean Benedetti of *An Actor Prepares* and *Building a Character*. New York: Routledge, 2008.

Stanislavski, Konstantin. *My Life in Art*. A Contemporary Translation by Jean Benedetti of Stanislavski's Classic Autobiography. New York: Routledge, 2008.

*Sutton, Alan. *The American Stage Performers Discography. Volume I (1891-1932)*. Denver, CO: Mainspring Press, 2007.

Watts, Derek. *Country Boy: A Biography of Albert Lee*. Jefferson, NC: McFarland, 2008.

Wood, Jason. *100 Road Movies*. BFI Screen Guides. London: BFI, 2008.



October**10****Executive Board Meeting**

The Board meeting will be held from 10:00 AM to 5:00 PM in the Green Room at the New York Public Library for the Performing Arts at Lincoln Center

Book Awards and Annual Business Meeting

The meeting will begin at 5:30 PM and the Book Awards will start promptly at 6:00 PM in the Bruno Walter Auditorium at the New York Public Library for the Performing Arts at Lincoln Center

November**6-9****ASTR-TLA Conference— Unsettling Theatre: Migration, Map, Memory**

The conference will be held in Boston, Massachusetts.

30**Deadline for submissions to *BROADSIDE***

In order to include information from the ASTR-TLA Conference, the deadline will be extended until the end of November for an early December publication date.

