

# BROADSIDE

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Newsletter of the Theatre Library Association



Elly Eisenberg, Lisa Schwartzbaum, Tony Kushner, Mark Harris, and Linda Emond at the **Book Awards Ceremony**

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#### PHOTO CREDITS:

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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.

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## 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 in Puerto Rico**

The Book Awards are always the highpoint of TLA's "season." This year we were treated to the pleasure of Mark Harris discussing his fascinating work, *Pictures at a Revolution*, as well as the debt he owes to creative and non-judgemental performing arts librarians. It was a particular honor for me to present the Distinguished Service Award to

my friend and mentor, Bob Taylor, Curator emeritus of the Billy Rose Theatre Division; and thrilling for us all to extend Honorary Membership to Louis Rachow, affectionately known as "Mr. TLA."

One of the appealing aspects of TLA and its members is that we are equally cognizant and respectful of our distinguished legacy, while simultaneously interested in cutting-edge digital technologies as a means to preserve access to this special heritage. Hearing Dr. Bladell speak of our founder George Freedley and 44 years of service in the Theatre Division, it inspired me to consider instituting an oral history program to both engage our legendary senior members, as well as maintain a record of performing arts scholarship in the latter half of the 20<sup>th</sup> century. We have begun discussions of a 75<sup>th</sup> Anniversary issue of *Performing Arts Resources* for 2012.

I do want to express special kudos to Book Awards Chair [and newly elected Board member] Brook Stowe, who stepped into the role last year. We thought that succeeding longtime Awards Chair Dick Wall would be an impossible task—and Brook made it look easy—so I'm afraid he's condemned to staying in this position for awhile! Brook has already made several interesting proposals to make the Awards Ceremony even more stimulating and meaningful to the audience.

### **Publications**

Similar to Brook Stowe, the strength of the Publications Committee is attributable to the

ongoing leadership and vision of Chair Rob Melton. Rob has assembled a strong Committee who now solicits and reviews *PAR* Proposals, has developed an Author's Agreement, and is beginning to explore the possibility of migrating to an open access format in a few years.

One of Rob's chief achievements over the last quarter was to successfully have erroneous and misleading TLA copyright notices removed from a major performing arts database. Try to imagine how many e-mails this took!

Society of American Archivists' Publications Department has accepted Susan Brady and Nena Couch's *PAR* 25, *Documenting: Lighting Design*, for inclusion in its upcoming catalog. Nancy Friedland has nearly completed editing its successor volume, *Documenting: Costume Design*, which contains some extraordinary essays and visual resources.

Based on Publications' recommendation, the Board approved Stephen Johnson's proposal for *PAR* 28, which will be dedicated to Brooks McNamara. Tentatively titled, *A Tyranny of Documents: The Performing Arts Historian as Film Noir Detective*, it will examine those troublesome archival documents that intrigue and bewilder us.

### **Conference Planning**

We're looking forward to Colleen Reilly's Plenary at the ASTR-TLA Conference in San Juan, "*Playing*" the *Pilgrim: Scholars*,

*Collections, and Archival DestiNations*, which considers the research journey, both literally and figuratively. ASTR member Lowell Fiet has organized a tour of Special Collections at University of Puerto Rico's Rio Piedras campus.

Conference Planning Chair Susan Brady is putting finishing touches on her TLA Plenary for the 2010 Conference in Seattle. *Harnessing the Power of Performance* will continue our ongoing quest to explore and evaluate documentation strategies, past and present, for theatre and dance.

Stephen Kuehler presented his revised proposal, *Holding Up the Mirror*, which discusses authenticity and adaptation in contemporary Shakespeare production for our Symposium III. Consisting of three case studies ranging from traditional reconstruction to radical deconstruction, it guarantees to offer the combination of live performance, archival best practices, and scholarly commentary you've come to expect from our unique Symposia. We're excited about what Steve and his Planning Committee have in store for us, slated for Spring 2011.

Further, we're developing TLA's panel presentation at the 2010 ALA Conference, and are considering possible joint regional conferences with American Theatre and Drama Society.

### Website, Membership and Treasurer's Report

Through the efforts of TLA Secretary David Nochimson, we have located a student at Queens College library school, Iris Lee, who has agreed to redesign our website during the fall. We hope [fingers crossed!] to have something new to show our patient members in early 2010.

In these uncertain economic times, TLA's treasury is holding steady with a balance of \$48,980.76. This includes a savings certificate [read: Endowment] for \$5,162. Under the circumstances, we feel fairly confident about our current financial health.

However, this should still encourage you to renew your membership for 2010 if you haven't already done so:

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

Membership currently stands at 305—down from last year's high of 339. With your support, we're confident we can surpass last year's total.

### Volunteers

Lastly, an appeal: Theatre Library Association survives due to the commitment and creativity of a core of volunteer Board members, Officers, and interested participants. We encourage you to join the club: you'll discover a group of—yes—eccentric theateromanes passionate about both research and live performance. *C'mon down!*

### TLA Board Election Results

Six Board members were elected at TLA's Annual Business meeting on October 9. Phyllis Dircks, Beth Kattelman, Stephen Kuehler, Brook Stowe, Angela Weaver, and Sarah Zimmerman will serve three-year terms from 2010-2012. Colleen Reilly was elected Treasurer for the same three-year term. Their Bios appear below.

TLA President Kenneth Schlesinger welcomes our new Board members, as well as Dircks, Kuehler and Weaver, who are returning. He gives special thanks for the service and contributions of departing members Beth Kerr, Tobin Nellhaus, and Ellen Truax. He would also like to acknowledge the generosity of Interim Treasurer Angela Weaver, who agreed to stay on one additional year.

**COLLEEN REILLY** joined the theatre faculty at Slippery Rock University in Fall 2009, where she teaches Theatre History and Dramatic Literature in addition to developing an Arts Management minor for the College of Humanities, Fine, and Performing Arts. Colleen served as Archivist for the Arts Library at Yale University from 2007-2009. She earned her Ph.D in Theatre History and Performance Studies at University of Pittsburgh, where she also completed her MLIS in Archival Studies. Additionally, she holds an MA in Theatre Arts from University of South Carolina. Colleen combines her interests in theatre, instruction and archives

through her research in urban American performing arts festivals, primary source pedagogy, and performing arts archives advocacy.

**PHYLLIS DIRCKS**, Professor of English at Long Island University, chairs TLA's Distinguished Achievement Award Committee and serves on the Publications Committee. She previously served as TLA liaison to ASTR. Professor Dircks edited Volume 23 of the Performing Arts Resources series, *American Puppetry: Collections, History and Performance*, and has written widely on English and American drama. Among her books are *David Garrick; Two Burlettas of Kane O'Hara; The English Burletta in the Eighteenth Century*, and the forthcoming *Edward Albee: A Literary Companion*.

**BETH KATTELMAN** is Associate Curator of the Jerome Lawrence and Robert E. Lee Theatre Research Institute and Assistant Professor of Libraries and Theatre at Ohio State University. She has been actively involved in performing and directing theatre for over three decades. A Board member of the National Gay and Lesbian Theatre Festival, she is co-founder of Madcap Productions Puppet Theatre, Inc. Kattelman holds a Ph.D. in Theatre from Ohio State and a Master of Library and Information Science degree from Kent State. She conducts research in the history of popular entertainments, magic and conjuring.

**STEPHEN KUEHLER** is a Reference Librarian at Lamont Library, Harvard University's library for undergraduate humanities and social sciences. He recently completed an MA in Theatre History at Tufts University, and he also holds Master's degrees in library and information studies and Theology. Steve has been a member of TLA's Board since 2006, and serves on the Publications Committee as a correspondent for *Broadside*. He has written book reviews and other contributions for *Broadside*, as well as for *The Gay and Lesbian Review* and *Bay Windows*. Currently, Steve is leading the planning for TLA's next Symposium, which will focus on issues of authenticity and accessibility in contemporary productions of Shakespeare.

**BROOK STOWE** is Chair of the TLA Book Awards and TLA's liaison to American Library Association. He is Editor of *New York Theater Review* (New York: Black Wave Press), an annual print anthology chronicling downtown theater and performance in New York City. He is founding director of New York Theater Project, a not-for-profit dedicated to the discovery and support of underrepresented and/or marginalized theater and performance artists working in New York City. By day, Brook is Assistant Professor at Long Island University Library, Brooklyn Campus, where he is Coordinator of Instruction.

**ANGELA WEAVER** is currently Head of the Drama Library and Acting Head of the Art Library at University of Washington. Prior to her appointment, she was Fine and

Performing Arts Librarian at George Mason University. Previously, she worked as Library Instruction Coordinator and Theatre and Dance Bibliographer at University of Mississippi. She received her MLS from Rutgers University, an MFA in Playwriting from University of California, San Diego, and an AB in Psychology from Duke University.

For the past five years **SARAH V. ZIMMERMAN** has served as librarian and archivist in charge of the *Chicago Theater Collection*, located in Chicago Public Library's Special Collections and Preservation Division. She oversees acquisitions and processing of this rich collection, which documents Chicago's theater history from the mid-19<sup>th</sup> century to present day. A TLA member since 2005, Sarah currently serves on the Publications Committee, as *Broadside* stringer for the Midwest and Upper Mountain/Plains region, and has given presentations at several TLA- and SAA-sponsored events. She holds an MSLIS from University of Illinois, Urbana-Champaign, and BA in English, French and Women's Studies from Western Michigan University.

Best wishes,

**Kenneth Schlesinger**  
President



## TLA CELEBRATES 41ST ANNUAL BOOK AWARDS

The mood was celebratory at the 41st Annual Theatre Library Association Book Awards ceremony on October 9th, 2009 as two groundbreaking studies in performance arts copped top prizes. Jayna Brown's *Babylon Girls: Black Women Performers and the Shaping of the Modern* received the George Freedley Memorial Award for the year's outstanding book in the area of live performance while the Theatre Library Association prize was awarded to Mark Harris for his *Pictures at a Revolution: Five Movies and the Birth of the New Hollywood*, the year's outstanding book in film.

Kevin Winkler of the New York Public Library at Lincoln Center and Past President of the Theatre Library Association welcomed the audience and emceed the evening, introducing Brook Stowe, editor of New York Theater Review and Chair of the Book Awards, who wittily described the process of coordinating, as well as reading and judging, the many book submissions.

In accepting the Freedley via a written statement, Jayna Brown spoke of her indebtedness to many librarians, especially archivists, and of her dependence on numerous archives for the material for *Babylon Girls*. Writing on black female performers in music, dance and theatrical performance that included variety shows, female minstrelsy and



**Pictured left to right: Kenneth Schlesinger, Mark Harris, and Kevin Winkler**

burlesque, she describes performers during the years from 1890 to 1945, situating them in their complex sociopolitical contexts. Jayna Brown's work has been praised by critics for its meticulous research and brilliantly theorized cultural history.

Mark Harris, in accepting his award, humorously referred to the "incredible capacity" of librarians to draw upon their boundless patience in helping library novices like him. He explained that in his usual writing life as a journalist, his concerns were more immediate and time-driven than they were in writing *Pictures at a Revolution*, a book that emerged as a painstakingly researched and

cleverly written study of five films nominated for best picture in 1968, five films that told the story of a crucial era in Hollywood history. Harris views the five films against the background of the demise of the Production Code and of Hollywood's on-again, off-again relationship with the Civil Rights movement, thus capturing some of the volatility of the social and political forces of that moment.

The Theatre Library Association's Special Lifetime Membership Award was presented to Louis A. Rachow, who has been a member of TLA for fifty years. Louis served as president



Pictured left to right: Marian Seldes, Marti LoMonaco, and Louis Rachow

of TLA from 1967 to 1972 and again from 1981 to 1983. In his distinguished career, he served as curator/librarian of the Hampden-Booth Theatre Library of the Players from 1962 to 1988 and later as Library Director of the International Theatre Institute of the United States. In addition, Louis Rachow was editor of the Gale Information Guide Performing Arts Series and the Theatre and Performing Arts Collections of Hayworth Press. He is currently vice president of the Episcopal Actors Guild and co-chair of its Archives Committee.

Bob Taylor, who recently retired as Curator of the Billy Rose Theatre Division of the New York Public Library of the Performing Arts at Lincoln Center, received the TLA Award for Distinguished Service in Performing Arts Librarianship. Since Bob was unavoidably absent, Dr. Rod Bladell of the New York Public Library, a longtime colleague of Bob, and himself a recipient of the Distinguished Service Award,

received the award for him. Dr. Bladell spoke warmly, both of the professional accomplishments of Bob Taylor and of his personal impact on his staff. He also gave personal insights into the work habits of Bob's predecessors, namely George Freedley, who worked painstakingly from his wheelchair, and Paul Myers, whose efficiency was the result of his distinctive and unique methodology.

Before the audience left the auditorium, special thanks were given to the Freedley Award jurors: Robert Melton, Susan Peters and Jason Rubin and to the TLA Award jurors: John Calhoun, Madeline Matz and Catherine Ritchie. The evening concluded with the signature TLA champagne reception and book signing by the authors.

**Phyllis Dircks**  
Long Island University

## Mark Harris' Acceptance Speech

Thank you. I'm tremendously honored to be recognized by library professionals for many reasons. *Pictures at a Revolution* is my first book. I'm not, by trade or by training, an author or a historian. I'm a journalist—I had worked for fifteen years as a writer, but mostly as an editor, at a weekly magazine, and when I decided to try to write a book about the changing currents in American film in the mid-1960s, a book the intention of which was to explain to myself, and thus to readers, how we all went from *The Sound of Music* in 1965 to *Midnight Cowboy* in 1969, I went into it knowing that I would have to teach myself how to conduct historical as opposed to topical interviews, how to use an archive, how to structure a long text, how to footnote, how to find information, how to find people, how to do everything it takes to write a book.

You probably all know the expression, "Journalism is the first rough draft of history." Every journalist I know loves that expression because it gives us such grand permission to get things wrong because someone will fix it later. In fact, really, even that quote is wrong. The first rough draft of history sounds bad. It should be "the first draft of history", or perhaps "the rough draft of history," but "first rough draft" sounds like...something you'd write in a first draft. In any case, I was very aware that that was exactly what a book is NOT



supposed to be. In a book, you're supposed to get it right, because eventually, if you're lucky, it will be sitting on a shelf in crinkly library plastic in a building like this, and someone will read it, and if it's wrong about everything, you can't fall back on the excuse that you were on a deadline that week or that you didn't have time to check your facts.

I had to give myself a crash course in everything, and in order to do that—and this is one reason that I'm not just thrilled to be here today, but thrilled to be HERE, in this particular auditorium—I came to this building. I'm embarrassed to tell you that when I walked in here almost five years ago to begin research for this book, it was probably the first time I'd been in a library in almost fifteen years. If you're a journalist, especially on a weekly deadline, you almost never see the inside of a library—because the things that libraries are so good for—reflection, exploration, obsession, allowing something you find in one book to lead you to another and another and another, going deep, discovering context, getting help from people who understand how writers and researchers think and understand perhaps better than anyone what it takes to make a book, even daydreaming and letting your mind wander, which I think all writers would agree is an essential part of their process—all of those library-related benefits are things that journalism, which is so often about right now rather than about context, sometimes fails to make room for.

So I didn't find myself in the library until 2004, when I realized that more than anything else, I wanted to write a book—in particular, a book about movies and movie history and how movie history relates to American history and politics and culture. I was drawn to the early and mid-1960s over and over again. In part that's because it was, I think, a fascinating moment in the history of American movies, a moment of great tumult and dissatisfaction and frustration and creative foment among people who were making or wanted to make movies, and also a moment of great disagreement about what the future of American movies was going to be. Studios were turning out the same kind of films—westerns, war movies, big musicals, Rat Pack comedies—over and over again, as they had been for twenty years, and not paying much attention to the fact that the genres were aging, the audience that they were catering to was aging, and that the movies they were making had less than nothing to do with the changing world in which everyone found themselves living. In fact, because of the restrictions of the Production Code, before it was abolished and replaced by the ratings system, movies *couldn't* reflect the contemporary world—there was still, in the early 1960s a long list of subjects, from prostitution to homosexuality to abortion, that movies weren't supposed to depict, or were allowed to depict but only if they were clearly shown to be aberrant—a set of rules that American filmmakers hated, and that were one big reason that, in the late 1950s and early 1960s, films from Italy and France and Sweden and Japan, which were not

made under that set of constricting guidelines, started becoming more and more popular in the U.S.

I decided to concentrate on five movies, the five Academy Award nominees for Best Picture of 1967, which were *Bonnie and Clyde*, *The Graduate*, *Guess Who's Coming To Dinner*, *In The Heat of the Night*, and *Doctor Dolittle*. And I am not exaggerating when I say that I learned how to write my book in this building. The first advice I received to “Go to the library” came from a friend who had written several books and told me when I was feeling uncertain about my abilities, “Go to the library.”

What he really said was “Whenever I'm working on a book and I feel stuck in my writing or depressed, I just go to the library and use the electronic card catalogue and find the books about my subject matter, and then I go to that section and thumb through the books until I find one that's so badly written that I know I can't possibly do worse than that guy did, and then I feel better and I leave.”

On behalf of my friend, I'd like to apologize for the fact that a library was used that way, and I'd also like to apologize for the fact that I took his advice, and I'd also like to apologize for the fact that I am apparently such a small and petty person that his advice worked and actually did make me feel better. But in my defense, I will say that the one piece of his advice I didn't take was that after I felt better, I didn't leave.

I stayed, and I started looking at good books, not bad ones. I became an obsessive reader of endnotes because I wanted to start to understand how good writers did what they did, and when I realized that, without even thinking about it, I had picked an era to write about that turned out to be just about the last moment in film history when business was conducted on paper—in wires, in cables, in long dictated memos, in telegrams, in letters, and in typed minutes of meetings—it was as if the heavens had opened. Then I looked around and saw that since the last time I'd been in a library in the 1980s, you all had put in sockets and people were now bringing laptops with them! The heavens opened again!

Yes, I probably sound like an idiot who didn't know the first thing about what libraries are good for, but one of the things I really love about libraries is that by and large, the people who work in them have an uncanny ability never to look surprised or appalled when you ask them for help and demonstrate the depths of your ignorance. Not even when someone approaches your desk, as I recently witnessed, and says, "I need to find the complete works of Neil Simon and other 19<sup>th</sup>-century writers." You people just don't bat an eye. So I asked for help—a lot of help, in this library and many many others—and I got it. I found things in libraries, particularly in their blessedly well-maintained and indexed archives, that I would never have been able to find anywhere else. The seating chart for the New York dinner dance that was thrown to

celebrate the opening of *The Graduate* is somewhere, in some carefully maintained file, probably not more than 100 feet from where I'm standing. Microfilms for *Daily Variety*, which I spent so much time spooling through that I think I have the New York Public Library to thank for the fact that I now have to wear trifocals, are in this building. In this building, from a piece of newspaper so delicate I was afraid to touch it, I learned of the cross that was burned on Sidney Poitier's lawn in the mid-1960s, not in the deep South but in Pleasantville, New York.

But beyond even that value, the second reason my library life became so important to me was because of something that one of the subjects of my book said to me. I had just spent two hours interviewing him, and he had been marvelously forthcoming and detailed in his memories, and after the interview was done he asked me who I was scheduled to interview next. I told him that it was someone he had worked with closely on the movie...and he sort of laughed and shrugged and said, "Oh, well, you know he'll lie to you. Just like I lied to you. But they'll be different lies, and maybe somewhere in between, you'll find the truth."

Well, people do lie. Especially in the movie business. And not always, in fact, not even usually, with malicious intent. They lie to flatter themselves, they lie to flatter someone else, they lie to assign blame elsewhere or to take it on themselves, and, in the case of my book, most often they lied just because they had told the same story so often to so many people

over so many years that they could no longer remember that it wasn't strictly true, and that it had in fact gotten less true with each embellishment and ornamentation over the decades. Libraries, to put it simply, helped me find truth where honesty and memory had occasionally failed my very human subjects.

This morning, I signed a contract for my second book. The contract came about as a result of a proposal that I wrote, and the proposal came about as the result of a very happy July that I spent in this building, researching and reading and feeling incredibly delighted to be surrounded by young Juilliard students reading play scripts for scene study classes and nervous obsessive pasty-looking types like me who sat there beaver away on some unknown idea and happy readers whiling away their afternoons with a book and, let's be honest, the two or three benign lunatics without whom no library is complete. All presided over by people with seemingly inexhaustible patience, thoughtfulness, good ideas, and bottomless reserves of smart and imaginative guidance. People who are invested in helping people like me try to get it right. I can't wait to spend a large portion of the next two or three years taxing everyone with my inquiries, digging, gently of course, through files, and discovering new buried treasures. I can't wait to come here and learn more. So thank you all for the vote of confidence, and for all the help you don't even know yet that you're going to give me, here and around the country.

## Playing the Pilgrim: Scholars, Collections, and Archival Destinations

The theme of this year's joint conference of the American Society for Theatre Research and the Theatre Library Association, "Theatre, Performance, and DestiNations," provided multiple opportunities for dialogue between theatre scholars, practitioners, and custodians of archival materials and library collections. Participants were invited to consider the interconnectedness of theatre and travel. ASTR Program Coordinators Tamara Underiner and Sonja Kuftinec framed this relationship as "a discovery and encounter, a reprieve from the quotidian, and a longing for return."

The conference embraced this theme by convening in San Juan, Puerto Rico, a place rich in circum-Atlantic discourse and formations of island culture. The Theatre Library Association panel took the notion of "pilgrimage" as its starting place, and offered a session that explored the research process as a journey. The plenary, "Playing the Pilgrim: Scholars, Collections, and Archival Destinations," proposed an examination of the experience of the scholar who travels to archival destinations and how they negotiate the tensions of local practices, cultural transmission, and the documents themselves.

Colleen Reilly, the session chair, opened the panel by re-stating the field of inquiry: the journeys that the records themselves take

to their archives and collections, the idea of the repository as a *DestiNations*, and the mappings that scholars and practitioners create in navigating archives and collections. The panel itself was comprised of emerging and seasoned scholars and practitioners with research interests as broad as "local" performances of the Puerto Rican Three Kings of Juana Diaz festival, medieval staging practices, and documentary theatre.

Sharon M. Carnicke of the University of Southern California presented the first paper of the panel, "Hispanic Performance and the Politics of Statehood: The Three Kings of Juana Diaz, Puerto Rico." This festival celebrates Hispanic identity in Puerto Rico with processions around the island. Participating towns perform an adoration of a local baby "Jesus," and conclude the festival in the town central plaza. The plaza, decorated with flags of all nations, invokes an imagined "Bethlehem," located at the world's center. As Carnicke described, the elaborate festival includes a Catholic mass, the staging of a twelfth century mystery play, and the recitation of an operatic dialogue from 1884.

Carnicke discussed the implications of the religious celebration of Hispanic identity and the political directive towards a more secular statehood. She identified the Three Kings Festival as a site where these conflicts are negotiated. She noted the transformation of the biblical

(juanadino) kings into more Santa-like figures broadcast through contemporary media and print. Carnicke emphasized the embodied practices of the festival actors in contrast to this documentation. These practices become complicated, she argued, by the layering of the quotidian identity of the participants. Carnicke also traced her own journey from spectator to participant to documentarian, playing on the notion of "pilgrim."

The second plenary participant, Lofton Durham of Western Michigan University, continued this examination of the research process as a journey. Durham recounted his study of archival manuscripts of Jacques Milet's fifteenth century *Destruction de Troie*, mapping his personal travel across four repositories on two continents: Penn Library, the Beinecke Rare Book and Manuscript Library, the Bodleian, and the Bibliothèque Nationale de France. His paper, "Researching Jacques Milet's *Destruction de Troie*: Historiographic and Archival Vectors of Late Medieval Theatre and Drama," outlined the challenges of navigating not only the medieval manuscripts but also the best practices unique to each institution.

Durham first examined the historiographical frame that had marginalized Milet's text, which represents the largest single group of extant play texts (13 manuscripts). Durham asserted that the text's omission is due, in



part, to the division between sacred and secular drama in the medieval period and the strict categorization of genre and performance that emerged in the historiography of the 19<sup>th</sup> century. He aligned this movement with the rise of national libraries in the 19<sup>th</sup> century, suggesting that the contemporary access policies and archival practices that protect the archival sources reinforce secondary critical discourse at the expense of direct engagement of archival materials. However, rather than criticizing archival policies, Durham noted the interdependence of scholars and archives and the need for a continuing dialogue between them.

Elinor Fuchs of the Yale School of Drama concluded the panel with her paper, "From Historical Archive to Theatrical Interpretation, Or How We Got Puerto Rico, Hawaii, and the Philippines." Fuchs reflected on the creation of her documentary play on the subject of American imperialism, *Year One of the Empire*, published in 1973. Co-authored by Joyce Antler of Brandeis University, the play was conceived as a Vietnam War protest play depicting the acquisition of Puerto Rico, Hawaii, Guam, Wake Island, and the Philippines by the United States in the early 20<sup>th</sup> century. The play was performed in Los Angeles in 1980 and revived in New York in 2008. Fuchs outlined her navigation through the primary sources informing the play and its subsequent reception by scholars as a key historical text.

Throughout the presentation Fuchs weaved historical fact with anecdotal evidence, bringing the fluidity of historical truth into relief. Fuchs argued that the conception of the play in 1973 and its recent re-emergence in New York speaks directly to the agency of the theatre to bring history into the present tense. Her biographical account of mediating that exchange resonated with the deliberate staging of the conference in Puerto Rico, a subject of her documentary play. Fuchs emphasized the relevancy of the subject, and the role of scholars and practitioners to comment on the historical record.

An enthusiastic discussion followed the panel. Carnicke was asked to describe the rehearsal process for the Three Kings Festival; in her account of the preparations for the performance she commended the efforts of local archives to document the pageant. A question was posed to Durham regarding the provenance of the Milet manuscripts. Durham responded that not only was the work commissioned by the Duke of Burgundy, but also lesser nobility, clergy, and clerks circulated copies. He noted the multiple printed editions and the added prologues which he asserted placed the work in later political contexts. Fuchs was approached with a question regarding the relationship between the repertoire and the archive, to which she responded that she is haunted by the repetition of the political activities that her protest play criticizes. She concluded the panel with a provocative statement that may continue to inform the dialogue between scholars, practitioners, and custodians of

theatrical collections: the archive is immutable.

## Tour of the University of Puerto Rico

Through the generous efforts of Lowell Fiet and his colleagues at the University of Puerto Rico, the Theatre Library Association was thrilled to include a tour of the UPR campus, theatres, and libraries as a Brown Bag Session at the ASTR-TLA conference in San Juan. Participants received complimentary transportation from the conference site at the Condado Plaza Hotel to the University where faculty, staff, and students generously donated their time for a whirlwind tour of the graduate performance and research facilities.

The tour began at the Julia de Burgos Theatre, a black box space devoted to experimental performance. From there Mariana Monclova, the student guide, led us to the second floor where we encountered the José Emilio González Interdisciplinary Seminar Room, the Center for Historical Research, the Federico de Onís (Hispanic Studies) Seminar Room, and the Richardson (Graduate English) Seminar Room. Currently the University is leading the charge to become **the** graduate research center in Puerto Rico. One of the challenges facing research at the University is the departmentalization of academic resources. Departments acquire and maintain their own individual research collections. Both the Federico de Onís (Hispanic



**Lowell Fiet (in white shirt) with tour group at the University of Puerto Rico Theatre**

Studies) Seminar Room and the José Emilio González Interdisciplinary Seminar Room are currently undertaking digital initiatives to address access issues to archival and reserve materials.

After pausing for an *al fresco* lunch from a local kiosk on the University grounds, the tour moved on to the University Theatre. The 1939 theatre was closed for renovations from 1998-2006. Allegedly, however, this did not prevent students from staging guerilla performances in the scaffolding. Performance artist Guillermo Gomez Pena created an installation for the space in 1999. The tour enjoyed an impromptu concert by Andres Mojica with the pipe organ initially intended for the theatre but not installed until 2009. The tour was

reluctant to interrupt this rare experience, but moved on to its intended destination of the exceptional collections of the Lázaro Library.

The Lázaro Library contains the Caribbean Regional Library, the Latin American Studies Collection, the Puerto Rican Collection, the Josefina del Toro Fulladosa Collection, and the Alfred Nemours Collection of Haitian History. The scope of the collections in the Lázaro Library, facing many of the environmental and budgetary concerns of libraries nationwide, was barely revealed in the time allotted for the tour. While some tour participants moved on to view Francisco Oller's *El Velorio* at the UPR Museum, others lingered in the Zenobia and Juan Ramón Jiménez Room which contained the breathtaking personal effects,

documents, letters, and first editions of the Nobel laureate. These bibliophiles might still be at the Lázaro Library were it not for the gracious assistance of Lowell Fiet in returning them to the conference hotel in due time for the next conference session. In all, the tour served as a complement to the conference theme of "DestiNations" and a reminder of the urgent need for scholars, practitioners, archivists, and librarians to serve as custodians of the archival record.

**Colleen Reilly**  
Plenary Chair  
Slippery Rock University

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

On Monday, July 13, 2009, Brook Stowe chaired a wonderful panel entitled: "The Play's the Thing: From Page to Stage to Archive in Chicago Theatres." Neena Arndt, Literary Associate, Goodman Theatre (<http://www.goodmantheatre.org>), Joy Meads, Literary Manager, Steppenwolf Theatre (<http://www.steppenwolf.org>), and Carolyn Defrin, Director of Community Programs, House Theatre (<http://www.thehousetheatre.com>), participated in the session which was held in the amazing Harold Washington Library Center, the main branch of the Chicago Public Library.

Each panelist described her theatre's process for developing a production and how they documented each step. We learned that the age of each company seemed to directly correlate to production development and documentation. The older Goodman Theatre company used more traditional methods such as script revisions and long rehearsals; and documented work by keeping the various versions of the scripts, programs, photos, reviews, etc. Meanwhile, at the other end of the spectrum, the newest theatre on the panel, House Theatre, utilized blogs for the participants and audience of the production of *The Sparrow*. Much of this material is still available on their website. In terms of production and documentation methodologies, the Steppenwolf Theatre fell somewhere in between.

Showing a program from one of the first Goodman Theatre productions, *Heir Apparent* (1925), Neena outlined the archiving relationship that they had with the Chicago Public Library. She also spoke about the development of 2009 Pulitzer Prize winner, Lynn Nottage's *Ruined*. Among the documentation for the production, they had workshop videos, photographs, oral histories, script revisions, and other materials.

Joy discussed the Steppenwolf's history and its ensemble driven production process, concentrating on the workshopping used for developing Tracy Letts' 2008 Pulitzer Drama Prize winning play, *August: Osage County*. Their website retains some of the blog, photos, and PR materials for the play, such as the video of Letts' Tony Award acceptance speech (<http://tiny.cc/WsFM5>), in a section called Explore Production.

Finally, Carolyn talked about the many innovative ways the House Theatre documented their process of creating *The Sparrow* (written by Chris Mathews, Jake Minton, Nathan Allen). Among other things, the director, co-creators, cast, and crew all blogged about their ideas and experiences as they created the piece.

At the end of the panel discussion, staff of the Harold Washington Library Center offered a tour of the public visual art works (<http://tiny.cc/IEGh7>) on display throughout the building.

Beth Kerr  
University of Texas, Austin



## TLA Plenary - Call for Papers

2010 Annual Conference of the American Society for Theatre Research-Theatre Library Association-  
Congress on Research in Dance  
Seattle, Washington  
November 18-21, 2010

Harnessing the Power of Performance:  
Documentation Strategies for Theater and Dance

Throughout history, capturing performance through various media has been challenging. Performance historians have based their work on archeological artifacts, paper records, oral history and memory, audio recordings, and film documentation of dance and theater performances. Each method – in itself ephemeral – presents challenges due in part to limitations inherent in its physical characteristics: images fade, paper crumbles, and memory fails.

This session will address and assess past, current, and future methodologies for harnessing the power of performance – and the extent to which these approaches and strategies support or impede research. We invite papers addressing the many forms of documentation – from depictions of Athenian performances on vases to computer-generated dance notation/animation.

Papers might consider:

- How do documentation strategies negotiate, undermine, or emphasize power?
- How do developments and changes in technology impact performance studies?
- How do cultural politics and the power of societal perceptions of theater and dance affect performance documentation?
- How do documentation strategies or models strengthen or undermine our understanding and appreciation of performance?
- How have theater and dance practitioners, librarians and scholars collaborated to develop effective documentation strategies?
- What are the limitations and drawbacks of video and film documentation of performance?
- How will the proliferation of born-digital objects impact documentation of theater and dance?
- Do artists have the ethical right to resolve that their work may perish with them?

Please submit one-page Proposal as e-mail attachment by **February 15, 2010** to:

**Susan Brady, Chair**  
**TLA Plenary Program Committee**  
**Beinecke Rare Book and Manuscript Library**  
**Yale University**  
**[Susan.Brady@yale.edu](mailto:Susan.Brady@yale.edu)**

## 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, [catherine.ritchie@dallaslibrary.org](mailto:catherine.ritchie@dallaslibrary.org))

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

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

### CALIFORNIA: Irvine

Yvonne Wilson is the new selector/liaison for theater at the University of California, Irvine's Langson Library, replacing Erin Conor (see **Oregon: Portland**).

### CALIFORNIA: Los Angeles

UCLA's William Andrews Clark Memorial Library will receive a collection of 72 books related to Shakespeare that includes a 1685 fourth folio of his works, two histories that formed the basis of his plays, and a 1603 book by Montaigne that introduced the playwright to the words "adulterous," "miraculous," "depraved" and "scandalous." The books, published between 1479 and 1731, were collected by Paul Chrzanowski, a physicist at Lawrence Livermore National

Laboratories. According to the Clark's director, Bruce Whiteman, with just a couple of exceptions, the collection only contains books that Shakespeare read or could have read. The Clark Library specializes in English literature of the Civil War, Restoration, and Eighteenth Century (1641-1800).

TLA member Diana King, Film & Theater Librarian in UCLA's Arts Library, is the new convener of the University of California Performing Arts Bibliographers Group. She succeeds TLA member Rob Melton, Theater & Dance Librarian at UC San Diego.

Gordon Theil, Head of the Arts Library, Music Library and Performing Arts Special Collections at UCLA, retired on November 1, 2009, after 29 years of service to the UCLA Libraries.

### MASSACHUSETTS: Cambridge

TLA Board member Stephen Kuehler, Reference Librarian at Harvard's Lamont Library, has been appointed the Harvard College Library's liaison for theatre studies. As liaison, Steve will provide research consultation and instruction for students in theatre and drama courses. He will also select performing arts materials for Lamont's collection.

Cataloging has recently been completed on the Harvard Theatre Collection's Tennessee Williams Additional Papers, 1946-1983 (MS Thr 550). Details can be found in the [finding aid](http://nrs.harvard.edu/urn-3:FHCL.Hough:h02044) (<http://nrs.harvard.edu/urn-3:FHCL.Hough:h02044>) created by senior manuscripts

cataloger Bonnie B. Salt. These papers join a wealth of Tennessee Williams material at the Houghton Library and the Harvard Theatre Collection, most notably the Tennessee Williams papers, 1932-1983 (MS Thr 397 at <http://nrs.harvard.edu/urn-3:FHCL.Hough:h01891>)  
—From the Houghton Library blog

### MASSACHUSETTS: Boston

The Boston Museum of Fine Arts is presenting "Patterns of Long Ago: Reflections of China in Japanese No Costume," an exhibit of No robes from the 18th to early 20th centuries in the MFA's collection, some of which have never before been exhibited. It explores how "Chinese" designs and weaves have been employed, adapted, and combined with "native" Japanese motifs in No costume over the centuries, along with the dramatic and symbolically meaningful role such robes would play in the context of a No performance. The exhibit runs through May 31, 2010. For more information, see <http://www.mfa.org/exhibitions/sub.asp?key=15&subkey=9376>

Also at the MFA in Boston, "Café and Cabaret: Toulouse-Lautrec's Paris" features posters, prints, and paintings of café, cabaret, and other urban amusements by Toulouse-Lautrec and his contemporaries, including Bonnard, Vuillard, and Steinlen (1859-1923). The exhibit runs from November 21, 2009, through August 8, 2010. For additional information, see <http://www.mfa.org/exhibitions/sub.asp?key=15&subkey=9069>

**NEW JERSEY: Princeton**

The Cotsen Children's Library at Princeton University has greatly improved access to its unprocessed Skelt & Webb Collection of Juvenile Theater by creating digital photographic surrogates of all the non-print materials in the collection, which include lithographic stones, copper plates, 10" metal dies, and the heavy metal tools from one of the last publishers of juvenile theaters, W. G. Webb, which ceased business in the 1880s. Juvenile, or toy, theaters contained a condensed play script, scenery, and figures with costumes of the characters. Highlights from the collection will go on display in Firestone Library's main gallery in July 2011 in an exhibition entitled "The Paper Proscenium."—From Princeton University Annual Library Bulletin (Fall 2009).

**OREGON: Portland**

Erin Conor is the new Performing Arts Librarian at Reed College in Portland, OR. She was previously the subject librarian for music, theater, and dance at the University of California, Irvine.

**TEXAS: Austin**

The Harry Ransom Center at the University of Texas at Austin will offer the exhibition "Making Movies" from February 2 through August 1, 2010. The display will feature materials from the Center's extensive film holdings, including glamour photographs of Hollywood stars; storyboards and costumes from *Gone With The Wind*; Gloria Swanson's

annotated script for *Sunset Boulevard*; and items from the recently-acquired Robert De Niro collection. The exhibition will also depict the history of cinematography from silent films to the present day. More information is available at <http://www.hrc.utexas.edu>

**TEXAS: Dallas**

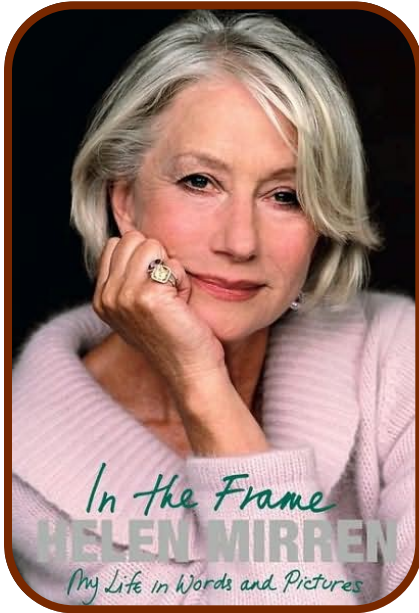
TLA member Catherine Ritchie has transitioned from the Dallas Public Library's Fine Arts Department to a selector position in its Acquisitions Department, effective November 17. She gratefully reports that she will be able to remain active on TLA's Publications Committee and on its TLA Book Award jury.

**WASHINGTON: Seattle**

Effective June 15, TLA Board Member Angela Weaver, Head of the Drama Library at the University of Washington, assumed additional duties as the Acting Head of the Art Library.



**Helen Mirren. *In the Frame: My Life in Words and Pictures*. New York: Atria Books, 2008. 272 pp. ISBN: 1416567607.**



To anyone who knows Helen Mirren only from the role of Jane Tennison in *Prime Suspect* and as Elizabeth I on the small screen, or as Elizabeth II in *The Queen* on the big screen, this beautifully produced volume will come as quite a revelation. Even those who have followed her career in stage, film, and television will find such detail of personal information that they will be left with the feeling that they know her almost from the inside out.

The decision to make this memoir a heavily illustrated volume came partly from the discovery of a cache of letters and photographs left by her paternal grandfather, a Russian nobleman and diplomat stranded in London at the outbreak of the Russian

revolution. The section on the background of her father's family is illustrated by late 19<sup>th</sup> and early 20<sup>th</sup> century images that could have come straight from a stage setting for Chekhov or Gorky. The images continue to complement the text as the beginning sections take the reader through Mirren's childhood and early years with such stage companies as the Royal Shakespeare Company.

Her large photograph collection continues to thread through the story of her career on the English

Mirren calls her performance as Christine Mannon in the 2003 National Theatre revival of *Mourning Becomes Electra* "one of the best experiences of my professional life". She says that her favorite film performance is the title role in 1999's rather poorly-received *Teaching Mrs. Tingle*.

A note on the volume itself. A bit of research revealed that Atria Books, an imprint of Simon & Schuster, purchased the rights from the 2007 English publisher

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*The section on the background of her father's family is illustrated by late 19<sup>th</sup> and early 20<sup>th</sup>-century images that could have come straight from a stage setting for Chekhov or Gorky.*

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stage, as a film and television actress, and her personal life and loves. She is by turns intense, funny, thoughtful and seemingly very honest. The year that she spent with Peter Brook's experimental theatre in 1972-3 shows her to be a fearless professional in many extreme circumstances.

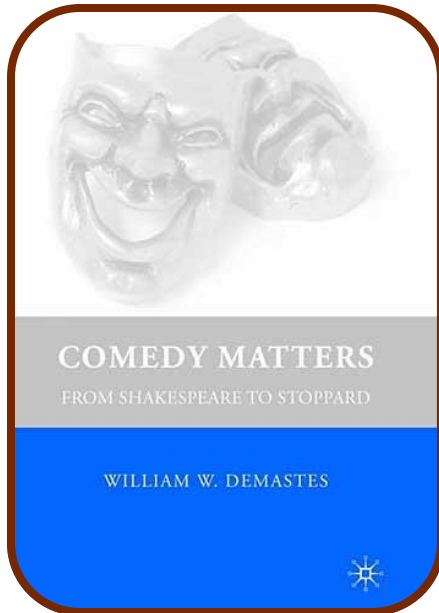
She appeared with Liam Neeson in *Excalibur* in 1981 and reveals that she spent four happy years living with him but, while filming *White Nights* in 1985, she met the director Taylor Hackford with whom she began living in 1986. They finally married in 1997; it was his third marriage, her first. He brought two children to the marriage; she says that she wants none of her own because she is in no way maternal. In the final section of this volume, Mirren shows the large assemblage of relatives surrounding this marriage, with which she appears to be supremely happy.

Weidenfeld & Nicolson and used the plates from the English edition. For design purposes, the information usually on the verso of the title page is placed at the very end of the volume but without any Library of Congress cataloging information. The handsomely-designed book was manufactured in Hong Kong on heavyweight high gloss paper producing a striking result.

It is highly recommended for all performing arts and biography collections in all types of libraries.

**Richard M. Buck**  
**New York Public Library for the**  
**Performing Arts**  
**Retired**

**William W. Demastes. *Comedy Matters: From Shakespeare to Stoppard*. New York: Palgrave Macmillan, 2008. 203 pp. ISBN 978-0-230-60471-1.**



In this valuable examination of the nature and significance of comedy, that oft-maligned and undervalued genre, prolific theatre scholar William W. Demastes offers a no-nonsense study of the ways in which comedy can, and often does, serve as a forceful weapon against negative cultural impulses throughout the ages, from theatre's origins to the present. Demastes's economically-written yet wide-ranging survey of cultural difference and diversity is at its best when parsing the complex nature of comedy and, as in his second chapter, exploring the "razor's edge" between tragedy and comedy. Demastes's embrace of comedy in its many guises – and his cogent theorizing on its values

and deconstruction of its stylistic properties – provides an essential addition to the canon of scholarship on comedy stretching back to Aristotle.

In seven tightly-constructed, well-reasoned chapters, Demastes breaks down the myriad ways in which comedy, particularly of the literary variety, assaults the rigidities of culture and serves as a political weapon, as a pin to prick both societal and individual hubris,

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*...a genre study of major significance which goes some distance in defining this deceptively complex form and in providing comedy with a greater level of respect.*

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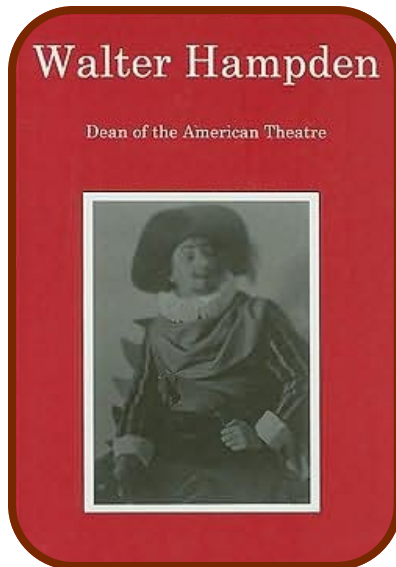
and as a much-needed escape from reality for suffering humanity. As a response to the darker impulses of human interaction and the losses inherent in the experience of living, comedy, as Demastes insists, is "the chaos that disrupts orthodox stasis and negativity, and comedy undermines the tyranny of rigid consciousness. It goes without saying that the world has lots of room for improvement. Less obvious is the point that without comedy the world would very likely not have come along as far as it has" (p. 184). Illustrating this palliative and progressive nature of comedy, Demastes focuses centrally on such comic masters as Shakespeare and Tom Stoppard, but interjects a breathtakingly wide range of references to playwrights, philosophers, critics, and performers. The result is a genre study of major significance which goes some distance in defining this deceptively complex form and in providing comedy with a greater level of respect.

This slim, unadorned hard-bound volume is priced at \$74.95 and, as such, its estimable publisher Palgrave Macmillan assumes its only market is libraries. This is a typically unfortunate miscalculation made by many of our major scholarly presses – Demastes's excellent study would be a fine primary or supplementary text for a course on comedy, but its exorbitant price tag precludes its use and will similarly prevent it finding its

way to the shelves of theatre scholars who would otherwise welcome it. Palgrave Macmillan and similar presses, including Greenwood, Mellen, and numerous university presses, typically misjudge their readership and the potential of its publications with prohibitively priced books, preventing a wider dissemination of the research of their authors. Many scholars and students would add a book like this to their personal collections if the price was right – or if a paperback version accompanied the library-bound version. In this form and at this price, Demastes's excellent work will be slow to find the receptive audience it richly deserves.

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

**Geddeth Smith. *Walter Hampden: Dean of the American Theatre*. Madison, New Jersey: Fairleigh Dickinson University Press, 2008. 430 pp. ISBN-13: 978-0838641668.**



When even the most learned theatre historians discuss great American stage actors of the first half of the twentieth century, the name of Walter Hampden (1879-1955) is rarely mentioned. This is an unfortunate omission; in his time, Hampden was a highly respected and serious actor, the logical successor to Edwin Booth, a theatrical icon Hampden emulated by playing many roles associated with him. Hampden's long career began in Shakespearean productions in 1901 in support of the likes of Ellen Terry and Frank Benson in England, although he was an American born in Brooklyn, NY. Hampden won stardom on Broadway (and on the road) from the 1910s in roles as

diverse as Hamlet and Cyrano de Bergerac, his most acclaimed performance. As he aged, Hampden made a graceful transition into character roles, including his unforgettable final appearance as Danforth in the original Broadway production of Arthur Miller's *The Crucible* in 1953. Miller described Hampden as "magnificent" in the role.

Geddeth Smith's engaging biography of Hampden, the first and long overdue, goes some distance in restoring the actor's legacy. Many of Hampden's contemporaries, including John

extraordinary era (1900-1950) to which Hampden largely, if somewhat reluctantly, adapted. Unlike many actors, Hampden was, as Smith describes him, "a scholarly and reflective man" for whom theatre was a high calling, almost a religion. He knew and worked with many of the greats of his time – Eva Le Gallienne, Margaret Anglin, Ethel Barrymore, H. B. Irving, Charles Coburn – and Smith positions Hampden as their equal.

Hampden's largely exemplary personal life is also revealed. He was married to actress Mabel

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*...succeeds simultaneously in illuminating Hampden's achievements while creating a vivid portrait of the evolving American stage of an extraordinary era...*

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Barrymore, gained immortality as film stars, a route Hampden did not choose. His screen performances were rare and the most memorable came late in his career in supporting roles, including a cameo as the old actor presenting Eve Harrington with her Sarah Siddons Award in *All About Eve* (1950) and as Humphrey Bogart's cantankerous father in *Sabrina* (1954). These are the only tangible evidence of his acting skill (aside from some excellent character photographs reproduced in the book), but Smith rightly focuses on Hampden's stage career.

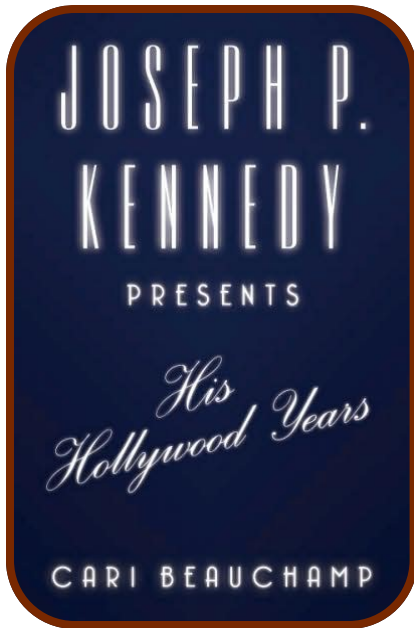
Smith reconstructs Hampden's performances in breathtaking detail, making the ephemeral seem corporal. He succeeds simultaneously in illuminating Hampden's achievements while creating a vivid portrait of the evolving American stage of an

Moore for fifty years and his pleasures were simple: books, Brooklyn Dodgers baseball, and practicing the cello. The major heartbreak of his life came when his daughter, Mary, was stricken with cerebral palsy. Other than his family (including a son, Paul), Hampden devoted himself to the theatre. The respect of his fellow thespians led to Hampden's selection as fourth president of the Players Club, following three legendary predecessors: Booth, Joseph Jefferson, and John Drew. Without question, Hampden's memory is well-served by this meticulously researched and highly readable biography, a necessary volume for any theatre collection or scholar of the American stage.

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



**Cari Beauchamp. *Joseph P. Kennedy Presents His Hollywood Years*. New York: Alfred A. Knopf, 2009. 506 pp. ISBN 978-1-4000-4000-1.**



In the decade covered by the bulk of Cari Beauchamp's book (1927-1938), Joseph P. Kennedy runs four movie studios simultaneously; pursues, beds, swindles, and abandons Gloria Swanson; invents product placement; fires Cecil B. De Mille; drives cowboy star Fred Thomson to an early grave with questionable business dealings; revolutionizes film financing and accounting; kills vaudeville; and that's not the half of it.

Beauchamp introduces us to the Joseph P. Kennedy of the twenties and thirties, a virile multi-tasking go-getter far removed from the frail patriarch he was to become in the sixties. Kennedy enters the film industry for the glamour and stays for the profits.

He is described as, "The first and only outsider ever to fleece Hollywood." Beauchamp makes a strong case for Kennedy's film industry earnings (and not bootlegging) as the bedrock of his fortune.

The book deals more with math than movie stars. For every Tom Mix anecdote there are three breakdowns of common stock offerings and shell corporations.

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*...Beauchamp's breakdown of Kennedy's financial manipulations are where the book's real value lies...*

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While the gossip is delicious and larded with royalty, captains of industry and oval office occupants, Beauchamp's breakdown of Kennedy's financial manipulations is where the book's real value lies making it the perfect pick for the Sammy Glick on your Christmas list.

Kennedy's motivations for his titanic whirlwind siege of Hollywood—ego and greed—are clearly delineated. He grows up with a nice sized chip on shoulder nurtured by prejudice (no Irish Catholics allowed in the elite Harvard clubs) and his future father-in-law John Fitzgerald's insistence that Kennedy was not good enough for Fitzgerald's daughter Rose. Kennedy compensates by not only piling up a mammoth tower of cash, but also becoming such an influential public figure that he considers running against FDR.

Kennedy's affair with Gloria Swanson is depicted with compassion and candor. He takes over Swanson's failing finances;

hires and consoles her husband; and, to hear Swanson tell it, makes love with the same lightning speed efficiency that he merges companies.

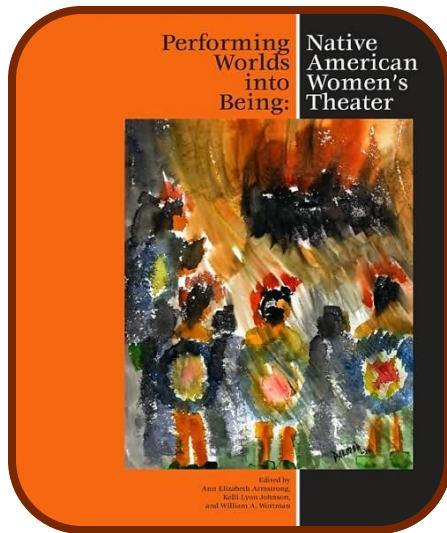
He meets his Waterloo in the form of the Erich Von Stroheim-directed, Gloria Swanson-starring vehicle *Queen Kelly*. The penny pinching mogul sinks millions into a never to be completed mélange of prostitution and

sadomasochism that starts off in a Swiss convent and ends up in an African brothel. In the middle of filming, *The Jazz Singer* opens and the task of adding sound makes things go from bad to worse. Kennedy, true to his character, walks away with a profit. Gloria Swanson is left as destitute as when she first met Kennedy, richer only by a newly learned determination to scrutinize with a fine tooth comb every contract she signs from then on.

This book is highly recommended for any library with a film collection. The scholarship, particularly in regard to Kennedy's financial dealings, is clear and precise. Beauchamp's storytelling skills add warmth and dimension to a central subject who, in lesser hands, could have devolved into a reptilian stereotype.

**John Frank  
Los Angeles Public Library**

**Ann Elizabeth Armstrong, Kelli Lyon Johnson, William A. Wortman, eds. *Performing Worlds Into Being: Native American Women's Theater*. Oxford, Ohio: Miami University Press, 2009. 193pp + DVD. ISBN 978-142433112-2.**



**P**erforming Worlds Into Being contains an inspiring and essential sharing of scripts and production histories, academic articles, personal narratives, stories, poems, and interviews referencing Native American women's theater. The seventeen contributions were originally presented at a conference entitled "Honoring Spiderwoman Theater/Celebrating Native American Theater." Revised for publication, the volume will entice a broad readership, from the browser at a library or bookstore, to the theatre professional, to the academic. It can serve as a textbook, supplemental reader, and kitchen-table-conversation starter.

The material is presented in four sections. Section I, "Looking Back, Looking Forward," argues for the performability of Native art and illustrates the consequences of its appropriation. Articulating the wide range of the Native literary tradition of performance, the authors bring into focus "the themes that appear throughout the rest of the volume: transformation, creation, community, participation, healing, and hope".

Section II, "Honoring Spiderwoman Theater," is the book's fulcrum with the script and DVD containing the

A case in point is Diane Glancy's "Pushing the Bear," which dramatizes the Cherokee Trail of Tears. Learning how Glancy "listened to the voices of the land," brought to mind the dramatization by Tom Topash of the Potawatomi Trail of Death, in which he too began at an ancestral place and followed the forced footsteps away, showing survival as victorious over decimation.

Section IV, "Collaboration and Community," contains four perspectives on bringing the page

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*Articulating the wide range of the Native literary tradition of performance, the authors bring into focus "the themes that appear throughout the rest of the volume: transformation, creation, community, participation, healing, and hope".*

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Theater's performance of *Persistence of Memory* by Lisa Mayo, Gloria Miguel, and Muriel Miguel, who also directed. Equally heightening the experience is the public interview of the actors, coordinated by Ann Haugo.

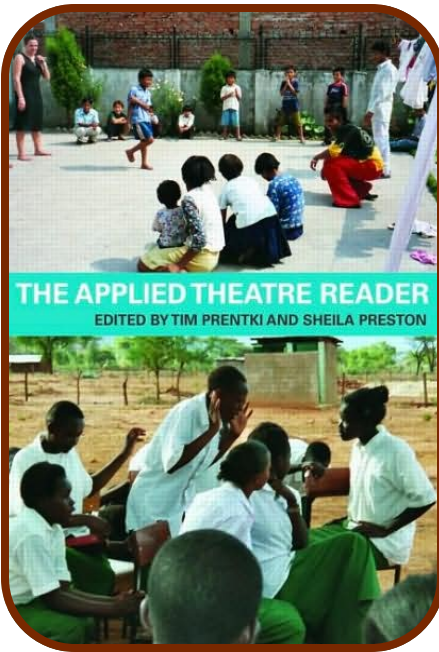
Section III, "Voices," provides five short, diverse scripts, illustrating that while Native playwrights develop work that is distinctive from white mainstream dramatic literature, Native theatre is by no means homogeneous. Stories of relationships, connectivity and confrontation vary from tribe to tribe; comedy grows organically through the situation and memory circles into and out of ancestral experience. Each playwright has developed a vision and a mission to bring forward the genre while maintaining a personal voice.

to stage and makes a case for all theatre artists to work together and against marginalization.

One can read straight through or meander. Whatever path one takes, it's a journey from which one emerges transformed. Not since the Minnesota Humanities Commission's multi-cultural *Braided Lives* project and book (1991) has this reviewer been so thoroughly engaged by the energy of the written word, with memory at the cutting edge of observation.

**Rita Kohn**  
Freelance Writer, Author,  
Playwright, Director

Prentki, Tim and Sheila Preston, eds. *The Applied Theatre Reader*. London/New York: Routledge, 2008. 380 pp. ISBN-13: 978-0415428866.



**T**he *Applied Theatre Reader* offers an effective introduction to how theatre can be used as a tool to improve people's lives in a variety of situations and to raise awareness of social and world issues. Tim Prentki and Sheila Preston have collected new writings and excerpts from the work of almost 50 authors, addressing themes related to fields such as theatre in educational settings, theatre in prison, community performance, interventionist theatre, theatre used in conflict resolution, and much more. The many points of view and applications discussed provide the reader with a great overview of this fascinating approach to theatre practice.

It is beautiful to see how a form of artistic and human expression such as theatre can be applied in ways that include fighting social injustice, promoting social inclusion, educating youth, and restoring people's self-esteem. The marriage of activism and theatre's healing and transformative power is an ideal one. A section of Prentki's and Preston's useful Introduction guides us through the history of applied theatre and reminds us of how true theatre has always been linked to transformation and action.

when it discusses how difficult it can be to get a "too well-behaved" audience to take part in performance events that require audience participation. Jonathan Fox's application of playback theatre in Burundi—in which audiences see their thoughts and feelings immediately enacted by performers—is a further example of how a theatre method developed in one culture can be usefully employed by another. Michael Etherton's "Child Rights Theatre" presents not only the meeting of different national cultures, but also the meeting/

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*The marriage of activism and theatre's healing and transformative power is an ideal one.*

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The book presents new writings by 26 contemporary scholars, artists and practitioners from around the world, alongside classic theorists, writers and activists such as Dario Fo, bell hooks, Mikhail Bakhtin, Augusto Boal, Antonio Gramsci, Paulo Freire, and Noam Chomsky among others. The writings complement and illuminate each other throughout the parts of the book.

The chapters present a range of examples of applied theatre, some more successful than others. It is fascinating to see how the encounter of cultures plays out. For example, Lois Weaver's "Doing Time" shows how working with women in prison took on very different connotations in the United Kingdom and in Brazil. To some degree, Adrian Jackson's "Provoking Intervention" also speaks to cultural interaction, within the framework of Boal's approach,

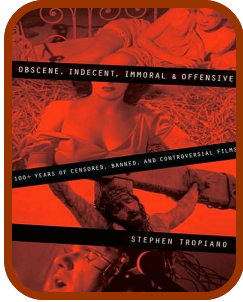
opposition of child/adult cultures and dominant/unrepresented cultures.

The book opens up many new directions to those who have never used theatre for social change, and provides useful examples and reflections for those already engaged in social practice. It is great for scholars, educators, students, artists, practitioners, and even the general public because it balances theoretical pieces with more practical ones, and uses a variety of writing styles that can be accessible at different levels. It is worth reading and recommending to others.

**Francesca Marini**  
University of British Columbia



**Stephen Tropiano. *Obscene, Indecent, Immoral, and Offensive: 100 Years of Censored, Banned, and Controversial Films*. New York: Limelight Editions, 2009. 364 pp + illus. ISBN 978-0-87910-369-0 (paperback)**



As a late 1960s teenager, I remember being intrigued and slightly titillated by the phrase often appearing in movie advertising at the time: “This film is suggested for mature audiences”. These magic words were used to prevent children and other impressionable young people from inadvertently stumbling onto potentially inappropriate movies, and foreshadowed Jack Valenti’s famous letter-based rating system, lurking just around the bend.

As I contemplated just **how** “mature” I really was at that age, little did I know what a long and winding road had preceded those words, i.e., the history of attempted, and sometimes successful, film censorship. Stephen Tropiano’s latest effort tells an engrossing tale.

For more than a century, (usually) well-meaning public servants and other authorities have attempted

to “protect” the public from the possible harm embodied in all those flickering screen images, and Tropiano offers an entertaining overview of the decades-long campaign for cinema purity and goodness. For both the historians and nostalgia buffs among us, he also examines individual films meriting special attention in this area.

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*As entertaining as Obscene, Indecent, Immoral, and Offensive will be for the general reader, scholars will also welcome its detailed, behind-the-scenes survey of film censorship.*

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In plentiful but well-written detail, Tropiano traces the censorship movement from 1896’s infamous trailblazing “flicker” *The May Irwin Kiss* through the seemingly never-ending controversy surrounding religion on screen, as embodied in 2004’s *The Passion of the Christ*.

In between, he closely examines the creation and inner workings of: the Production Code Administration, the industry’s chief censor mechanism through the early 1960s; its sister organizations, the National League of Decency and the Classification and Ratings Administration; and the birth of the Motion Picture Rating System, which introduced “G,” “PG,” and “X” into our culture for all time.

He also discusses film content and those eternal themes bringing consistent challenges to those who would determine what the rest of us can/not view—profanity, sex, violence, religion, nudity, and politics, to name a few.

Along the way, Tropiano’s brief profiles of individually notorious

films prove especially worth reading. Epics like *The Outlaw*, *The Moon Is Blue*, *Ecstasy*, *Baby Doll*, *Natural Born Killers*, *The War Game*, *A Clockwork Orange*, *The Connection*, and even *Betty Boop* are recalled, often with the authorial tongue firmly in cheek, for their importance in cinema censorship history.

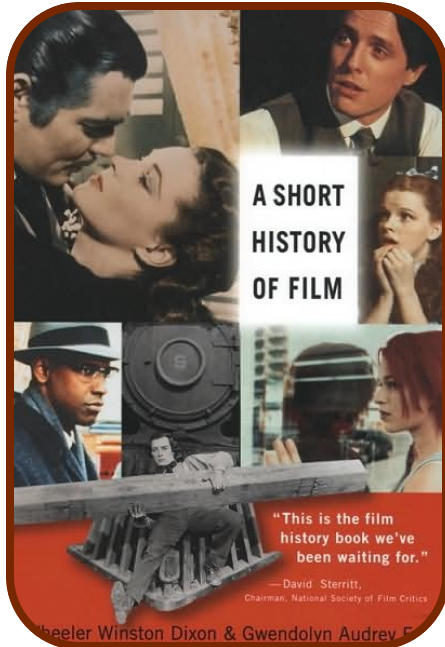
As entertaining as *Obscene, Indecent, Immoral, and Offensive* will be for the general reader, scholars will also welcome its detailed, behind-the-scenes survey of film censorship. Tropiano offers nearly ten appendices beyond his main text, including verbatim versions of 1921’s “Thirteen Points” of behavior not to be allowed on film; the 1930 Production Code, plus its later supplements and revisions; the official description of 1968’s Motion Picture Ratings System, and several others. These “extras” may be skimmed or bypassed, but they offer much for the interested reader.

*Obscene, Indecent, Immoral, and Offensive* is recommended for film and culture buffs interested in just how far America has progressed, censorship-wise, in the last 100 years—and in how “mature” we’ve really become.

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



**Wheeler Winston Dixon & Gwendolyn Audrey Foster. *A Short History of Film*. New Brunswick, NJ: Rutgers University Press, 2008. 440 pp + illus. ISBN 978-0-8135-4270-4. (paperback)**



**A**s a public librarian specializing in the performing arts, I'm often asked to recommend a book on "movie history". Surprisingly enough, finding a single volume adequately encompassing the complete development of such a wide-ranging artistic genre has been more difficult than one might expect. But thanks to Wheeler Dixon and Gwendolyn Foster, my quest has ended and in glorious fashion.

*A Short History of Film* is the best "one-stop shopping" volume on cinema history I have seen in my nearly ten years as a fine arts librarian. It offers not only a blend

of thoroughness and conciseness, but it also encourages meaningful browsing, as readers are encouraged to stop, start, pick and choose their topic of particular interest and then move on as desired. In other words, the book rewards both cover-to-cover reading and more sporadic "as time permits" perusal.

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*A Short History of Film is the best "one-stop shopping" volume on cinema history I have seen in my nearly ten years as a fine arts librarian.*

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The authors' major chapters focus on: the invention of moving pictures, the birth of the film industry, the Hollywood studio system and concurrent developments in international moviemaking, the influence of World War II and other historical events on subsequent decades of filmmaking, "world cinema" from the 1970s to the present, and the "new Hollywood".

Within each chapter are numerous subdivisions, including: thumbnail discussions of individual directors and their seminal films; thematic topics such as "escapism" and "woman and film noir"; and international developments in world politics affecting the arts, e.g., "Germany and the Cold War". Major emphasis throughout the text rests on important directors and significant examples of their work, described in precise yet engaging prose.

The book is well-illustrated with historic black/white movie stills, along with color photography from recent decades.

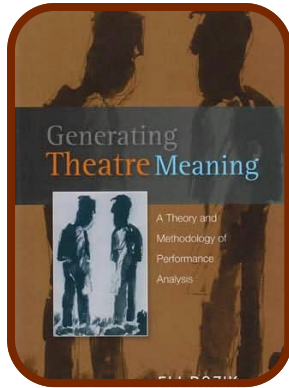
But arguably just as valuable as the book's content are the "supplements" provided therein. These include a "timeline" from 1832 to 2006 delineating important developments both cinematic and world-historic; and a glossary of film terms. Perhaps most significant are bibliographies divided by "Director," "General History," "Genre," and "Regional/National

Cinema," then subcategorized by names and nations as applicable. Thus, if/when a reader's appetite is whetted for additional information on a particular director or individual country's film output, more recommended titles are close at hand. Such lists add immeasurably to this book's already considerable worth.

*A Short History of Film* is highly recommended for high school and college cinema history, fine arts, and humanities courses. It will also gift general readers with an expansive and entertaining journey through an ever-evolving art form brought to fruition by a century's worth of dedicated craftspeople. "One-stop shopping" was never so enjoyable.

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

**Eli Rozik. *Generating Theatre Meaning: a Theory and Methodology of Performance Analysis*. Eastbourne, East Sussex, U.K., Sussex Academic Press, 2008. 292 pp. ISBN 978-1845192525.**



A sea change has occurred in the last few decades of theatre scholarship, from a textual focus to an increasing critical awareness of the important role of performance. Although its importance seems obvious, performance considerations continue to be neglected in theatre research, primarily due to the inherent difficulty of analyzing an ephemeral object, such as performance, in a concrete manner. In *Generating Theatre Meaning*, Eli Rozik attempts to address these issues and construct an effective methodology of performance analysis; while his execution is not flawless, Rozik impressively accomplishes this goal.

The scientific tone Rozik employs may appear at odds with a topic as abstract as performance. In actuality, this is the book's greatest strength. Rozik effectively supports his argument through a variety of academic

disciplines ranging from the obvious (aesthetics and semiotics) to the unexpected (phenomenology and neurobiology). He manages to present these difficult interdisciplinary subjects in a manner that avoids becoming bogged down in jargon.

Part One appropriately focuses on

difficult ideas from previous chapters.

While the performance examples offer a great illustration of Rozik's methodology, it also reveals the difficulty in analyzing a unique live event. An analytical focus on the written text itself is certainly not an adequate representation of

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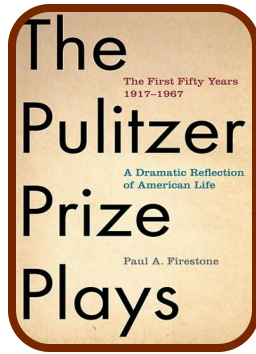
semiotics, a field traditionally used by theatre scholars to support a text-based approach. Rozik deftly critiques prior research while repositioning theatre semiotics as a nonverbal field. The second part of the book goes further towards establishing his methodology. Rozik's discussion of the role directors and spectators play in constructing a performance text is particularly interesting. His distinction between "implied" and "real" directors and spectators cleverly addresses the problem of interpretation for both parties. Rozik argues that while each script has "implied" directorial actions, they are far outweighed by the many gaps which necessitate a "real" director's creative intervention, therefore making a faithful interpretation of a performance-text impossible. His notions of "implied" and "real" spectators allow for performance-texts to have specific and achievable aesthetic goals without ignoring the reality of individual perspectives. The author closes with a series of actual examples of performance-text analyses illustrating the methodology at work and elucidating some of the more

a multifaceted event like a theatrical performance; however, it does have the immense benefit of accessibility. People may not be able to see a particular production of a dramatic text, but they can typically read it without any difficulty. Rozik claims this impediment can be overcome through a combination of a detailed written description of the event and video documentation. The author acknowledges the limits of these approaches but correctly argues that even with these limits, criticism that includes the performance element is a much stronger alternative to an entirely text-based approach.

*Generating Theatre Meaning* is a crucial step in the evolution of dramatic analysis and creates a firm foundation upon which to build future performance analytic techniques. Rozik's book is essential for anyone interested in critiquing, creating, or appreciating live theatre performance.

**Michael Saar  
Lamar University**

**Paul Firestone. *The Pulitzer Prize Plays: The First Fifty Years 1917-1967: A Dramatic Reflection of American Life*. New York: Limelight Editions, 2008. 341 pp. ISBN 978-0-87910-355-2.**



**P**aul Firestone's ambitious and comprehensive book brings together summaries and analyses of the 42 Pulitzer Prize-winning plays first produced in New York between 1917 and 1967. As a "lifelong...theater aficionado," Firestone infuses considerable love and enthusiasm in his overview, frequently ending observations or explanations of plot twists with exclamation points as he invites us to share and appreciate the forthright emotions and theatrical excitement these plays provided their first audiences.

Firestone opens with a sketch of the life and intentions of newspaper publisher Joseph Pulitzer, whose original criteria for the prize included plays that demonstrated good manners, good morals, and the educational power of American drama. A major thread of Firestone's book concerns the evolution of the original Pulitzer criteria, at first allowing for more open-

mindedness and flexibility, and then ultimately devolving into a simple "best American play" prize. He makes a strong case that the American drama might be missing something by no longer having an award that consciously recognizes Pulitzer's stated values—nor does Firestone miss the irony that Pulitzer himself would often sacrifice such values to sell his papers.

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*Unfortunately, Firestone's authority is sometimes marred by typos and outright errors.*

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The book proceeds not chronologically, but rather in groupings by cultural themes: "Family Life," "Social Protest," "Political Heroes," "Morality and Survival in a Materialistic Society," and "The Spiritual Condition of Humankind". Firestone thus provides the reader the opportunity to compare masterpieces with curiosities (*Hell Bent for Heaven*, for example, is paired with *A Streetcar Named Desire*) as he illustrates just how these prize-winning plays, often varying wildly in style and quality, dramatically reflect American life.

Firestone's analyses also vary considerably, from straightforward summaries to disparaging critiques. This strategy encourages and revisits arguments concerning the validity of the Pulitzer choices, including the famous *Harvey* versus *The Glass Menagerie* decision—a choice that still rankles some theatre fans. His take on plays also ranges from literary explorations of symbols and classical allusions to analyses that emphasize the plays from a

performance aspect, but Firestone remains an engaging guide.

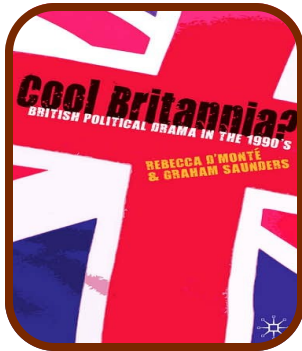
Unfortunately, Firestone's authority is sometimes marred by typos and outright errors. Typographical glitches, for example, place scenes from Robert Sherwood's *Abe Lincoln in Illinois* in the 1880s rather than the 1860s. More seriously, in his

appendix evaluating the Pulitzer choices, he questions the omission of O'Neill's *The Iceman Cometh* for the 1946-47 season, citing Jason Robards's brilliant performance as Hickey—a performance he didn't give until the 1956 off-Broadway revival. Later, he correctly notes that Clifford Odets' *The Flowering Peach* was in fact chosen by the Pulitzer jury, but passed over in 1955—but he incorrectly identifies the winning play as *The Diary of Anne Frank*, which won the following year. (The 1955 Pulitzer Prize-winning play was *Cat on a Hot Tin Roof*.)

Despite these blemishes, however, Firestone's achievement provides the theatre researcher with an invaluable tool with which to explore the first 50 years of one of American drama's most significant awards, and of the plays that would ultimately be called Pulitzer Prize winners.

**Michael Schwartz**  
Adjunct Instructor  
Widener University  
Neumann University

**D'Monté, Rebecca and Graham Saunders, Eds. *Cool Britannia? British Political Drama in the 1990s*. Houndsmills, Basingstoke, Hampshire: Palgrave Macmillan, 2008. 240 pp. ISBN 13: 978-1403988133**



**N**arratives of British theatre in the 1990s are dominated by discussions of the shocking and, by some accounts, apolitical sensibilities of a handful of young writers variously labeled as New Brutalists, New British Nihilists, and In-Yer-Face Theatre. Rebecca D'Monté and Graham Saunders have compiled a collection of essays which acknowledges the profound impact of these writers while simultaneously reframing their political significance and offering a broader examination of 1990s British theatre that moves beyond this coterie of playwrights and outside the confines of London. *Cool Britannia? British Political Drama in the 1990s* offers an assortment of essays that emerged from the "In-Yer-Face? British Drama in the 1990s" Conference held at the University of West England, Bristol in 2002.

D'Monté and Saunders' text features essays by several prominent figures whose work on

1990s British theatre is viewed as definitive. The collection is organized into three parts, beginning with a useful reassessment of In-Yer-Face Theatre as well as an acknowledgement of the writers and styles that fall outside the purview of that designation yet were also instrumental in shaping theatrical and political discourses in the 1990s.

The second section specifically addresses the work of women writers who have largely been left out of discussions of a period in

Although the essays in this collection are fairly divergent in terms of theoretical underpinnings and playwrights and genres explored, there are a few points regarding political theatre in Britain in the 1990s on which the authors agree. First, 1990s political theatre did not utilize the tactics employed by the socialist and/or feminist playwrights of the 1970s and 1980s. Second, the influence of Thatcherism and the subsequent resistance to it could be seen throughout the UK into the mid-1990s. Third, New Labour

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*... 1990s political theatre did not utilize the tactics employed by the socialist and/or feminist playwrights of the 1970s and 1980s.*

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British theatrical history known for its "laddism." The exception is Sarah Kane, notorious especially for her work with the Royal Court. Although the editors specifically left out essays that address her writing exclusively, many articles in the collection invoke her work. The third section explores work by writers in Scotland, Ireland, and Wales, examining fraught constructions of nationhood.

The two concluding articles by Rebellato and Greig, respectively, do not fit tidily within this section but do serve as excellent concluding pieces. Rebellato artfully connects to some of the larger themes running throughout the collection: challenges to monolithic conceptions of identity, displacement, and disconnection. Greig's essay functions as a manifesto that encourages theatre artists to redefine political theatre in the twenty-first century.

attempts to rebrand the UK as "Cool Britannia" resulted in a profound dis-identification with that label on the part of many artists who devised critiques of consumer capitalism, globalization, and even postmodernism.

The specificity of this collection in terms of geography, chronology, and pointed textual analysis may incline some readers to view this work as appropriate only for a niche of specialized scholars. However, the continuing popularity of the In-Yer-Face writers and their contemporaries as well as the newfound possibilities for what constitutes political theatre, make this collection appealing to a wider audience.

**Christine Woodworth**  
**University of North Carolina-  
 Greensboro**



## BOOKS RECEIVED

Auge, Mark. *Casablanca: Movies and Memory*. Minneapolis: University of Minnesota 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.

Schwartz, Michael. *Broadway and Corporate Capitalism: The Rise of the Professional-Managerial Class, 1900-1920*. Palgrave Macmillan, 2009.

## UPCOMING EVENTS



### February 2010

**12**

TLA Board Meeting  
John Jay College of Criminal  
Justice  
New York, NY

**15**

Deadline for proposal  
submissions for the TLA Plenary  
at ASTR-TLA

**26**

Deadline for the March 2010  
issue of *BROADSIDE*