

BROADSIDE

a news digest of



THEATRE LIBRARY ASSOCIATION

Issue 5: January 28, 2016-January 10, 2017

November 30, 2016 | [President's Blog](#)

TLA in 2016

Greetings and Happy Anniversary TLA!

Congratulations to Theatre Library Association on our upcoming 80th Anniversary in 2017!

Best wishes for a happy and healthy holiday season!

Statement on the Outcome of the Presidential Election

Before I begin the summary of events for the Theatre Library Association in 2016, I offer a note on the national state of affairs since the outcome of the presidential election. I strongly believe that we need to remain vigilant in the face of our President-Elect and a new administration that from all actions to date pose a challenge to the mission and membership of Theatre Library Association. We are not a political association but we need to work in defense of civil rights and freedom of speech for all of our members and our partners in the United States and the world. These rights are particularly vulnerable and are at the core of the work of our performing arts and of libraries. We need to stay committed and work against hatred and intolerance in all of our communities both personal and professional. We need to advocate more than ever for the preservation of our cultural heritage. Unfortunately, there are as many issues of concern as there are unknowns and uncertainties given the unsettling nature of the presidential campaign and the recent nominations for several of the highest and most powerful offices in our government.

I believe it is important for TLA to remain a voice in defense of our beliefs and values on behalf of our members and all of our constituencies.

Report on the Activities of Theatre Library Association

It has been a good year for Theatre Library Association. On the 14th of October, I had the privilege of addressing the membership of the Theatre Library Association. As stipulated by our by-laws, we hold an Annual Business Meeting at which time our members have the opportunity to hear about the ongoing work and progress of this wonderful association. I am sharing expanded comments from the October meeting.

It is a bittersweet moment for me to be coming to the end of my service as President of Theatre Library Association. It has been my pleasure to serve this membership in a leadership role for the past four years and for more than decade on the Board. I am proud of our accomplishments and confident for a vibrant future. TLA is strong and our mission continues to serve the purpose of preserving the performing arts and providing a network for the professional development of librarians, curators, archivists, scholars and artists. I look forward to serving as Past President, mentor and advisor. I have enjoyed meeting TLA members, working with the Board, encouraging new members to get involved and take great pride in TLA's contributions to the profession.

I offer a special note of thanks to our exemplary TLA Board. They reflect the fabric of our membership: curators of special collections, administrators, archivists, subject specialists working in academic and public libraries, and

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BROADSIDE Editorial Information and Publication Guidelines

TLA WEBSITE PUBLICATION GUIDELINES

The Theatre Library Association (TLA) website is the principal medium through which the Theatre Library Association communicates news, activities, policies, and procedures. TLA has long published a newsletter, *BROADSIDE*, which served as the primary medium through which the activities of the TLA were documented. Effective September 2014, *BROADSIDE* will continue as a digest of postings from the TLA website. TLA will continue to provide historical information about the organization and the profession of performing arts librarianship through its website and now the *BROADSIDE Digest*.

The website has no ambition to serve as scholarly publications. Scholarly and other articles or monographs may be considered for TLA's other principal publication, *Performing Arts Resources*.

The TLA website will serve 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 documenting the record of activities of the TLA, the Website Editorial Committee supports the guidelines established by the Publications Committee and has added guidelines to support publishing to the website.

Revised Guidelines

President's Blog provides the President with a platform to discuss the activities of the Theatre Library Association and issues and trends related to performing arts librarianship.

Committee chairs will be responsible for reporting to the website on the activities of their respective committees.

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.

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.

Ideas for articles—other than brief news items, book reviews, or submissions from officers and committee chairs—should be submitted to the Website Editorial Committee 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.

Reviews of books or other resources are an excellent way for members to contribute to TLA and the profession. Reviews 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.

The copyright of all articles published to the TLA website will be owned by TLA. Permission to republish an article may be requested from the Editor.

BROADSIDE (ISSN: 0068-2748)

BROADSIDE will be published at least three times a year but is no longer limited to three times a year publishing cycle. *BROADSIDE* (archive) and *BROADSIDE Digest* are open access—no login required—and available via *BROADSIDE* online at <http://www.tla-online.org/news/broadsidenews/>

Contents ©Theatre Library Association

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Editor's Note

BROADSIDE has transitioned from a newsletter to a digest of TLA's online content. Current issues of the digested version will serve as an archive of both the website and TLA activities since the previously published issue.

About TLA

EXECUTIVE BOARD

Officers

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Louis Rachow (Honorary Member/TLA Historian)

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://www.tla-online.org/>

TLA on Facebook: <https://www.facebook.com/theatrelibraryassociation>

Twitter: <https://twitter.com/theatrelibassn>

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!

Membership

(Annual dues: \$50 personal, \$75 institutional; \$25 student/non-salaried members. In order to defray the rising costs of international postage, members with non-U.S. mailing addresses are now required to pay a \$10 surcharge.) Includes *Performing Arts Resources*, published occasionally. Dues can now be paid online using PayPal.

For availability and prices of past issues of *PAR* and *BROADSIDE*, contact TheatreLibraryAssociation@gmail.com

TLA listserv: To Subscribe:

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

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scholars who believe strongly in the close ties of libraries, archives and collections to the research process. They have all committed to furthering the work of TLA. Many thanks to Kenneth Schlesinger, Past President, for his dedication to the mission and work of TLA.

Book Awards and Distinguished Service Award Event

The Book Awards event was held on October 14 immediately following the Annual Business Meeting. It was an extraordinary and enjoyable evening. For the second consecutive year we hosted the event in the café at the New York Public Library for the Performing Arts. We were honored to have most of the award recipients in attendance. All of them spoke to the role and importance of libraries and archives to their success.

The 2015 George Freedley Memorial Award was presented to Terry Alford for *Fortune's Fool: the Life of John Wilke Booth* and the Special Jury Prize to Bernth Lindors for the four-volume biography, *Ira Aldridge*. The 2015 Richard Wall Memorial Award was presented to James Layton and David Pierce for *The Dawn of Technicolor, 1915-1935* and the Special Jury Prize was given to Shelley Stamp for *Lois Weber in Early Hollywood*.

We had an outstanding reception with members and supporters of TLA coming together to share congratulations, enjoy a lively social engagement, and raise a glass of bubbly!

The Freedley Award has been honoring works since 1969 and the Wall Award since 1974. The list of recipients in the various categories is exceptional. It serves as an outstanding reading list and as an impressive core bibliography for any new performing arts collection. Our 2015 winners join Arnold Aronson, James Shapiro, Stephen Sondheim, Rachel Shteir, Errol Hill, Mel Gussow, Mark Harris, Jeanine Basinger, and Richard Abel, among so many others.

Thank you to our Freedley Award Jury members James Fisher, Annie Holt and Don Wilmeth. Thank you to our Wall Award Jury members John Calhoun and Stephen Tropiano. Thank you to David Pierce who was recused from all discussions regarding his book but re-joined the jury in an advisory capacity providing input and



Book Awards, 2016.

critical notes on books being considered as finalists.

Congratulations to Rob Melton on receiving the Louis A. Rachow Distinguished Service Award and to Megan Mitchell, recipient of the Brooks McNamara Performing Arts Librarian Scholarship Award. Rob was able to attend the event at which time he shared remembrances of his career and his work with TLA. His contributions to TLA are deeply appreciated.

A note of congratulations and thanks to the Book Awards Committee for managing and coordinating the complexities of the book awards process and for arranging and hosting the celebratory event. Cheers to co-chairs Diana Bertolini and Annemarie van Roessel and committee members Suzanne Lipkin and Morgen Stevens-Garmon. A note of gratitude to outgoing members Tiffany Nixon and Linda Miles for their tireless work in helping to reconstitute the book awards process.

Book Reviews

I encourage everyone to stay current with our Book Reviews. The reviews are periodically published to the TLA website providing insightful notes on new works essential to our field of study. Many thanks to James Fischer, Marti LoMonaco, Francesca Marini and Catherine Ritchie—to name a few of our contributors. Thank you to Emily Witkowski who has taken over as the Book Review Editor for her excellent work in coordinating this process.

New PAR Volumes

We have two exciting PAR volumes in process. Marti LoMonaco is currently editing a volume on Theatre Exhibitions; and John Calhoun and I are co-editing a volume on Theatre Architecture.



Morgen Stevens-Garmon and Rachel Smiley at Symposium 4, 2016

TLA Symposium

On October 13, TLA hosted our fourth symposium entitled *Fringe Festivals : Live Theatre on the Edge*. We heard from scholars, professionals representing festivals in Washington, D.C., Orlando, New York, and Philadelphia, and from librarians and archivists. This was a remarkable day filled with engaging discussions on many

aspects of the fringe including the history of the fringe, fringe fandom and Brecht. Those representing the festivals shared their histories and practices in encouraging and supporting new works. They provided testimony to the challenges of unique financial models inherent to the fringe. The day closed with an engaging discussion on preserving the fringe.

Congratulations to the committee for outstanding work on this event. Cheers to co-chairs Leahkim Gannett and Matt DiCintio, and committee members Morgen Stevens-Garmon, AJ Muhammad, Laurie Murphy and Rachel Smiley. We love the new TLA table runner! Cheers to Laurie Murphy for arranging the TLA macarons!

SIBMAS Conference

We continue to enjoy an important relationship with SIBMAS which has only strengthened since the success of the New York Conference in 2014. This past May/June, SIBMAS hosted their biennial conference in Copenhagen. There were several TLA members in attendance and overall strong representation from North America. In true SIBMAS style, the conference presentations were engaging and dynamic. The topics focused on a wide range of important developments in the field of collecting and preserving the performing arts. Each evening provided for excellent conversation, great food and wine, and unique opportunities to explore the historical theatres of the magnificent city of Copenhagen.

On a personal note, it has been my privilege to work with Jan Van Goethem, President of SIBMAS. He offered great guidance and support for our joint endeavors. Both Jan and I agree—this is a great partnership. Cheers to Alan Jones, my former co-chair on the SIBMAS TLA Conference 2014, for your bright sense of humor. The SIBMAS TLA Conference in NYC was certainly one of the highlights of my term as president.

ASTR Conference

Our events at the ASTR Conferences include a plenary and a theatre excursion tour. Both events

are consistently well attended and enthusiastically received. Many thanks to Beth Kattelman and Matt DiCintio for their work on the TLA Plenary for ASTR 2016 (see full report). We are currently in preparation for ASTR 2017 with Doug Reside serving as chair for the TLA Plenary.

Membership News

We have a dynamic membership! Here are just a few highlights from the field.

Congratulations to James Fisher who earlier this year was awarded the Outstanding Teacher Award! This is a distinguished honor and well-deserved. James is a Professor of Theatre, School of Music, Theatre, and Dance at the University of North Carolina at Greensboro. A long-standing TLA member, he serves as a Freedley juror and continues as an active



James Fisher Outstanding Teacher Award, 2016

contributor to our book reviews. Many thanks to James for all of his work for TLA. On behalf of the Board and our membership, your work is deeply appreciated.

Congratulations to Doug Reside, Curator, New York Public Library for the Performing Arts, for his work on *Curtain Up: Celebrating the Last 40 Years*

of Theatre in New York and London. The exhibition is now on display at the New York Public Library for the Performing Arts after its debut at the Victoria and Albert Museum, London. Additional information can be found here: <https://www.nypl.org/events/exhibitions/curtainup>

Congratulations to Kevin Winkler, Past President and a most distinguished member of TLA, on his forthcoming book entitled *Big Deal: Bob Fosse, Dance and the American Musical* (Oxford University Press). Enjoy a recent post to his blog at The Huffington Post—"[Spend a little time with Mimi and Bob and Gwen.](#)"

What we have accomplished!

Website

One of my first duties as President, I decided to review our website and content storage practices. Our website was in desperate need of a new design and new thinking on how we use this resource for communication to our membership and the world. We have accomplished a great success in design and purpose. By moving to Wordpress for our backend, we have enabled multiple contributors to the website. We can take advantage of the flexibility and continual development of the platform. The Website Committee will look to new and continuing members to review and streamline workflows and content development. We moved *Broadside* to an online publication created by compiling posts and news reports from the website. Many thanks to David Nochimson and Angela Weaver for their work in coordinating the development of the website. Many thanks to the Website Committee. Thank you, Angela, for your wonderful work on *Broadside* online.

Social Media

Social Media is an important communication outlet for us and we will continue to support these activities. We have enjoyed a small uptick in our Facebook traffic and will look forward to expanding our presence on Twitter.

In February 2015, I helped to arrange a *Wikipedia* edit-a-thon with La Mama's archivist Rachel Mattson. Rachel was most interested in adding profiles of artists and works related to La Mama. We had a good turnout with enthusiastic contributors. I think TLA should engage more frequently in these types of events supporting *Wikipedia* coverage of the performing arts.

TLA Book Club

I initiated the TLA Book Club last year and even though this initiative did not take hold after one reading, I plan to give it another try!

Ad Hoc Committee *PAR* and Open Access

I have encouraged the Board for the past year to engage in an informed discussion on open access and the feasibility of offering Performing Arts Resources in an open access model. I charged an Ad Hoc Committee on *PAR* chaired by Joe Tally. Joe has assembled information on viable models and sustainability.

We continue to investigate how we can provide an open access model, continue to publish a print volume (or not) and what impact this will have on our membership and revenue which is solely earned through individual and institutional membership dues. For institutions, membership to TLA is a subscription to *PAR*. I have had numerous discussions with like associations and many of us are in review of feasible next steps. Needless to say, this is a complicated issue for non-profit associations reliant on membership fees tied directly to a publication.

Geographic diversity on our Board

For many years, we heard from our membership that TLA was too NYC-centric. The good news—the board is geographically dispersed with strong representation from both coasts and the Midwest!

As a result, we are looking at new models for the TLA Board meetings. With the expense of travel and reduced funding from home institutions, it is imperative that we look to new models for

continuing the business of TLA. With partial success, we held one virtual meeting in May/June. The board continues to be receptive to working on this. We do agree that the October meeting which is followed by the Annual Business and Book Awards will remain in person and in NYC.

TLA Symposia

The TLA Board approved the establishment of a committee to investigate and recommend a biennial schedule for our symposia. The Board was in agreement that these events are important to our mission. More news to come on this initiative.

TLA Election Results

Congratulations to our newly elected Executive Officers and new members to the TLA Board. This is an excellent roster and I am confident in a strong future for our association.

Executive Officers

- Colleen Reilly-President
- Diana King-Vice President
- Beth Kattelman-Treasurer
- Laurie Murphy-Secretary

New Board Members

- Felicity Ann Brown
- Selena Chau
- Kathryn Hujda
- Helice Koffler
- Charlotte Price

TLA Board Meetings—2017

- February 3
- June 2
- October 13

Nancy Friedland



Since 1937, the Theatre Library Association is the only North American organization devoted to supporting the needs and interests of librarians, archivists, scholars and practitioners affiliated with theatre, dance, performance studies, popular entertainment, motion picture and broadcasting collections. Help us celebrate our 80th anniversary year by renewing your membership this year. We need your support to continue our work in promoting professional best practices in the acquisition, organization, access and preservation of performing arts resources in libraries, archives, museums, private collections, and the digital environment.

Memberships run January 1 – December 31, so join now for 2017

Benefits of membership include . . .

- Discounted membership rates for the annual ASTR/TLA conference and other TLA sponsored events
- Access to professional development opportunities and forums to learn about best practices, share information, and connect with mentors and collaborators through our online membership directory.
- The opportunity to contribute to the direction of the organization by voting in elections of the Officers and Board of Directors and on other matters which may be placed before the members.

All of the TLA activities are enriched by the ongoing communication that takes place on our website, in our online newsletter, BROADSIDE, through the TLA-L listserv, and on our Facebook page, helping to sustain the national—and international—community of performing arts librarians, archivists, curators, collectors, scholars, and other users of performing arts collections. Visit our website to join or renew: <http://www.tla-online.org/>

At only \$50/year, your membership will help us sustain the mission and activities of the Theatre Library Association. Join online using your PayPal account; or by mail by printing out a Membership Form and mailing it to TLA along with a check for payment. Please consider joining at our special \$80 at 80 Anniversary level, or the Sustaining Member Rate of \$150.

Support our 2017 Book Awards by including a donation to our Book Awards fund. The Annual TLA Book Awards recognize outstanding scholarship in the performing arts fields.

Theatre Library Association—2016 Symposium Call for Papers

October 13, 2016—Judson Memorial Church, New York City

fringe (n): 1) An ornamental bordering, consisting of a narrow band to which are attached threads of silk, cotton...either loose or formed into tassels, twists... 2) Anything resembling this; a border or edging, esp. one that is broken or serrated. 3) Existing on the edge or margin of an area or region.

The Oxford English Dictionary defines *fringe* as something decorative, something that verges on the irrelevant. As American fringe festivals enter their third decade, they show every sign of being highly relevant and so much more than decorative. Concurrent with the 20th anniversary of the New York International Fringe Festival, the 2016 Theatre Library Association Symposium explores the local, national, and global impacts of fringe festivals on their respective communities and on the landscape of American theater. Upstart theater companies, non-normative performers, and experimental stagings have dominated fringe festivals since their inceptions, from San Francisco to New York, from Minnesota to Edinburgh. Yet even as they have changed the landscape of contemporary theatre, rarely have these festivals received dedicated attention from scholars and archivists. Fringe performances are often the most ephemeral examples of the most ephemeral art form; we invite proposals that consider why the Fringe should be brought center stage. Why do we keep the Fringe? How do we archive the Fringe? For whom is the Fringe?

The Theatre Library Association encourages innovative scholarly explorations into the nature, relevance, and influence of fringe festivals. The Theatre Library Association seeks 3-4 symposium proposals for presentations (not to exceed 20 minutes) that investigate these concerns. Panelists are invited to consider the following:

- Shifting Definitions of the Fringe
- Case Studies of the Fringe
- The Space(s) of the Fringe
- Production Methods of the Fringe (such as disparate venues and simultaneous performances)
- Effects of the Fringe on the Wider Landscape of Contemporary American Theatre
- Economic Impacts and Benefits of the Fringe on Host Communities
- The Fringe as a Diversifying Influence among Artists
- The Fringe as a Diversifying Influence among Audiences
- International/Transnational Issues Raised by the Fringe
- Political Activism at the Fringe
- Aesthetic Diversification at the Fringe
- Audiences at the Fringe
- The Future(s) of the Fringe

A 250-word abstract, including name, affiliation, and e-mail address, should be e-mailed to the Theatre Library Association Symposium Planning Committee (tlasymposium@gmail.com). All submissions must be received by (March 1, 2016) in the e-mail body or as a PDF or MS Word attachment. A small honorarium may be offered to invited panelists to help defray costs of attending the symposium.

Call for Proposals: 2016 ASTR Conference—Theatre Library Association Plenary

Trans(in)formation

2016 ASTR Conference—Theatre Library Association Plenary Call for Proposals

November 3-6, 2016

Minneapolis Marriott City Center, Minneapolis, MN

Transmission, translation, transformation, transplantation—these are just some of the issues that performing artists, theatre historians, archivists and librarians regularly confront. While the *trans*- prefix seems ubiquitous today, for the 2016 ASTR Conference, the Program Chairs have focused in upon how *trans*- “signifies a blending, while it recognizes the complexities of such interweavings and raises questions about historical desires to unravel or untangle.” This is an exciting theme for performing arts archivists, librarians, and historians to consider, since we spend much of our time trying to “unravel and untangle” complexities surrounding the collection, preservation, and study of theatrical primary source materials.

With this plenary, the Theatre Library Association hopes to open up discussions surrounding our unraveling and untangling efforts. To this end, we invite proposals for presentations (not to exceed 20 minutes) that engage and reflect upon how this year’s *trans*- theme relates specifically to the collection, preservation, and interpretation of performing arts resources.

Panelists are invited to consider the following:

- How can performing arts archivists, librarians, and historians facilitate the transmission of information both within and across disciplines?
- What are the challenges for researchers trying to understand “transplanted” artifacts—those that, by virtue of their preservation, are now being examined through the lens of a new time and place?
- How can theatre performers and historians meet the challenges of translating texts among languages and cultures?
- How does the act of transferring live performance onto a fixed media (video, film) fundamentally change what is transmitted to the audience?
- How can the study of archives and primary sources transform the way in which we create and understand theatre?
- How can we adequately describe and administer collections and artifacts related to people, performance, and events that transgress traditional categories?

An abstract (250 word maximum), including name, affiliation, mailing and email addresses, should be emailed to **both** Beth Kattelman (kattelman.1@osu.edu, Ohio State University, Plenary Chair) and Matt DiCintio (matthew.dicintio@tufts.edu, Tufts University, TLA Executive Board). All submissions must be received by April 15, 2016, and should be sent as MS Word e-mail attachments. Full-length papers will not be accepted.

Last Call for 2015 TLA Book Award Nominations

Hello from the TLA Book Awards Committee! For the past several months we've been receiving nominations and submissions for the TLA Book Awards, honoring English language works of scholarship on theatre, film, and broadcasting, published in 2015. We've also been busily dispatching the submitted books to our jurors, who've already started the review process. But it's not too late! We will be accepting submissions up to February 29, 2016.

The Awards:

George Freedley Memorial Award honors a work published during 2015, with a subject related to live performance (including vaudeville, puppetry, mime, performance art, the circus, etc.).

Richard Wall Memorial Award honors a work published during 2015 of exceptional scholarship in the field of recorded or broadcast performance.

Winners of each award will be determined by a separate three-member jury, and by the Awards Committee Co-Chairs. \$500 will be awarded to each of the winners. Each jury may elect to award an additional Special Jury Prize. The TLA Book Awards for 2015 will be presented to winners at a ceremony in New York on **October 14, 2016**.

Submission: To submit a title for consideration, you should submit a total of **four copies** of each book nominated to:

Theatre Library Association
c/o The New York Public Library for the Performing Arts
111 Amsterdam Avenue
New York, NY 10023, USA

New Submission Policy for 2015: Due to problems with submission receipts in the 2014 award year, we are instituting a new policy: In order for your title to be considered, you must also email the title of the book you are submitting to tlabookawards@gmail.com. Make sure to include the email address of the person who should be contacted if the book is selected as a winner or finalist.

Questions? Contact tlabookawards@gmail.com

SIBMAS Conference—Announcement and Registration Information

The 31st Conference of the International Association of Libraries, Museums, Archives and Documentation Centres of the Performing Arts (SIBMAS), will take place 31 May-3 June 2016, Copenhagen, Denmark.

Freeze! Challenge the Hierarchy: Researcher, Artist, User!

Let us freeze the situation as it is and take a sharp look at it. Professionals, amateurs, tourists, scholars, artists, writers, researchers, school classes and all the others—different as they may be, they're all part of a hierarchal system, which we would like to provoke! Let us rethink ourselves, our collections, our users and our services into new contexts and let us look into new directions!

We might find happier users, new users and a lot more interesting collections...

We welcome you all to The Royal Library in Copenhagen in May-June 2016 to our FREEZE! Conference! Don't miss the early registration deadline: 1 March 2016

Find more information on:

<http://www.sibmas.org/conferences/copenhagen2016/>
<https://www.facebook.com/events/1393376040887247/>

We look forward to welcoming you to Copenhagen!

On behalf of the Copenhagen conference committee:

- **Alette Scavenius**, Head of the National Drama Collection, The Royal Library
- **Karen Vedel**, Associate Professor, University of Copenhagen, Department of Arts and Cultural Studies
- **Michael Eigtved**, Associate Professor, University of Copenhagen, Department of Arts and Cultural Studies
- **Peter Christensen Teilman**, Museum Director, CEO, The Theatre Museum at The Court Theatre
- **Alan Jones**, Drama, Dance, Production and Screen Librarian & Curator, Royal Conservatoire of Scotland
- **Lene Kaspersen**, SIBMAS Conference Secretariat

2016 Brooks McNamara Performing Arts Librarian Scholarship

The Theatre Library Association is pleased to sponsor the Brooks McNamara Performing Arts Librarian Scholarship in memory of the achievements of this beloved theater historian, scholar, educator, and mentor.

The Brooks McNamara Performing Arts Librarian Scholarship acknowledges outstanding accomplishments of promising students currently enrolled in ALA-accredited MLIS or archival training programs specializing in performing arts librarianship, and is offered every other year.

This year's theme is: **"How have you prepared for a career as a performing arts library/archives professional?"**

You might want to discuss what classes you have taken, what possible extra-curricular activities you have been involved in to prepare for the job market, and other topics.

Interested students are encouraged to apply by submitting a 500-1000 word essay; the [application form](#); and supporting materials by July 31, 2016 to fmarini@library.tamu.edu or to the address listed on the form. Applications will be screened by the Scholarship Committee.

The winner will receive a \$500 check and a one-year complimentary TLA membership. The essay will be published in *BROADSIDE*, TLA's online newsletter. The Scholarship winner will be publicly announced in October 2016, at the Annual Business Meeting and Book Awards in New York.

For a list of past recipients, please see:

<http://www.tla-online.org/awards/professionalawards/mcnamara-scholarship-winners/>

Dr. Francesca Marini
Chair, Brooks McNamara Performing Arts Librarian Scholarship Award Committee

TLA Election Results!

Thank you to all of our members who voted in this election cycle. The votes were counted at the Annual Business Meeting on October 14. I am delighted to share the results.

Congratulations!

Executive Officers

- Colleen Reilly, President
- Diana King, Vice President
- Beth Kattleman, Treasurer
- Laurie Murphy, Secretary

Board Members

- Felicity Ann Brown
- Selena Chau
- Kathryn Hujda
- Helice Koffler
- Charlotte Price

Join Us for the 2015 TLA Book Awards Ceremony!

The Theatre Library Association is thrilled to invite you to the annual presentation of the TLA Book Awards, honoring English language works of scholarship on theatre, film, and broadcasting published in 2015.

The TLA Book Awards Ceremony will include remarks from this year's winners and a display of materials from the holdings of the New York Public Library for the Performing Arts, with a brief reception to follow.

Where: Café of New York Public Library for the Performing Arts*, 40 Lincoln Center Plaza, New York, NY

When: 7 PM on Friday October 14, 2016.
(Doors open at 6:45.)

The 2015 **George Freedley Memorial Award** for an exemplary work in the field of live theatre or performance will be awarded to **Terry Alford** for *Fortune's Fool: The Life of John Wilkes Booth*, published by Oxford University Press. A **Special Jury Prize** will be awarded to **Bernth Lindfors** for the four-volume biography, *Ira Aldridge*, the final volume of which was published in 2015 by the University of Rochester Press.

The 2015 **Richard Wall Memorial Award** for an exemplary work in the field of recorded performance will be awarded to **James Layton and David Pierce** for *The Dawn of Technicolor, 1915-1935*, published by The George Eastman Museum. A **Special Jury Prize** will be awarded to **Shelley Stamp** for *Lois Weber in Early Hollywood*, published by University of California Press. Also at the Book Awards Ceremony: the 2016 **Louis Rachow Distinguished Service in Performing Arts Librarianship Award** will be presented to **Rob Melton**.

Reserve your seat [online today!](#) (For assistance with online reservations, please visit the welcome desk at the Library for the Performing Arts' Lincoln Center Plaza entrance, where volunteers will make a reservation for you, even if you do not use email.)

We hope to see you in October!

Please email tlabookawards@gmail.com with any questions. See our [full press release announcing this year's winners and finalists here](#).

*This event takes place in the Library for the Performing Arts' Cafe, on the first floor, Lincoln Center Plaza level. Enter via the Cafe entrance by ascending the stairs at the corner of Amsterdam Ave. and West 65th St. Mobility impaired people may enter via 111 Amsterdam Ave.

TLA Business and Awards

October 7th, 2016 | [Annual Business Meeting](#), [Awards](#), [Board Meetings](#), [Book Awards](#), [Events](#), [Members](#)

TLA Is Happening in New York!

The Theatre Library Association has a cluster of exciting events taking place in New York this October. We continue to connect performing arts scholars and practitioners to librarians and archivists through unique programming. We hope you will be able to join us for some or all of our events! Here's the rundown:

TLA Symposium: Fringe Festivals: Live Theatre on the Edge

Thursday October 13, 8:30 AM – 5:00 PM
Judson Memorial Church

This exciting one-day event brings together a mix of theatre professionals, academics, and librarian/archivists to talk about the concept of the Fringe Festival—that living, breathing phenomenon that is so much a part of the arts and culture scenes in cities around the world, and yet is so little discussed by theatre scholars and historians. This ground-breaking symposium will explore how Fringe is made, how it impacts communities and performing arts cultures, how it is documented and studied, and more. A catered lunch and other refreshments will be provided.

TLA Annual Business Meeting

Friday October 14, 6:15pm
New York Public Library for the Performing Arts,
Screening Room (3rd Floor)

The Annual Business Meeting is held in accordance with our bylaws. The President will report on the activities of the association in addition to reports from the Executive Secretary and the Treasurer. The election results for the TLA Board and executive officers will be announced.

TLA Book Awards Ceremony and Reception

Friday October 14, 7:00 PM (Doors open at 6:45.)
Café of New York Public Library for the Performing Arts*

This year we'll be honoring **Terry Alford** for *Fortune's Fool: The Life of John Wilkes Booth*, **Bernth Lindfors** for the four-volume

biography, **Ira Aldridge**, **James Layton** and **David Pierce** for *The Dawn of Technicolor, 1915-1935*, and **Shelley Stamp** for *Lois Weber in Early Hollywood*. We'll also be presenting the **Louis Rachow Distinguished Service in Performing Arts Librarianship Award** to **Rob Melton** and the **Brooks McNamara Performing Arts Librarian Scholarship** to **Megan Mitchell**. **RSVP Today!**

*This event takes place in the Library for the Performing Arts' Cafe, on the first floor, Lincoln Center Plaza level. Enter via the Cafe entrance by ascending the stairs at the corner of Amsterdam Ave. and West 65th St. Mobility impaired people may enter via 111 Amsterdam Ave.)

Fringe Festivals: Live Theatre on the Edge

Judson Memorial Church
Thursday, October 13th, 2016
8:30 AM – 5:00 PM
New York, New York

Fringe Festivals: Live Theatre on the Edge will be devoted to fringe festivals and their impact on the local and global theatre. To date, academic scholarship on the fringe festival phenomenon is thin. This public symposium is an exciting and timely opportunity to bring academics together with industry professionals and practitioners for meaningful conversations about the role of the fringe festival in contemporary theatre. The event will be a catalyst for scholarly consideration and inquiry on the history and significance of the fringe festival movement, and the papers and materials presented there will be published as volume of TLA's ongoing book series *Performing Arts Resources*.

- | | |
|----------------|------------------------------------------------------------------------------------|
| 8:30AM-9:00AM | Check-in & Registration |
| 9:00AM-9:30AM | Keynote
John Clancy , co-founder, New York International Fringe Festival |
| 9:45AM-11:30AM | Panel 1 "Fringe Effects" |

Scholars present original research on Fringe and its impact on the performing arts, Fringe organizers, and host communities

Xela Batchelder, Waynesburg University
John Patrick Bray, University of Georgia
Ilinca Todorut, Yale School of Drama
Keren Zaiontz, Queen's University

- | | |
|-----------------|---------------------------|
| 11:45AM-12:45PM | Lunch |
| 1:00PM-2:30PM | Panel 2 "Building Fringe" |

Fringe Organizers from some of the oldest festivals in the country present brief histories of their respective festivals, including audience outreach and engagement and what these festivals contribute to the performing arts scenes in their local communities

Julianne Brienza, Capital Fringe
Sarah Bishop-Stone & Jarrod Markman, FringeArts, Philadelphia
Erez Ziv, FRIGID Festival, New York
George Wallace, The Orlando Fringe

- | | |
|---------------|------------------------------|
| 2:45PM-4:15PM | Panel 3 "Documenting Fringe" |
|---------------|------------------------------|

Archivists and Librarians present on the challenges of documenting the ephemerality of Fringe and share their strategies and experiences

Melissa Brennan, Computer Craft
Thea Fitz-James, York University
Colleen Reilly, Houston Community College

- | | |
|---------------|-----------------|
| 4:30PM-5:00PM | Closing Remarks |
|---------------|-----------------|

Registration

All are welcome to attend the 2016 Theatre Library Association Symposium. We are pleased to offer discounted rates for TLA, ASTR and LMDA members, seniors, and current students. Registration payments can be made online by credit card or bank account with a Paypal account. If you don't have one, visit [PayPal](#) for more information and account setup. In-person registration will be available on October 13, but guests will be charged the non-member admission rate and payment must be in the form of either cash or check.

Member: \$50, Students: \$25, Senior: \$50,
Non-Member: \$75

Sponsorship

The Theatre Library Association greatly thanks our sponsors for their contribution and support.



Contact

Feel free to contact the planning committee with any questions regarding the TLA 2016 Symposium. Please email tlasymposium@gmail.com for assistance and information. We hope to see you there!

2016 TLA Symposium Planning Committee

Leahkim Gannett, co-chair
Matt DiCintio, co-chair
A.J. Muhammad
Laurie Murphy
Rachel Smiley
Morgen Stevens-Garmon

TLA Awards

September 28th, 2016 | [Brooks McNamara Scholarship](#), [Louis Rachow Distinguished Service Award](#)

2016 Louis Rachow Distinguished Service in Performing Arts Librarianship Award and Brooks McNamara Scholarship Winners

The Theatre Library Association Professional Awards Committee is honored to announce the winners of the 2016 Louis Rachow Distinguished Service in Performing Arts Librarianship Award and Brooks McNamara Scholarship. The 2016 Louis Rachow Award goes to Rob Melton, who has had a stellar career as a performing arts information professional, and has been associated with TLA since 1979. The 2016 McNamara Scholarship has been awarded to Megan Mitchell, who is pursuing a Master's degree in Library and Information Science at the University of Washington, Seattle, WA. The theme for the 2016 scholarship essay was: "How have you prepared for a career as a performing arts library/archives professional?" Congratulations to the winners!

Rob Melton

Rob was first bitten by the theater bug at the age of eight, when he saw college productions of *Oklahoma!* and *Carousel* in the small Southern Appalachian town where he grew up. As an undergraduate at Duke University, he majored in English with an emphasis on dramatic literature, was active in Duke Players, and was an apprentice assistant manager for Summer Theater. After completing a master's degree at Duke, he decided to attend the Columbia University School of Library Service.

Rob spent 37 years building collections, teaching, and providing reference assistance and research consultations for faculty and students at two institutions that offer both Ph.D. degrees in theater and B.F.A. and M.F.A. degrees in a full range of performance, design, directing, choreography, play- and screen-writing, and stage management specializations. From 1979 until 2001, he worked at the University of Kansas, where he also acted in, directed, and dramaturged several productions. He moved to the University of California, San Diego in

early 2001. There, he revived and for almost a decade convened the University of California Performing Arts Bibliographers Group. In 2002, he was appointed Curator of the Archive for New Poetry, an internationally known repository of manuscripts, recordings, books, little magazines and broadsides documenting experimental movements in U.S. poetry since 1945.

Rob joined TLA in 1979. His activities within TLA have included two terms on the Executive Board (2002-2007), co-chairing and later chairing the Publications Committee (starting in 2004) and continuing as a member since, and serving for 4 years on the George Freedley Book Award Jury (2010-2013).



Rob Melton, 2016

Rob retired on July 1, 2016 and is enjoying opportunities to see even more productions, and traveling and attending concerts with his husband, Vic Cardell, who had a distinguished 40-year career as a music librarian.

Megan Mitchell

Megan Mitchell, 2016

Scholar of experimental and electronic music forms, Megan Mitchell got her start in all things music as a young jazz and musical theatre vocalist. Over the years, her passion for music exponentially morphed into an all-encompassing lifestyle. She composes music under the moniker, Cruel Diagonals, makes field recordings, DJs around Seattle under the name, DJ Degenerate, and collects vinyl. She has also been working on the project, *Many Many Women*, which indexes left-of-field female, non-binary, and trans composers. She plans to develop this index into a fully searchable database to improve visibility of marginalized composers in the experimental genres. Mitchell has worked for the greater part of 2016 in the Ethnomusicology Archives at the University of Washington as an archives assistant, and has recently accepted a contract position as audio archivist for the renowned Seattle producer, Randall Dunn. Mitchell is pursuing a Master's degree in Library and Information Science at the University of Washington, Seattle, WA.



Registration Still Open for TLA Fringe Festival Symposium

The TLA Symposium Planning Committee invites you to register for the upcoming event: *Fringe Festivals: Live Theatre on the Edge* to be held **Thursday, October 13** at the Judson Memorial Church in New York City.

This exciting one-day event is bringing together a mix of theatre professionals, academics, and librarian/archivists to talk about the concept of the Fringe Festival—that living, breathing phenomenon that is so much a part of the arts and culture scenes in cities around the world and yet is so little discussed by theatre scholars and historians. This ground-breaking symposium will explore how Fringe is made, how it impacts communities and performing arts cultures, how it is documented and studied, and more.

You can check out the full lineup of panels and panelists, and register for the event on [TLA's website](#).

We hope you will join us on October 13th and become part of the conversation!

Thursday, October 13 2016

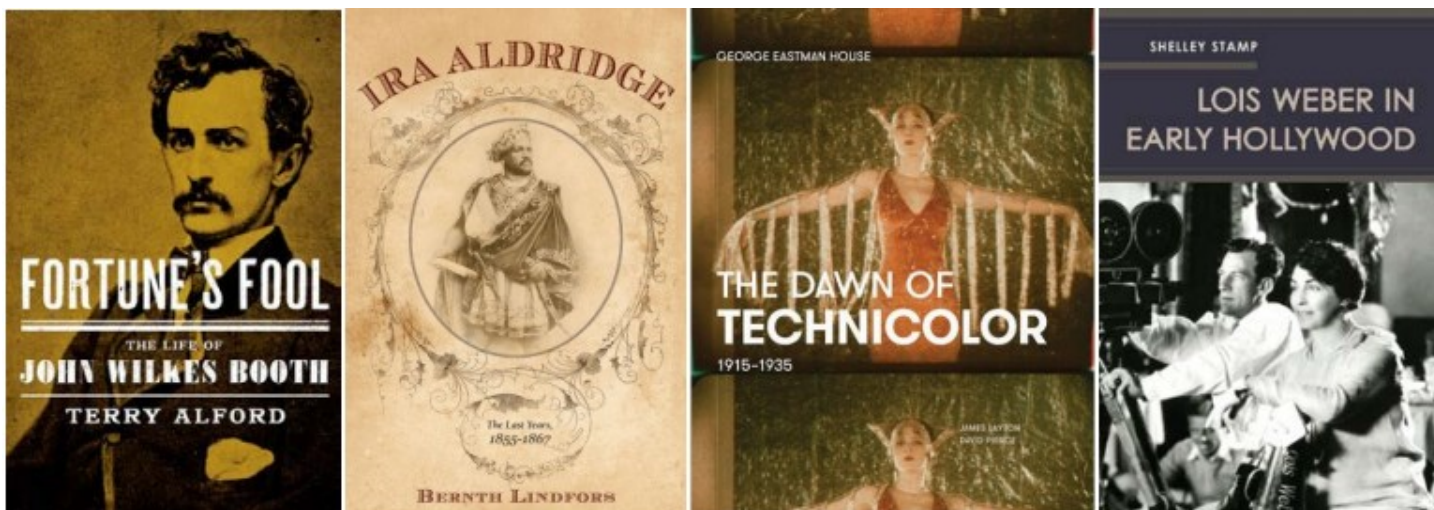
8am-5pm

Judson Memorial Church in New York City

\$50 TLA Members & Seniors, \$75 Non-members, \$25 Students

Register at: <http://www.tla-online.org/news/2016-symposium-2/>

Theatre Library Association Announces 2015 Book Award Winners!



The Theatre Library Association is proud to announce the TLA Book Award winners for English language works of scholarship on theatre, film, and broadcasting, published in 2015.

The 2015 **George Freedley Memorial Award** for an exemplary work in the field of live theatre or performance will be awarded to **Terry Alford** for *Fortune's Fool: The Life of John Wilkes Booth*, published by Oxford University Press. A **Special Jury Prize** will be awarded to **Bernth Lindfors** for the four-volume biography, *Ira Aldridge*, the final volume of which was published in 2015 by the University of Rochester Press. The jurors wish to give the publisher special recognition for this ambitious and important project. This year's Freedley Award Jury consists of James Fisher, Annie Holt, and Don Wilmeth.

The following works were finalists for the 2015 Freedley Award:

- **Cynthia Brideson and Sara Brideson**, *Ziegfeld and His Follies*. University Press of Kentucky, 2015.
- **Jim Davis**, *Comic Acting and Portraiture in Late Georgian and Regency England*. Cambridge University Press, 2015.
- **James Grissom**, *Follies of God: Tennessee Williams and the Women of the Fog*. Knopf, 2015.
- **Robert Henke**, *Poverty & Charity in Early Modern Theater and Performance*. University of Iowa Press, 2015.
- **Michael Riedel**, *Razzle Dazzle: The Battle for Broadway*. Simon & Schuster, 2015.
- **Brian Seibert**, *What the Eye Hears: A History of Tap Dancing*. Farrar, Straus and Giroux, 2015.
- **James Shapiro**, *The Year of Lear: Shakespeare in 1606*. Simon & Schuster, 2015.
- **Daniel J. Watermeier**, *American Tragedian: The Life of Edwin Booth*. University of Missouri Press, 2015.
- **Timothy R. White**, *Blue-Collar Broadway*. University of Pennsylvania Press, 2015.

TLA Book Awards

The 2015 **Richard Wall Memorial Award** for an exemplary work in the field of recorded performance will be awarded to **James Layton and David Pierce** for *The Dawn of Technicolor, 1915-1935*, published by The George Eastman Museum. A **Special Jury Prize** will be awarded to **Shelley Stamp** for *Lois Weber in Early Hollywood*, published by University of California Press. This year's Wall Award Jury consisted of John Calhoun and Stephen Tropiano. Regular Wall juror David Pierce was recused from all discussions regarding his book, *The Dawn of Technicolor, 1915-1935*. After the Wall Award and Special Jury Prize winners were selected by Calhoun and Tropiano, Pierce re-joined the jury in an advisory capacity, providing recommendations, input, and opinions on books being considered as finalists.

The following works were finalists for the 2015 Wall Award:

- **Richard Abel**, *Menus for Movieland: Newspapers and the Emergence of Film Culture, 1913-1916*. University of California Press, 2015.
- **Larry Ceplair and Christopher Trumbo**, *Dalton Trumbo: Blacklisted Hollywood Radical*. University Press of Kentucky, 2015.
- **Allyson Nadia Field**, *Uplift Cinema: The Emergence of African American Film And The Possibility of Black Modernity*. Duke University Press Books, 2015.
- **Tracey Goessel**, *The First King of Hollywood: The Life of Douglas Fairbanks*. Chicago Review Press, 2015.
- **Brian R. Jacobson**, *Studios Before The System: Architecture, Technology, And The Emergence of Cinematic Space*. Columbia University Press, 2015.
- **Jacqueline Reich**, *The Maciste Films of Italian Silent Cinema*. Indiana University Press, 2015.
- **Nicholas Sammond**, *Birth of An Industry: Blackface Minstrelsy and the Rise of American Animation*. Duke University Press Books, 2015.

The **2015 TLA Book Awards** will be presented to the winners at a gala celebration in the Café of The New York Public Library for the Performing Arts in New York City at 6:30 PM on **Friday October 14, 2016**. Additional event and registration information to follow.

TLA Awards

December 8th, 2016 | [Awards](#), [Book Awards](#), [Book/Media Reviews](#), [Events](#)

TLA Celebrates Book Awards Winners in New York

Hello TLA Members and Friends!



Rob Melton, 2016

TLA had a busy Fall, with some wonderful events in New York, including the annual Book Awards ceremony, which was held at the New York Public Library for the Performing Arts on October 14. We began the evening with some mingling and refreshments (including snacks generously donated by Grandaisy Bakery). As our guests circulated in the Café, where the event was held, they were able to browse a display case of archival holdings from the NYPL-PA's collections.

To complement the titles awarded prizes at the 2016 TLA Book Awards event, Annemarie van Roessel and John Calhoun, of the Billy Rose Theatre Division at the New York Public Library for the Performing Arts, presented a small display of unique archival and visual materials from their collection. Included in the display were a selection of 19th-century photographs, broadsides, and correspondence related to Ira Aldridge and John Wilkes Booth. Also included were materials relating to early Technicolor films, including souvenir programs, production stills and designs, and a large poster for the 1929 Marilyn Miller musical *Sally*.

I had the pleasure of emceeding the program, which I'll share a little bit about with you now. After a warm welcome to TLA from Evan Leslie, Artistic Producer at The New York Public Library for the Performing Arts, the program kicked off on a bittersweet note, with remarks from TLA's president, Nancy Friedland, who's ending her second term at the end of this year. Her dedication and support for the Book Awards will be missed.

Next up was Francesca Marini to acknowledge the 2016 McNamara Scholarship winner Megan Mitchell and to



Bernth Lindfors, 2016

introduce Rob Melton, the winner of the 2016 Louis Rachow Distinguished Service in Performing Arts Librarianship Award. It was such a pleasure for all of us to be able to hear a little bit from Rob about his active and inspiring career in libraries, theatres, and the realms where they overlap!

My Book Awards Committee co-chair, Annemarie van Roessel (who's also the Assistant Curator of NYPL's Billy Rose Theatre Division) presented the Freedley Awards, sharing remarks from the Freedley jurors on the merits of the winning books. First we heard from Bernth Lindfors,



Terry Alford, 2016

whose impressive feat, the four-volume biography, *Ira Aldridge*, won him this year's Freedley Special Jury Prize. He told us about his process researching *Ira Aldridge* across more than one continent!

Annemarie came back to introduce our Freedley Award winner, Terry Alford, author of *Fortune's Fool: The Life of John Wilkes Booth*. He told our audience that one of his motivations for writing the book was to dispel the common misconception that Booth was a bad actor, and to tell his story from the perspective of his career in the theatre. The program ended with John Calhoun, a member of the Wall Jury acknowledging the



James Layton, 2016

Wall Special Jury Prize winner (Shelley Stamp, for *Lois Weber in Early Hollywood*) and presenting the 2015 Richard Wall Memorial Award to James Layton and David Pierce for *The Dawn of Technicolor, 1915-1935*. We heard from both David Pierce and James Layton about their process of



David Pierce, 2016

researching and writing this collaborative book—which presented the special challenges of accurately documenting film art and film science—and the sheer thrill of finding a Technicolor image of a young Katharine Hepburn.

Congratulations again to all of this year's winners and special thanks to the presenters! Stay tuned for news regarding the 2016 Book Awards—now accepting submissions!

Diana Bertolini
TLA Book Awards Committee Co-Chair

ASTR-TLA Conference

November 29th, 2016 | [Conferences](#), [Events](#)

ASTR/TLA 2016 Conference

Summary of TLA Plenary and TLA Tour

TLA Conference Plenary

The Theatre Library Association once again presented a successful plenary session at the 2016 National ASTR/TLA Conference, which was held in Minneapolis, MN, November 3-6. This year's conference theme was "Trans-" and it focused upon how that prefix - "signifies a blending, while it recognizes the complexities of...interweavings and raises questions about historical desires to unravel or untangle." The theme fostered a wide array of interesting performances, working groups, plenaries and other events. In keeping with the conference theme, the TLA Plenary was entitled, "Trans(in) formation," and it focused upon the way in which performing artists, archivists, librarians, and historians work to "unravel and untangle" complexities surrounding the collection, preservation, and use of theatrical primary source materials.

Several strong submissions were received in response to the Call for Papers circulated by co-chairs Matt DiCintio and Beth Kattelman, and ultimately the following papers were chosen for the panel:

- "From Private Basements to the Public Archives: Ernie McClintock's Jazz Acting Collection"—Elizabeth M. Cizmar, Bucknell University & Tufts University
- "Translating the Stage: Digital Theatricality in Live Broadcast Theatre"—Lindsay Brandon Hunter, University at Buffalo, SUNY
- "Transitioning to Big Data: Theatre Studies in the 21st Century"—Nancy Friedland, Librarian for Film Studies and Performing Arts, Columbia University

In her presentation, Elizabeth Cizmar discussed the experience of discovering and working with the Ernie McClintock papers, which consist of personal papers, correspondences, and

audiovisual material of the director and acting teacher who shaped the lives of hundreds of actors nationwide. This unsung hero of the American theatre trained actors from 1966 to 2003 and developed the Jazz Acting technique, which would influence generations of Black actors and artists, including the prolific Tupac Shakur. The majority of his papers currently reside in the basement of an Arlington, Virginia house, a trove of materials which Cizmar gained access to through working with McClintock's pupils, friends and family members.

Lindsay Brandon Hunter's paper examined the process by which theatrical performance is rendered digitally for simultaneous broadcast on cinema screens. Using the National Theatre's "NT Live" series as a case study, she discussed the ways in which the digital transmission of a theatrical production strives to maintain its fidelity to the "live" experience, while still attempting to create a high-quality, remote, digital experience. Hunter focused specifically upon how the act of recording theatre for digital broadcast intervenes in what is prioritized and communicated to audiences who are watching the mediated version of the event, and she also touched upon how the digital techniques used to record the production can influence—or interfere with—the experience of the performers and audience members who are involved in the live event.

Unfortunately, Nancy Friedland was unable to participate due to extenuating circumstances. The other two panelists, however, presented insightful and provocative papers that provoked engaged discussion among the attendants. As Matt DiCintio was also unable to attend the conference, Beth Kattelman served as the onsite plenary chair.

TLA Sponsored Theatre Tour

As part of the 2016 conference, TLA once again sponsored a tour to a local theatre. This year the tour took participants to Minneapolis's Guthrie Theater. The tour was organized by Beth Kattelman (TLA Representative to the National Conference Committee) and Matt DiCintio (TLA Board Member). Approximately thirty participants

took advantage of the opportunity, led by Lana Aylesworth, the Guthrie Theater's Tour Coordinator. Ms. Aylesworth took the group on a fascinating excursion through the theatres and the backstage areas of the Guthrie, sharing many fun facts and anecdotes along the way. Tour participants were treated to views of many areas that are usually off-limits to the public, including the costume shop, the wig room, and the scene shop, where scenic artists were carving foam set pieces for an upcoming production of James Goldman's play, *The Lion in Winter*. Response to the tour was extremely positive, with many participants choosing to spend additional time exploring the beautiful lobby and other public areas of the Guthrie after the official tour concluded.

Beth Kattelman

ASTR/TLA 2016 Conference Report

The Theatre Library Association was well-represented at the 2016 ASTR/TLA Conference in Minneapolis. TLA Board Member Diana King, with Michelle Liu Carriger, Wade Hollinghaus, Megan Smithling, and Matthew Wittmann moderated an inspiring career session, "Transforming Research Literacies: Improving Undergraduate Theatre and Performance Research," during which they shared a selection of complex assignments designed to engage theatre students in primary source research at libraries and archives. Session participants walked away with refreshing ideas for creating new assignments and revising existing ones.

Following the career session, TLA Board member Beth Kattelman, who also chaired the TLA "(in)formation" plenary, took a group of conference attendees on a tour of Jean Nouvel's Guthrie Theater, where we were able to see its three performance spaces, including the Wurtele Thrust Stage, which is a close reconstruction of the Guthrie's original stage, and visit the backstage areas, where scenic artists were completing a

snowy landscape for *The Lion in Winter*. Leaving the fake snow behind, we were able to walk out into unseasonably warm weather and onto the building's "endless bridge," a cantilevered platform, where we enjoyed a beautiful view of the Mill District and the Mississippi River.

During the TLA plenary, we heard from Elizabeth M. Cizmar about locating and getting access to actor Ernie McClintock's private archive and its relation to the Black Arts Movement and from Lindsay Brandon Hunter about the Royal Shakespeare Company's efforts to translate live performance for a broadcast audience. Unfortunately, Nancy Friedland, whose research on "Transitioning to Big Data: Theatre Studies in the 21st Century," would have made a terrific contribution to this panel, had to cancel her trip to Minneapolis.

The TLA Board of Directors is looking forward to the 2017 ASTR/TLA Conference in Atlanta.

Claudia W. Case, D.F.A.

Associate Professor

Theatre & Multimedia Performing Arts

Lehman College/City University of New York

Collections

April 21st, 2016 | [Collections](#), [Media](#)

Preserving the Future



Part of the appeal of the performing arts is its quintessential *ephemerality*: performances exist in a particular time and place, in conjunction with a specific group of spectators. The audience is a fundamental element of the performance itself—ask any performer how they *play off* audience members. A colleague in Arizona named her company the *Invisible Theatre* to quantify this special, and unseen relationship.

For better or worse, many artists create work without the foresight or expectation that it will ever be seen again. Needless to say, this behavior of creating work *in the moment* ultimately challenges and frustrates the work of librarians and archivists trying to document it. And though no one readily wants to admit this, it actually sets us up for failure.

What is left of a theatrical performance? The script or text, of course [if one exists], production notes from the director and stage manager, scenic and costume designs, lighting plots, production photos, press files, critical reviews. Admittedly, this is meager representation of a three-dimensional, living and breathing work existing in real time. Of course the performance itself lives on in the minds and bodies of the performers and the memories of audience members. It is *embodied*, which is why original choreographers

and performers can be called upon to reconstruct dances in later years.

A number of experts even object to the term performance *reconstruction*. When Theatre Library Association organized a Symposium addressing these issues in 2007, we used an alternative term, *reclamation*, which we found more suitable to our inquiry and investigation. In actuality, the notion of reconstructing a performance is counterintuitive since it is not an ossified museum piece, but exists in a specific place and time, as well as social and historical context. An example would be the premiere of Brecht and Weill's *Threepenny Opera* in 1928 Berlin, restaged with Lotte Lenya in 1954 New York City, and then reconsidered for a reunited Berlin in 1990. Is there a definitive, authentic, *Ur Threepenny Opera*?

One factor frequently overlooked in restaging is the influence of *interpretation*: works unavoidably and fortuitously have different resonances for different times. Is Shakespeare's *The Tempest* a parable about an exiled duke whose power has been usurped set on an imaginary island in the New World or is it about colonial conquest and subjugation of native peoples by hostile invaders?

While it's been posited that videotaping a performance is ultimately the best record of it, it can only, at best, function as a surrogate representation: an image of Plato's Cave, but not the Cave itself. Choreographers extensively employ video to document rehearsals, dance segments, and the actual performance itself. However, this is still a two-dimensional, frequently black-and-white, medium to capture the *corporeal*: work made in time and space by sentient, sweating human beings.

Nevertheless, we've recently been treated to high quality, commercial renditions of HD operas and productions from the UK's National Theatre, artistic products in themselves, but separate entities from their originals. This said: we must be grateful for New York Public Library's Theater on Film and Tape for their straight documentations of live theatre and dance productions, many of

which would have been lost to history. This treasure trove gives us the opportunity to see Charles Ludlam in his extraordinary *Irma Vep*, while we can regret never seeing Laurette Taylor in her legendary performance in *The Glass Menagerie*.

Ironically, all of those stockpiled dance documentation Umatic and VHS tapes from the 1970s and 1980s become the preservation nightmare of today's archivists. When these formats were first introduced, media artists immediately adopted and repurposed them for their own expression. They weren't thinking of format obsolescence, proprietary software, migration, refreshing, compression, geographic separation of masters. When investigating migration of media, we determine it is *variable*, multi-purpose, and perhaps best analyzed by its *behavior*.

A number of museums have created emulation exhibits where original media works are recreated using current technologies. I've never quite understood all the time and effort involved in this exercise since artists evolve, their concepts of previous works change, and many continue to tinker with their repertory as they move forward. What is impressive is when installations are recreated and artists are insistent on using the original, if outmoded technologies. They want to see and hear the slide projectors, the sound of film projectors running and hitting splices that is part of the texture and atmosphere of the piece.

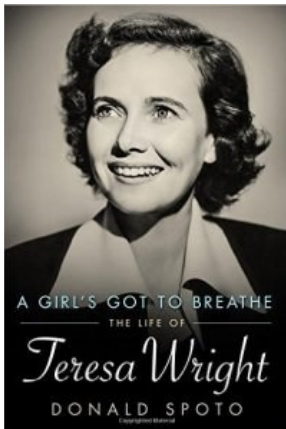
It's disturbing that a number of our major museums [who should know better] transfer artists' original films to videotape to facilitate screening, re-edit artists' works without their oversight or approval. These interventions constitute enormous ethical violation. The artist must be front and center in any restaging of her work. Increasingly, media artists are creating specific instructions and extensive documentation—recording space dimensions, lighting, signage—to assist institutions in appropriate and respectful exhibition practices.

For these reasons, artists must be mindful of their legacies. Organizations such as Independent Media Arts Preservation can partner with practitioners to demonstrate and reinforce best practices such as instituting archival techniques [file naming conventions, etc.] as works are created. Artists should be empowered to follow basic preservation guidelines in addressing their own work. Lastly, artists should be able to make the determination whether they want their work to survive or if certain pieces can have a shelf-life, then self-destruct. This accords with the *right to be forgotten*, which proves an ethical dilemma for survivors. What would have happened if Kafka's heirs had followed his explicit instructions to burn all his writings?

Kenneth Schlesinger
Chief Librarian of Lehman College
President of Independent Media Arts
Preservation

Book/Media Reviews

July 11th, 2016 | [Book/Media Reviews](#)



*A Girl's Got to Breathe:
The Life of Teresa
Wright*
Donald Spoto
Jackson, MS: University
Press of Mississippi,
2016
ISBN 978-1628460452
263 pp.

Movie and Broadway stars come in all sizes and shapes. A rare few excel both on screen and the live stage, all of which makes the strange case of Teresa Wright (1918-2005) all the more baffling. Why is she so little remembered today? Following a stint in *Our Town* on Broadway in 1938 (with frequent subsequent returns to the stage), Wright made her Academy Award-nominated screen debut in *The Little Foxes* (1941), followed by Oscar nominations for her next two films, *Mrs. Miniver*, for which she won the award, and *The Pride of the Yankees*, both released in 1942. Over the next fifty-six years, Wright appeared in another twenty or so films and acted regularly on stage, but despite consistent acclaim, Wright is rarely listed among either screen greats or stage legends. Reading this first biography of Wright by Donald Spoto, her relative obscurity becomes even more difficult to understand, as Spoto makes a strong case for her importance and quality.

Wright made an auspicious movie debut perhaps equaled only by that of Orson Welles. Scoring three Academy Award nominations out of her first four performances was unprecedented (and has not been equaled since), though Wright's admirers may be surprised to note that perhaps her finest performances, in Alfred Hitchcock's *Shadow of a Doubt* (1943) and William Wyler's World War II classic *The Best Years of Our Lives* (1946), went unacknowledged by the Academy. Spoto, a close friend of Wright and an unabashed admirer, explains the lack of acknowledgment for Wright as resulting from her being an uncommonly strong-minded, highly intelligent actress who refused to fit into the typical Hollywood template. The perfect defense for this was her contract with producer Sam Goldwyn, which stipulated that no "glamour girl" cheesecake photographs or made-up

bally-hoo about her personal life would be permitted. More importantly, Wright was exacting in her choice of projects and co-workers, often passing up on the sort of ingénue roles typically handed attractive young actresses.

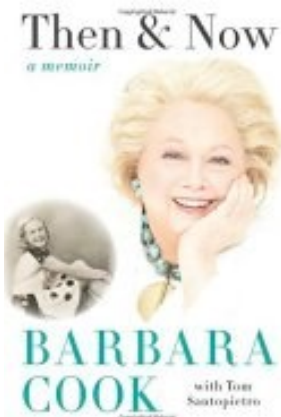
Wright's initial blitz on the screen slowed considerably after disputes with the controlling Goldwyn and her strenuous avoidance of the public limelight. Her privacy demands almost certainly resulted from a heartbreaking childhood in poverty with a prostitute mother who failed to shelter her daughter from the harsh realities of that life. However, Wright chose intellectual companions, including her accomplished two husbands, screenwriter Niven Busch and playwright Robert Anderson. Wright's dignified and deeply human screen persona, with an emphasis on substance over glamour, allowed her to develop as something other than a commodity. Spoto's view of her as a singular artist among movie icons is demonstrated, in part, by her comfortable transition into a distinguished character actress.

For those fortunate to have seen Wright onstage (this reviewer saw her performances as Linda Loman opposite George C. Scott's Willy Loman in a 1975 revival of Arthur Miller's *Death of a Salesman* and in the surprise hit revival of Paul Osborn's 1939 flop, *Morning's at Seven*, in 1980), the luminous intelligence, emotional availability, and dry humor on display in her best screen roles were vividly present in the live theatre. To be remembered as an uncommonly fine actress would undoubtedly have pleased Wright, as Spoto makes clear in this highly readable and warmly generous book. Readers will be reintroduced to a star whose film work stands the most stringent test of time, revealing an actress who "pushed the conventions of glamour clean off the stage and screen, bringing a quality of naturalness, of immediacy, of—yes—*honor* to the human qualities she found in a role." (p. 227)

James Fisher
The University of North Carolina at
Greensboro

Book/Media Reviews

August 8th, 2016 | [Book/Media Reviews](#)



Then and Now: a Memoir
Barbara Cook with Tom Santopietro
New York, NY: Harper, 2016
ISBN 978-0062090461
256 pp.

The word “legend” is applied with casual abandon these days. A recent *New York Times* ad hailed Idina Menzel as a “legend” with all of two Broadway shows under her belt. Taking nothing away from the estimable Ms. Menzel, true Broadway “legends” are rare, but there is still one among us: Barbara Cook. At age eighty-eight, Cook has published a memoir and, like her singing, it is direct, rhapsodic, and deeply felt. She unwraps a storied career and a turbulent life, reminding readers of the true application of the word “legend.”

Born in Atlanta, Georgia, Cook found her way to New York at a very young age and, thanks to her astonishing voice, landed fruitful work almost immediately. She built an enviable Broadway career beginning with *Flahooley* (1951) and *Plain and Fancy* (1955), continuing through the classic *Candide* (1956), the blockbuster *The Music Man* (1957), the failed *The Gay Life* (1961), the cherishable *She Loves Me* (1963), the “collector’s item” *The Grass Harp* (1971), and numerous on- and off-Broadway revivals including *Show Boat*, *Oklahoma!*, *Carousel*, and *The King and I*, among many others, not to mention the acclaimed *Follies in Concert* (1985). Her resume of celebrated performance in musical theatre classics established her as an iconic figure.

Cook’s personal story is an all-too familiar one in which career and personal happiness collided. Marriage to actor David LeGrant, whom she credits with helping create some of her earliest characters, and the birth of a son, Adam, lead to a loss of balance. Cook slid into alcoholism following the break-up of her marriage, and

her career seemed over by the late 1960s. In the the mid-1970s, however, she gave up drinking and returned to the spotlight as a concert and recording artist, beginning with an acclaimed Carnegie Hall appearance in 1975, accompanied by musical director and pianist Wally Harper, a significant force in shaping her concert and recording career. Performing her stage hits, along with both classic and obscure American popular songs, Cook, whose voice remains a powerful and pliable instrument in her eighties, rejuvenated her career. Continuing to her most recent album, *Loveman* in 2012, Cook conquered a legion of new fans via new recordings and appearances. Harper’s death in 2004 slowed Cook’s recording work, but she continues to perform, aiming for a one-woman, biographical Broadway show in the near future.

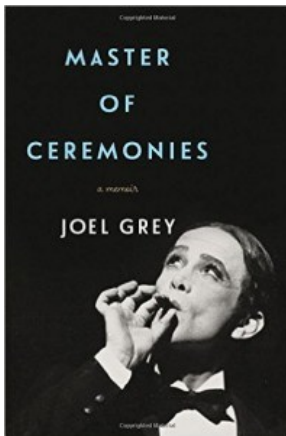
The book goes down easily. Cook’s generous (and frank) comments on peers and various shows, and her revealing discussion of her problems in alcohol, obesity, and aging, make *Then and Now: A Memoir* a page-turner. Written in an easy-going conversational style, it is divided up into short chronological chapters that permit the reader to find Cook’s memories of favorite shows easily; for example, *The Music Man* is allotted an entire chapter and Cook’s recollections of its triumph and her working relationship with Robert Preston are a true treat. The book is frustrating in its lack of an index, but there are many illustrations. Cook reintroduces the reader to the theatrical greats she encountered across her long career—a proverbial “Who’s Who” of the post-World War II American stage—and her recollections range from poignant to comic, sometimes for the same individual, as with her friend and occasional annoyance, Elaine Stritch.

Cook’s unparalleled career deserves a thorough critical study and well-researched biography, but in the meantime her easy-going memories will serve. For readers interested in musical theatre and the great American songbook (the rich source of Cook’s later-day discography), *Then and Now: A Memoir* is a pure joy ride.

James Fisher
The University of North Carolina at Greensboro

Book/Media Reviews

February 17th, 2016 | [Book/Media Reviews](#)



*Master of Ceremonies:
A Memoir*
Joel Grey, with Rebecca
Paley
New York, NY: Flatiron
Books, 2016
ISBN 978-1250057235
256 pp.

In this outstanding autobiography, the Tony- and Academy Award-winning actor shares his eventful life on the stage and beyond. His slow but steady road to stardom is engagingly described, including candid discussion of his equally significant personal journey through decades of hiding his sexual orientation, even while achieving long-hoped-for professional success.

Born in 1932 Cleveland, Joel Katz learned about show business at the feet of father Mickey, an actor/comedian/musician popular on the “Borscht” club circuit. Mickey was frequently accompanied in his act by eager-to-perform young Joel, who began his own career in the 1940s with the Cleveland Play House’s children’s theatre program. As an adult, Grey became a reasonably successful nightclub song-and-dance performer, though he longed for stage stardom, particularly on Broadway.

In 1966, Grey won the role of his lifetime---the notorious “Emcee” in the original Hal Prince-directed production of *Cabaret*. As Grey describes, his singing-only character was not initially scripted to be quite so noxious, but at one rehearsal, he spontaneously added some coarse “business” to his paces, to Prince’s surprise and approval. For his portrayal, Grey would win both a Tony Award and the Best Supporting Actor Oscar for *Cabaret*’s 1972 film version. (His memories of working with director Bob Fosse are less than positive.) Grey’s subsequent musical stage work would include the title role in *George M!*, the 1996

revival of *Chicago*, and 2003’s *Wicked*, plus numerous television appearances. In 1984, he was inducted into the Theatre Hall of Fame. As Grey worked his way to success, however, he also lived covertly with his sexual orientation. He became aware of his gayness, or perhaps bisexuality, at an early age, and had affairs with both men and women as a teenager and into adulthood. But the 1950s and subsequent eras demanded concealment. Having always wanted a family of his own, he married actress Jo Wilder in 1958, and he describes her in this book as “the true love of my life”.

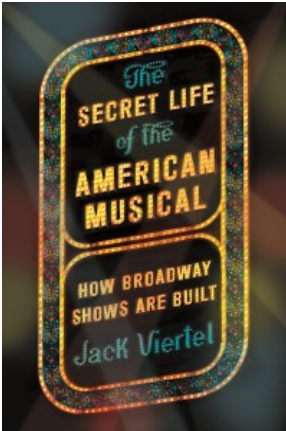
Their marriage lasted nearly 25 years and produced two children (including actress Jennifer Grey), but, in the early 1980s, fully revealing his sexual past to Wilder led to a difficult divorce. Eventually, however, Grey felt able to explore new LGBT-related artistic possibilities, including a starring role in Larry Kramer’s *The Normal Heart* on Broadway in 1985. Today, at age 83, after publicly revealing his orientation in 2015, Grey concludes, “I’m still singing (in the same key), still dancing (but slower), and, finally, getting a bit of my heart’s desire.”

Master of Ceremonies will likely be one of the finest memoirs I read this year. Grey’s prose is keenly descriptive, witty, and poignant, with deep quality matching its author’s other remarkable talents. It is highly recommended for all general biography and performing arts collections.

Catherine Ritchie
Dallas (TX) Public Library

Book/Media Reviews

June 8th, 2016 | [Book/Media Reviews](#)



The Secret Life of the American Musical: How Broadway Shows Are Built

Jack Viertel
New York, NY: Sarah Crichton Books, 2016
ISBN 978-0374256920
336 pp.

Even long-time Shubert Alley denizens will be entertained and enlightened by veteran producer/dramaturge Viertel's keen yet charming explication and analysis of the inner workings of a typical Broadway musical. The word "built" in this book's subtitle is very fitting, as, with humor and panache, Viertel reveals the strategy and structure behind *what* is heard and *why* it's heard within a musical's performance.

Viertel does this cleverly, by lining up his chapters in the same sequence as a show's unspooling elements. He begins with an overture, then on to the opening number. From there, we move to what he characterizes as an "I Want" song for the lead character (such as "The Wizard and I" from *Wicked*) then on to so-called "conditional love songs," ("I'll Know" from *Guys and Dolls*) "tent poles," ("Tevye's Dream" from *Fiddler On The Roof*), and first act closings.

Finally, we have chapters corresponding to the second act's "main event," the crucial "next-to-last scene" (Louise and Rose's final conversation in *Gypsy*), the ending, and the curtain call. There's even an interlude chapter discussing the art of intermissions.

In each chapter, Viertel offers plentiful examples to illustrate the guaranteed method behind the madness of musical theatre creation. While such method may prove more successful in some shows than in others (and he offers some possible reasons for this), a given musical's undergirding

framework is nevertheless always there to respect and appreciate.

Viertel bathes his readers in appreciative nostalgia as he dissects many of the finest musical theatre classics ever created. For him, these include *Guys and Dolls*, *West Side Story*, *Oklahoma!*, *Fiddler On the Roof*, *Music Man*, *Funny Thing Happened/Forum*, *King & I*, *Pajama Game*, *Gypsy*, and *Carousel*.

But his perspective ranges widely: he also embraces more recent contributions to Broadway such as *Hairspray*, *Company*, *Rent*, *City of Angels*, *Chorus Line*, *Little Shop of Horrors*, *The Producers*, *The Wedding Singer*, *Caroline or Change*, and *Spring Awakening*. Finally, he tips his hat with affection and admiration to *Wicked*, *The Book of Mormon*, and *Hamilton*.

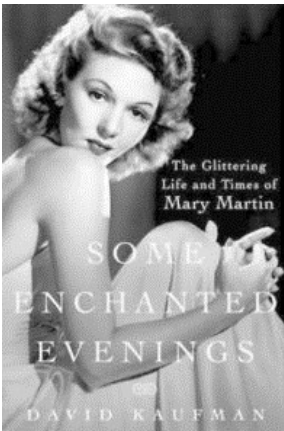
As a fine appendix to his discussion, Viertel also offers thumbnail evaluations of each of his spotlighted shows' cast albums, and includes recordings from those few shows *not* thoroughly analyzed within his text. These opinionated snippets are as substantive and entertainingly presented as his preceding chapters.

Thanks to Jack Viertel, theatregoers will likely never again experience a musical in quite the same way, but that's not a bad fate at all. This book is highly recommended for all performing arts/theatre collections and for general readers with Broadway show tunes in their hearts.

Catherine Ritchie
Dallas (TX) Public Library

Book/Media Reviews

November 15th, 2016 | [Book/Media Reviews](#)



Some Enchanted Evenings: The Glittering Life and Times of Mary Martin

David Kaufman
New York, NY: St. Martin's Press, 2016
ISBN 978-1250031754
420 pp.

David Kaufman brings readers a lively new journey through the career and personal life of an iconic star who enchanted audiences for decades both on stage and via the small screen, though often to the detriment of her family life. As far as his extensive research could lead him, Kaufman arguably offers the fullest portrait of Mary Martin to date.

Martin, born in 1913 Weatherford, Texas, sang and taught dance in her hometown. Her brief marriage to high school football star Ben Hagman produced son Larry of future *Dallas* fame, but Martin would leave her child to her mother's care on her way to California for fame and fortune.

Her hard road of auditions and less-than-glorious films finally resulted in discovery by Oscar Hammerstein II and later, through Cole Porter's 1938 *Leave It To Me*, thanks to which Mary Martin became an overnight Broadway sensation with her inimitable rendition of "My Heart Belongs to Daddy". To coin a cliché, she never looked back.

From there, the world was treated to Martin's *South Pacific*, *Annie Get Your Gun* (the national tour), *Peter Pan* (both on stage and television), *The Sound of Music* and *I Do! I Do!*, albeit with a few significant failures along the way, her multiple Tony Awards notwithstanding. She also found a comfortable niche in television, with, for example, her live-to-kinescope reprises

of *Peter Pan* becoming perennial classics.

In 1940, Martin married Richard Halliday, who not only fathered daughter Heller but also became his wife's manager and, arguably, her unyielding protector from all things disagreeable in her life. (Halliday was also alcoholic and homosexual.) As Kaufman details, Martin's laser-like devotion to her career, coupled with Halliday's personal and professional dominance, would cause considerable family turmoil, including periodic estrangement from her son who struggled to find his place with his distant mother and stepfather. Halliday's death in 1973 brought new uncertainty to Martin's life, leading to some ill-advised career choices. Mary Martin died of cancer in 1990.

In his engrossing narrative, Kaufman skillfully integrates his own research with material from Martin's 1976 memoir *The Heart Belongs* and Larry Hagman's 2001 autobiography *Hello Darlin'*, plus reminiscences of numerous Martin employees, co-stars, and associates, most of whom vouch for her personal goodness and love for her audiences. The end result is a multi-faceted portrait of a more complex woman than her pristine stage image may have indicated.

As for the lingering question of Martin's sexuality: Kaufman reveals that, surprisingly, one of the few books Martin read in her youth was the LGBT classic *The Well of Loneliness*. And her deep friendship with actress Janet Gaynor always inspired knowing nods and raised eyebrows. However, while never shying away from the issue, Kaufman offers no irrefutable evidence that Martin was ever indeed a lesbian.

Thanks to David Kaufman and his blend of admiration and honesty, we are reintroduced to a remarkable woman who was Broadway to multiple generations and, like her beloved Nellie Forbush, a "cockeyed optimist" to the last.

Catherine Ritchie
Dallas (TX) Public Library

Calendar of Upcoming Events

February 3, 2017

Winter Board Meeting

The New York Public Library for the Performing Arts

111 Amsterdam Avenue

New York, New York

More information to come shortly.

June 2, 2017

Spring Board Meeting

The New York Public Library for the Performing Arts

111 Amsterdam Avenue

New York, New York

More information to come shortly.

October 13, 2017

Fall Board Meeting

The New York Public Library for the Performing Arts

111 Amsterdam Avenue

New York, New York

More information to come shortly.