

# BROADSIDE

36/2 Winter/Spring 2009

Newsletter of the Theatre Library Association



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### *BROADSIDE* PUBLICATION GUIDELINES

*BROADSIDE* is the principal medium through which the Theatre Library Association communicates news, activities, policies, and procedures. Collectively, past issues also provide historical information about the organization and the profession of performing arts librarianship. *BROADSIDE* has no ambition to serve as a scholarly journal. Scholarly and other articles or monographs may be considered for TLA's other principal publication, *Performing Arts Resources*.

In addition, *BROADSIDE* serves as a means for the exchange among members of information that advances the mission of the organization. Examples of this include short news items about recent activities of both individual and institutional members; short reviews of relevant books and other resources; news of relevant exhibits, conferences, and other developments in performing arts librarianship, collections, and scholarship.

In keeping with the aims of a newsletter, and to help the Editor and the TLA Publications Committee to maintain fair and consistent editorial policies, the Publications Committee has developed the following guidelines.

1. Priority in the publication of articles will be given to the Association's officers, members of the Board, and chairs of committees. These articles provide the most important means by which the leadership of the Association communicates recent Board decisions, upcoming TLA-sponsored events, appeals for member involvement, etc.
2. TLA members in good standing are encouraged to submit news items that are in keeping with the statement above. All submissions are subject to editing for length, clarity, and factual confirmation.
3. Letters to the Editor are encouraged, but must be limited to 200 words, due to space considerations.
4. Reviews of books or other resources are an excellent way for members to contribute to TLA and the profession. Reviews should be limited to 500 words and should include a concise summary of the resource, a comparison of it to similar resources, and a brief evaluation. Suggestions and unsolicited reviews should be sent to the Book Review Editor.
5. The copyright of all articles published in *BROADSIDE* will be owned by TLA. Permission to republish an article may be requested from the Editor.
6. Ideas for articles – other than brief news items, book reviews, or submissions from officers and committee chairs – should be submitted to the Editor in advance in order to allow sufficient time to plan layout, provide constructive suggestions, and occasionally seek guidance from the Publications Committee. Articles should relate to performing arts libraries, library resources, or related topics in performing arts scholarship, rather than to general performing arts topics.

### PHOTO CREDITS:

Front cover, *Gudonov*

Julian F. Dové

Set model for *Boris Gudonov*, 1923

The Historical Scenic Collection,

Northern Illinois University/Lyric Opera of Chicago.

Page 3, *Mephisto*, University of

Washington School of Drama production,

Frank Rosenthein, photographer.

Page 5, Old Havana, Kenneth

Schlesinger, photographer.

Page 6, *Anything Goes*

Tony Walton

Set model for *Anything Goes*, 1987

Vivian Beaumont Theater, Lincoln

Center, NY, NY.

## EXECUTIVE BOARD

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Theatre Library Association

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

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New York, New York 10023

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

**TLA listerv:** To Subscribe:

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2) in the body of the email message type the following line:

SUBSCRIBE TLA-L your name

## 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: \$30 personal, \$40 institutional; \$20 student/non-salaried members) includes *Performing Arts Resources*, published occasionally. For availability and prices of past issues of *PAR* and *BROADSIDE*, contact the Executive Secretary ([dnochimson100@qc.cuny.edu](mailto:dnochimson100@qc.cuny.edu))





Kenneth Schlesinger

Welcome to *BROADSIDE*! I'm honored and delighted to be serving as TLA's President for the next two years. As you may be aware, I've served as Vice President for the past four years, having a wonderful working partnership with President Marti LoMonaco. I'm also blessed with excellent Officers: Vice President Susan Brady, who has served as a former President of TLA; Secretary David Nochimson, whom I'm convinced can do *anything*; and Interim Treasurer Angela Weaver, also the Editor of this fine publication.

### Winter Board Meeting

The Executive Board met Friday, February 13 at John Jay College in Manhattan. Due to the recent financial crisis, however, attendance was down – and we are exploring alternate ways to conduct meetings.

As President, I would like to place strong emphasis on our publications and conference programming. In addition, we need to strengthen our standing Committees, so I requested Board members to volunteer their services. Further, we must solidify our membership – and make a renewed pitch for fundraising. Economic sustainability is going to become an issue.

### Book Awards

New Book Awards Chair Brook Stowe joined us for the meeting. He is making an early effort to contact publishers to make certain our Jurors have a broad range of titles to evaluate. Critically, he has also automated many of the previous card files

and lists diligently maintained by previous Chair Dick Wall.

We did a post-mortem of last October's Book Awards. There was consensus that our new format with the two winning authors making presentations about their books is effective and engaging. Thus, we hope to offer another valuable program this October 9 at Lincoln Center.

### Publications

Performing Arts Resources 25, *Documenting: Lighting Design*, has proven so popular it has sold out! Editor Susan Brady successfully solicited Board approval for an additional print run. New Board member Nancy Friedland provided an update on PAR 27, *Documenting: Costume Design*, which will feature critical commentary and profiles of prominent theatrical and film costume collections within the U.S. It should also be richly illustrated. Publication is slated for late 2009. We are seeking an Editor for the third part of this series, *Documenting: Scenic Design*. Please contact Publications Chair

Rob Melton [[rmelton@ucsd.edu](mailto:rmelton@ucsd.edu)] if you're interested.

The Board had a lengthy discussion about our vendor contracts with EBSCO and ProQuest for Performing Arts Resources. Working in tandem with legal counsel Georgia Harper, we must address complex digital rights issues for images. Georgia also helpfully reviewed our contracts and made recommendations to clarify TLA's ownership of our intellectual property, as well as a means to migrate towards a more open access model for content.

### Conference Planning

American Society for Theatre Research's Annual Conference will be held this November in San Juan, Puerto Rico. TLA Plenary Chair Colleen Reilly has been reviewing proposals submitted for TLA's program, "Playing" the Pilgrim: Scholars, Collections, and Archival Destinations. Further, we plan to host a Career Session on "Navigating the Archive," and will organize a tour to a prominent Puerto Rican arts archival collection.

Board member Stephen Kuehler submitted a preliminary draft for our proposed Symposium III on Shakespeare Interpretation (authenticity vs. accessibility). Several Board members signed on to assist Steve to further develop this proposal. There were initial discussions about the possibility of offering it as part of TLA's proposed joint 2012 conference with SIBMAS in Austin, Texas.

### Membership and Finance

David Nochimson gave an updated Membership Report. As of January 2009, TLA has 222 members, including four new members. However, there are still 117 members who have not renewed for 2009 (you know who you are!). Please take a few moments to renew your TLA membership. As you know, you can renew online via PayPal at <http://tla.library.unt.edu/membership.html>

Angela Weaver submitted her Treasurer's Report. Our current balance stands at \$42,259.04 and our CD Endowment is now worth \$5,082.61.

### Website and BROADSIDE Redesigns

David presented to the Board an updated template for the new TLA website design, first conceived last summer by Brook Stowe. While David currently has a lot on his plate and a learning curve for making future changes, he does pledge to apply himself on finishing this template during the spring months.

Angela Weaver has proposed a redesign for BROADSIDE, incorporating more multimedia and interactive aspects. She hopes for release of this revised format for the Summer issue.

### Havana International Book Fair

On a personal note, the evening after the Board meeting, I flew to Toronto en route to Havana, Cuba to attend their International Book Fair. It was a life-changing experience. In addition to this phenomenal Fair, our group visited the National Library of Cuba, as well as affiliate libraries of Casa de las Americas and Museo Nacional de Bellas Artes.

The tour had a strong cultural component as well. We visited Hemingway's house, attended an amazing flamenco version of Lorca's *House of Bernarda Alba*, and took mambo lessons on a rooftop in Old Havana. One of my plans is to partner with colleagues from Canadian libraries, so we can route books through them to replenish libraries in Cuba.

Brazos,

**Kenneth Schlesinger**  
President



Old Havana, 2009



## Review of “Setting the Stage: Twentieth-Century Theater Models”

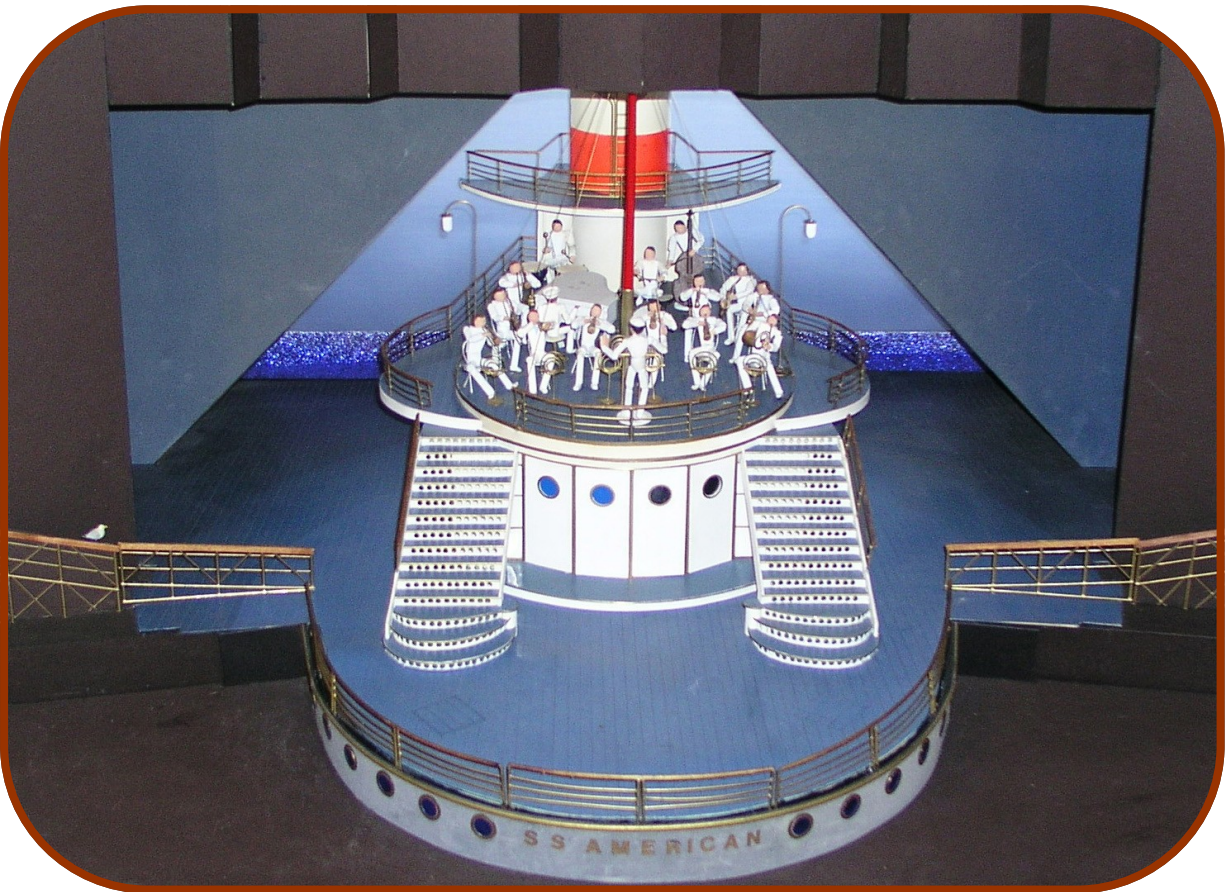
November 22, 2008 through March 15, 2009

Bruce Museum, Greenwich, CT

As a longtime theatre director-designer team, we ventured together to see “Setting the Stage: Twentieth-Century Theater Models” exhibition in nearby Greenwich, CT. *New York Times* art critic, Benjamin Genocchio, gave the show a splendid review in the Connecticut section of the *Sunday Times* on January 11, so we had high hopes for an engaging experience. Genocchio opens his review with the

question “Are theatrical stage sets artworks?” and concludes, after rhapsodizing over the “extraordinary beauty, sophistication and creativity of theatrical set designs,” with an unequivocal yes. That opinion was echoed by our fellow museum-goers on February 15 who verbalized their enjoyment at peering into the lovely shadowbox presentations of the stage sets recessed into special-built wall units and hoisted their young children aloft so that they, too,

could gaze into these enchanting wonderlands. Although the lighting of the models did not in any way emulate the original lighting designs, the subtle interplay of light and shadow on the miniature stages leant an aura of depth, mystery, and sublime theatricality to the pretty displays. Patrons were especially thrilled to see models for productions they had seen, including Tony Walton’s set for *Anything Goes* (1987), Robin Wagner’s *Young Frankenstein*



**Anything Goes —Tony Walton**  
Set model for *Anything Goes*, 1987  
Vivian Beaumont Theater, Lincoln Center, NY, NY

(2008), and Scott Pask's designs for two recent Roundabout revivals: *Les Liaisons Dangereuses* (2008), and the current revival of *Pal Joey*.

Unfortunately, for theatre professionals, historians, or anyone interested in understanding the practical function of set models towards realizing production, this exhibition had little to offer beyond being pretty. It was an odd assemblage of maquettes drawn from early twentieth century holdings of the Historic Scenic Collection at Northern Illinois University, a few mid-twentieth century Metropolitan Opera designs from the Lincoln Center archives, and Broadway, opera, and regional theatre models of the past decade by John Conklin, Heidi Ettinger, Ming Cho Lee, Scott Pask, Robin Wagner, and Tony Walton, courtesy of the designers. If there was a concerted selection beyond what was attractive and available, it was not apparent. Accompanying wall text was maddeningly incomplete, confusing, or simply erroneous. For instance, for a model for the 1923 production of *Boris Godunov* at Chicago Civic Opera, there was an accompanying production photograph dated 1872 (the approximate date that Mussorgsky completed the revised version of his opera which actually premiered in Russia two years later). Other placards provide the title, what ostensibly is the premiere date, the composer and librettist's names, and a story synopsis with little information on the design or designer being showcased. We

wondered if patrons knew enough about design to be able to discern that original and subsequent productions of a particular play or opera are very different animals. Further confusion was reinforced by a general history of theatre that made us squirm with such statements as "by the thirteenth century, theatres began to resemble typical theatres of the twentieth century."

Placards for more recent designs were more detailed and presumably more accurate but still lacked the continuity of information that would have afforded a stronger historical context to the work. Some maquettes were displayed next to preliminary sketches or production photographs that were helpful in understanding how models function within the design process. It was not until we reached the very end of the exhibition, displayed on a flat wall that we initially missed since it was set apart from the rest of the work, that there was an explanation of how designers work, from initial conception through the completed design. This interesting documentation of Scott Pask's design for the Metropolitan Opera's 2008 production of Benjamin Britten's *Peter Grimes* would have worked brilliantly at the beginning of the exhibit to help viewers contextualize the entire exhibition; instead, it seemed to be an afterthought. The opening room of the exhibit was baffling albeit beautiful, with early twentieth century avant-garde studies by Giorgio de Chirico and Paul Colin from the Lifar Collection at the Wadsworth Atheneum of Art in Hartford, that had nothing to do with the rest of the show.

As we were leaving, we overheard another couple commenting that they were glad they came because "this is an interesting exhibit." We concluded that, if despite its inadequacies, the Bruce's exhibition introduced the world of scenic design to its many patrons, eliciting "oohs" and "aahs" of happy appreciation, it was ultimately a worthwhile venture.

**Marti LoMonaco and  
Karl Ruling**

## THE BROADSIDE NEWS NETWORK

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

Stephen Kuehler (Northeast,  
[skuehler@comcast.net](mailto:skuehler@comcast.net))

Phyllis Dircks (Mid-Atlantic,  
[dircks@liu.edu](mailto:dircks@liu.edu))

Catherine Ritchie (South & Southwest,  
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Sarah Zimmerman (Midwest & Plains, [welshman@chipublib.org](mailto:welshman@chipublib.org))

Rob Melton (West Coast & Rockies, [rmelton@ucsd.edu](mailto:rmelton@ucsd.edu))

### California: Los Angeles

**UCLA's** Performing Arts Special Collections has recently acquired the following Los Angeles theater archives: Actors' Gang (founded in 1981 by Tim Robbins and several other "renegade theatre artists"); Center Theatre Group (CTG produces theatrical works at the Ahmanson Theatre and the Mark Taper Forum at the Los Angeles Music Center, and in the Kirk Douglas Theatre in Culver City), and Cornerstone Theater Company (the company is a multi-ethnic, ensemble-based theater company which commissions and produces new plays, both original works and contemporary adaptations of classics, combining the artistry of professional and community collaborators. As all three

companies are still active, these archives will continue to grow. The UCLA PASC website is at <http://www.library.ucla.edu/specialcollections/performingarts/index.cfm>.

### Connecticut: Greenwich

"Setting the Stage: Twentieth-Century Theater Models" at the **Bruce Museum of Arts and Science in Greenwich**. The exhibition brings together 20 small-scale models of sets designed for Broadway, dance, opera and other theatrical productions. Also on hand are production photographs of the actual stage sets and original set design sketches by artists and designers, including Giorgio de Chirico and Paul Colin. 1 Museum Drive, Greenwich, through March 15. Information: (203) 869-0376 or <http://www.brucemuseum.org>.

### Connecticut: New Haven

The **Seton Art Gallery at the University of New Haven** is presenting "Flight of a Firebird," an exhibition of textile works by Russian artist Marina Sokolova, who designed sets and costumes for more than 100 productions at the Bolshoi Theatre and other prestigious theater companies throughout the former Soviet Union, Europe, and the United States. Sokolova's work is on view from March 5 through April 16. For more information, go to <http://www.newhaven.edu/18391/>.

Visitors to the **Yale University** campus have had several opportunities to view exhibits related to film and theater. The

Beinecke Rare Book and Manuscript Library presents "Paper Trail: Documenting 20th-Century Film in the Archive" through March 31. The exhibition features scripts, notes, scrapbooks, and printed matter documenting the work of filmmakers including H. D. and Bryher, Boris Kaufman, Mary Ellen Bute, Stan Brakhage, and Gerard Malanga. From late April through June, the Beinecke will exhibit Carl Van Vechten's color photographs of African Americans, including many figures in the performing arts. Among his subjects were a very young Diahann Carroll, Billie Holiday in tears, Paul Robeson as Othello, and a procession of opera stars, composers, authors, musicians, and others who made notable contributions to the cultural life of the country. See <http://www.library.yale.edu/beinecke/brblevents/brblexhibits.html> for more details.

At Yale's Sterling Memorial Library, a recent exhibit of "Arabic Cinema Posters" displayed a selection of some of the 1,200 movie posters recently acquired by the Near Eastern Collection and housed within the Library's Department of Manuscripts and Archives. The exhibit was on view through March 6. A press release about the exhibit at <http://opa.yale.edu/news/article.aspx?id=6331> provides additional information.

### District of Columbia: Washington

**Stephen Enniss** has been named the Eric Weinmann Librarian of the **Folger**



**Shakespeare Library.** In addition to overseeing library operations and acquisitions, Enniss will lead digitization initiatives to expand access to rare materials in the Folger's collections. During his 15 years at Emory University's Manuscript, Archives, and Rare Book Library, Enniss led the library in acquiring important papers of major American, British, and Irish writers—among them Ted Hughes, Salman Rushdie, Alice Walker, Seamus Heaney, and Flannery O'Connor.

### Massachusetts: Cambridge

As reported in the Fall 2008 Broadside News Network, the **Harvard Theatre Collection** is sponsoring a symposium (April 15 through 17) and exhibition celebrating the centennial of the founding of Serge Diaghilev's Ballets Russes. The exhibition of more than 200 original documents and art works, drawn almost entirely from the Theatre Collection's own holdings, is curated by the Collection's curator, Fredric Woodbridge Wilson. For additional information, go to [http://hcl.harvard.edu/info/exhibitions/index.html#diaghilevs\\_ballets](http://hcl.harvard.edu/info/exhibitions/index.html#diaghilevs_ballets).

### Massachusetts: Williamstown

The **Library of the Clark Art Institute** has organized "*Tha-Ma-Ra-Boum-Di-Hé: Women and Entertainment in Paris*," celebrating the women entertainers of *fin-de-siècle* Montmartre as depicted by Toulouse-Lautrec, Bonnard, T.A. Steinlen, and other artists. All the items, on view through May 1, are drawn from the Library's rich

holdings in late nineteenth century French books and periodicals. For more information, including an audio tour, go to <http://www.clarkart.edu/exhibitions/toulouse-lautrec/>.

### New Jersey: New Brunswick

**Jeff Friedman, PhD**, Assistant Professor in the Department of Dance, Mason Gross School of the Arts, **Rutgers University**, has received a Senior Lecturing and Research Fulbright Fellowship for the academic year 2009-2010. He will be teaching at University of Music and Performing Arts in Frankfurt. The courses will include oral history and performance, and theory, method and practice of dance reconstruction.

### New York: New York

The **New York Library for the Performing Arts** is currently hosting (through May 9) the exhibition "40 Years of Firsts: The Dance Theatre of Harlem" in the Vincent Astor Gallery. The exhibit, which is mounted in collaboration with DTH, will later travel to several museums and performance centers across the country. For more information, go to <http://www.nypl.org/research/calendar/exhib/lpa/lpaexhibdesc.cfm?id=503>. Also on display at NYPLPA, in the Donald and Mary Oenslager Gallery through May 2, is the exhibit "Curtain Call: Celebrating a Century of Women Designing for Live Performance" featuring works by 110 distinguished designers of scenery, costumes, lighting, props, and projections from various performing arts genres. See <http://www.nypl.org/research/>

[calendar/exhib/lpa/lpaexhibdesc.cfm?id=487](http://calendar/exhib/lpa/lpaexhibdesc.cfm?id=487) for more information.

### Texas: Dallas

The G. William Jones Film and Video Collection at **Southern Methodist University's Hamon Arts Library** has been awarded a National Film Preservation Foundation grant to be used in the preservation of Spencer Williams' 1941 film, *The Blood of Jesus*, the popular African-American salvation drama. The funds have allowed the library to create a new negative, prints and video, and the resulting materials will be available for teaching, research, and to the general public via special screenings. *The Blood of Jesus* was the first feature by writer/direction Williams, later a star of television's *Amos 'n' Andy*, and was named to the National Film Registry in 1991.

### West Virginia: Morgantown

A gift of Don Knotts memorabilia has been donated to the **West Virginia University Libraries** by the comedian's widow, Frances Yarborough-Knotts. Included among the items are playbills from Knotts' many stage performances, articles and promotional materials, personal letters and writings, television scripts, scrapbooks, and the much-prized gold watch he received when he retired from the Andy Griffith Show. This was the third such gift from Knotts' widow to the Libraries since his death in February 2006.

*Now in its second printing!*

## ***Documenting: Lighting Design*** **Performing Arts Resources Volume 25**

Edited by Nena Couch and Susan Brady

The first of a series of PAR volumes investigating performance design, *Documenting: Lighting Design* provides a wealth of information for curators, archivists, librarians, and collectors, as well as designers and students and faculty of design. The volume reviews the history of the art as well as the history of the teaching of stage lighting; using archived lighting designs as part of the design curriculum; and the technological changes that have impacted the development of the field. Also included are essays on major archival collections of lighting designers and manufacturers, with examples of materials found within those collections, and a bibliography of related publications.

With a preface by Tony Award-winning lighting designer Jennifer Tipton, the volume's essays include:

### **A PRIMER FOR THE HISTORY OF STAGE LIGHTING**

Linda Essig, Chair and Artistic Director, Department of Theatre, Arizona State University

### **THEATRE LIGHTING BC AND AC**

Karl Ruling, Technical Standards Manager, Entertainment Services and Technology Association

### **THOUGHTS ON THE HISTORY OF STAGE LIGHTING EDUCATION**

William Warfel, Architectural and Entertainment Lighting Designer, Warfel Lighting and Theater Design

### **USING ARCHIVES TO TEACH LIGHTING DESIGN**

Mary Tarantino, Professor of Lighting Design, Ohio State University

Available from Theatre Library Association

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

## DISTINGUISHED ACHIEVEMENT AWARD

TLA is asking for your nominations for the Distinguished Achievement Award. We want to honor and publicize the accomplishments of outstanding members of our profession through this award, which will be presented at the TLA Annual Meeting in New York in October 2009. We would like to identify persons whose vision, energy, and knowledge have extended the boundaries of librarianship and performance-related scholarship; they may be performing arts librarians, curators, archivists, scholars or others in related professions. Please take a moment to nominate those individuals whose contributions have made a difference to all of us. We ask that you send us their names, with a short bio and appropriate documentation by April 15, 2009, so that their achievements may be duly celebrated.

By nominating a colleague, you are not only recognizing the achievements of that person, but you are also helping to raise public awareness of the vitality of our entire profession.

Nominations may be sent to: [dircks@liu.edu](mailto:dircks@liu.edu) <<mailto:dircks@liu.edu>> .

You will find below a list of distinguished awardees of previous years, cited alphabetically for each year:

2007: Richard Wall

2006: Maryann Chach, Mary C. Henderson, Madeline Fitzgerald Matz

2004: Annette Fern, Don Wilmeth

2002: Betty L. Corwin, Richard M. Buck

2000: Rod Bladell, Don Fowle, Maryann Jensen, Louis Rachow

1996: Dorothy Swerdlove

1994: Paul Myers.

### Awards Committee

Phyllis Dircks, Chair  
Maryann Chach  
Don Wilmeth



Legacy Oral History Program  
Museum of Performance & Design

## Be Part of History

### Oral History Training Workshop San Francisco: June 11-13, 2009

led by Jeff Friedman, Ph.D. and Basya Petnick

This stimulating and informative three-day workshop will provide the training necessary for participants to launch their own oral history projects. While drawing on references and examples in the performing arts, the workshop is designed to be equally appropriate for those involved in anthropology, cultural studies, institutional history, social history, regional history, family history, master's or doctoral studies, or other projects.

The **14<sup>th</sup> Annual Oral History Training Workshop** will be carefully designed to match the experience levels of *all* participants—beginning, intermediate, or advanced. The lecture/discussion format will include opportunities to apply the material presented. The workshop will cover:

- **Project Design**
- **Legal/Ethical Issues**
- **Technology and Funding**
- **Interviewing**
- **Transcription and Editing: producing research-quality documents or other final products**

**Fee:** \$300 (Early registration: register by May 1, 2009)  
\$350 (After May 1) Pre-registration required. Major credit cards accepted.

Fee includes a 200-page syllabus/guidebook containing all the material taught in the workshop, special readings, and other vital information. In order to give personal attention to each participant and project, the workshop is *strictly limited to 22 participants*.

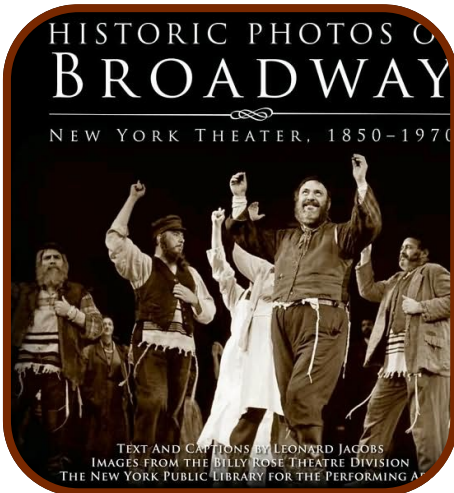
**Contact:** [legacyoralhistory@gmail.com](mailto:legacyoralhistory@gmail.com); or call (415) 255-4800, ext. \*823 for information and registration.

Workshop Leaders:

**Jeff Friedman, Ph.D.** founded Legacy in 1988 and continues as senior advisor to the program. He is a member of the faculty of Rutgers University and contributes to scholarly conferences and publications on oral history theory, method, and design.

**Basya Petnick** is Legacy Program Manager, seasoned interviewer, and published journalist. She is also experienced in the technology and funding of oral history projects.

**Leonard Jacobs. *Historic Photos of Broadway: New York Theatre, 1850-1970*. Nashville, TN: Turner Publishing Company, 2008. 254 pp + illus. ISBN 978-1596523623.**



Lavish collections of theatrical production stills and portraits appear in print on occasion, but too often these feature familiar images seen often in other books and on book covers and glossy calendars, coffee mugs, and accompanying scholarly and pulp articles. It is a rarity to find a collection chock full of the unfamiliar and, better yet, with images reproduced crisply and accompanied by informative text. Leonard Jacobs offers just such a volume and it is certain to please the most exacting scholars as much as the casual theatre buff. For American theatre historians, it should be noted that Jacobs chooses to emphasize the historic, reaching back to the dawn of photography itself. Despite the date range in its title, Jacobs' book expends more than

200 of its 254 pages to pre-World War II Broadway. On first glance, there appears little rhyme or reason to the images included, but closer inspection reveals that Jacobs manages to work in the most representative stage figures, theatre spaces, plays, and playwrights of this golden era of New York theatre. Beginning with an 1850 photograph of Junius Brutus Booth, Sr., and his young son, Edwin, soon to become nineteenth century America's finest

*Life With Father*, in full costume and onstage, purchasing war bonds or doughboys from a prior war lined up outside the Broadhurst Theatre in 1918. For teachers and scholars, it is worth noting that more than ninety percent of the images are given a full page with very few spread across the book's seam, making reproduction for classroom especially viable.

A brief bibliography is included,

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*A majority of the photographs will be unfamiliar to even the most serious scholar.*

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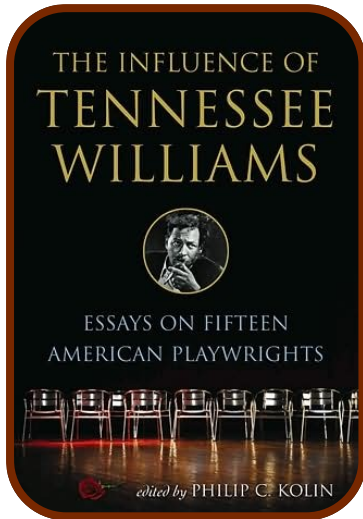
actor, the cast of characters also includes a diverse and impressively complete sampling of vintage Broadway, from Lydia Thompson, Olga Nethersole, and Lillian Russell to George M. Cohan, Clyde Fitch, and the Ziegfeld girls (not to mention "Ziggy" himself in a striking portrait). Some images are strictly formal poses, others exude a fetching informality conjuring an illusion of live performance (note a full stage shot of William Saroyan's *The Time of Your Life* with Julie Haydon and Gene Kelly that convinces the viewer of the scene's "liveness").

A majority of the photographs will be unfamiliar to even the most serious scholar. For example, in representing Tennessee Williams' debut play *The Glass Menagerie*, Jacobs eschews the most iconic photos to include a rare still of Laurette Taylor with Julie Haydon, providing the viewer a delightful shock of recognition in seeing the familiar in a most unfamiliar way. Page after page offers similar delights (such as one of the cast of

and Jacobs's short texts accompanying each image are entertaining; however, it is the images that make this book an unmitigated joy. Hopefully, it is the first of many – perhaps Jacobs, who undoubtedly had to pass over many images he would have liked to include – could create decade-by-decade volumes or focus on specific genres or eras. Please say yes!

**James Fisher**  
**University of North**  
**Carolina at Greensboro**

**Philip C. Kolin, ed. *The Influence of Tennessee Williams: Essays on Fifteen American Playwrights*. Jefferson, NC: McFarland, 2008. 229 pp. ISBN 978-0-7864-3475-6.**



Since the beginning of his playwriting career in the 1940s, scholars have written much about the many influences on Tennessee Williams and the creation of his singular plays. These influences most famously include his own personal life and family background, not to mention his Southern heritage. Along with these, the rich theatrical culture of his youth and a range of literary figures as diverse as Hart Crane, D. H. Lawrence, and Anton Chekhov, among many others, also mattered greatly to his development, as did his Broadway collaborators. Less scholarly attention has been focused on Williams' influence on other playwrights. Philip C. Kolin, editor of *The Influence of Tennessee Williams*, is a distinguished

author of six previous works on Williams and he has enticed fifteen noted scholars to address the wide-ranging impact of Williams' work on his near-contemporaries (William Inge, Neil Simon, Edward Albee, Lorraine Hansberry) to subsequent generations of dramatists to the present. In addition to these essays, the volume features an original David A. Crespy interview with Albee (Crespy also contributes his own essay on Williams and Albee), who aptly notes that he and

sisters who could pass for progeny of Williams' greatest heroines, or Tony Kushner, who has frequently acknowledged a debt to Williams and even quoted Williams dialogue in his finest work, *Angels in America*. However, readers may be surprised to encounter essays on Sam Shepard, Christopher Durang, John Guare, and A. R. Gurney (not to mention Neil Simon) among those identified as significantly indebted to Williams'

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*...editor Kolin and his collaborators have succeeded in opening fertile new fields in the study of Williams...*

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Williams wrote characters with a "tragic sense of life."

Emphasizing the confessional style and wide-ranging subject matter of Williams' drama, most of the essays stress his concerns with gender (most notably, his liberation of sexuality as a stage topic) and particularly his influence not only on Southern writers, but also on the breakthrough generation of African American playwrights post-1960, including Adrienne Kennedy, August Wilson, Anna Deveare Smith, and, most recently, Suzan-Lori Parks. Among the particular pleasures of this volume is the overall quality of the writing, which is consistently outstanding across the essays. The contributors, including Kolin himself, offer a depth and seriousness of analysis worthy of their subject.

Kolin's collection also offers tantalizing surprises – one might expect to find an essay on Beth Henley, whose most famous play, *Crimes of the Heart*, features three

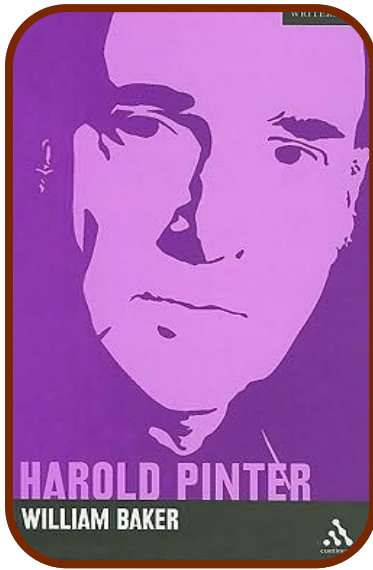
forerunning achievements. In this, editor Kolin and his collaborators have succeeded in opening fertile new fields in the study of Williams, not to mention those acknowledged as inspired by his work. Kolin's introduction, "The Panoptic Tennessee Williams," astutely sums up Williams as "a powerful voice in the artistic representation of the politics of gender and race," adding that the essays record Williams' voice in "different genders, tones, dialects, and degrees of affinity and separation." Williams' voice will surely continue to influence the most probing of America's future generations of playwrights.

For those with an interest in Williams or any of the diverse American dramatists he is credited with influencing, this well-edited volume will be a necessity.

**James Fisher**  
University of North  
Carolina at Greensboro



**William Baker. *Harold Pinter*. New York: NY: Continuum International Publishing Group, 2008. 166 pp. ISBN 978-0-8264-9971-4.**



**T**his densely packed entry in Continuum's *Writers' Lives* series deftly combines a biography of the late Harold Pinter with discussions of his works as playwright, poet, director, actor, screenwriter and public figure in 166 pages. William Baker's examination of Pinter's many facets is of necessity concise but never slight. Baker, like his subject, has an eye for the single detail that paints an entire picture.

The book employs a chronological structure, save for a final section devoted to Pinter's poetry elegantly restating the relationship between his life and his art. The first chapter details formative experiences such as brushes with anti-Semitism, evacuation to the countryside during the Battle of Britain,

ostracization for stealing a friend's girlfriend, an obsession with playing cricket and professional cricket players, and using his Bar Mitzvah money to buy a copy of Joyce's *Ulysses*.

Pinter's theatre career starts with a scholarship to the Royal Academy of Dramatic Arts that he abandons to join a series of repertory companies, playing Bassanio in *The Merchant of Venice*, Jack

His adaptations of John Fowler's *The French Lieutenant's Woman*, Fitzgerald's *The Last Tycoon*, and Anthony Shaffer's *Sleuth* are shown to be every bit as personally revealing as his stage works. Of particular interest to the Pinter completist is Baker's consideration of the playwright's unproduced screenplays for *Lolita*, *The Trial* and perhaps most intriguing, *King Lear*.

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*Baker, like his subject, has an eye for the single detail that paints an entire picture.*

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Worthing in *The Importance of Being Earnest*, and the Tyrone Power role in *Witness for the Prosecution*.

His first play, *The Room*, is written for a friend's Master's thesis directing project. Pinter follows this up with a series of innovative, but tepidly received plays culminating with the success of *The Caretaker*. Baker's selection of contemporary critical reaction is amusing in light of Pinter's subsequent acclaim. Particularly noteworthy is Kenneth Tynan's about face between his loathing of *The Birthday Party* and his admiration of *The Caretaker*.

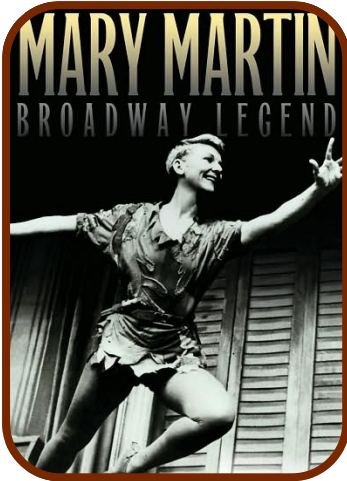
As Pinter's subsequent theatrical works drift further and further from traditional plotting, Baker's task of summarizing each play's action becomes more and more daunting. He gives as good a description of *Landscape* or *Silence* as anyone can, but neither of those pieces really lends themselves to that treatment.

Where Baker really shines is in his analysis of Pinter's screenplays.

Michael Billington's Pinter biography, Mel Gussow's *Conversations With Pinter* and Martin Esslin's *The Peopled Wound* cover much of the same ground in greater depth. However, for a concise and sophisticated introduction to Pinter's life and works, Baker's *Harold Pinter* is without peer.

**John Frank  
Los Angeles Public Library**

**Ronald L. Davis. *Mary Martin, Broadway Legend*. Norman, OK: University of Oklahoma Press, 2008. 312 pp + illus. ISBN 9-780806139050.**



**T**he cover photo says it all – Mary Martin as Peter Pan, ever youthful, radiating pure joy in performance. For nearly five decades, Martin shared that same exuberance with theatre-goers everywhere. In the star's first full-length biography, Ronald L. Davis brings readers her remarkable life.

Mary Martin was born in 1913 in Weatherford, Texas and always maintained hometown ties, along with an occasional Southern twang. Her drive to perform surfaced early. At age 17, she married Ben Hagman. Their union was short-lived, but produced son Larry, who became a television legend as *Dallas*'s "J.R. Ewing". Due largely to Martin's career demands, mother/son relations were strained for decades.

Martin eventually sought film work in California. While appearing at a Los Angeles nightclub, she was discovered by a theatrical producer. In 1938, she debuted on Broadway in Cole Porter's *Leave It To Me*, where her unique rendition of "My Heart Belongs to Daddy" became an overnight sensation. In 1940, she married Richard Halliday, soon to become her devoted manager.

Richard." Halliday struggled with alcoholism, and died in 1972. In adjusting to life without his arguably domineering hand, Martin nevertheless stayed professionally active while strengthening ties with friends and family. She died of colon cancer in 1990.

Davis' text is engrossing and seemingly uncolored by his own friendship with Martin in her later

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*He aptly conveys the affection Martin inspired in co-stars and audiences alike, while not minimizing her faults and foibles.*

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Martin won a Donaldson Award in 1943 for Kurt Weill's *One Touch of Venus*. She also stamped her personality on Irving Berlin's *Annie Get Your Gun* by touring the show nationally to much acclaim. Martin's iconic, Tony-winning roles in *South Pacific* and *The Sound of Music* followed. She cherished her audiences and always maintained high standards, rarely missing a performance.

Martin's later career took her to television, perhaps most memorably in the 1960 recreation of her earlier Broadway hit *Peter Pan*. During the 1980s, Martin co-hosted a syndicated talk show for seniors, *Over Easy*, until she and friend Janet Gaynor were critically injured in a 1987 automobile accident.

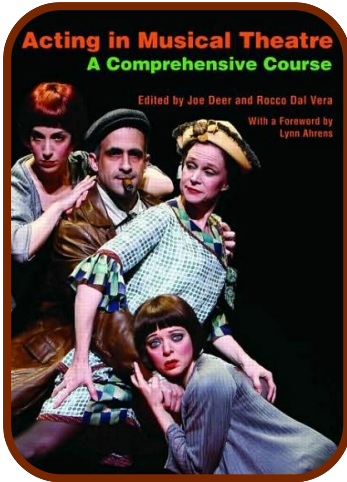
While Martin's stardom flourished, her personal life proved challenging. Richard Halliday became her fierce protector from all non-stage-related distractions. When asked if Martin was in any way a "killer," a friend remarked, "She doesn't need to be: she has

years. (He even briefly addresses the persistent whispers of her lesbianism, stating said rumors have neither been substantiated nor disproved.) He aptly conveys the affection Martin inspired in co-stars and audiences alike, while not minimizing her faults and foibles. Perhaps most inspiring is his depiction of Martin's widowhood years, during which she bravely tackled several failed stage projects with characteristic spirit and determination.

The book is illustrated with a small selection of photographs primarily from Martin's stage work. It is recommended both for general readers and theatre aficionados. Watching Mary Martin as Peter Pan on television inspired me to aim high and enjoy the ride. As Ronald Davis' biography shows, the woman herself could do nothing less.

**Catherine Ritchie  
Fine Arts Division  
Dallas Public Library**

**Joe Deer and Rocco Dal Vera.**  
***Acting in Musical Theatre: A Comprehensive Course.*** New York: Routledge, 2008. 448 pp. ISBN: 978-0-415-77318-8 (hardback); 978-0-415-77319-5 (paperback).



After an impressive array of theatre practitioners, performers, and scholars have already proclaimed *Acting in Musical Theatre: A Comprehensive Course* to be “the book we have all been waiting for” (this courtesy of Tony-winning actress Victoria Clark), is there anything left for a book reviewer to say? Authors Deer and Dal Vera state their case with consummate confidence and authority in their introduction – their musical comedy performance textbook is, they claim, “comprehensive,” “easy to understand,” “flexible,” and “fun” (xxviii-xxix). As it happens, with a few reservations, the book lives up to all the glowing evaluations – even the ones the authors give themselves.

*Acting in Musical Theatre* establishes and proceeds from a

premise that all musical comedy actors would do well to implement – that is, the overt “bigness” and “theatricality” that musicals demand does not mean the performer should sacrifice truth. To that end, Deer and Dal Vera offer numerous exercises designed for the performance class that treat not only the mechanics of performing songs, but the breaking down of songs into the same beats and moments of discovery that actors of

book can be used for individual study, the numerous exercises and the condensed nature of some of the sections are more ideally suited for the classroom. Indeed, the relative speed with which the authors set up musical comedy history and differentiate between operettas, musical comedies, “Golden Age” musical dramas, and rock musicals, virtually necessitates the guidance of a knowledgeable

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*...the overt “bigness” and “theatricality” that musicals demand does not mean the performer should sacrifice truth.*

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“straight plays” use. Wisely, the authors do not necessarily impose their values of what constitutes “great” musical comedy, but rather they guide the reader/student to the task at hand – examining the music and the lyrics of such diverse songs as “I Remember Air” from Sondheim’s *Evening Primrose* and the perhaps inevitable “I Dreamed a Dream” from *Les Misérables* to determine the characters’ objectives, obstacles, and motivations. The authors guide the student toward using the carefully chosen words and sounds of lyrics, as well as the corresponding rises, falls, and breaks in the music, as key signifiers of thought, feeling, and motivation.

The structure of the book lends itself well to the authors’ intentions – starting with fundamental Stanislavski-based ideas that many actors use, and then adapting the principles to parsing songs. (One wonders about the possibility of musical comedy performance books rooted in other, less traditional acting systems.) While Deer and Dal Vera note that the

instructor to flesh out the authors’ quick sketches. Each of their sketches, it should be noted, is rich in information concerning performance style, and, to some extent, historical context.

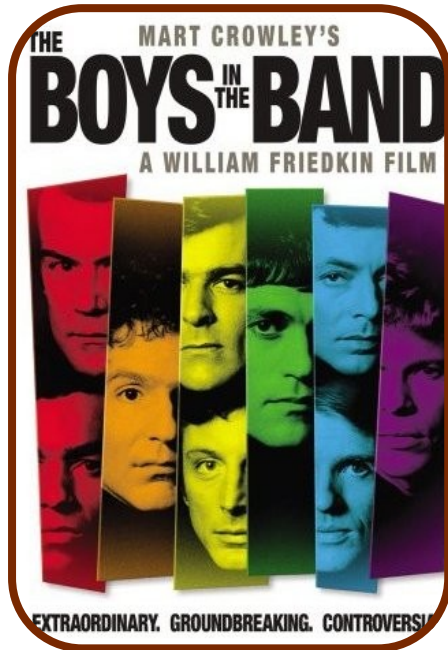
The most serious errors in the book arise when the authors try to sketch the history a bit too quickly – they mistakenly identify Tchaikovsky as the composer of “Peter and the Wolf,” for example, and they mislabel a number of musicals as Princess Musicals. Nevertheless, as a practical textbook for the musical comedy student at any level, *Acting in Musical Theatre* is indeed a book that will fulfill the needs of many theatres and classrooms.

**Michael Schwartz**  
 Independent scholar





***The Boys in the Band* (DVD). Film version of the Mart Crowley play, directed by William Friedkin. One disc (119 mins); Paramount.**



**"M**asterwork. . .milestone. . . touchstone. . .breakthrough. . . genre classic. . .cult classic. . . gay classic..." and the beat goes on. These are just some of the descriptors used in commenting on the film version of *The Boys in the Band*, both on VHS since 2000 and on DVD in 2008 in a newly restored print for the fortieth anniversary of the Off-Broadway opening of the play, which ran for over 1000 performances, most after the Stonewall riot of 1969. Ninety customer comments on Amazon and sixty user comments on IMDB, the large majority of which are favorable, use one or more of these descriptors. Most are from

gay men and many stress what the film means for them today, noting that things have not changed much since 1970. Several use a variation of Honey's comment during the "Get the guests" game in *Who's Afraid of Virginia Woolf?*: "I know these people."

"These people" are a group of upscale gay friends throwing a birthday party for one of them in the apartment of the host, Michael. The arrival of his old roommate upsets the already jittery equilibrium, and eventually culminates in the "truth game," reminding many

changed since the 1960s as depicted in *Brokeback Mountain*, and all the more reason to study *The Boys in the Band* as a "gay classic." Second, to many young gay people today, this is a cautionary tale to remind them that even though they may be "out," there are hazards even in this enlightened society. Third, as a breakthrough and a milestone, *The Boys in the Band* should be studied in relation to current plays and films to compare its honesty and courage with what is being produced now. Indeed, the play is included in the curriculum of

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*...should be studied in relation to current plays and films to compare its honesty and courage with what is being produced now.*

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commentators of the games in *Virginia Woolf*. In fact, some refer to *The Boys in the Band* as the "gay *Virginia Woolf*;" I think of *Virginia Woolf* itself as the gay *Virginia Woolf*, but Albee disagrees. In any case, there is hope of a positive renewal at the end of Albee's play, but very little, at least for the host, in *The Boys in the Band*.

So why does *The Boys in the Band* still resonate with much of the gay community today, and why are at least some of the strongly affirmative comments still relevant? First, things have not changed as much as some believe. I knew "those people" then, and I still know them; they are part of a gay community in urban enclaves in many parts of this country, and indeed the rest of the world. Not in the Bible belt, nor in the Mid and Mountain West, regions little

numerous sociopolitical courses along with several online study guides (one 77 pages long!).

There are four extras on this disc; three with Crowley, Friedkin, Tony Kushner, and two surviving members of the cast, and a rather long audio track by Friedkin, which does not add much except to emphasize how pleased he is with this film. Recommended for all audiovisual collections in all sizes and types of libraries.

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

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\*Demastes, William W. *Comedy Matters: From Shakespeare to Stoppard*. New York: Palgrave Macmillan, 2008.

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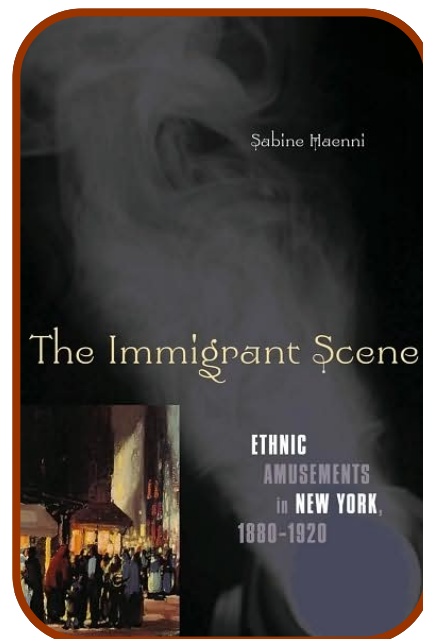
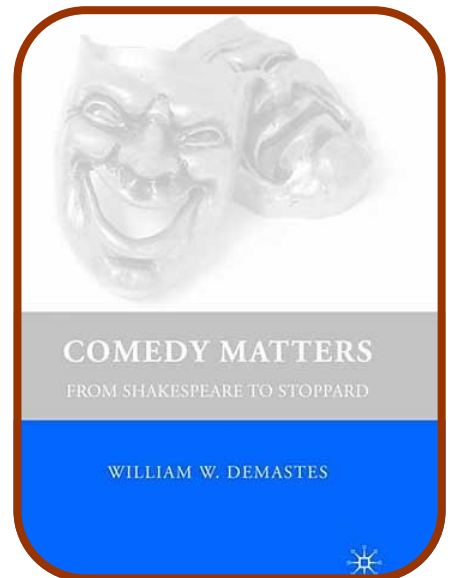
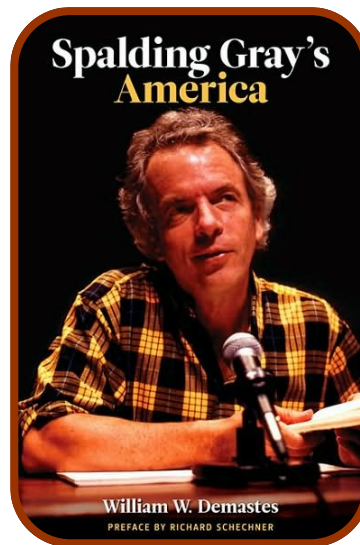
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Iball, Helen. *Sarah Kane's Blasted*. Modern Theatre Guides. New York: Continuum, 2008.

\*Vance, Jeffrey. *Douglas Fairbanks*. Berkeley, CA: University of California Press, 2008.

Whitmore, Michael. *Shakespearean Metaphysics*. New York: Continuum, 2008.





## July 2009

13

### TLA at the American Library Association Annual Conference in Chicago

Chicago Public Library/Video Theater  
Harold Washington Library Center  
400 S. State Street  
Chicago, IL 60605  
10:30 – 12:00 Noon

### The Play's the Thing: From Page to Stage to Archive In Chicago Theatres

The Chicago theater community, well known for its ensemble approach toward production, generates new plays every year and has yielded Tony award winners *Grapes of Wrath*, *Metamorphoses*, and *August: Osage County*. This panel will showcase representatives from Steppenwolf Theater, the Goodman Theatre and other local companies discussing new play development through workshops and rehearsals, how the "definitive" script is identified, and how that script and other materials related to the productions are maintained.

## May 2009

22

TLA Board Meeting  
Baruch College  
New York, NY

## June 2009

12

Deadline for *BROADSIDE* submissions

## October 2009

9

TLA Board Meeting, Annual Business Meeting, and Book Awards  
The New York Public Library for the Performing Arts

## November 2009

11-15

ASTR-TLA Annual Conference  
Condado Plaza Hotel and Casino  
San Juan, Puerto Rico