

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

Vol. 32, No. 4-Vol. 33, No. 1 TLA's 69th Anniversary Year Spring/Summer 2005

Striptease, Silents, Special Effects, and Strouse: TLA Celebrates Its Annual Book Awards

Not even a sudden downpour could dampen the audience's enthusiasm as TLA held its 37th annual Book Awards on Friday June 3rd, at the Bruno Walter Auditorium of The New York Public Library for the Performing Arts. Program Coordinator Kevin Winkler pointed out that the awards were, in fact the "T-L-A" Awards, not the "T and A" awards, since the winner of the George Freedley Memorial Award was Rachel Shteir for her book *Striptease: The Untold History of the Girlie Show* (Oxford University Press). Rick Altman was the winner of the Theatre Library Association Award for *Silent Film Sound* (Cambridge University Press).

The award was presented to Dr. Shteir by former stripper Sherry Britton. A vivacious octogenarian, Ms. Britton has been hailed as the "Katharine Cornell of the stripteasers," and was named by Earl Wilson as one of the "ten best undressed women in America." She regaled the audience with escapades from her striptease days, including how she once balanced two glasses of water on her bosom. Dr. Shteir, Associate Professor and Head of Dramaturgy and Dramatic Criticism at the Theatre School of DePaul University, thanked the staff of The New York Public Library for the Performing Arts for their assistance in her research.

Kevin Winkler also read remarks sent by *New York Times* critic Margo Jefferson, who was originally scheduled to present the Freedley Award, but was called out of town. Ms. Jefferson thanked Dr. Shteir for giving striptease its proper due as a form of entertainment and for the numerous facts she learned from the book, such as "striptease's link to early modern dance performers, and the wit and mockery at its core."

The George Freedley Special Jury Prize was presented by legendary theater composer Charles Strouse to Ken Bloom and Frank Vlastnik for their book *Broadway Musicals: The 101 Greatest Shows of All Time* (Black Dog & Leventhal Publishers). Mr. Strouse remarked how privileged he feels to have earned his living in musical theater. Messrs. Bloom and Vlastnik also thanked the NYPL staff for their invaluable assistance and shared a hilarious fan letter (their one and only) with the audience. Ken Bloom has written several books, including seminal reference works on American popular song. Frank Vlastnik has been a professional actor, appearing in the original casts of several Broadway musicals; this book was his first.

Silent Film Sound (Cambridge University Press) by Rick Altman was named the Theatre Library Association Award winner. The award was presented by *Village Voice* film critic and author J. Hoberman and accepted on Altman's behalf by Rutgers University professor and film scholar, John Belton. Altman, a professor of Cinema and Comparative Literature at the University of Iowa, has published extensively on Hollywood genres.

The TLA Award Special Jury Prize was awarded to *Ray Harryhausen: An Animated Life* (Alfred A. Knopf) by Ray Harryhausen and Tony Dalton. Accepting the award on the authors' behalf was Mark Cotta Vaz, whose own book (with co-author Craig Barron) *The Invisible Art: The Legends of Movie Matte Painting*, received the TLA Award two years ago. Mr. Cotta Vaz shared with the audience Ray Harryhausen's passion for his art and how interested in and amazed he still is by twenty-first century film technology.

The George Freedley Memorial Award is named for the first curator of the Billy Rose Theatre Collection and recognizes an outstanding book in the area of live performance. The Theatre Library Association Award is awarded to an outstanding book in the area of film or broadcasting.

Richard Wall (Benjamin Rosenthal Library, Queens College) served as the Book Awards Chair. The jurors for the Freedley Award were James Fisher (Wabash College), Jason Rubin (Washington College), and Susan Peters (University of Texas). The Theatre Library Association Award jurors were Stephen Higgins (Museum of Modern Art), Madeline Matz (Library of Congress), and Catherine Ritchie (Dallas Public Library).

A deliciously catered champagne reception followed, with Mark Frawley providing piano accompaniment.

Camille Croce Dee

Pictures from the Book Awards appear on page 2.

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Editor's Note:

Submission deadline for the Fall 2005 issue is Nov. 4, 2005.

Ellen Truax

etruax@library.unt.edu

PRESIDENT'S REPORT**President's Report--June 2005 Board Meeting**

Our last executive board meeting was held on June 3 at Lincoln Center Library for the Performing Arts, immediately preceding our annual book awards. I have summarized the highlights below:

President's Report

TLA has signed a contract with EBSCO Publishing to make the full run of *Performing Arts Resources*—TEXT only—available electronically. Since TLA does not hold the rights to most of the images published in *PAR*, we have ensured that no images will be reproduced by EBSCO. The contract will take effect on November 1, 2005, in order to include volume 23 on *American Puppetry*, published by McFarland Press, in the catalogue. When TLA agreed to publish with McFarland, we promised to protect potential sales of this special volume for a full year after publication. EBSCO will thus have access to the complete run of *PAR* through volume 24. This will greatly increase researchers' access to *PAR* and, hopefully, will engender more interest in TLA.

TLA members can expect a special ballot in the annual election mailing (late August/early September) to amend various articles of our By-Laws. The recommended changes are detailed in my report in the Winter 2005 issue of *Broadside*. We also will send out a revised version of our Mission Statement which, subsequent to the June 3 meeting, has been passed by e-mail vote of the full board. The Mission Statement was revised as a follow-up to our continuing discussions about a name change. The board felt that our organizational name should accurately reflect our mission and, if the mission was out-of-date, we should revise that before revisiting the name change debate. Hence, once you all have had an opportunity to review the new mission statement, you can help us decide whether a change of name is desirable. At the June 3 meeting, I took a straw poll of the members present regarding our name. 6 were in favor of retaining the full name, Theatre Library Association; 5 supported retaining the full name but adding a descriptive tag; and 2 people supported a full change of name. We all agreed that if we retain our name, it will always be fully articulated publicly as Theatre Library Association since there are loads of other organizations that use the acronym "TLA."

Treasurer's Report

Paul Newman reported that we had the following paid memberships as of June 1: 96 personal members, 120 institutional members; 23 non-salaried members. Paul reported that these numbers are low because they represent only the dues received as of June. There are honorary members, people who paid last year for two years, and people who rarely send in their renewals prior to the second mailing. If you are one of those people, please renew your membership now!

Our bank balance as of June 1 was \$21,631.51.



Burlesque star Sherry Britton presents the George Freedley Memorial Award to Rachel Shteir. (Photo by Devyn Summy)



John Belton accepts the TLA Award on behalf of Rick Altman from film critic J. Hoberman (Photo by Devyn Summy)

We had another long discussion about instituting Pay Pal for the payment of dues, conference/symposium fees, copies of publications, contributions and the like. Subsequent to the meeting, Nancy Friedland announced that she was willing to give it a try and will set up a TLA account. We'll keep you updated as to when and how you can begin to use it.

Symposium II—February 16, 2007

Kenneth Schlesinger presented a proposal entitled "Performance Reconstruction: Research, Discovery, and Interpretation" for the next TLA symposium. Please see Kenneth's article in this issue for full details. The board unanimously approved the proposal and gave Kenneth the green light to proceed with plans. [Since the meeting, the title of the symposium has been changed to Performance Reclamation since some members felt "reconstruction" was an erroneous term.]

Book Awards

Dick Wall reported on this year's winners of the Freedley and TLA Awards and the plans for the gala event later that afternoon. He also informed us that Jason Rubin will take a one-year sabbatical from the Freedley jury and will be replaced by long-time juror, Don Wilmeth.

ASTR/TLA Conference

The ASTR/TLA Annual Conference will be in Toronto, November 10-13. We are planning three events:

The TLA Plenary, chaired by Kenneth Schlesinger, is "Hiding in Plain Sight? 'Lost' Plays, Rediscovered Masterpieces, and Performance Reconstruction." Jonathan Bank, Artistic Director of New York's Mint Theatre, will discuss the reclamation of Edith Wharton's *The House of Mirth*; Claudia Wilsch Case will present "Using Archives to Reconstruct the Censored Performance of O'Neill's *Strange Interlude*"; and Sarah Ziebell Mann will offer "Reconstructing *Einstein on the Beach*." Kenneth views this plenary as a dry run for the next symposium, so be sure to attend and give us your feedback.

The TLA Brown Bag, chaired by Susan Brady, will offer two presentations. Sophie Nield will report on the recent digitization of the Mander and Mitchenson Collection and Tobin Nellhaus will do a presentation on *In Media Res*, an online database of performance resources.

TLA is proud to co-sponsor a tour of the historic Elgin and Winter Garden theatres with local arrangements chair, Christopher Innes. The tour will be late Thursday afternoon, November 10.

Performing Arts Resources

Susan Brady and Nena Couch are co-editing *PAR 25* which will focus on Lighting Design. Jennifer Tipton will write the introduction and there will be articles from Linda Essig on a history of theatrical lighting design; Bill Warfel on the history of teaching lighting design; Mary Tarantino on using lighting design collections in the

classroom; and Karl Ruling on the changing technology of lighting. There will also be one or more chapters on significant collections of designs and designers and identifying types of materials within those collections. The anticipated publication is early 2006.

A discussion ensued about the desire of having a much wider range of our membership suggest ideas for and serve as editors for future *PARs*. Any member in good standing can present her/his ideas to the board and we encourage you to do so. Since *PAR* is peer-reviewed, it will "count" towards tenure and promotion decisions. See the call for contributors from the Publications Committee in this issue for more detail.

Membership Directory

Maryann Chach has updated and published a new membership directory which you should have received already in the mail. The Board has continued to debate the need for hardcopies of the directory when we could devise an on-line directory which could be updated far more easily and cheaply. Please let us know whether you want us to continue publishing in hardcopy.

Nominating Committee

Mark Maniak agreed to continue as chair of the Nominating Committee. There are openings for five (5) Board positions this year, and we encourage you to consider running! Please contact Mark at "Mark.C.Maniak@williams.edu" with your nominations, both of yourself and others.

Committee Chair Reports

I have asked all Chairs of TLA Standing Committees to please send me a report on your activities if you are not able to attend a board meeting. Please send it to me at "martilomonaco@optonline.net" or via snail mail to Prof. Marti LoMonaco, Fairfield University, North Benson Road, Fairfield, CT 06824-5195.

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

The Publications Committee has agreed to oversee our website in conjunction with webmaster Ellen Truax. If anyone has suggestions for things we should post, including links to other websites, please get in touch with the co-chairs of Publications, Rob Melton and Annette Fern, "rmelton@library.ucsd.edu" and "annette.fern@rcn.com."

TLA List-Serve

We encourage all TLA members to join our list serve since we use it to post timely announcements. Alicia Patrice is the list-serve coordinator and you can write to her at alicias@csus.edu, particularly if you have trouble getting on to the list. You can join the listserve by sending an e-mail to ListProc@csus.edu and under subject write SUBSCRIBE TLA-L with your name.

Affiliated Organizations

Tobin Nellhaus is serving as acting liaison with ASTR and will continue to do so through the end of this year.

As of January 2006, he will become ASTR Treasurer, as well as stalwart TLA Board member. Congratulations to Tobin! At that time, Phyllis Dircks will resume her position as ASTR liaison. Kevin Winkler is the ALA liaison and he chaired the ALA/TLA Program at the Chicago conference on June 27. A report on "A Helluva Town! Celebrating Theater and the Performing Arts in Chicago" will appear in the next issue of *Broadside*. Pamela Bloom is our ATHE liaison and Kenneth Schlesinger is the liaison with the Literary Managers and Dramaturgs of the Americas. At the time of this writing, we may embark on a new venture with SIBMAS—watch future issues of *Broadside* for more information.

ANNUAL BUSINESS MEETING AND NEXT TLA BOARD MEETING

We encourage all members to attend the Annual Business Meeting and next TLA Board Meeting which will be held Friday, October 28, 2005 in the Bernard B. Jacobs Room, 11th Floor Penthouse, Sardi Building, 234 W. 44th Street, New York City. The Board meeting will run from 11 AM to 4:30 PM and the Annual Business meeting, Program, and Refreshments from 5:30 to 7:30 PM. We are planning an interesting program, details forthcoming!

Marti LoMonaco

HOW TO CONTACT THE TLA BOARD

Executive Board Members:

Martha LoMonaco (President, 2005-2006)
 martilomonaco@optonline.net
 Kenneth Schlesinger (Vice-President, 2005-2006)
 kschlesinger@lagcc.cuny.edu
 Nancy Friedland (Executive Secretary, 2004-2006)
 nef4@columbia.edu
 Paul Newman (Treasurer, 2004-2006) keilcon@aol.com

Board Members:

Pamela Bloom (2003-2005) pamela.bloom@nyu.edu
 Susan Brady (2005-2007) susan.brady@yale.edu
 Maryann Chach (2003-2005)
 maryannc@shubertarchive.org
 Annette Fern (2005-2007) annette.fern@rcn.com
 Don Grose (2004-2006) DGROSE@library.unt.edu
 Mark C. Maniak (2003-2005)
 Mark.C.Maniak@williams.edu
 Judy Markowitz (2004-2006) judym@umd.edu
 Robert W. Melton (2005-2007)
 rmelton@library.ucsd.edu
 Tobin Nellhaus (2004-2006) tobin.nellhaus@yale.edu
 Louis A. Rachow (2003-2005) no e-mail
 Dr. Jason Rubin (2005-2007) jrubin2@washcoll.edu
 Don. B. Wilmeth (2005-2007) Don_Wilmeth@Brown.edu

Ex-Officio:

Madeleine Nicholas (Legal Counsel) mnichols@nypl.org
 Alicia Patrice (TLA listserv) alicias@csus.edu
 Ellen Truax (editor, *Broadside*/website)
 etruax@library.unt.edu
 Richard Wall (TLA/Freedley Book Awards Chair)
 R1w\$lib@Qc1.Qc.Edu
 Kevin Winkler (Past-President) kwinkler@nypl.org

Theatre Library Association
 c/o The New York Public Library for the Performing Arts
 40 Lincoln Center Plaza
 New York, New York 10023
 Website: <http://tla.library.unt.edu>

CALL FOR NOMINATIONS!

As chairman of the Nominating Committee, I would like to invite all members of TLA to consider running for positions on the Executive Board.

This year the board has openings for five positions. Candidates for Board positions must be individual members, in good standing. The board meets three times a year, usually in New York, and members will be required to attend at least one meeting per year. The terms of office are three years. Further information about the duties of the board members can be found in the by-laws that are posted on the TLA website.

All candidates are asked to submit a brief bio (about 100 words) by August 19th to the address listed below. Attachments to e-mail are the preferred form. Ballots will be mailed out by the beginning of September, with the results announced at the Annual Meeting in October. If you have any questions, please do not hesitate to contact me. Another way to help TLA is by joining me on the Nominating Committee to help with the organizing of the elections. Contact me if you are interested.

This is an exciting time to be a part of TLA as we continue to grow and seek ways to bring new members into the organization as well as meet the ever-changing needs of individuals who devote their professional lives and interests to the performing arts, be they librarians, curators, collectors, archivists or performers. Please consider joining us in continuing to make this organization grow and expand. Remember, it's your organization too!

Mark Maniak
 Chair, Nominating Committee

American Society for Theatre Research and Theatre Library Association Annual Conference Delta Chelsea Hotel, Toronto, Ontario, Canada November 10-13, 2005

Writing and Performance TLA PLENARY AT ASTR Hiding in Plain Sight?: "Lost" Plays, Rediscovered Masterpieces and Performance Reconstruction

Saturday, November 12, 2005 8:30 – 10:30 AM

Jonathan Bank, Artistic Director of New York's **Mint Theater Company**, will discuss the reconstruction and reclamation of Edith Wharton's *The House of Mirth*. Mint Theater Company is dedicated to the process of excavating lost theatrical gems and reclaiming them for contemporary use through research, dramaturgy and production. This is undertaken with assistance from leading academics in the field – carefully balancing desires of an estate and the requirements of scholarship with the practical demands of production and a modern audience.

Yale School of Drama DFA candidate **Claudia Wilsch Case** will present *Using Archives to Reconstruct the Censored Performance of O'Neill's Strange Interlude*, which examines various archived prompt scripts revealing choices made out of commercial considerations in the Theatre Guild's Broadway production, as well as cuts made to appease the censors of the day in its Boston production stemming from the play's religious critique and sexual content.

Sarah Ziebell Mann, Project Coordinator of the Robert Wilson Audio/Visual Collection at The New York Public Library for the Performing Arts' Theatre on Film and Tape Archive will offer *Reconstructing Einstein on the Beach*, chronicling the challenging efforts and ethical considerations in reconstructing and preserving recently discovered 16mm reversal prints and magnetic sound reels from the 1976 Metropolitan Opera premier production. She will provide a preview of the finished performance recording.

Regional News

Washington Area Performing Arts Video Archive Comes to UM Libraries

The Washington Area Performing Arts Video Archive (WAPAVA) has signed an unprecedented co-location agreement with the Washingtonian Division of the District of Columbia Public Library and the University of Maryland Libraries that will bring its collection of over 354 (and growing) recorded live theatre productions to Michelle Smith Performing Arts Library (MSPAL) at the Clarice Smith Performing Arts Center. Under terms of the agreement, MSPAL becomes primary caretaker for the archive. Materials from WAPAVA will be available for use next semester.

One of only two such collections in the country devoted to providing public access to recorded theatre performances, WAPAVA will keep a duplicate set of viewing copies available at the Washingtonian Division of the District of Columbia Public Library, where the archive was previously housed. Charles B. Lowry, Dean of Libraries at the University, says, "I am very pleased that the District of Columbia Public Library and the University of Maryland Libraries, together with the Actors' Equity Association, have found a way to co-locate WAPAVA. Having these tapes here will add a new dimension to the study of theatre at the University of Maryland, and will be a great benefit to the Washington theatre scene."

Actors' Equity has authorized only one other library in the country, the New York Public Library, to make recorded live theatre productions available from archived collections. With MSPAL's newly installed remote video delivery system, the viewing experience at this four year-old facility is second to none.

The strongest feature of establishing MSPAL as the primary archival location for WAPAVA is the increased accessibility to the recorded performances for an academic program training future theatre professionals. As the University of Maryland continues to grow as a center for theatre scholarship, the videos will be assigned as class work, providing a new and exciting learning tool for students. Daniel MacLean Wagner, Professor and Chair of the Department of Theatre, says, "We greatly look forward to having this valuable resource in residence at the Clarice Smith Performing Arts Center, as it will immeasurably enrich and expand our capability to bring the vitality, depth, and breadth of Washington theater to our students."

An immediate result of the co-location will be an increase in the number of visits to the archive. Stephen Jarrett, WAPAVA's chairman of the board, estimates that the number of visitors to the archive will increase from the previous 200 to 300 per year to nearly 1,500 per year. "Obviously, the more people we serve, the greater the value of WAPAVA is to the community." Serving more people, and bringing new people to the library, will raise the profiles of the collection and the library.

Bruce D. Wilson, recently retired head of MSPAL,

estimates that the work of creating viewing copies of the original 354 tapes should be well underway by Summer 2005, with designated titles available for course reserves for the Fall semester. Dr. Wilson says, "We are very excited for the tapes to be coming here, making it possible for our students to have direct access to the legacy of this great theatre area. There are some things one just has to experience, and these tapes will bring today's theatre students as close as possible to performances of the past."

Washington, DC, is now known worldwide as a leading theatre center in the nation. It is second only to New York in its number of professional theater companies. The mission of WAPAVA, celebrating its tenth anniversary, is to build a professional videotape archive of theatre, dance and other live performance as an educational and artistic resource not only for the Washington area, but internationally, as well. WAPAVA's archive of performances runs the entire gamut of local professional production from the Kennedy Center, the Shakespeare Theatre and Arena Stage to smaller companies and, sometimes, more adventurous groups.

For information about the WAPAVA collection, contact Vincent J. Novara, Curator for Media Collections, at 301-405-9220, or at vnovara@umd.edu. For further information about how you can support the Library work with the WAPAVA collection, contact Barbara Harr, Associate Executive Director for the Performing Arts at Maryland at 301-314-2426, or bharr@umd.edu.

Bruce Wilson and Stephen Jarrett contributed to this story.

Vincent J. Novara

CURRENT EXHIBITIONS

This column, which we hope will be an ongoing feature of Broadside, is meant to inform TLA members about new and forthcoming exhibitions at performing arts libraries, museums and archives. We have compiled information from web sites and press releases, and we welcome news of any activity.

If you would like to submit notice of an exhibition for inclusion, please send a press release, e-mail notice, or pointer to a web page to Steve Kuehler at skuehler@comcast.net

New York Public Library for the Performing Arts

<http://www.nypl.org/research/lpa/lpa.html>

Current Exhibits:

America's Irreplaceable Dance Treasures: The First 100 (Through August 20, 2005)

Produced by the Dance Heritage Coalition, the exhibition celebrates the dazzling richness of America's dance heritage, revealing the remarkable range of materials that document the most ephemeral of the arts.

A Community of Artists: 50 Years of the Public Theater (Through October 15, 2005)

Joseph Papp founded the The Public Theater, originally known as The New York Shakespeare Festival, in 1954. The exhibit will feature intimate correspondence, poster art, never-before-seen

photographs, original production designs, and audio and video clips from the Joseph Papp Archives and New York Shakespeare Festival Records, as well as collections of Public Theater collaborators, such as director A. J. Antoon and *A Chorus Line* lyricist Edward Kleban."

I La Galigo: From the Sulawesi Epic to the Stage
(Through September 1, 2005)
Features photographs and texts documenting the Indonesian island cultural epic and Robert Wilson's production of *I La Galigo* at the 2005 Lincoln Center Festival.

Upcoming Exhibits:

The Juilliard School, 1905-2005: Celebrating 100 Years
September 14, 2005 -- January 14, 2006

Vaudeville Nation

November 8, 2005 -- May 6, 2006

Harvard Theatre Collection

<http://hcl.harvard.edu/houghton/exhibitions.html>

The Juvenile Drama: Regency and Victorian Penny Theatrical Prints

(Through September 16, 2005)

An exhibition of toy theatres and prints produced especially for children in the 18th and 19th centuries, showing the popular performers of the day in their most famous roles.

San Francisco Performing Arts Library & Museum

<http://www.sfpalm.org/exhibits/Berlin/Berlin.htm>

Irving Berlin's Show Business: Broadway

(July 27 - December 7, 2005)

This new exhibition will examine Irving Berlin's more than 50-year career on the Broadway stage in the context of the development of the musical. It will contain a diverse group of objects that evoke the rich visual legacy of Berlin's career including photographs, set and costume designs, drawings and caricatures, models, scrapbooks, posters, programs, printed ephemera and album covers.

National Museum of Dance and Hall of Fame (Saratoga Springs, NY)

<http://www.dancemuseum.org/exhibits.html>

Dancing Rebels: The New Dance Group (through May 2006)

Emerging in the 1930s from the Lower East Side of crowded tenements and diverse ethnicities, The New Dance Group performed around themes central to the workers' daily struggle. Capturing signature pieces of New Dance Group choreographers, this exhibit will present the history of the Company, and emphasize the ongoing relationship between the choreographers and the dancers, and life at the time.

Child Performers in Tap: 1900-1950

This exhibit describes the 20th-century history of tap dance through the experiences of children who performed professionally on stage and screen. It features many of the greats of tap dance history -- Bill "Bojangles" Robinson, Shirley Temple, Fred and Adele Astaire, and Gene Kelly -- and includes photographs,

film posters and a real tap floor for visitors and aspiring child performers to use.

Museum of the Moving Image (Astoria, Queens, NY)

<http://www.movingimage.us/site/exhibitions/index.html>

Gumby and the Art of Stop-Motion Animation

The Museum celebrates 50 years of Gumby, the beloved clay character created by animation pioneer Art Clokey in 1955 with a new exhibition featuring props, toys, and prototypes as well as photographs and storyboards. The exhibition will also offer daily demonstrations of stop-motion animation techniques. Visitors will be able to make their own short stop-motion films at the Museum's animation stands. A selection of Gumby television shows will be shown.

From Penny Arcade to Megaplex

This special exhibition celebrates the 100th anniversary of Loews, the oldest theater circuit in North America. It features an unprecedented collection of artifacts, including rare promotional items, over 75 historic photographs, archival film footage of movie premieres, and architectural fragments of the lost temples of cinema.

BOOK REVIEWS

Vogel, Michelle. *Gene Tierney: A Biography*. North Carolina: McFarland & Co, 2005. ISBN 0-7864-2035-9. 237 pages. Hardback \$45.00.

Gene Tierney's life is certainly worthy of a biography. She was a great actress with major roles and an Academy Award nomination to her credit. Off screen she was the wife of a count and a Houston, Texas oilman as well as having romances with a future president and a prince. Her personal life was rocked by tragedy- Gene contracted German measles from a Marine during World War II and gave birth to a daughter that suffered from mental and physical disabilities. Gene, herself was institutionalized from her own mental illnesses and struggled afterwards from the electroshock treatment she received. Her life could be the stuff of a Hollywood screenplay except there is probably no actress who could play Gene that would be as beautiful as she was.

Michelle Vogel produces the first biography of Gene Tierney since her death in 1991. Vogel is aided by access to family letters and pictures that enable her to give an intimate portrait of her subject even from her childhood and early education. Tierney's younger daughter writes a foreword to the book that bespeaks the contact she was allowed in getting material from Tierney's family while writing the book. While this access allows the reader a more intimate look at the actress's life, it also does not allow the author much objectivity of her subject.

Vogel's book provides information about Gene Tierney's movie locations, box office take from her films, awards, filmography along with appendices, bibliography, and index. Over a hundred photographs and illustrations are included. My quibble is that there is only one color photo which is on the front cover of the book. The photo has been retouched and does not

show Gene's amazingly green eyes.

Gayla Byerly

University of North Texas

Hischak, Thomas S. *American Plays and Musicals on Screen: 650 Productions and their Film and Television Adaptations*. Jefferson, NC: McFarland. 2005. vii, 351 pages. ISBN 0-7864-2003-0. Bibliography; name, title indices. Hardcover, 7x10", \$55.00.

SO THEY'VE BEEN FILMED, BUT CAN I SEE THEM?

Unfortunately, the answer to the question in the headline will not be found in Thomas Hischak's latest work. Some answers to it can be found on the web and in various published sources, but not here.

So what can be found here? Let the author speak; here are excerpts from the preface: "...the history of plays-to-films is filled with inexplicable duds and triumphs. This book allows the reader to *look* [italics mine] at what worked and what didn't. ... The data...are objective, but the commentary after each title is necessarily somewhat subjective....I have attempted to insure that the evaluations offered are a consensus of opinions rather than *my own personal preference* [ital mine].

He continues with specifics: "For each play the information provided refers to the original New York production: date, theatre, author, major cast members and the characters they played, director, producer, and length of the run in number of performances. For musical plays, the authors of the score, some of the song titles, and the choreographer are added. Films are listed with these credits: date, studio, authors of the screenplay, cast and characters, director and producer. Movie musicals include the same additional information as theatre musicals. When the title of the movie differs from the stage title, that fact is indicated. The commentary also mentions screen productions not listed, such as silent shorts or a television broadcast on kinescope....I cannot claim that *every* [ital his] play turned into a movie or television production is here. Such a book would never be possible or accurate....The 650 plays discussed give a comprehensive *vision* [ital his] of American theatre, if not an exhaustive *list* [ital his]. ...Only American plays and musicals are listed, but foreign films based on those works are sometimes included or at least mentioned. Productions on television are included only if they were made in a studio or on location and are *not* [ital mine] a videotaping of the actual stage production." (Preface, pages 1-2).

With these considerations and limitations in mind I examined the entries in various ways. First, I selected four of the most prestigious American playwrights—Edward Albee, Arthur Miller, Eugene O'Neill, and Tennessee Williams—and checked for total number of plays made into films and how Hischak treated them. There are only four by Albee: He found *All Over* one of his "most straightforward works" (8), but that the critics found it "lifeless and dull" (ibid.). It is surely as enigmatic as almost anything Albee has written, and he does say that it is a great play for actors, and that the video made from the 1976 Hartford Stage production "is

interesting in its own quiet way." (ibid.). All in all, a fair evaluation. He says *The Ballad of the Sad Café* was well received by critics, which I question, and he calls *A Delicate Balance* "elusive yet fascinating," and a "difficult piece." (68) He says it was not until the 1996 revival that the play was presented "as a satisfying theatre experience" (ibid.). On the other hand, I feel that the discerning viewer would have found *all* the versions satisfying; the 1996 merely had different emphases. With *Virginia Woolf* he is spot on, liking both the play and the film, and saying that is "probably his best." (291) To the best of my knowledge, these are all of the Albee's adapted to film or tape---pity.

Of the eleven Miller's filmed, he lists ten, including some that are rather obscure, such as television versions of *American Clock* (1990), *Broken Glass* (1996), and *A Memory of Two Mondays* (1974). As for the eleventh, in 1950 Miller wrote an adaptation of Ibsen's *An Enemy of the People*, which was at least as much Miller as it was Ibsen; a 1977 film version of this adaptation, starring Steve McQueen was released in 1979. One might say I am on shaky ground here, since Ibsen is not "American," but this adaptation is almost always referred to as "Arthur Miller's *An Enemy of the People*."

My grounding is more secure in the case of Williams. Hischak lists thirteen Williams adaptations to film or television, many with several versions. Perhaps the most intriguing is the 1963 *The Milk Train Doesn't Stop Here Anymore*, filmed with Burton and Taylor in 1968 as *Boom*. Hischak does not say how bad *Milk Train* really was; no one could unless he had seen it as I did (twice), but he does say it was "misconceived" (170), an understatement if there ever was one. The reason that I saw *Milk Train* twice was that it was revived, slightly rewritten (for the worse) by the playwright for Tallulah Bankhead, and closed in less than a week, ignominiously ending Bankhead's stage career. Hischak mentions this revival, but what he does not mention is that the handsome young Angel of Death who had been played by Paul Roebing in the original staging was now played by Tab Hunter, making what, according to his official on-line biography, was his only legitimate theatre appearance. Even more fun was the fact that in the movie, Burton was playing a much older Angel of Death, while Taylor was not really old enough to play the dying Flora, and the Witch of Capri (don't ask) played by Mildred Dunnock in the original was rewritten for Noel Coward! Enough. Anyhow, the real failure with Williams is the omissions. The fairly awful *The Seven Descents of Myrtle* appeared on Broadway in 1968 starring Estelle Parsons; the truly awful film version, *The Last of the Mobile Hotshots*, starring Lynn Redgrave, directed by Sidney Lumet, was released in 1970. Hischak ignores this completely. True, he says he doesn't include everything, but a pair this bad is too good to leave out. *Boom* and *Mobile Hotshots* would be a perfect double feature. Also missing from the Williams canon are film versions of *Ten Blocks on the Camino Real* (1966) and a film entitled *Dragon Country* (1976), composed of two one-acts—"I Can't Imagine Tomorrow" and "Talk to me Like the Rain and I'll Listen"—although I can't imagine that either had appeared on Broadway, I'll bet a little digging on Hischak's part would have found that they had been

performed somewhere in New York before they were filmed. A small lapse, perhaps, but Williams' works, good, mediocre, or awful are not to be omitted. What one would not give to have filmed versions of *Small Craft Warnings*, *The Bar in the Tokyo Hotel*, *Clothes for a Summer Hotel*, or even *Something Cloudy, Something Clear*—a very awful, but awfully revealing work.

The last of my four great playwrights is O'Neill. There are twelve plays to film or television listed. The only surprises to me here were *The Long Voyage Home* and *A Touch of the Poet*. I had not known that a 1974 version of this play, starring Nancy Marchand in the part of Nora Melody originated in 1958 by Helen Hayes, had been made for television. Since the director is listed as Kirk Browning, I checked to see if it was one of the PBS series of play adaptations which made TV a bit less of a wasteland; indeed, it was, and is now available on DVD as a title in the quite wonderful Broadway Theatre Archive series, of which more later. In discussing *A Touch of the Poet*, Hirschak says "The drama is the only surviving work from a multi-play series of dramas that Eugene O'Neill was writing at the end of his life." (272). This is not quite true; although *More Stately Mansions*, the play to immediately follow *A Touch of the Poet* in the eleven play cycle that O'Neill called "A Tale of Possessors Self-Dispossessed," was not left by O'Neill in a finished form (actually, he and his wife Carlotta thought that they had burned the drafts of all eleven), it was released to the Swedish National Theatre, as *Long Day's Journey into Night*, had been earlier, by Carlotta and produced there in 1962. The full (but unfinished!) script would have taken ten hours playing time; the Swedish translation ran five. The New York production in 1967, starring Colleen Dewhurst, Ingrid Bergman, and Arthur Hill, was cut to approximately three hours and a half by director and O'Neill specialist, Jose Quintero. An LP recording of that production was made by Caedmon, but unfortunately does not seem to have been remastered to CD format.

Hirschak does quite well with several of O'Neill's most important works. In the case of *The Iceman Cometh*, he cites the TV version of 1960, with Robards as Hickey as "admirable...but...greatly abridged" (127); for the 1979 film he says that Lee Marvin "was not quite up to the part" of Hickey, but the supporting cast made up for it and "the power of O'Neill's play comes through." (ibid). He discusses the film version of *Long Day's Journey into Night* (1962), starring Katharine Hepburn, as well as the 1973 and 1987 television versions, and mentions the 1996 TV production adapted from at Stratford Festival of Canada staging. His comments on the various qualities of all these versions as being entirely commensurate with their interpretations of this greatest of O'Neill's works. The very long (nine acts, four hours+ and dinner break when done live) *Strange Interlude* has spawned one film and one TV adaptation since its 1928 staging with Lynn Fontanne as Nina. The 1932 film starring Norma Shearer did badly and the length was reduced by half, but the 1987 TV version with Glenda Jackson as "a brilliant Nina," with a strong supporting cast, and "longer than the movie but shorter than the original play...is probably the ideal length to appreciate this oddball masterpiece." (252). These comments are well judged.

What of the more general aspects of the volume? The reader will find that there are several film or television versions of some well known works. There are two film and two TV versions of *The Glass Menagerie*; there is one film and two TV versions of both *Harvey* and *Inherit the Wind*. Perhaps the most unusual adaptive history of all is that of *Kismet*. There is one silent and two sound versions of the 1911 play and both film and TV versions of the 1953 musical. Hirschak's comments on all these manifestations are quite perceptive.

A more illuminating point is made by the listings of film or television adaptations of works out of the mainstream or "difficult." Three Sam Shepard's have been adapted: *The Curse of the Starving Class* (1994), *Fool for Love* (1985) and *True West* (1984 and 2000). Hirschak's comments on the 2000 version with Bruce Willis are perceptive. Other works in this category include *Dutchman* (1966), *The Connection* (1961), *Hogan's Goat* (1971) and *Futz!* (1969). The last of these is the most improbable, since the hero has sex with his pet pig. Tom O'Horgan directed the play, which ran for 233 performances at the Theatre de Lys, and then the film. Hirschak says: "But when he directed the 1969 screen version his sense of showmanship failed him and the result was an odd but ultimately dull move." (98). I saw the play twice, but not the film. I will take his word that the film fell flat, although it is supposed to be available in VHS—not that Hirschak tells us that. More about that later.

One aspect of the volume I became concerned about was the number of silent films cited, but after speaking with a former colleague at NYPL who is a silent film specialist and preservationist, I realized that there is a large audience for the kind of listings that are found here, even if some of the titles are not available in any version. It seems that many are available through the Library of Congress film collection and other archives, and there are many preservationists and film students who ardently follow the screenings of what to me are obscure film versions of sometimes obscure stage plays.

As I went through the volume, entry by entry, and made voluminous notes, I realized that if I commented on all of the entries that I had annotated a small book would result. There are two or three that I am compelled to include. First, *The Wizard of Oz* is not here, but *The Wiz* is. It is my contention that if *Chicago* deserves an entry, with all of its variations, from the original play in 1926, through a silent film in 1927 to *Roxie Hart*, the talkie of 1942, and on to the musical of 1972 and the musical film of 2002, then surely *The Wizard of Oz* deserves just as much. It goes straight from the 1903 musical play to the 1939 musical movie, but with a different score. The plots are basically the same. I contend that Dorothy and Toto deserve the same respect as Roxie and Velma.

Second, I do not agree with the statement that *Carousel* "today is considered the least accomplished Rodgers and Hammerstein film." (46). I contend that this distinction rests with the Joshua Logan directed *South Pacific* of 1958, with its color-filtered sequences that Hirschak admits are "distracting." (247). There are other reasons that this *South Pacific* displeases, not the least

of which is Mizti Gaynor's Nellie Forbush. One thought no one could do the part as well as Mary Martin, but in 2001, in a TV production that Hischak finds "unusually dour" (ibid), Glenn Close tries a new take on the role which seems right for the new century. Perhaps one cannot say that the 2001 TV version reclaimed Rodgers and Hammerstein's masterpiece for new generations, but at least the color was right.

Finally, an instance when I am in total agreement with Hischak. In his *Call Me Madam* entry he says: "[This] gave the Broadway belter a rare opportunity to recreate one of her stage roles on film....most importantly it allowed Merman to show moviegoers why she was one of Broadway's biggest stars."(43). How true; I couldn't agree with him more!

And so now to my question: Can I see them? By "I" I mean the ordinary, run of the mill VHS and DVD viewer who wants to relax, say, with the film or tv version of *Cabaret* or *Carousel* or maybe *Dinner with Friends* or *The Fifth of July*. First, I'd want to know if it were available at all, and secondly, I'd like to find out upon which format it was available to me. You would find none of those answers from the title under review. Even though Hischak cites in his bibliography Leonard Maltin's *Movie and Video Guide*, 2003 edition (but not Maltin's more extensive *Movie Guide*), he does not take the extra step in this book to indicate, as does Maltin, which of the entries are available on VHS, DVD or laserdisk. I do not know how much extra work this would have entailed, but for \$55.00, it would seem at least a few small steps could have been taken.

While doing a little research of my own on Amazon.com, I found that the Broadway Theatre Archive listing of 97 titles, most of which were released on DVD in 2002 or 2003, had been "listmaniad" by someone to sort out works by 25 20th Century American playwrights. Strangely, Wendy Wasserstein's *Uncommon Women and Others* was not included, nor were any other female playwrights; the list was obviously compiled by a male chauvinist. In any case, Hischak omits thirteen of the available titles (if *An Enemy of the People* is counted—see above), including *A Moon for the Misbegotten*, *The Skin of Our Teeth*, *Burning Bright*, *The Good Doctor*, *The Rimers of Eldritch*, *The Starwagon* and *The Journey of the Fifth Horse*, plus the already cited *Ten Blocks on the Camino Real* and *Dragon Country*. At least the other five O'Neill's available in the Broadway Theatre Archive are included; how easy it would have been to discover and include those that were not.

I found that all three of the Sam Shepard's discussed above are available in DVD or VHS, as are *Dinner with Friends*, *Lakeboat*, *The Fifth of July* and even *Futz!* I also checked ten early 20th Century plays that had been adapted as silents or early talkies. Of the ten, I found three (*Babes in Toyland*, *Belle of New York*, and *The Cat and the Canary*) under their original titles and one (*The Cradle Snatchers* filmed as the musical *Let's Face It!*) When I discussed the early group of ten with my NYPL film specialist colleague, he knew immediately which of my ten still existed in original formats, which were "lost" films, and which had been transferred to "home playing formats."

As I conclude, I realize that I have become a child of the 21st Century. I think back to the 50s and 60s in New York City, and remember friends who were members of film clubs and collected 16mm prints of rare films and carried projectors from apartment to apartment showing such to small groups. In the age of the video formats I had not realized that such groups of aficionados still existed; my former colleague reminds me that they do, with seemingly even greater dedication. *American Plays and Musicals on Screen* is their kind of book.

Postscriptum: There are several proofreading problems in the volume. Gloria Grahame's name has lost its "e" in the *Oklahoma!* film entry, but not in the index. In the *Jezebel* commentary the heroine returns home in 1953 instead of 1853. There are a few other minor gaffes, but the most consistent and obvious misspelling is that Swoosie Kurtz' first name is consistently spelled "Swoozie"—except in the index!

It is clear that the proofreader did not know that her father named her for the Swoose plane (half swan, half goose) that he flew in WW II (information which is available in her on-line bio); that is how one remembers how to spell her name!

Richard M. Buck

ANNOUNCEMENTS

A CALL FOR PROPOSALS FOR PERFORMING ARTS RESOURCES

The TLA Publications Committee invites proposals for future volumes of Performing Arts Resources. PAR, the occasional publication of the Theatre Library Association, is a monographic series on resource materials in the fields of theatre, popular entertainment, dance, film, television and radio, information on public and private collections, and essays on conservation and collection management of theatre arts materials. PAR also publishes rare historical documents and out-of-print works that might otherwise be lost to theatre scholarship.

PAR 23 (published in association with McFarland & Co.) is on American puppetry collections; PAR 24 contains the papers of TLA's symposium on Performance Documentation and Preservation in an Online Environment. Par 25, forthcoming in 2006, will be on theatrical lighting. A complete list of previous volumes, with tables of contents, can be found on TLA's web page.

We would be happy to hear of projects at any stage of development, though we would be particularly interested in those which are already well under way. We would also be glad to receive suggestions for volumes which you think might be useful, even though you yourself are not prepared to undertake the work of compiling them. Please send proposals--brief but as complete as possible--to one or both of the Co-Chairs of the TLA Publications Committee: Rob Melton (melton@library.ucsd.edu) and Annette Fern (annette.fern@rcn.com).

TLA Announces *Symposium on Performance Reclamation*

As a result of its successful October 2003 Symposium at Lincoln Center, *Performance Documentation and Preservation in an Online Environment*, Theatre Library Association has decided to offer *Symposium II* on performance reclamation issues. Currently titled ***Performance Reclamation: Research, Discovery, and Interpretation***, this one-day conference will investigate the process of restaging obscure or seldom produced works and restoring them to the dramatic repertory. It is scheduled for Friday, February 16, 2007, at the proposed location of New York University's new Kimmel Center.

The Symposium will be structured as three in-depth *case studies* concentrating on rediscovered works from drama, musical theatre, and dance. TLA plans to partner with producing organizations from these disciplines which specialize in mounting lost or earlier works from their repertoires. Already on board is New York's *Mint Theater Company*, responsible for reviving little-known classics in careful restagings. We are in the process of approaching distinguished representatives from modern dance and musical theatre. Production panels – each containing a librarian, archivist, or dramaturg – will discuss and evaluate the particular research and interpretative challenges in offering rediscovered works for contemporary audiences.

Symposium II's mission statement further elaborates our goals:

Performing arts libraries and archives play a critical role in recreating performance and supporting the construction of production histories. Research – in the context and breadth of collection documents – assumes a creative role in interpretation, artistic choices, and revisualization in production.

In this sense, we posit the library as a living, breathing entity and proactive collaborator in restaging of works. Examining performance in its broadest sense – theater, dance, musicals, and film – we anticipate a dynamic dialogue between producers, directors, choreographers, librarians, archivists, dramaturgs, and scholars on this creative nexus between research and production, aesthetic questions of reinterpretation as works are updated for the present, ethical issues in determining artists' original intentions, and how the benefit of new technologies both facilitates and challenges the rebirth of classical works from previous eras.

We are currently seeking volunteers from the TLA membership to serve on our *Planning Committee*. Producing a conference is a lot of work, but we're excited about this project – and we all know how to put on a show! If you'd like additional information or are interested in joining this Committee, please contact one of the Co-Chairs:

Marti LoMonaco, martilomonaco@optonline.net
Kenneth Schlesinger, kschlesinger@lagcc.cuny.edu
Kevin Winkler, kwinkler@nypl.org

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Battis, Jes. *BLOOD RELATIONS: CHOSEN FAMILIES IN BUFFY THE VAMPIRE SLAYER AND ANGEL*. Jefferson, North Carolina: McFarland & Company, 2005. ISBN: 0-7864-2172-X. Paper, \$32.

Bradley, Edwin M. *THE FIRST HOLLYWOOD SOUND SHORTS, 1926-1931*. Jefferson, North Carolina: McFarland & Company, 2005. Cloth, \$75.

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Wildermuth, Mark E. BLOOD IN THE MOONLIGHT: MICHAEL MANN AND INFORMATION AGE CINEMA. Jefferson, North Carolina: McFarland & Company, 2005. ISBN: 0-7864-2059-6. Paper, \$35.

Yanal, Robert J. HITCHCOCK AS PHILOSOPHER. Jefferson, North Carolina: McFarland & Company, 2005. ISBN: 0-7864-2281-5. Paper, \$35.

Zimmerman, Steve and Weiss, Ken. FOOD IN THE MOVIES. Jefferson, North Carolina: McFarland & Company, 2005. ISBN: 0-7864-2182-7. Paper, \$35.

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Ellen Truax