

BROADSIDE

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TLA's 62nd/63rd Anniversary Year

Spring/Summer 2000

TLA CELEBRATES BOOK AWARDS at LINCOLN CENTER

On Tony awards weekend, 2 June 2000, the Theatre Library Association held a splendid celebration as it presented its 1999 awards for the best theatre and film books at Lincoln Center. The George Freedley Memorial Award, named for the first curator of the New York Public Library's Theatre Collection, is awarded to the outstanding book in the area of theatre or live performance. The Theatre Library Association Award honors the outstanding book in the area of film or broadcasting. The setting for the awards was the Kaplan Penthouse in the Rose Building, a beautiful light-filled room that has a wrap around terrace offering views of the Hudson and up and downtown New York. Kevin Winkler, TLA vice-president and coordinator of the awards ceremony, served as master-of-ceremonies and introduced the presenters.

The elegant Marian Seldes who starred in Edward Albee's *Three Tall Women*, *A Delicate Balance* and the recently premiered *The Play About the Baby* in Houston, presented the George Freedley Award to Mel Gussow's *Edward Albee: A Singular Journey, A Biography* (Simon & Schuster).



A trouper, Ms. Seldes graciously pinchhit for Kitty Carlisle Hart who was under the weather. A friend of both Gussow and Albee, she offered her intuitive perspective on both the playwright and the playwright's Boswell. She said she had looked forward eagerly to reading the biography hoping it would unlock Albee's mystery and instead found the mystery deepened.

The Freedley Honorable Mention went to Al Hirschfeld for his *Hirschfeld on Line* (Applause Books).



Film director Sidney Lumet presented the award to his old friend whom he met when Hirschfeld was hired to draw the characters of a movie he was directing. He described the art of his friend as more than depicting a likeness but somehow capturing the personality and essence of an individual. Lumet gave an example: Hirschfeld drew Lumet's little daughter as a toddler, a portrait that so captured the child's personality that he could still recognize his now-adult daughter in the picture.



Bob Dorian, host on the AMC cable TV network and star of the Remember WENN series, displayed his wide-ranging knowledge of cinema in giving the TLA award to Thomas Doherty for his *Pre-Code Hollywood: Sex, Immorality and Insurrection in American Cinema, 1930-1934* (Columbia University Press).



Dorian first noted how you could judge this book by its cover, a 1940 photo that illustrated at least ten things that the Hollywood Production Code prohibited. He went on to say that information from the book would almost certainly pop up in his AMC movie introductions.

Michael Musto, Village Voice columnist, offered his arch comments in awarding the TLA honorable mention to Eric Schaefer's *Bold! Daring! Shocking! True! a History of Exploitation Films, 1919-1959* (Duke University Press).



He said that, although the book sounded like something he would have written, he learned even more about films like *Is Your Daughter Safe* and *The Wages of Sin*.

Richard Wall (Queens College), Book Awards Chair, thanked the awards committee for their commendable efforts in determining this year's outstanding choices. The Freedley jurors were **James Fisher** (Wabash College), **Jason Rubin** (Washington University) and **Don B. Wilmeth** (Brown University). The TLA jurors included **Stephen Higgins** (Museum of Modern Art), **Madeline Matz** (Library of Congress) and **Stephen M. Vallillo** (former chair, TLA Book Awards committee). Kevin Winkler offered thanks to the Lincoln Center Institute and especially Alison Lehner-Quam, for her assistance in obtaining the Kaplan penthouse. A champagne reception for the packed house followed the ceremony with music supplied by pianist Mark Frawley to put the guests in the right mood. Guests mingled with winners and presenters and everyone had a wonderful time. --Maryann Chach and Stephen M. Vallillo

ON THE INSIDE

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ADDENDUM to 2000 TLA MEMBERSHIP DIRECTORY: CHANGES/UPDATES

Institutional Additions:

Elgin & Winter Garden Theatre Centre
189 Yonge St.
Toronto, Ontario Canada M5B 1M4

Corrected zip code:
Indianapolis-Marion County
Public Library, Acquisitions, Box 211
Indianapolis, IN 46206

Indianapolis-Marion County Public Library
Arts & Music Service Section
P.O. Box 211
Indianapolis, IN 46206-0211
Marilyn Martin, Theatre Librarian
Tel. 317-269-1764
E-mail: mmartin@imcpl.lib.in.us
Website: www.imcpl.org

Memphis State University IS NOW
University of Memphis
McWherter Library
Periodicals Dept.
Memphis, TN 38152

Muhlenberg College
Trexler Library-Tech Services
2400 Chew St.
Allentown, PA 18104-5586

National Institute of Dramatic Art (NIDA)
NIDA Library, at the UNSW, Sydney, NSW, 2052
Australia
Correct e-mail address for Ms. Christine Roberts, Librarian,
is: c_roberts@nida.unsw.edu.au

Universität Salzburg
Institut für Musikwissenschaft
Derra de Moroda Dance Archives

A-5020 Salzburg, Bergstrasse 10 Austria

Universiteitsbibliotheek SZ 125
Postbus 19185
1000 GD
Amsterdam, Netherlands

Universitetsbiblioteket i Oslo
Tidsskriftkonteret/NB
Drammensveien 42
N-0242 Oslo, Norway

Univ. of California Library
Periodical Division, Tech.Services Dept. #6000
Berkeley, CA 94720-6000

Personal Members:

Jean P. Finks
320 1/2 W. Minnesota Ave.
Deland, FL 32720-3350

Ms. Mary Ellen Heim
10990 Keller Rd.
Clarence, NY 14031

Louis Rachow
NEW e mail: lrachow@tcg.org

TWO CALLS for SUBMISSIONS

Theatre Historical Society of America announces the 16th
Annual Jeffery Weiss Award Competition

1st prize \$500
2nd prize \$300
3rd prize \$100

Papers are invited which reflect original research on
aspects of American theatres (architecture, history,
decoration, operation, or equipment), relevant to the
Society's specific areas of interest. Papers which include
historic photographs and/or illustrations are particularly
encouraged.

This year's competition deadline is December 31, 2000. Winning entries are submitted for publication in *Marquee*, the quarterly journal of the Theatre Historical Society of America.

For competition rules or additional information, contact Richard Sklenar, Executive Director, Theatre Historical Society of America, 152 North York Road, 2nd floor, Elmhurst, IL 60126-2806; Telephone (630) 782- 1800; F a x (6 3 0) 7 8 2 - 1 8 0 2 ; E - m a i l <execdir@historictheatres.org>; Website: www.historictheatres.org

The International Federation for Theatre Research (IFTR/FIRT) 2001 Annual Conference of the will be held at the School of Theatre, Film and Dance, The University of New South Wales, Sydney, 2052, Australia, July 9-14, 2001. The theme is *Trans-ations: Culture and Performance*.

The Conference theme is being broadly interpreted, but offers of papers addressing issues such as the following are particularly welcome:

- The performance/audience interaction
- Intercultural, multi-cultural and post-colonial performance
- Cross-gender performance
- Adaptation and translation - from culture to culture, medium to medium, period to period, text to performance

Papers should be no longer than twenty minutes in length. Please send proposals giving the title of the work, a 200-300 word abstract and a brief note on the author(s).

The deadline for proposals is 1 September 200. Further inquiries about the conference are welcome.

Address: The Convener
FIRT Conference, Sydney
School of Theatre, Film and Dance
The University of New South Wales
Sydney, Australia, 2052
FAX: +(61)- 2-96622335
E-mail: thfida@unsw.edu.au

THEATRE LIBRARY ASSOCIATION BOOKS RECEIVED 2000

Andreychuk, Ed. *Burt Lancaster: A Filmography and Biography*. Jefferson, N.C.: McFarland, 2000. ISBN: 0-7864-0436-1, cloth, \$49.95.

Aston, Elaine. *Feminist Theatre Practice: A Handbook*. London and New York: Routledge, 1999. ISBN: 0-415-13925-2, paper, \$20.00

Banes, Sally. *Dancing Women: Female Bodies on Stage*. London and New York: Routledge, 1998. ISBN: 0-415-11162-5, paper, \$24.99.

Bean, Annemarie, editor. *A Sourcebook of African-American Performance: Plays, People, Movements*. London and New York: Routledge, 1999. ISBN: 0-415-18235-2, paper, \$24.99.

Beard, Jocelyn A., editor. *The Best Stage Scenes of 1998*. Lyme, N.H.: Smith and Kraus, 1999. ISBN: 1-57525-186-8, paper, \$14.95.

Beaver, Frank, editor-in-chief. *100 Years of American Film*. New York: Macmillan Reference USA, 2000. ISBN: 0-02-865380-7, cloth, \$125.00

Brewer, Mary F. *Race, Sex, and Gender in Contemporary Women's Theatre: The Construction of "Woman."* Brighton and Portland: Sussex Academic Press, 1999. ISBN: 1-902-21018-2, cloth, \$70.00.

Cohen-Cruz, Jan, editor. *Radical Street Performance: An International Anthology*. London and New York: Routledge, 1998 ISBN: 0-415-15231-3, paper, \$22.99

Danson, Lawrence. *Shakespeare's Dramatic Genres*. New York: Oxford University Press, 2000. ISBN: 0-19-871172-7, paper, \$18.95.

Delgado, Maria M. and Caridad Svich, editors. *Conducting a Life: Reflections on the Theatre of Maria Irene Fornes*. Lyme, N.H.: Smith and Kraus, 2000. ISBN: 1-57525-204-X, paper, \$19.95.

- Dixon, Michael B. and Val Smith, editors. 500 Years of Theatre History from the Brown-Forman Classics in Context Festival at Actors Theatre of Louisville. Lyme, N.H.: Smith and Kraus, 2000. ISBN: 1-57525-173-6, paper, \$19.95.
- Earley, Michael and Philippa Keil, editors. Contemporary Scenes for Actors (Men). New York: Routledge/Theatre Arts Books, 1999. ISBN: 0-878-30077-5, paper, \$12.99
- Erickson, Hal. "From Beautiful Downtown Burbank": A Critical History of Rowan and Martin's Laugh-In, 1968-1973. Jefferson, N.C.: McFarland, 2000. ISBN: 0-7864-0766-2, cloth, \$45.00
- Frame, Murray. The St. Petersburg Imperial Theaters: Stage and State in Revolutionary Russia, 1900-1920. Jefferson, N.C. and London: McFarland, 2000. ISBN: 0-7864-0688-7, cloth.
- Goodman, Lizbeth, editor, with Jane de Gay. The Routledge Reader in Gender and Performance. London and New York: Routledge, 1998. ISBN: 0-415-16583-0, paper, \$25.00.
- Henley, Beth. Collected Plays Volume I, 1980-1989. Lyme, N.H.: Smith and Kraus, 2000. ISBN: 1-57525-2589, paper, \$19.95.
- Henley, Beth. Collected Plays Volume II, 1990-1999. Lyme, N.H.: Smith and Kraus, 2000. ISBN: 1-57525-201-5, paper, \$19.95.
- Hill, John and Pamela Church Gibson, editors. American Cinema and Hollywood: Critical Approaches. New York: Oxford University Press, 2000. ISBN: 0-19-874281-9, paper, \$17.95.
- Hill, John and Pamela Church Gibson, editors. Film Studies: Critical Approaches. New York: Oxford University Press, 2000. ISBN: 0-19-874280-0, paper, \$19.95.
- Hill, John and Pamela Church Gibson, editors. World Cinema: Critical Approaches. New York: Oxford University Press, 2000. ISBN: 0-19-874282-7, paper, \$21.95.
- Hornbrook, David. Education and Dramatic Art, 2nd edition. London and New York: Routledge, 1998. ISBN: 0-415-16885-6, paper, \$22.99.
- Jory, Jon. Tips: Ideas for Actors. Lyme, N.H.: Smith and Kraus, 1999. ISBN: 1-57525-202-3, paper, \$19.95.
- Kershaw, Baz. The Radical in Performance: Between Brecht and Baudrillard. London and New York: Routledge, 1999. ISBN: 0-415-18668-4, paper, \$24.99.
- Klepper, Robert K. Silent Films, 1877-1996: A Critical Guide to 646 Movies. Jefferson, N.C. and London: McFarland, 1999. ISBN: 0-7864-0595-3, cloth, \$85.00
- Kruger, Loren. The Drama of South Africa: Plays, Pageants and Publics Since 1910. London and New York: Routledge, 1999. ISBN: 0-415-17983-1, paper, \$25.99.
- Mueller, Carl, translator. August Strindberg: Five Major Plays. Lyme, N.H.: Smith and Kraus, 2000. ISBN: 1-57525-261-9, paper, \$19.95.
- Rebellato, Dan. 1956 and All That: The Making of Modern British Drama. London and New York: Routledge, 1999. ISBN: 0-415-18939-X, paper, \$21.99
- Slaight, Craig, Jennifer Esty, and Elizabeth Monteleone, editors. The Smith and Kraus Play Index for Young Actors Grades 6-12: A Guide to 500 Plays. Lyme, N.H.: Smith and Kraus, 1999. ISBN: 1-57525-050-0, cloth, \$14.95.
- Smith, Marisa, editor. Women Playwrights: The Best Plays of 1998. Lyme, N.H.: Smith and Kraus, 1999. ISBN: 1-57525-181-7, paper, \$19.95.
- Surface, Mary Hall. Short Scenes and Monologues for Middle School Actors. Lyme, N.H.: Smith and Kraus, 2000. ISBN: 1-57525-179-5, paper, \$11.95.

Vorenberg, Bonnie L. *Senior Theatre Connections: The First Directory of Senior Theatre Performing Groups, Professionals, and Resources*. Portland, OR: ArtAge Publications, 1999. ISBN: 0-9669412-0-9, paper, \$24.95.

Wadsworth, Stephen, editor. *Marivaux: Three Plays*. Lyme, N.H.: Smith and Kraus, 1999. ISBN: 1-57525-148-5, paper, \$19.95.

Wells, Stanley, editor. *Shakespeare and the Globe*. Cambridge: Cambridge University Press, 1999. ISBN: 0-521-660742, cloth.

Wells, Stanley, compiler and editor. *Shakespeare in the Theatre: An Anthology of Criticism*. New York: Oxford University Press, 2000. ISBN: 0-19-871176-X, paper, \$18.95.

White, Martin. *Renaissance Drama in Action: An Introduction to Aspects of Theatre Practice and Performance*. London and New York: Routledge, 1998. ISBN: 0-415-06739-1, paper, \$22.99.

Williams, David, compiler and editor. *Collaborative Theatre: The Theatre du Soleil Sourcebook*. New translations by Eric Prenowitz and David Williams. London and New York: 1999. ISBN: 0-415-08606-X, paper, \$24.99.

CALL FOR BOOK REVIEWS

Broadside seeks book reviewers for reference books, critical and scholarly works, and biographies of major theatrical figures. Reviews, running approximately 500 words, should focus on the book's usefulness as a reference tool for librarians, students, and academics, and highlight its contribution to the broadening of knowledge in its particular subject area.

For more information, please contact:

Kevin Winkler
New York Public Library for the Performing Arts
40 Lincoln Center Plaza
New York, NY 10023
(212) 870-1620 (office phone); (212) 870-1704 (fax)
kwinkler@nypl.org (email)

BOOK REVIEWS

Bremser, Martha. *Fifty Contemporary Choreographers*. London and New York: Routledge, 1999. ISBN: 0-415-10364-9, paper, \$24.99.

Fifty Contemporary Choreographers is a recent addition to the "Fifties" series on various disciplines published by Routledge. Martha Bremser, who edited the *International Dictionary of Ballet* (St. James, 1993), serves the same function for this publication, which boasts an impressive array of thirty-one contributors. Among those responsible for the entries are Joan Acocella, Nancy Goldner, Robert Greskovic, Dale Harris and Marcia B. Siegel. The exemplary Introduction provided by Deborah Jowitt, amounts to a concise overview of modern dance and other movements, such as post modern dance, which are often included within that convenient, early 20th century term.

A glance at the Table of Contents indicates the dazzling range of diversity among the choreographers selected for this publication. Bonnie Sue Stein's essay on Kazuo Ohno offers insights into the perennially popular subject of Butoh as well as biographical details, a list of Ohno's works and an excellent section for further reading. In fact, the contributors have given the same kind of attention to all fifty subjects. For example, a researcher seeking solid information on Mats Ek, Karole Armitage or Lar Lubovitch will find answers to immediate questions and guides for deeper study. And as would be expected from the expertise of the writers, the entries contain lucid criticisms of choreographic style.

The major figures in contemporary dance are thoroughly documented, but answering queries on lesser-known artists can be a challenge. This well-organized guide will find a welcome place in any reference collection devoted to the performing arts, and as television and videos make dance more accessible, reference librarians in general situations might be approached by patrons wanting to know more about Mark Morris or Matthew Bourne. *Fifty Contemporary Choreographers* provides the answers. It's a gem and one that responds to a real need. -- **Virginia Wilhelm**, Dance Librarian, Circulating Collections New York Public Library for the Performing Arts

Steyn, Mark. *Broadway Babies Say Goodnight: Musicals Then and Now*. New York: Routledge, 1999. ISBN: 0-415-92286-0, cloth, \$27.00.

Perhaps because of its comfortable establishment in the mainstream and in popular culture, musical theatre rarely receives the "serious" academic attention that is accorded dramatic literature and fringe performance movements. Fortunately, this lamentable trend seems to be changing as theatre historians and cultural theorists have begun to recognize the social, political, and economic impact musicals have had throughout the twentieth century. In fact, numerous studies by queer theorists, feminists, and musicologists have appeared in the last few years reflecting the genre's current academic cachet. Proof of this upswing is evident in the release of Mark Steyn's *Broadway Babies Say Goodnight: Musicals Then and Now* by Routledge, one of the leading academic publishing houses in the country. This is their first title devoted to musical theatre.

Steyn's book does not purport to be a traditional historical examination of the development of the musical, nor does it offer a postmodern deconstruction with an eye toward revealing the musical's subversive political potential. Instead, *Broadway Babies* offers an unapologetically anecdotal and extremely personal account of musical theatre from *The Black Crook* (1866) to *Rent* (1996). With an emphasis on the last seventy years, Steyn charts the musical's highs, lows, and the banalities in-between, and he raises provocative questions about the future of the form. His discussion is peppered with observations from individuals associated with the most sublime--as well as the most ridiculous--shows ever produced, and he fearlessly takes on some of the sacred deities of the musical theatre. For even the most casual musical devotee, *Broadway Babies* will surely provoke, frustrate, and occasionally entertain.

Structured like a musical show, the book is divided into five sections, including "Overture," "Act One," "Intermission," "Act Two," and "Exit Music." Steyn uses this framework to consider the function, both together and separately, of music, lyrics, and book in a musical show, and he looks at the contributions of key individuals and how they were able to integrate all of these elements. Unsurprisingly, he singles out *Show Boat* and the musicals of Rodgers and

Hammerstein as the benchmarks of musical theatre excellence, and all other shows are judged by the standards that those musicals brilliantly achieved. The two reigning musical theatre giants, Stephen Sondheim and Andrew Lloyd Webber, receive full chapter considerations and are ultimately deemed the unsuitable progeny of the virtuosos who set the impossibly high standards before them. He pejoratively refers to Lloyd Webber as the "Maximalist" for his emphasis on "maximum volume, maximum technology, maximum money" (273). About the work of Stephen Sondheim, who is satirically dismissed as the "Genius," Steyn writes, "In the old days, Broadway made Broadway musicals that were like Broadway musicals, and everybody loved them; now Sondheim gives us Kabuki musicals, and no one likes them but midtown Manhattan. Once, the shows were parochial; today the audiences are." (129). Whether or not one agrees with Steyn's judgement of Sondheim, Lloyd Webber, and current Broadway audiences, one has to admit that the musical theatre is definitely in rather desperate straits.

Often times, Steyn skillfully articulates why certain shows succeeded and why others did not. There are numerous occasions, however, when Steyn's prose, which is riddled with puns and wise cracks, undermines his credibility and threatens his authority. For example, early on in the book, the author charts a short history of how water has been used in musical shows. Listing productions such as *The Deluge* (1874), a musical about the Great Flood (prompting the author to quip, "There's Noah business like show business"), *South Pacific* (1949), with Mary Martin's brief hair washing sequence, and *Wish You Were Here* (1952), which included a huge swimming pool, the author arrives at the following unscholarly conclusion: "Even at a casual glance, a rough rule of thumb can be discerned: the success and durability of a musical are in inverse proportion to the amount of water in it" (23).

Frequently, the reader has the sense that shows are discussed for the joke they may yield rather than real artistic consideration. Steyn explains, for instance, that Leonard Bernstein "spent the last years of his life tinkering with *Candide*, a Voltaire operetta whose characters include a woman with only one buttock-but, then, the whole show is half-assed" (301).

Although diehard musical theatre aficionados may object to Steyn's opinionated and sometimes mean-spirited approach, attention should be paid to the final chapter before summarily rejecting the book.

Appropriately titled "The Survivor," this chapter examines the career of George Abbott who provides a link to nearly the entire history of the musical theatre. Born in 1887, Abbott worked with nearly all of the leading players connected with the musical's uneasy maturation. He worked with the likes of Rodgers and Hart, the Gershwins, Leonard Bernstein, Stephen Sondheim, George Balanchine, Jerome Robbins, Bob Fosse, and on and on and on. Abbott seems to embody the musical's past and present, for as Steyn adroitly points out, Abbott worked with David Belasco, who wrote the original *Madam Butterfly*, and he was still directing when *Miss Saigon* opened.

The pleasure of reading about Abbott's dazzling career and his irascible personality aside, the chapter provides a fitting and surprisingly sad coda for a book about one of the theatre's most joyful genres. The loss of George Abbott and his model of resilience and fortitude seems to solidify the sad state of the musical theatre. As Steyn makes clear throughout this uneven critical saunter through the musical's glory and dissolution, there does not seem to be anyone around to invigorate the form before the final curtain descends. One can only hope that he is unequivocally wrong. -- **James Wilson, Ph.D** (CUNY Graduate Center)

Gage, Carolyn. *Monologues and scenes for lesbian actors*. 1st ed. Anaheim, CA : Odd Girls Press, 1999. 219 p. ISBN 1-887237-10-0 (paper) 1-887237-07-0 (cloth) \$15.95 (paper)

Lesbian-feminist playwright and activist Carolyn Gage's latest publication is the first monologue and scene book written expressly for lesbians. The 25 monologues and 45 scenes in this collection are drawn from Gage's plays, the genres of which range from musical comedy to interactive theater, historical drama and social issues to children's theater and farce. In addition to offering a wide range of acting styles and techniques, Gage's selections reflect the diversity of lesbian life by portraying characters of varying ethnicities, classes, ages, body types, experiences (e.g.

incest) and identity (e.g. butch). Gage also portrays historical characters: Jane Addams, Joan of Arc, Calamity Jane, Babe Didrikson, Charlotte Cushman, Eva Le Gallienne, Louisa Mae Alcott, Sappho, Harriet Tubman, Mary Elizabeth Bowser, Mary Mallon ("Typhoid Mary"), Artemisia Gentileschi and Hildegard von Bingen. These characters may or may not have been lesbians, but all employed survival strategies that, in Gage's words, "resonate with strategies of lesbians."

Whereas the rare lesbian scenes in monologue and scene books for women typically depict stereotyped romantic situations, Gage's work presents a variety of political, cultural and social interests and circumstances, among them prostitution, surrogate motherhood, rape, marriage, class conflict, racism, women's softball, lesbian erotic cinema, land collectives, lesbian nightclubs and summer camp. Gage also expands on the traditional monologue and scene book in her character index, which includes age, economic background, ethnic background, regional (U.S.) background, and a miscellaneous category that includes anorectic, butch, fat, male, and survivor of sexual abuse.

In her introduction, Gage expresses the hope that this book, in conjunction with her *Take Stage! : How to Direct and Produce a Lesbian Play* (Lanham, MD : Scarecrow Press, 1997), "will enable and inspire lesbians to take control over the material we perform and over the productions that tell our stories." Strong contributions such as Gage's should indeed help alleviate the long-standing situation of lesbians having to learn the craft of acting by impersonating heterosexuals. More such contributions, not to mention ongoing social development, are needed to help remedy the difficulty for out lesbians of gaining access to professional, academic and community training programs. While lesbian theater has made headway towards wider acceptance during the past decade—as demonstrated by Gage's *The Amazon All-Stars*, the first lesbian musical to be licensed and published by a mainstream play publisher (Applause, 1996), and *Harriet Tubman Visits a Therapist*, national winner of the 1998 Off-Off Broadway Original Short Play Festival, sponsored by Samuel French—how slowly such headway is being made is illustrated by the publication history of *Monologues and Scenes for Lesbian Actors*. Gage received a tentative offer to publish her manuscript

from a major U.S. drama publisher, on the condition that the word "lesbian" be changed to "feminist" in the title. Gage responded that not all lesbians consider themselves feminist, and that heterosexual women who identify as feminist would be misled about her book's intended audience. The publisher never responded. Gage's resistance to "this attempt to appropriate lesbian work, followed up by an arrogant silence, [which] is all too typical of mainstream theatre's reaction to [lesbian] culture" evinces the commitment needed to strengthen lesbian theater's position in both the lesbian and mainstream communities.

Monologues and Scenes for Lesbian Actors, as well as *Take Stage!*, are recommended for libraries supporting drama programs (school as well as academic) and public libraries in towns and cities with community theater. -- **Renée McBride**, (UCLA)

Publisher Information: Odd Girls Press; P.O. Box 2157
Anaheim, CA 92814; Phone: 800/821-0632; 714/808-1608;
Website: www.OddGirlsPress.com; E-mail:
publisher@OddGirlsPress.com

MEMBER NEWS

James Fisher (Wabash College) edited *The Puppetry Yearbook*, vol. 14 published by Edwin Mellen Press (2000). His article "The Man Who Owned Broadway: George M. Cohan's Triumph in Eugene O'Neill's *Ah, Wilderness!*," is forthcoming in *The Eugene O'Neill Review*. He has published numerous book reviews and theatre reviews in a variety of venues. He presented essays at the Theatre Symposium (April 2000) and at the Comparative Drama Conference at Ohio State University (April 2000). His play, *The Bogus Bride*, was presented off-Broadway by DJ Productions, opening 11 February 2000 at the Phil Bosakowski Theatre.

Christopher Innes has recently published two books: *Twentieth Century British and American Theatre: A Critical Guide to Archives*, with Katherine Carlstrom and Scott Fraser (Ashgate, 1999), and *A Sourcebook on Naturalistic Theatre* (Routledge 2000). He has also published essays in the following volumes: *Contemporary Drama in English: Race and Religion*, ed Bernhard Reitz; *The Performance Text*, ed. Domenico Petropaola; *The Cambridge Companion to Modernism*, ed. Michael

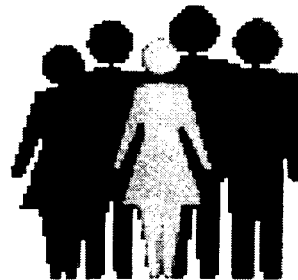
Levenson; *Biofictions*, ed. Martin Middeke, and *British Theatre in the 1950's*, ed. Dominic Shellerd.

Louis A. Rachow was appointed library director of the International Theatre Institute of the United States (ITI/US) in 1988 and continues to hold the position upon the November 1999 consolidation of the Institute with Theatre Communications Group (TCG) in New York.

Laurence Senelick (Tufts University) published *The Changing Room: Sex, Drag and Theatre* (Routledge); "Enlightened by Morphodites. Narratives of the Fairground Half-and-half, *Americanstudien/American Studies* (1999); "Director's Chekhov" in *Cambridge Companion to Chekhov*, ed. Vera Gottlieb (Cambridge University Press); and "Text and Violence: Performance Practices of the Modernist Avant-garde," in *Contours of the Theatrical Avant-garde*, ed. James Harding. He adapted and staged Mozart's *The Impresario* for Boston Baroque and spoke on 'Monstrous Pleasures of the Baroque' at the School of Comparative Arts, Ohio University. His book *Lovesick: Modernist Plays of Same-sex Love* was a finalist in the Lambda Literary Awards; and his prize-winning book *The Chekhov Theatre* was issued in paperback by Cambridge University Press.

Richard Stoddard is celebrating his 25th anniversary as an antiquarian bookseller in New York City. He reports that he now has a website (www.richardstoddard.com) where researchers and collectors can search for out-of-print books and memorabilia relating to the performing arts.

Kevin Winkler's (New York Public Library for the Performing Arts) article, "Stars of the Tubs!: A History of Performance at the Continental Baths, 1970-1976," is published in the current issue of *Theatre History Studies*, vol. XX, 2000.



CALENDAR

September 18-23, 2000. Conference of the International Federation for Theatre Research in Lyon, France on the theme "Theatre Space: Sight and Sound."

September 25-30. SIBMAS Conference 2000. In Paris, France on the theme "Art du Spectacle: Collections patrimoniales et documentation."

November 10-12, 2000. ASTR/TLA 2000 in New York City with session at CUNY Graduate Center.

December 1-5, 2000. Video Dance Workshop in Köln, Germany.

January 12-16, 2001. ALA Midwinter in Washington, DC.

February 21-25, 2001. TLA/MLA/DLC in New York City.

June 14-19, 2001. ALA Annual in San Francisco, CA.

Officers of the **Theatre Library Association** (founded 1937): President (1999-2000), **Susan Brady**, Yale University; Vice President (1999-2000), **Kevin Winkler**, New York Public Library for the Performing Arts; Executive Secretary (1998-2000), **Maryann Chach**, Shubert Archive; Treasurer (1998-2000), **Paul Newman**

TLA Website: http://www.brown.edu/Facilities/University_Library/beyond/TLA/TLA.html

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