

BROADSIDE

36/3 Summer 2009

Newsletter of the Theatre Library Association



In Memoriam: Brooks McNamara, TLA President, 1977-1980, and
Founding Director of the Shubert Archive

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

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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, Brooks McNamara, Shubert Archive.

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

Page 8, Brooks McNamara, Shubert Archive.

Page 10, The Barrymore Family, The Barrymore Archive

Page 10, Katherine Hepburn, The New York Public Library for the Performing Arts

Page 11, Lois Weber, The Grand Prairie Public Library

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

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)



Kenneth Schlesinger

TLA's Executive Board met on May 22 at Baruch College in New York City. Although we did have a quorum, turnout was low because many members face reduced travel funds from their respective universities. As a consequence we are exploring creative ways to enhance Board online communication, perhaps by initiating a wiki or blog. One of the high points of this meeting was that we managed to complete our discussions in a record five hours!

Membership and Finance

As of May 1, TLA's membership stands at 283—down from last year's high of 339. During the spring, the Board informally reached out to lapsed members—[you know who you are!]
—which resulted in a number of significant renewals. We are also concerned with taking a hit on our institutional memberships in the current economic climate.

The Membership Committee (Beth Kerr, Chair, Francesca Marini and David Nochimson) met to brainstorm on how to increase outreach efforts to prospective student members, as well as those in affiliate professions. As you're aware, membership is the lifeblood of our economic health, so we encourage you to renew: <http://tla.library.unt.edu/membership.html>

However, we are holding our own financially, with a cash balance of \$44,581.14, including a savings certificate of \$5,082.61 [that would be our Endowment].

Book Awards

Awards Chair Brook Stowe has assembled a database of nearly 200 publishers of theatre- and film-related books. Jurors are completing their work, and we should be able to announce winners of the George Freedley and Theatre Library Association Awards in mid-June.

Publications

As usual, we have a lot of activity. Due to its popularity, we recently reprinted 250 copies of Susan Brady and Nena Couch's PAR 25: Documenting – Lighting Design, which are available for sale on our website:

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

Board member Nancy Friedland is making progress on PAR 27: Documenting – Costume Design. We're looking forward to a possible Spring 2010 release of this profusely illustrated volume.

Also potentially in the pipeline are Publications Chair Rob Melton's consideration of the issues and

challenges related to the academic librarian specializing in theatre, and Marti LoMonaco and David Nochimson's desire to produce a volume for TLA's 75th Anniversary in 2012.

Simultaneously, I've been involved in renewing TLA's licensing agreement with EBSCO to make it more favorable to supporting possible future open access issues. I just signed an ancillary agreement facilitating access of PAR citations in commercial search engines to increase our exposure.

Conference Planning

Former TLA President Kevin Winkler has organized a session at the American Library Association Conference in Chicago on July 13. *From Page to Stage to Archive in Chicago Theatres* will explore the role of libraries and archives in documenting the Windy City's rich traditions of producing new plays, with participants including Steppenwolf and the Goodman Theatres.

ASTR-TLA goes to sunny Puerto Rico this year. Plenary Chair Colleen Reilly will offer a panel on *Scholars, Collections, and Archival DestiNations*, with presenters from USC, University of British Columbia, and Yale School of Drama. TLA will also be organizing a tour to a prominent performing arts archive in San Juan.

TLA has begun discussions about partnering with SIBMAS for its 2012 Conference at the Ransom Center at University of Texas in Austin. Details about financing and program development have to be worked out, but we're excited about embarking on this international venture.

Board member Steve Kuehler submitted a revised Proposal for Symposium III, tentatively titled *Authenticity and Accessibility in Contemporary Shakespeare*, addressing the tension between textual faithfulness and artistic interpretation. As with previous Symposia, it will combine TLA's unique blend of case studies, documentation issues, and live performance. The Board is enthusiastically receptive and looks forward to stewarding its development, possibly for Spring 2011.

Distinguished Achievement

As Theatre Library Association embraces the theatrical event from legacy to frontier—the historical artifact to cutting-edge technologies—we are committed to celebrating the best and brightest in the profession. At our Book Awards, Friday, October 9 at Lincoln Center's Bruno Walter

Auditorium, we will be bestowing our Distinguished Achievement Award on Robert Taylor, outgoing Curator of the Billy Rose Theatre Collection at New York Public Library for the Performing Arts.

An incumbent in this position since 1992, Bob distinguished himself through his outstanding exhibitions, aggressive solicitation of new collections, and commitment to archival processing. On a personal note, he has been a mentor and friend.

In an embarrassment of riches, the TLA Board voted unanimously, by acclamation, to extend Honorary Membership to our historian, Louis Rachow. In this limited space, it would be hard to assess his particular contributions to this Association. TLA President during the 1960s, he effectively serves as our *conscience* and historical continuum. He religiously attends Board meetings and all programs, and is always open and receptive to new ideas.

Please join us October 9 to celebrate these two great leaders of our profession!

Best wishes,

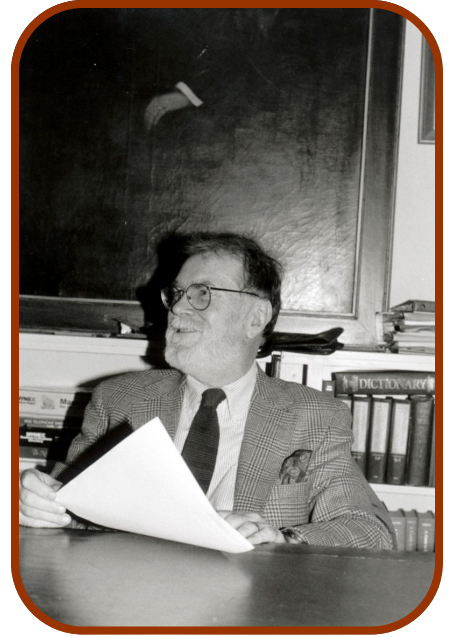
Kenneth Schlesinger
TLA President

In Remembrance of Brooks McNamara

Brooks McNamara (1937-2009) was the founding Director of The Shubert Archive which he guided from its beginnings in 1976 until his retirement in 1999. His intuitive grasp of the historical importance of materials discovered in Shubert crawlspaces, storage rooms, and backstage areas was crucial to the Archive becoming a major resource to theatre historians and scholars worldwide.

Brooks' recounting of the Archive's formation acknowledged the part that serendipity and timing played in its founding. Lynn Seidler, then Executive Director of The Shubert Foundation, contacted him in his capacity as a professor of theatre history at New York University and asked him to look at papers and records that had been found in Shubert theatres. Lynn recognized the value of these materials but sought advice on what best to do with them. Initially, Brooks had no idea as to the immensity of the project, but he soon realized that all 17 of the Shubert theatres had storage spaces and each room or cubby hole was crammed with scripts, costume designs, music, correspondence, business records, ledgers, and so on. It was a deluge of lost or forgotten items. Brooks recalled, for example, finding hundreds of architectural plans in a room with a skylight. Because of the fragility of the paper and the heat and humidity of the space, many of the plans crumbled in his hands when they were touched.

After surveying the collection and realizing its value and importance, Brooks proposed to Lynn Seidler, Gerald Schoenfeld, Bernard B. Jacobs, and the Shubert Board that they consider establishing their own archive. To facilitate that end, he recommended that they retain him part-time as Director to oversee the project and that they hire a part-time archivist to inventory and process the material. He suggested offering the archivist's position to Brigitte Kueppers, a part-time project archivist at the Theatre Collection of the New York Public Library at Lincoln Center. Then Brooks had another inspiration. At NYU he had been instrumental in establishing the field of popular entertainment as an academic research area. Why not figure out a way to give graduate students an opportunity to immerse themselves in all of this unplumbed primary source material and, at the same time, provide Shubert with a readily available and knowledgeable work force? Ultimately, he decided that setting up an intern program with NYU would kill two birds with one stone. For ten years, NYU interns trooped through the archive creating order out of chaos, finding inspiration in this wonderful treasure trove, and taking their experience with them as they pursued their careers in the worlds of academia and archives. Many of Brooks' students and interns are now teaching in universities, creating live theatre, or preserving archival materials for future generations of researchers.



Brooks McNamara, 1998

Brooks was many things: a pioneer in the study of popular entertainment as a serious academic subject and cultural signpost, a teacher, a mentor to the next generation of theatre historians, a kind and thoughtful boss to the archive staff, and a true gentleman. He left us much too soon but his legacy both in The Shubert Archive and the students he inspired will keep his memory alive.

Maryann Chach
Director, The Shubert Archive

Another Appreciation of Brooks McNamara, TLA President, 1977-1980

Brooks McNamara was, I believe, the first academic to be elected President of TLA and I was the second. Since Brooks was my mentor, under whom I happily studied for my doctorate in Performance Studies at NYU and who was responsible for launching my career as an archivist/scholar, I've always felt that my service as TLA President was in honor of Brooks and his pioneering work in the area of theatre archives.

Maryann Chach has written a lovely history of Brooks' work as founding Director and guiding spirit of the Shubert Archive which was, despite his fourteen published books, certainly his *magnum opus*. It was not his only archive, however. By training so many NYU grad students as archival interns—we called ourselves “Shubies”—he, by extension, instigated the founding of many other theatre archives throughout the country. My personal example is the Tamiment Playhouse Archive, which is part of the Tamiment Library at NYU, and the story of its beginnings is a typical Brooksonian tale. I was a new Shubie happily descending the stairs in the Lyceum Theatre lobby while he was walking up. He answered my cheery greeting of “Hello, Brooks!” by asking, “Aren't you originally from Pennsylvania?” I said yes, and he smiled with glee, proclaiming, “Well, have I got a dissertation for you!” He had just gotten off the phone with a New York City garment manufacturer who had

his own personal theatre archive in an empty storeroom. It turned out to be the records of the Tamiment Playhouse in Pennsylvania's Pocono Mountains, about sixty miles from where I grew up. The Tamiment Playhouse did, indeed, become my doctoral dissertation as well as my subsequent book, *Every Week, A Broadway Revue* (Greenwood, 1992). However, before all of that, Brooks engineered the transfer of the manufacturer's records to NYU, and I graduated from being a Shubie to project director of a newly created archive. This is simply one of many McNamara-to-the-rescue tales of important theatre documents that Brooks managed to valiantly salvage and place in secure, accessible archival homes.

I, of course, was not the only Shubie that Brooks turned into an archivist/scholar and, in many ways, this was his unique gift as an educator. He not only introduced us to the nuts and bolts of creating a research archive (it was actually Brigitte Kueppers who taught us how to get our hands dirty and the documents clean), but he guided us in how to use and interpret these documents in our scholarship. A fellow Shubie, Steve Nelson, who went on to create numerous theatre archives, described our collective experience most eloquently in the centennial edition of *The Passing Show*, the newsletter of the Shubert Archive which Brooks both founded and named in 1977:

In amongst all those boxes of

memos, contracts and brown paper parcels was a picture of American theatre and the people who made it happen that was more vivid and compelling than any I'd ever imagined. Brooks taught me the value of looking closely at what others ignored, of not being one more foot soldier in the 'greatest achievements' school of theatre scholarship, and that, finally, there aren't nearly as many trivial performances as there are experts with the need to trivialize. He made it OK to spend time on what I was really interested in, and showed me that (in his words) it, 'might well be that all forms of performance are serious and complex expressions of a culture's most fundamental concerns, and that all are worthy of study . . . and no apologies needed.' (*The Passing Show*, vol. 22, no. 2, B 4-5).

Brooks' spirit, passion, and expert guidance continue to be an inspiration; he will be sorely missed.

Marti LoMonaco
TLA Immediate Past President
Fairfield University

THE BROADSIDE NEWS NETWORK

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

Stephen Kuehler (Northeast,
skuehler@comcast.net)

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

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

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

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

California: Los Angeles



The Barrymore Family

The lives and times of the Barrymore dynasty is the subject of an exhibition, "The Barrymores: Hollywood's First Family," at the David L. Wolper Center on the main floor of Doheny Memorial Library at the University of Southern California (USC) in Los Angeles through July 31. It features rare photographs, posters, letters, drawings and other memorabilia from the Barrymores as well as the Costello, Colt, and Blyth branches of the family. Many of

the original photographic negatives were found by John Drew Barrymore in a suitcase in his mother Dolores Costello's avocado ranch in northern San Diego County. The family materials are supplemented by items from the USC Performing Arts Archive, the Samuel Colt Archive, and the MGM and Warner Brothers collections.

California: Santa Barbara

Chimene Tucker, Film and Media Studies librarian at UC Santa Barbara, published a review of *American Women Stage Directors of the Twentieth Century* (ed. Anne L. Fliotsos and Wendy Vierow, Urbana: U Illinois Press, 2008) in the Winter 2009 issue of *Feminist Collections*.

Massachusetts: Cambridge

On June 1, in response to Harvard University's budgetary crisis, the Harvard College Library closed the reading room of the Harvard Theatre Collection (HTC). Researchers who wish to consult materials from the Theatre Collection may do so in the reading room of the Houghton Library, Harvard's rare book library. The HTC's exhibit on the centenary of the Ballets Russes (see the previous edition of *BROADSIDE*) will continue to be on view in its galleries in the Pusey Library, Monday through Friday 9:00-5:00, through August 28.

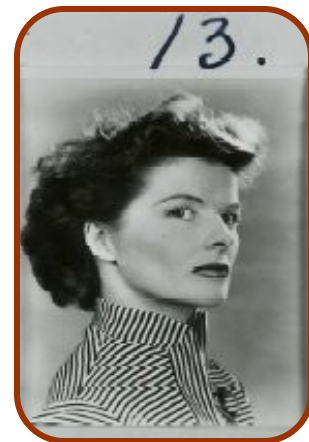
New York: New York

The exhibition "Creating the Modern Stage: Designs for Theater and Opera" will be on view at the

Morgan Library & Museum through August 16. Drawn from the Morgan's own collection, the exhibition examines the origins of modern scenic design and chronicles the evolution of stage sets during the highly innovative period of ca. 1900 to 1970.

On view are over fifty drawings, principally from the collection formed by the celebrated American set designer Donald Oenslager. Enriching these color drawings is related material, including musical scores, rare books, and autograph manuscripts, as well as more than thirty performance photographs documenting the finished set.

The exhibition is divided into four thematic sections emphasizing the international scope of advances in set design. The Morgan Library & Museum is located at 225 Madison Ave. (@ 36th) in Manhattan.



Katharine Hepburn

Uptown, the New York Public Library for the Performing Arts

has mounted the exhibit "Katharine Hepburn: In Her Own Files," which focuses on the actress's career on the stage and is taken from the Hepburn Papers in the Billy Rose Theatre Collection. Curated by TLA member Barbara Cohen Stratyner, the exhibit is on view in the Vincent Astor Gallery through October 10. More information, including the exhibit brochure and library hours, is available at <http://www.nypl.org/research/calendar/exhib/lpa/lpaexhibdesc.cfm?id=510>

Texas: Austin

The Harry Ransom Center at the University of Texas at Austin has acquired the archive of actress Ann Savage (1921-2008). The material includes Savage's annotated film scripts, scrapbooks, business contracts, feature film prints, home movies, and photograph collections. Savage made more than 30 films during the 1940s and 50s, and is most often remembered for her performance in the 1945 film noir classic *Detour*.

Also at the Ransom Center, the Robert De Niro Collection of materials donated by the Oscar-winning actor in 2006 is now open to researchers and the general public. The collection, documenting De Niro's professional career from the 1960s through 2005, includes over 1,300 boxes of papers, films, movie props, annotated scripts, posters, correspondence, wardrobe continuity books, and extensive publicity material. Appraised at more than 5 million dollars, the materials required

over two years for processing and cataloging. A finding aid including an inventory and database of costumes and props can be found at <http://www.hrc.utexas.edu/deniro>

Texas: Dallas

The Bywaters Special Collections Department of the Hamon Arts Library at Southern Methodist University has recently produced a finding aid for the Little Theatre of Dallas collection. The collection includes artwork, clippings, correspondence, documents, ephemera, programs, published works, scripts and photographs relating to the Little Theatre of Dallas and its participants. The finding aid was written by Emily Grubbs George and can be found at <http://www.lib.utexas.edu/taro/smu/00067/smu-00067.html>

Texas: Grand Prairie

The Grand Prairie Public Library officially unveiled its "Lois Weber Film Collection" in March, featuring a special appearance by actress and Texas native, Janine Turner. The collection includes both DVD and videocassette films directed by women, "far-ranging in terms of time period, subject matter, style, and country of origin," supplemented by relevant books and other research material. Examples include *Mabel's Busy Day*, directed by Mabel Normand; *Ocean Waif*, directed by Alice Guy Blache; and *Not Wanted*, directed by Ida Lupino. The Collection is named in honor of the pioneering early 20th-century film director (*The Merchant of Venice*, 1914; *Too Wise Wives*, 1921).

The Library is located at 901 Conover Drive in Grand Prairie, Texas, between Dallas and Fort Worth.



Lois Weber

Further information on the Collection is available via the Library's website: <http://www.gptx.org/Library/loisweberfilm.aspx>

Broadside News Network is compiled by Rob Melton (West Coast) with contributions from Phyllis Dircks (Mid-Atlantic), Stephen Kuehler (Northeast), Catherine Ritchie (South), Amy Turner, and Sarah Zimmerman (Midwest).

2009 Freedley and TLA Book Award Winners Announced

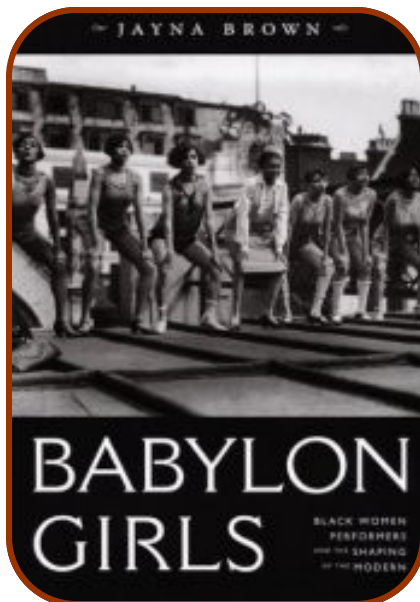
Each year, the Theatre Library Association honors two exceptional publications, one with the George Freedley Memorial Award and one with the Theatre Library Association (TLA) Award.

The George Freedley Memorial Award is named for George Freedley, the first Curator of the New York Public Library's Theatre Collection and first President of the Theatre Library Association. It is presented annually to one English language book on live theatre or performance published or distributed in the United States in the previous calendar year.

The Theatre Library Association Award is presented annually to one English language book published or distributed in the United States in the previous calendar year in the area of recorded performance, i.e., film, television, radio, etc. A cash prize accompanies each award. For the 2009 Freedley and TLA Awards, nearly two hundred academic and commercial publishers were invited to participate.

WINNER, 2009 George Freedley Memorial Award:

Jayna Brown, *Babylon Girls: Black Women Performers and the Shaping of the Modern*, Durham, NC: Duke University Press.



Babylon Girls, a groundbreaking study of African-American women performing in cabaret acts, chorus lines and burlesque revues between 1890 and 1945 was hailed by Freedley juror Jason Rubin as a "necessary" scholarly addition to the areas of entertainment history, race and gender and performance studies. "Jayna Brown's investigation ... of singing and dancing performances by black women entertainers," Rubin wrote, "... opens our eyes, ears, hearts and minds to the fabulous women ... who helped shape the codes of reception in the white and black audiences who in turn negotiated the evolution of the modern woman."

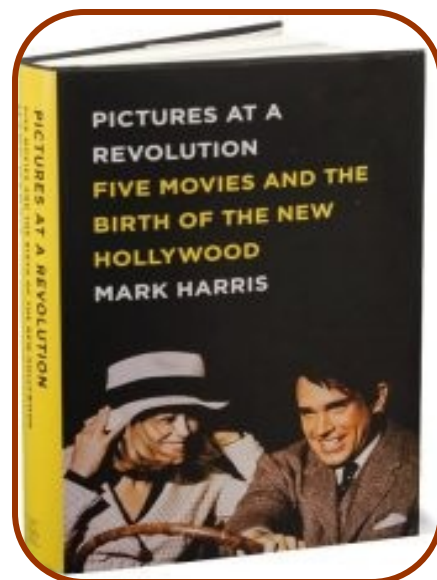
2009 George Freedley Memorial Award Jurors:

Robert Melton, University of California, San Diego
 Susan Peters, University of Texas
 Jason Rubin, Washington College

WINNER, 2009 Theatre Library Association Award:

Mark Harris, *Pictures at a Revolution: Five Movies and the Birth of the New Hollywood*, New York, NY: Penguin Books.

TLA juror John Calhoun cited *Pictures at a Revolution* as "valuable as both film and social history." Fellow TLA juror Catherine Ritchie noted that Harris' examination of five 1967 Hollywood films "offers nostalgia for those moviegoers of a certain generation whose world views were shaped by those ... films ultimately entering the national consciousness and, for the younger generation, an engrossing and entertaining introduction to a ridiculously abundant era in American and cinema history." Juror Calhoun added that author Harris' work "represents a rare combination of scholarly research and richly entertaining prose."



2009 Theatre Library Association Award Jurors:

John Calhoun, New York Public Library for the Performing Arts
 Madeline Matz, Library of Congress
 Catherine Ritchie, Dallas Public Library

AWARD FINALISTS

Finalists for the 2009 Theatre Library Association Award are:

- Richard Koszarski, *Hollywood on the Hudson: Film and Television in New York from Griffith to Sarnoff*, New Brunswick, NJ: Rutgers University Press.
- Michael Aronson, *Nickelodeon City: Pittsburgh at the Movies, 1905-1929*, Pittsburgh, PA: University of Pittsburgh Press.

Finalists for the 2009 George Freedley Memorial Award are:

- Yael Zarhy-Levo, *The Making of Theatrical Reputations: Studies from the Modern London Theatre*, Iowa City, IA: University of Iowa Press.
- Anne Varty, *Children and Theatre in Victorian Britain*, New York, NY: Palgrave-Macmillan.

AWARD CEREMONY

The 41st Annual Theatre Library Association Book Awards will be held at Lincoln Center Friday October 9, 2009 at 6:00PM in the Bruno Walter Auditorium of the New York Public Library for the Performing Arts (enter at Amsterdam Avenue and 65th Street). Doors open at 5:30. A champagne reception will follow. Please visit the TLA website for more information closer to the Awards date.

Brook Stowe
Theatre Library Association Book Awards Chair

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/>

Want to Join the TLA Executive Board?

We are looking for a few good people to run for election to the TLA Executive Board.

If you are interested, please contact Marti LoMonaco, Chair of the Nominations Committee, at martilomonaco@optonline.net. Marti will be off e-mail through the beginning of July, but she'll get back to you the week of July 6. Please send a short biography and a brief statement as to why you think you'd be a terrific new board member. Board members must attend at least 1 of the 3 annual meetings, which are held in NYC and occasionally in cities across the country. Want to host a meeting? Let us know!

42. Help Wanted

Want Ads & Public Notices

WANT ADS

For sale, for rent, help wanted, lost & found, work wanted, personal announcements, thank-you notes, etc.

\$12.00 per ad of 25 words.

Add 15¢ a word over 25 words. Repeat same ad for \$3 less. Add \$3 to border want ad. Add \$2 for tear sheet.

Ad must be paid in advance. AD PLACEMENT DEADLINE IS NOON ON TUESDAY!

Tri-City Record
139 N. Main St., Box 7
Watervliet, MI 48093
(269) 463-6397
E-mail: record@tcrl.com
Credit Card Payment Accepted

HELP WANTED

The Herald Palladium has Motor Routes available in Hartford and Watervliet. Contact Richard Smith at 429 2400, Ext. 386.
(7-17, 7-24, 7-31, 8-7-08 TCR)

HELP WANTED

Freelance reporter needed for part-time coverage of local government meetings; other assignments possible. Must have computer and e-mail. Contact Karl at the Tri-City Record... record@tcrl.com
(7-8-08-TCR)

OFFICE SPACE

WANTED TO RENT

LOOKING FOR...Office Space, 400-600 sq. ft. in the Watervliet, Coloma area for financial service business. Space need by August 1. Call 463 7211 or 463 4536.
(7-17-08-TCR)

READY TO SELL

The following abandoned goods stored at Paw Paw Lake Sports /Coloma Motor Sports You Look Storage, 5270 Paw Paw Lake Rd., Coloma, MI; must be paid in full by August 15, 2008, or same will be sold for storage due: Jim Novack #8 and Shirley Stone #12 and Ronnie Stone #16.
(7-17, 7-24, 7-31-08-TCR)

FOR SALE

HUTCHEN REUTHER...Bauhrian China, 12 piece setting. White with gold trim, \$550. Call Sharon, 468 6864. Great wedding or anniversary gift.
(7-17-08-TCR)

FOR SALE

FLORAL WICKER SET...Couch, loveseat, chair and ottoman. Excellent condition, \$750 O.B.O. Call (269) 925 6554.
(7-17-08-TCR)

LIEN SALE

THE FOLLOWING UNITS have been taken under possession by Sparkle U Stor It for lack of payment. These units will be auctioned on August 8 if the Tenant fails to claim unit.

Linda Alexander, Benton Harbor, Unit 262
Ella Davis, Benton Harbor, Unit 145
George Grant Jr., Eau Claire, Unit 210
Gwendolyn Heard, Benton Harbor, Unit 143
Kathryn & Alden Heaton, Benton Harbor, Unit 153
Industrial Solutions, St. Joseph, Unit 10
Tanyia Kyles, Benton Harbor, Unit ...

totaling \$62,476.83.

Approved payment of mid month ... \$1271.16

barred or affected by the following:
The decedent, Cynthia B. Grooten
dorst, whose last known address

costs for attempted ... fraud by
failure to provide information be
between July 2006 and July 2007.

JOIN THE BROADSIDE TEAM!

BROADSIDE's door is always open to new book

reviewers, so please join us! You may select your own materials to critique, or choose a title from the "Books Received" list published in every issue.

We welcome reviewers from all types and sizes of libraries and institutions. For more information and guidelines, please contact Book Review Editor Cathy Ritchie at catherine.ritchie@dallaslibrary.org or at 214-670-1640.

Share your unique critical perspectives with the ever-expanding TLA membership. We look forward to working with you!

TOWNSHIP REGULAR BOARD MEETING JULY 14, 2008

5, 2008, Primary Election on July 24, 2008, at 12:00 p.m. at the Bainbridge Township Hall, 7315 Territorial Road, Watervliet, Michigan.
The Public Accuracy Test is con

ducted to demonstrate that the program and computer that will be used to tabulate the results of the election counts the votes in the manner prescribed by law.

DEBRA OLSEN

Coloma Charter Township Clerk

ing funds under false pretenses in an amount over \$1,000 but less than \$20,000 between November 2003 and May 2005 from the Social Security Administration.

Martin Lee Himehaush Scotts 2

City, Indiana, 180 days in jail with credit for 36 days served, 4 years probation, 60 hours community service, and \$1,940 fines and costs for operating a motor vehicle while intoxicated, 3rd offense, on March 24, 2008 in New Buffalo Township.

Audrey Lynn Smith, Covert, 180 days in jail with credit for 43 days served, 2 years probation, \$366 restitution, and fines and costs for home invasion, 3rd degree, on November 12, 2007, in Hagar Township. Ashley Nicole Rawson, Watervliet, 150 days in jail with credit for 60 days served, 3 years probation, 20 hours community service, and fines and costs for assaulting a public officer, an employee of the court, on January 26, 2008, at the Berrien County Juvenile Center in Berrien Center.

Michael DeWayne Williams, Lawrence, 75 days in jail with credit for 46 days served, 3 years probation, \$500 restitution, fines and costs for home invasion, 2nd degree, on March 1, 2008, in Watervliet Twp.

Troy Wayne Eaves, Watervliet, 90 days in jail with credit for 11 days served, 2 years probation, fines and costs for attempted breaking and entering a building with intent to commit larceny on November 11, 2007, in Watervliet Township.

Joseph Edward Oleneack, Bridgman, 90 days in jail with credit for 38 days served and \$120 fines and costs for attempted assault with a dangerous weapon on March 21, 2008, at the Berrien County Jail.

Charles Xavier Williams, Benton Harbor, 30 days in jail, 5 years probation, \$995 fines and costs for attempted criminal sexual conduct, 3rd degree with a victim between the ages of 13 and 16 between May and September 2006 in Benton Twp.

Martin Ulrich Hinrichs, Coloma, 180 days in jail with credit for 33 days served, 3 years probation, and \$2,280 fines and costs for attempted interference with a police investigation by threatening a person on March 23, 2008, in Coloma Twp.

Scott Andrew Gertlach, Coloma, 180 days in jail with credit for 47 days served, \$745 fines and costs for breaking and entering a building with intent to commit larceny in March 2008 in Sodus Township.

Lisa Kay Noga, Sodus, 60 days in jail with credit for 35 days served and \$120 fines and costs for attempted assault of a prison employee on March 27 in the Berrien County Jail.

Edward Matthew Ward, Stevensville, 27 days in jail with credit for 27 days served and \$120 fines and costs for attempting to carry a concealed weapon in a vehicle on March 4 in Lake Township.

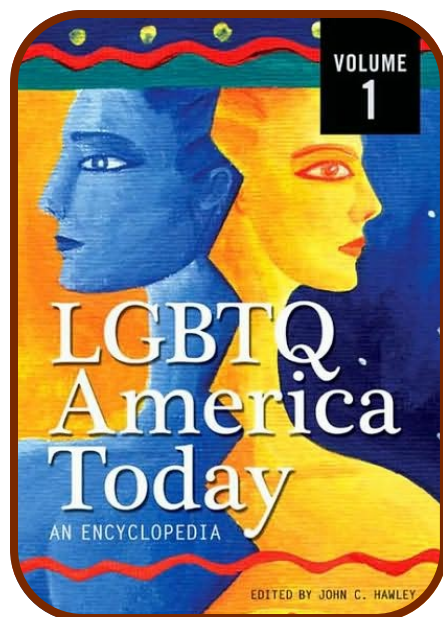
Maurice Tyrone Merritt, Benton Harbor, 18 60 months in prison with credit for 34 days served, \$12,732 restitution, and fines and costs for receiving stolen property with a value of more than \$1,000 but less than \$20,000 on March 10 in the city of Benton Harbor.

Stevenson Bennett, Benton Harbor, 18 240 months in jail with credit for 200 days served and fines and costs for assaulting a police officer and assault with the intent to inflict great bodily harm less than murder in October 2007 in Benton Township.

Alisa Lauchan Sesson Powell, Benton Harbor, 12 48 months in prison and fines and costs for stealing a financial transaction device in September 2007 in Benton Township.

Jessica Lynn Stries St. Joseph 15

John C. Hawley, ed. *LGBTQ America Today: An Encyclopedia*. Three volumes. Westport, CT: Greenwood Press, 2008. ISBN: 9780313339905.



When the “queering” of American culture actually began is difficult to pinpoint, but it is certainly clear that since World War II, lesbian, gay, bisexual, and transgender individuals have made extraordinary progress from a deep and firmly closed closet to something approaching true equality within American life. The three-volume encyclopedia, *LGBTQ America Today*, makes it abundantly clear that, as its publisher claims, queer culture is “a vibrant and rapidly evolving component of the American mosaic.” Indeed, the sweeping scope of this towering work chronicles not only the long struggle for gay equality, but the broad impact of queer culture on American life.

Aimed at students and general readers, the encyclopedia documents the contributions of LGBTQ Americans to an increasingly diverse and multicultural society, with particular emphasis on the past ten years. Essays by over 250 experts focus on the arts and literature, popular culture, law, politics and public policy, health and sexuality, relationships, and individuals, among many other areas of significance in more than 600

shots” as well as news photos and art as appropriate. Editor John C. Hawley includes a brief introduction but future editions might be enhanced with a lengthier introduction aimed at providing an overview of LGBTQ life at the millennium. A minor quibble, to be sure, but such context would aid the general readership for whom this encyclopedia is intended. Otherwise, there is much to appreciate here; the level of

...chronicles not only the long struggle for gay equality, but the broad impact of queer culture on American life.

entries. Such diverse names as Ani DiFranco, Audre Lorde, Tony Kushner, Liberace, Camille Paglia, Andrew Sullivan, Tennessee Williams, and countless others are to be found in single entries, balanced with varied subject essays on activists, bookstores, censorship, domestic partnership and marriage, film directors and producers, gays in the suburbs, HIV/AIDS, Lesbian pulp fiction, Native American spiritualities, parenting, photographers, playwrights, queer theory and social science, religion, sex clubs and bathhouses, stereotypes, television, transgender health, etc.

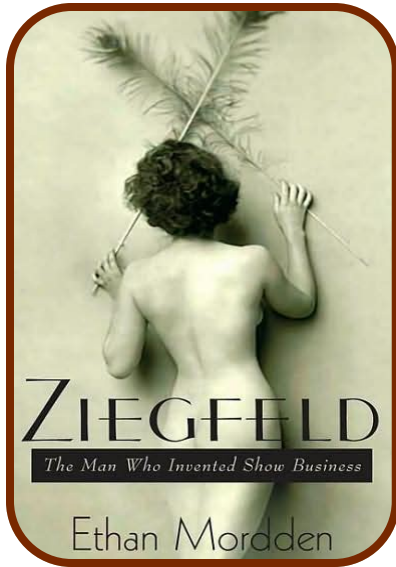
The organization of the three volumes is particularly user-friendly, with cited works for further reading, an extensive general bibliography at the back of the third volume, and a thorough index. Names, terms, and subjects mentioned in various essays are bolded to signal their inclusion as solo essays. Many illustrations pepper the uniformly well-written text. These include individual “mug

depth and completeness is uncommon and, as such, provides a potent resource for researchers.

Performing arts libraries will find this an especially useful encyclopedia since so much of its emphasis is on the arts, literature, and popular culture. It is as up-to-date as could be hoped, with inevitable further updates to come. Given its hefty \$350 price tag, few individuals will own this, but on library shelves all readerships will find *LGBTQ America Today* valuable and one of those reference works that is informative just to flip through for fun and for a glimpse of a rapidly changing America.

James Fisher
University of North
Carolina at Greensboro

Ethan Mordden. *Ziegfeld: The Man Who Invented Show Business*. New York: St. Martin's Press, 2008. 352 pp. ISBN 978-0312375430.



Ziegfeld exists in the modern mind more as a brand name than an individual. The brand, consisting of scantily-clad showgirls, lavish production numbers, and topical satire delivered by the comic superstars of the day, was painstakingly forged to reflect both the impresario's taste and time. Ziegfeld's particular genius was to meld his instinct for astonishing spectacle with themes that resonated with his audience.

Ethan Mordden's biography spends significantly more time on Ziegfeld the impresario than Ziegfeld the man. However, it is through the work that the man is revealed.

Born in Chicago, the son of a piano teacher, the Ziegfeld we

know was birthed when he teamed up with Eugene Sandow, the world's strongest man. Ziegfeld toured the sticks with Sandow's act, consisting mostly of feats of strength.

Sandow's San Francisco battle with a superannuated, drugged-out, and apathetic lion was a nadir of their association. Ziegfeld came up, almost accidentally, with the idea of presenting Sandow as a sex symbol in tableaux that did away with the fighting and emphasized

make such decisions. Will Rogers, W.C. Fields, and Bert Williams are referred to only in passing. The exception is Eddie Cantor, who apparently was Ziegfeld's ace in the hole whenever a hit book show was needed.

In addition to the Follies, Ziegfeld produced many plays, most of them star vehicles short on plot and long on spectacle and song. His most surprising producing

...Mordden manages ultimately to satisfy the reader with as complete a picture of the man and the producer as is possible.

the flexing. It was a hit, and the template for the Ziegfeld girl was established.

Ziegfeld navigated through waters infested with such turn-of-the-century sharks as Shubert, Klaw, and Erlanger to produce his crowning achievement, the Follies. Mordden presents the story of warring theatrical factions and the establishment of Times Square and the theatre district with wit and clarity.

Ziegfeld's relationship with Anna Held is examined as not only one of his most important personal attachments but also as a pioneering achievement in the creation of a star through public relations wizardry. Held's penchant for milk baths hit the papers when the dairy sued her for non-payment, and a star was born.

The comedians are given short shrift in this story. Reportedly, Ziegfeld never found any of his comedians funny and depended upon the reactions of others to

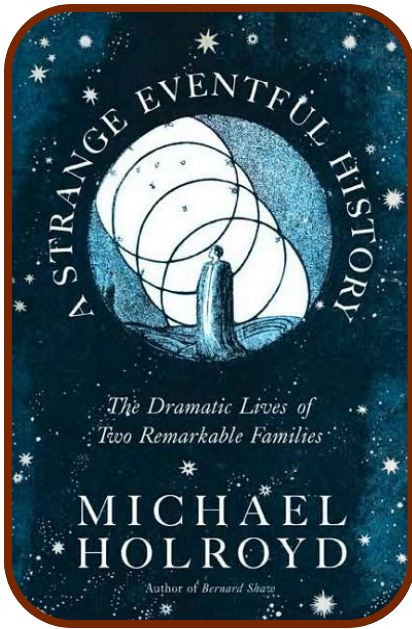
credit was *Show Boat*. Mordden makes the reader a fly on the wall throughout the writing, casting, and directing of this American classic.

A most useful appendix for readers is Mordden's essay on all the different iterations of *Show Boat* from its inceptions to more recent revivals. Material discarded from the original show was slowly worked back into subsequent productions, culminating with the version theatergoers know today. Mordden's tracing of this journey is a model of scholarship.

This book is, without a doubt, the most successful treatment of Ziegfeld to date. While Charles Higham's biography delves more into Ziegfeld's psyche at the expense of fully revealing his artistic achievement, Mordden manages ultimately to satisfy the reader with as complete a picture

**John Frank
Los Angeles Public Library**

Michael Holroyd. *A Strange Eventful History: The Dramatic Lives of Ellen Terry, Henry Irving, and Their Remarkable Families*. New York: Farrar, Straus, Giroux, 2009. 640 pp. ISBN 978-0374270803.



Henry Irving, the pre-eminent actor of his time, returned home with his wife after a testimonial dinner where the London stage community paid tribute to him, presenting him with a silver loving cup. In their carriage, his wife asked, "How much longer are you going to make a fool out of yourself like this?" Irving exited the coach and his marriage. Despite Irving's successful career, culminating in the first knighthood ever bestowed on an actor, his wife never regarded him as anything but a scandal.

This conflict between the theatrical profession and the mores of contemporary society is

at the heart of Michael Holroyd's wonderful biography of Irving, Ellen Terry, and their descendants.

Ellen Terry dealt with the conflict by ignoring it. From childhood, she was thrust upon the stage as her family's meal ticket (playing second fiddle for a time to her sister, Kate). As an adolescent, she was married off to a renowned portrait painter several decades her senior. She ran off with an architect and had

He grew from a spoiled adolescent (expelled from Heidelberg for moral turpitude) to a spoiled adult (multiple children by multiple partners and always dependent on the largesse of his mother), redeemed only by a prodigious talent that helped define the modern stage. Of note to readers of this publication is the account of his later years where, through Bialystockian machinations, he supported

Holroyd skillfully weaves the stories of the Irving and Terry dynasties into a seamless epic of theatrical history...

two children by him, and Lewis Carroll dropped her acquaintance. She was enticed back to the stage to support her family. She continued to do this through a 50-year acting career that saw her become world famous and beloved as a national treasure.

Holroyd skillfully weaves the stories of the Irving and Terry dynasties into a seamless epic of theatrical history with characterizations worthy of a fine novelist. He combines a vivid description of Irving's Lyceum Shakespeare productions (beef up the spectacle, cut out the subplots) with a shrewd analysis of their influence on subsequent artists.

Gordon Craig, Terry's son and a leading avant-garde theatre theorist and designer, credited Irving as his theatrical fountainhead. The parallels between the Lyceum productions and Craig's *Hamlet* at the Moscow Art Theatre are clearly drawn.

Craig is perhaps the most interesting character in this study.

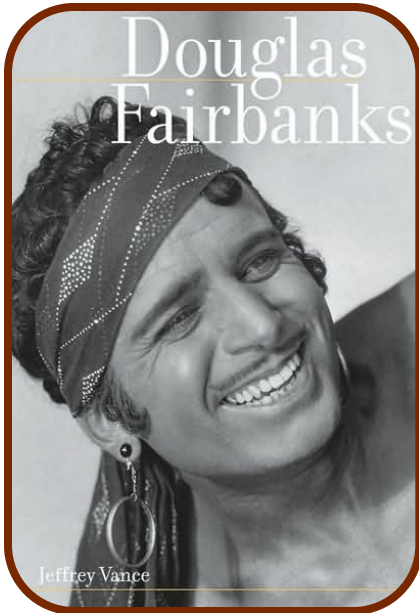
himself by selling his archives several times.

Holroyd's supporting cast is nothing short of breathtaking. Bernard Shaw pursued his storied pen pal love affair with Ellen Terry. Isadora Duncan tried to make Gordon Craig jealous by making out with a reluctant Konstantin Stanislavsky. Ellen Terry, in her Lady Macbeth costume, stopped by John Singer Sargent's place to have her portrait painted, much to the delight of next-door neighbor, Oscar Wilde.

Read as biography or theatrical history, this book is an absolute pleasure. As a bonus, there is an afterword where Holroyd outlines his methods and sources, allowing study of his supremely effective technique. I cannot imagine a theatre library collection to be complete without it.

**John Frank
Los Angeles Public Library**

Jeffrey Vance with Tony Maietta. *Douglas Fairbanks*. Los Angeles: University of California Press, 2008. 370 pp. ISBN 978-0-520-25667-5.



Douglas Fairbanks, Sr. (1883-1939) seemed the least likely person to achieve international stardom based on conditions of birth and childhood, and when he did, by sheer grit and bravado, he held on with an obsessive ferociousness throughout a driven career that explicably and inexplicably defined Hollywood for all time. Fairbanks, the actor and the man, was enigmatic. Jeffrey Vance's detailed, analytical life sorts out truth from the subject's own fiction within the context of an emerging entertainment industry layered upon national and world events in the late 19th and early 20th centuries.

Fairbanks first appeared on Denver's amateur stages, becoming a sensation in his

teens doing summer stock at the Elitch Gardens Theatre. He joined the New York troupe of actor Frederick Warde, who had discovered Fairbanks performing in Denver, making his Broadway debut in 1902. In 1907 he married Anna Beth Sully and built a stage career. In 1915, with their son Douglas Elton, who followed his father's exploits as Douglas Fairbanks Jr., they moved to Hollywood.

...this biography mirrors the man whose swashbuckling prowess continues to captivate.

By 1920 Fairbanks had established himself in 29 films as a dashing screen persona with athletic prowess. *The Mark of Zorro* thrust him into the rank of superstar and premier producer of swashbuckling films. He closed his silent film career with *The Iron Mask* in 1929. Following his divorce and subsequent marriage to Mary Pickford, Fairbanks and Pickford restructured their dynamic co-stardom in "talkies," but they were not well received in this new medium and he retired from acting in 1934. After his divorce from Pickford he married Lady Jane Ashton. Fairbanks died of a heart attack at age 56.

Vance places Fairbanks among Hollywood's first cinema superstars with Charles (Charlie) Chaplin and Mary Pickford, who "built an industry without ever uttering a word to their audience" and who, with director D.W. Griffith, "advanced the concept of the independent actor-producer" and helped organize the Motion Picture Fund. Fairbanks was a founder and first president of the Motion Picture

Academy of Arts and Sciences, and hosted the first Academy Awards ceremony in 1927. He was instrumental in film preservation and the formation of what is now the University of Southern California School of Cinematic Arts.

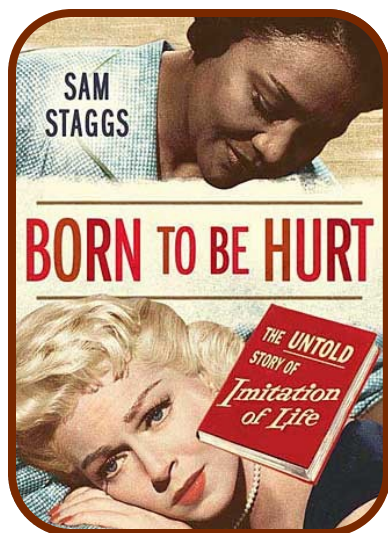
Vance shows Fairbanks's critical importance to the evolution of Hollywood as he exemplified "tenets of the strenuous life" and

the belief that "good men eventually rose to the top". Fairbanks authored self-help books and utilized his celebrity for good causes, particularly the Liberty Loan war bond campaigns during 1917-18.

Why then, with this amazing record, does Vance posit that "film history has thus far been unwilling to afford Douglas Fairbanks his proper place as one of the foremost artists of the cinema"? Vance keeps us wondering right to the end in this balanced, insightful, adventure-filled biography based upon a wide array of sources. He writes for the general reader as well as for film and theatre historians. Richly illustrated with photographs and designed with alluring taste, this biography mirrors the man whose swashbuckling prowess continues to captivate.

Rita Kohn
Author/Playwright/Journalist

Sam Staggs. *Born To Be Hurt: The Untold Story of Imitation of Life*. New York: St. Martin's Press, 2009. 422pp + illus. ISBN-13: 978-0-312-37336-8.



At my public library I have annually replaced our DVD copies of *Imitation of Life* due to heavy usage and alleged thievery. I've often wondered why that particular film inspires such constant viewing and/or possessiveness! Sam Staggs has now provided some answers.

Akin to his previous books on *Sunset Boulevard* and *All About Eve*, Staggs offers an engrossing "biography" of *Imitation of Life*, profiling nearly every person involved in the film's production, plus describing its origins, promotion, controversy and significance in cinema history.

Directed by Douglas Sirk and produced by Ross Hunter, 1959's *Imitation of Life* was based on the Fannie Hurst novel and starred Lana Turner as a rising actress neglecting her teenage daughter;

Juanita Moore as her black housekeeper and devoted friend; and film newcomer Susan Kohner as Moore's light-skinned daughter who ultimately passes for white, thus breaking her mother's heart. (The book's title is a direct quote from the film, as Moore describes her daughter's seemingly inevitable fate.) *Imitation of Life* was an important project in each actor's careers.

As for the film itself, Staggs characterizes it as "both schizoid and revolutionary: surface safety that conceals hidden explosives".

It would be Turner's first film since her own daughter, Cheryl Crane, murdered her mother's lover, gangster Johnny Stompanato, in 1958, resulting in a tabloid-esque trial for the ages. For Moore, a versatile though largely unknown performer, her appearance in *Imitation of Life* would represent both her "big break" and also, hopefully, an advance for African-Americans in cinema. For Kohner, the Caucasian daughter of a prominent Hollywood agent, it would be her first, inherently risky, starring role. (Moore and Kohner's careers did ultimately benefit, as both received Supporting Actress Oscar nominations for their performances.)

As for the film itself, Staggs characterizes it as "both schizoid and revolutionary: surface safety that conceals hidden explosives". Miscegenation and "passing" were inflammatory notions in the late 1950s, as the civil rights movement grew in intensity. Blending those story lines into what the author calls a glossy "blonde" melodrama—complete with

Turner's extravagant costumes and acted-to-the-hilt dramatic scenes galore—challenged audiences and the film industry at a volatile time in our history. While some critics may take issue with the movie's more superficial aspects, at age 50, *Imitation of Life*'s enduring popularity is undeniable, and Staggs does a solid job in characterizing the film as an important reflection of its era.

While he occasionally indulges in tangential political commentary, Staggs's writing style and undeniable enthusiasm are engaging. His research, highlighted by personal interviews with both Moore and Kohner, is impressive. This film's "biography" is delivered with thoroughness and flair. The book includes numerous photographs of the *Imitation of Life* principals plus an extensive bibliography. It is recommended for general audiences and as supplementary material in popular culture and film history courses.

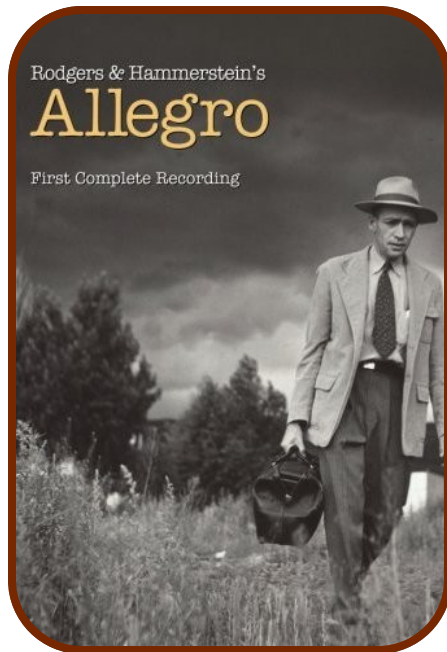
Before reading this book, I was unconvinced that *Imitation of Life* deserved more than a passing nod from film historians, but I now gladly acknowledge the work's cinematographic and societal significance. And I'll keep buying those DVD copies until the money well runs dry.

**Catherine Ritchie
Fine Arts Division
Dallas (TX) Public Library**



**Rodgers and
Hammerstein's
Allegro (First
Complete**

**Recording). CD, Two Discs (96
minutes). Sony Classical, 2009.**



The stories behind the creation of the original 1947 production of *Allegro* and the current studio recreation of the entire musical score are at least as interesting as this fourth collaboration of Rodgers and Hammerstein on a work of musical theatre. After the tremendous success of *Oklahoma!*, *Carousel*, and the film *State Fair*, Hammerstein had become averse to all of the honor and glory that had come to them; success, he felt, had come at the cost of integrity. He took to Rodgers the idea for an Everyman allegory about a person who sells out for success in the big city, has an epiphany,

and returns to his roots. That the Everyman turned out to be a medical doctor may be because Rodgers himself was descended from a line of physicians.

And so was born Dr. Joseph Taylor, Jr., whose entire life from birth to midlife crisis is depicted in song and dance in what was at the time one of the most experimental of musicals, in a form that has come to be called the “concept” musical. The critical and audience reaction was decidedly mixed and although the production ran for over 300 performances, it was a

...although the production ran for over 300 performances, it was a financial failure and, to its creators, a great disappointment.

financial failure and, to its creators, a great disappointment. Hammerstein felt that his point was misunderstood, and hoped all his life to get it “right”.

This new audio version of the “complete” recording (including all of the score, but not the full libretto) is a labor of love on the part of the Rodgers and Hammerstein Organization, the keepers of the flame for these two great collaborators. The musical tracks were recorded by a studio orchestra in Bratislava, Slovak Republic, in 2006, after which a team of prestigious vocal soloists and choral performers, augmented by cameo non-singing bits by some very famous people, completed the work. The discs are accompanied by an 80-page booklet that includes several informative essays, synopsis, libretto, and many images from both the original and this production.

Before listening to the recording, it is advisable to read the synopsis and follow along in the libretto, at least initially. The sound is good, but in many cases there is no hint as to where you are or who is singing/speaking unless you follow along.

Listening to this recording re-emphasizes another criticism of *Allegro*: most of the major songs are given to minor characters, which was highly unusual at the time, but is not so surprising in these days of the concept musical. Stephen

Sondheim, who worked as a gofer on the original Boston tryout, has said that he would not have dared to do what he has done without *Allegro*.

Although *Allegro* is not first-class Rodgers and Hammerstein, it is surely worth having this complete recording of the score to study and enjoy. It is recommended for all audio-visual collections in all types of libraries.

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

Armstrong, Ann Elizabeth, et al. *Performing Worlds Into Being: Native American Women's Theater*. Oxford, OH: Miami University Press, 2009.

Constantinidis, Stratos. *Text & Presentation, 2008: The Comparative Drama Conference Series, 5*. Jefferson, NC: McFarland & Company, Inc., 2009.

Mortimer, Lorraine. *Terror and Joy: The Films of Dusan Makavejev*. Minneapolis: University of Minnesota Press, 2009.

UPCOMING EVENTS

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.



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