

# BROADSIDE

37/2 Winter/Spring 2010

Newsletter of the Theatre Library Association



Captain Hook and Peter on “Marooner’s Rock,” with actress Karen Kandel, from Mabou Mines’ *Peter and Wendy*, 1996, from the exhibit, *The Art of Contemporary Puppet Theater*.

9

## Inside this issue

President’s  
Report

4

Broadside  
News Network

9

Book/Media  
Reviews

11

4	President's Report	<i>BROADSIDE</i> (ISSN: 0068-2748) is published three times a year and distributed to all members in good standing. Contents ©Theatre Library Association Access via login—Members contact <a href="mailto:info@tla-online.org">info@tla-online.org</a> ( <a href="mailto:info@tla-online.org">info@tla-online.org</a> )
9	<i>BROADSIDE</i> News Network	
11	Book/Media Reviews	<b>Editor:</b> Angela Weaver ( <a href="mailto:aw6@u.washington.edu">aw6@u.washington.edu</a> ), University of Washington
19	Upcoming Events	<b>Book Review Editor:</b> Catherine Ritchie ( <a href="mailto:catherine.ritchie@dallaslibrary.org">catherine.ritchie@dallaslibrary.org</a> ), Dallas Public Library
3	TLA Board	<b>Regional News Editor:</b> Robert W. Melton ( <a href="mailto:rmelton@ucsd.edu">rmelton@ucsd.edu</a> ), University of California, San Diego
3	TLA Mission Statement	
1	Front Cover	

### ***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.

#### PHOTO CREDITS:

Cover, Captain Hook and Peter on "Marooner's Rock," with actress Karen Kandel, from Mabou Mines' *Peter and Wendy*, 1996; Richard Termine, photographer.

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

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.

## EXECUTIVE BOARD

### Officers

Kenneth Schlesinger (President, 2009-2010)

[Kenneth.Schlesinger@lehman.cuny.edu](mailto:Kenneth.Schlesinger@lehman.cuny.edu)

Susan Brady (Vice President, 2009-2010) [susan.brady@yale.edu](mailto:susan.brady@yale.edu)

David Nochimson (Executive Secretary, 2008-2010) [davidnoc@softhome.net](mailto:davidnoc@softhome.net)

Colleen Reilly (Treasurer, 2010-2012) [colleen.reilly@sru.edu](mailto:colleen.reilly@sru.edu)

Martha S. LoMonaco (Immediate Past-President) [martilomonaco@optonline.net](mailto:martilomonaco@optonline.net)

### Board Members

William Boatman (2008-2010) [boatman@uhcl.edu](mailto:boatman@uhcl.edu)

Phyllis Dircks (2010-2012) [dircks@liu.edu](mailto:dircks@liu.edu)

John Frick (2009-2011) [jwf8f@virginia.edu](mailto:jwf8f@virginia.edu)

Nancy Friedland (2009-2011) [nef4@columbia.edu](mailto:nef4@columbia.edu)

Stephen Johnson (2009-2011) [stephen.johnson@utoronto.ca](mailto:stephen.johnson@utoronto.ca)

Beth Kattelman (2010-2012) [kattelman.1@osu.edu](mailto:kattelman.1@osu.edu)

Stephen Kuehler (2010-2012) [skuehler@comcast.net](mailto:skuehler@comcast.net)

Francesca Marini (2009-2011) [fmarini@interchange.ubc.ca](mailto:fmarini@interchange.ubc.ca)

Karen Nickeson (2008-2010) [knickeson@nypl.org](mailto:knickeson@nypl.org)

Brook Stowe (2010-2012) [brook.stowe@liu.edu](mailto:brook.stowe@liu.edu)

Angela Weaver (2010-2012) [aw6@u.washington.edu](mailto:aw6@u.washington.edu)

Sarah Zimmerman (2010-2012) [szimmerman@chipublib.org](mailto:szimmerman@chipublib.org)

### Ex-Officio

Georgia Harper (Legal Counsel) [gharper@austin.utexas.edu](mailto:gharper@austin.utexas.edu)

Brook Stowe (TLA/Freedley Book Awards Chair) [Brook.Stowe@liu.edu](mailto:Brook.Stowe@liu.edu)

David Nochimson (Webmaster) [davidnoc@softhome.net](mailto:davidnoc@softhome.net)

John Wagstaff (TLA listserv) [wagstaff@uiuc.edu](mailto:wagstaff@uiuc.edu)

Marian Seldes (Honorary Member)

Louis Rachow (Honorary Member/TLA Historian)

Theatre Library Association

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

40 Lincoln Center Plaza

New York, New York 10023

**TLA website:** <http://www.tla-online.org/>

**TLA listserv:** To Subscribe:

1) Send email (nothing in the subject) to: [LISTSERV@listserv.illinois.edu](mailto:LISTSERV@listserv.illinois.edu)

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

SUBSCRIBE TLA-L your name

## MISSION STATEMENT

Founded in 1937, the Theatre Library Association supports librarians and archivists affiliated with theatre, dance, performance studies, popular entertainment, motion picture and broadcasting collections. TLA promotes professional best practices in acquisition, organization, access and preservation of performing arts resources in libraries, archives, museums, private collections, and the digital environment. By producing publications, conferences, panels, and public events, TLA fosters creative and ethical use of performing arts materials to enhance research, live performance, and scholarly communication.



# JOIN US!

### Membership

(Annual dues: \$30 personal, \$40 institutional; \$20 student/non-salaried members. In order to defray the rising costs of international postage, members with non-U.S. mailing addresses are now required to pay a \$10 surcharge.) includes *Performing Arts Resources*, published occasionally. For availability and prices of past issues of *PAR* and *BROADSIDE*, contact [info@tla-online.org](mailto:info@tla-online.org) ([info@tla-online.org](mailto:info@tla-online.org))



**Kenneth Schlesinger in Puerto Rico**

Snowstorms did not prevent stalwart TLA Board members from meeting at Lincoln Center on February 12. We had a productive meeting, and it's always a pleasure to share our proceedings with the membership.

### New Website

If you haven't already, please take a moment to check out TLA's beautiful new website: <http://www.tla-online.org/>, designed by Queens College library student Iris Lee, and featuring our new logo. Executive Secretary David Nochimson played a leading, critical role in spearheading this project: heading the Website Redesign Committee, contracting with Iris, updating and transferring new content to the site. Finally, TLA joins the 21st century with a virtual presence worthy of our goals, ambitions, and commitment to aesthetics.

### 75th Anniversary – Oral Histories

Theatre Library Association celebrates 75 years of distinguished service in 2012. At last October's Book Awards, I became acutely aware of two things:

- TLA has a rich history documenting performing arts scholarship in the latter half of the 20th century
- Our early leaders are aging

In preparation for our 75th Anniversary, TLA's Executive Board enthusiastically approved instituting an oral history program to document the contributions and activities of our early leaders. Past President Marti LoMonaco and Vice President Susan Brady hit the ground running by conducting the first interview with our historian Louis Rachow [*Mr. TLA*] on February 19.

Further, Marti and David Nochimson proposed an upcoming

*Performing Arts Resources* devoted to the 75<sup>th</sup> Anniversary, featuring significant milestones from past issues of *BROADSIDE*, as well as commissioned articles discussing TLA's major contributions to performing arts librarianship and scholarship. Moreover, they aspire to have this issue completed in time for our Book Awards 2012, which will be followed by a special benefit featuring great performers long associated with our organization.

I proposed a new fundraising initiative, *\$75 for 75<sup>th</sup>*, where members would be encouraged to essentially double their dues to support special TLA projects, publications and conferences. One idea on the boards is to establish a scholarship for students specializing in performing arts librarianship. We are committed to training and mentoring the next generation of leaders.

### Conference Planning

Susan Brady chairs the busy Conference Planning Committee. She reported on the TLA Plenary, *Documentation Strategies for Theater and Dance*, at the upcoming ASTR-TLA-CORD Conference this November in Seattle. Book Awards Chair and new Board member Brook Stowe will be organizing a panel at American Library Association's Annual Conference in June in Washington, D.C., examining collections of local theatre companies. John Frick has proposed joint mini-conferences between TLA and ATDS in various locations around the U.S. Stephen Kuehler and his

Planning Committee are moving forward with *Symposium III*, addressing issues of authenticity and interpretation of Shakespearean productions, scheduled for April 22, 2011 [the day before the Bard's birthday] in a New York City location. We have an exciting Keynote prospect, and the Committee is organizing three panels for an enriched, performance-laden day.

We are also in discussions with SIBMAS about co-producing their 2012 conference at the Harry Ransom Center at University of Texas in Austin. The economic challenges of administering performing arts research collections is the current theme under consideration. I'll be relaying more information as plans develop.

### Publications

Rob Melton chairs our engaged Publications Committee. One of my major goals as President is promoting and developing TLA's scholarly contributions to the profession. Nancy Friedland is putting finishing touches on her PAR 27 on *Documenting: Costume Design*, which introduces a 16-page color insert of costume sketches, renderings and production photographs. Nancy presents a research panoply of costumes utilized on stage and in film with contributions from all the major national costume repositories.

Stephen Johnson continues work on PAR 28 related to *The Archivist as Detective*, and the Publications Committee has just received a proposal for a volume

of PAR devoted to scenic design.

### Book Awards

Brook Stowe is making excellent progress organizing our annual Awards, assiduously addressing strategies to solicit more submissions and participation from publishers. Charlotte Cabbage of Northwestern University recently signed on as a Juror.

Brook also presented a proposal to rename the *TLA Award* after longtime Book Awards Chair Richard Wall of Queens College. With strong Board endorsement, it will now be known as the *Richard Wall Memorial Award*. Queens College Chief Librarian Robert Shaddy comments, "This is truly a great honor for our friend and colleague. I will inform Queens College Library and the college community about this tribute to Dick's memory."

### Membership and Treasurer's Report

New Treasurer Colleen Reilly, snowed under in Pittsburgh, submitted her Quarterly Report. TLA's balance is \$50,348.25 [highest in my memory], a testament to the organization's current financial health. Not surprisingly, Membership stands at 216, down from last year's 306, though renewals are still coming in. If you haven't already, please take a moment to renew online via PayPal: <http://www.tla-online.org/members/join.html>. It's not the same without you!

Membership Chair Beth Kerr recently launched a Theatre Library Association *Facebook* page to

extend our online reach, make us more interactive and accountable, and hopefully appeal to younger members. Please visit us!

### Distinguished Achievement Award

Each year at the Book Awards TLA presents a Distinguished Achievement Award to a deserving member of our profession. Please submit nominations to Chair Phyllis Dircks, [Phyllis.Dircks@liu.edu](mailto:Phyllis.Dircks@liu.edu).

### Dance Heritage Coalition National Leadership Forum

I recently had the honor to represent TLA at a retreat to brainstorm and develop Dance Preservation strategies for the year 2020. It was a wonderfully stimulating weekend and had a high level of participants from Library of Congress, Jacob's Pillow, Ohio State, UCLA, dance service organizations, preservation associations, funders, and policy makers.

It was hard work but gratifying to collaborate with a thoughtful, articulate group passionate about preserving the performing arts. This is precisely why TLA has always appealed to me—our equal dedication to research *and* live performance.

### Professional Partnerships

We've had a productive relationship with Dance Heritage Coalition. Susan Brady and I participated in their previous project of developing *Fair Use Guidelines* for accessing, reproducing and exhibiting dance

documentation. DHC regards TLA as the liaison to the performing arts librarian and archival communities—which of course we are.

Given current economic challenges, TLA now more than ever needs to rely upon, support and help resource allied arts and cultural organizations. None of us can do it alone but together we can move mountains!

I'm paying particular attention to our liaison relationships with related associations—ASTR, ATHE, SIBMAS—and how we can further enhance and develop them. Please take these affiliations seriously and try to bring them to the next level. You are all TLA Ambassadors and we need to demonstrate our willingness to work collaboratively and productively with our peers.

Warm wishes,

**Kenneth Schlesinger**  
**President**

**Editor's Note:** As an addendum to the President's Report, at his request, we are publishing remarks made at the October, 2009 Annual Business Meeting upon the presentation of Honorary Membership to Louis Rachow and the Distinguished Achievement Award to Robert Taylor.

## Honorary Membership

### Louis Rachow

Theatre Library Association is proud to present our distinguished colleague Louis Rachow with Honorary Membership.

A longtime TLA Board member, resident historian and archivist, active on many committees, Louis served as our President from 1967 to 1972. He established the George Freedley Memorial Award to acknowledge outstanding books on theater and the performing arts. During his tenure, TLA co-sponsored with American Society for Theatre Research the Sixth Congress of the International Federation for Theatre Research, the first to be held in the Western hemisphere. Mr. Rachow edited TLA's newsletter, *BROADSIDE*, for nine years, then was reelected President from 1981-1983.

Louis was raised on a small farm in Nebraska in the 1930s and attended a one room schoolhouse. Nothing about his early years would seem to portend his coming to New York and developing a lifelong interest in theater and career in theater librarianship. While majoring in Chemistry at York College—near Lincoln, Nebraska—he developed a curiosity about librarianship. Following graduation, he was appointed Assistant to the Head of the College Library, then Acting Librarian.

In 1954—as he prepared to enter Columbia University's School of Library Service – Louis was drafted into the Army. Fortuitously, his experience landed him a post as a librarian for V Corps Headquarters in Frankfurt, Germany. Kismet struck again in 1959 when Louis enrolled in Columbia's "Theatre Literature and Librarianship" course, designed and taught by George Freedley, founder and first Curator of the Theatre Collection of the New York Public Library. Although Louis worked in the Columbia University Law Library and as librarian for the University Club, Freedley was able to persuade him to apply for the position of Librarian of the Hampden-Booth Library at the Players' Club. Mr. Rachow later became Director of the Library at the International Theatre Institute of the United States (ITI/US).

Even as a Board member emeritus, Louis religiously attends Board meetings, and always contributes anecdotes and his valuable historical perspective. Further, he is present at all events and Symposia—enthusiastic and eager to learn new aspects of theater librarianship. As the *conscience* of TLA, Louis has earned the respect and affection of all our members—as well as the unofficial title: **Mr. TLA**.

**Marti LoMonaco**

## Distinguished Achievement in Service and Support of Performing Arts Libraries Award

### Robert Taylor

The Executive Board of Theatre Library Association is proud to present its *Distinguished Achievement in Service and Support of Performing Arts Libraries Award* to Robert Taylor, Curator emeritus of the Billy Rose Theatre Division at the New York Public Library for the Performing Arts. Bob's long and distinguished career in theatre archives, his impeccable curatorial instincts, outstanding scholarship, tireless dedication to his collection as well as his staff, and personal integrity make him extremely deserving of this award.

Bob served as Curator of the Theatre Collection from 1992 until his retirement earlier this year. Under his stewardship, the Division adopted state-of-the-art archival best practices, acquired and processed significant collections (including the Joseph Papp/New York Shakespeare Festival Archive – the Theatre Collection's largest acquisition to date; the Katharine Hepburn papers (covering her stage career); Paddy Chayefsky's papers; the records of designers such as Patricia Zipprodt and Franne Lee; Circle Repertory Theatre and Circle in the Square papers; as well as the photographs of noted dance and theatre photographer Kenn Duncan, to name just a few).

Equally important, Bob simultaneously lobbied successfully to obtain funding for numerous acquisitions, as well as for processing and conservation of these priceless collections. His professional commitment to theatre archives included participation on TLA's Board, serving as Vice President (1991) and frequently chairing our Nominations Committee.

His passion for theatre scholarship and generosity in sharing information resulted in numerous exhibitions that both educated and entertained the public. A few noteworthy exhibitions at New York Public Library curated by Bob Taylor include: *American Theatre in the Age of Mozart* (1991), *Theatre of Michael Stewart* (1995), *Best of Times: The Theatre of Charles Dickens* (2002), *Stars and Treasures: 75 Years of Collecting Theatre* (2006), and *Focus on the '70s: The Fabulous Photography of Kenn Duncan* (2008).

Previous to his tenure at New York Public Library, Bob served as Curator of the Theatre Collection at Museum of the City of New York from 1985-1988. Some of his exhibition offerings include *Saving Faces: Collecting Images of Broadway's Brightest* (1986), *The Threepenny Opera as Seen by Arbit Blatas* (1987), and *Selling the Show: Turn-of-the-Century Theatre Posters* (1988).

In the early 1980s, Bob had the distinction of serving as Manager of Museum of the City of New York's now-defunct Theatre Museum, the only one ever located in the Broadway district during its notorious dicey days. Further, he curated *Broadway! 125 Years of Musical Theater*, the memorable installation of MCNY treasures that opened in the IBM Gallery in 1991, and then toured nationally for over a year.

A true Southern gentleman if there ever were one, the full extent of Bob's contributions and influence on the Billy Rose Theatre Division may never be fully known. His unassuming, calm influence has made him much-beloved by all those who have encountered him – from theatre celebrities to NYPL pages. Please join us in saluting Robert Taylor in accepting this honor!

**Kenneth Schlesinger**

## Distinguished Achievement Award

Theatre Library Association continues its tradition of acknowledging outstanding members of our profession whose vision, energy, and knowledge have extended the boundaries of performing arts librarianship. The award will be presented at the TLA Business Meeting in October 2010.

Please take a moment to nominate someone who embodies the highest values of our profession in enhancing the performing arts. Your nominee may be someone you work with every day, a mentor, or someone far away. Don't hesitate to consider yourself a nominee: self-nominations are encouraged. Your nominee will be outstanding in vision, creative energy, resourcefulness, and hard, hard work. Our nominees are usually performing arts librarians, curators, archivists, or scholars whose contributions have made a difference to all of us.

**Please submit nominees' names by April 30, 2010**, accompanied by a short bio and related documentation, so their achievements may be duly recognized. Nominations may be forwarded to [Phyllis.Dircks@liu.edu](mailto:Phyllis.Dircks@liu.edu).

Listed below are distinguished awardees from previous years:

2009: Robert Taylor  
 2008: Richard Wall  
 2006: Maryann Chach, Mary C. Henderson, Madeline Fitzgerald Matz  
 2004: Annette Fern, Don Wilmeth  
 2002: Betty L. Corwin, Richard M. Buck  
 2000: Rod Bladell, Don Fowle, Maryann Jensen, Louis Rachow  
 1996: Dorothy Swerdlove  
 1995: Paul Myers

### Awards Committee

Phyllis Dircks, Chair  
 Maryann Chach  
 Don Wilmeth

## Symposium III

"Holding Up the Mirror: Authenticity and Adaptation in Shakespeare Today"  
**New York City / Friday, April 22, 2011**

Join TLA colleagues for a fascinating day of presentations by some of the most imaginative directors, performers, and designers of Shakespearean productions of the present day. Whether they seek fidelity to historical performance conditions or adapt Shakespeare's plays in terms of contemporary culture and politics, these theatre practitioners make use of the documents and artifacts held in libraries and archives. Using performance excerpts, both live and on film, our presenters will show how theatre libraries and special collections enrich the continuing vitality of Shakespeare on the 21st century stage.

Watch the TLA listserv and future issues of *BROADSIDE* for more information as plans take shape. If you'd like to volunteer to help with arrangements and with coordinating the Symposium, contact Steve Kuehler, Chair of the Symposium Planning Committee, at [skuehler@comcast.net](mailto:skuehler@comcast.net).

## THE BROADSIDE NEWS NETWORK

*Please send news items relating to new collections, exhibits, staff transitions, etc. at your institution, or news of TLA members' professional activities and publications, to your regional reporter:*

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))

### Czech Republic: Prague

The Art and Theatre Institute ranks among the leading theatrical publishing houses in the Czech Republic with almost 600 published books. Through March 31, it presents the exhibition *The World of Theatre—50 Years of the Theatre Institute and Its Books* in the exhibition space of the Ministry of Culture. The exhibition displays 100 essential titles published by the Institute against the broader background of how Czech theater and Czech theater studies have changed during the past 50 years. The Institute's website is at <http://institute.theatre.cz/>

### Maine: Bucksport

Northeast Historic Film (NHF)—a non-profit organization that collects, preserves, and makes accessible the moving-image history of northern New England—is currently exhibiting images of Maine theaters from the Q. David Bowers Postcard Collection, which contains over 5000 images of theatres from all 50 states. Also featured is an exhibit of amateur filmmaking equipment from the Alan & Natalie Kattelle Collection, perhaps the most comprehensive of its kind in the country; over 800 items document the evolution of the amateur filmmaking industry. Ephemera from the Alamo Theatre's 90-year history is the subject of third exhibit. The museum is located on Main Street in Bucksport, a coastal town at the end of Penobscot Bay. See <http://www.oldfilm.org/museum> for further information.

### Maryland: Baltimore

The Chrystelle Trump Bond Dance and Sheet Music Collection (1820–1960) has been acquired by Special Collections and Archives at Goucher College. The collection includes more than 1000 pieces of American and European dance sheet music and hundreds of dance programs, dance instruction manuals, rare books, and various portfolios of prints and periodical literature documenting social and theatrical dance in America since the early 19th century. Bond, professor of dance at Goucher since 1963, developed the collection to be used as teaching tool documenting the reconstruction of historical dances.

The processing of the collection is supported by a \$200,000 grant from the Council on Library and Information Resources.

—College & Research Libraries News, Nov. 2009.

### New Jersey: Princeton

*The Author's Portrait: 'O, Could he But Have Drawne His Wit'* at the Firestone Library at Princeton University is an extensive exhibition of the visual likenesses of celebrated authors. It includes more than 100 portraits in various artistic media dating from 1489 to 1989 of poets, novelists, dramatists, and essayists, pulled from the holdings of Firestone's Department of Rare Books and Special Collections. Among the dramatists featured are William Shakespeare, George Bernard Shaw and Henry Fielding. The exhibit continues through July 5, 2010. For additional information, see <http://libweb2.princeton.edu/rbsc2/ga/ap/index.html>

### New York: Katonah

*The Art of Contemporary Puppet Theater*, an exhibit at the Katonah Museum of Art, features work by contemporary puppeteers, painters, film, and media artists, including Eric Bass/Sandglass Theater, Janie Geiser, Liz Goldberg, Chris Green, Dan Hurlin, William Kentridge/ Handspring Puppets, Ralph Lee, Mabou Mines, Roman Paska, Brian Selznick, Julie Taymor, and Hanne Tierney, with short films by Genevieve Anderson, Laura Heit, and Scott Shoemaker. The exhibit is on display through June 13. The museum's Learning Center offers a complementary

exhibit, *Puppetry Around the World*, in which classic puppet forms, including marionettes, shadow puppets, and hand puppets, are on view. Young visitors can see such classics as Bil Baird's Flannel Mouse and an original Jim Henson Muppet. More information is at <http://www.katonahmuseum.org/>

### New York: New York

Monica Moseley, former Assistant Curator of the Jerome Robbins Dance Division at The New York Public Library for the Performing Arts, died on January 6, 2010. She had been at NYPLPA since 1981, the same year she received her M.S. from the School of Library Service (SLS) at Columbia University, and was Assistant Curator from 1983 until her retirement in February 2005. She was on the Editorial Committee of *A Core Collection in Dance* (ACRL, 2001) and served on the boards of directors for many years of both Congress on Research in Dance and Society of Dance History Scholars. Before her career as a curator, Moseley was a beloved performer who worked with Meredith Monk from 1968 to 1980 and performed in special revivals in 1982 and 1993. A library memorial service is planned for Monday, April 5, 2010, at 11am, Bruno Walter Auditorium, New York Public Library for the Performing Arts.

Two musically related exhibits in New York may be of interest to theater, dance, and film enthusiasts. The NYPLPA at Lincoln Center is featuring a multimedia exhibition, *The Jazz Loft Project*, which tells the story

of some of the biggest names in jazz during the 1950s and 60s, including Thelonius Monk, Zoot Sims and Hall Overton. It features more than 200 images, several hours of audio, and 16 mm film footage of the photographer Eugene Smith, who spent eight years documenting the musicians, and will be on display until May 22, 2010.

Further uptown, the New-York Historical Society is presenting *Grateful Dead: Now Playing*, the first large-scale exhibition of materials relating to the famous rock band. Drawn almost exclusively from the Grateful Dead Archive housed at the University of California Santa Cruz, the exhibition chronicles the history of the band, its members, performances, albums, and productions. Highlights include concert and recording posters, album art, large-scale marionettes and other stage props, banners, and stores of decorated fan mail. The exhibition will run through July 4, 2010.

### Ontario: Guelph

*Risking the Void: The Scenography of Cameron Porteous* celebrates one of Canada's most important scenographers, whose work has had a major influence on the development of theatre design in Canada. It is also an introduction to the L. W. Conolly Theatre Archives at the University of Guelph Library. The exhibit is on view until April 4 at the MacDonald Stewart Arts Centre in Guelph, Ontario. For images from the exhibit and more information, see <http://www.stagedesignporteous.ca/> and <http://www.msac.uoguelph.ca/>

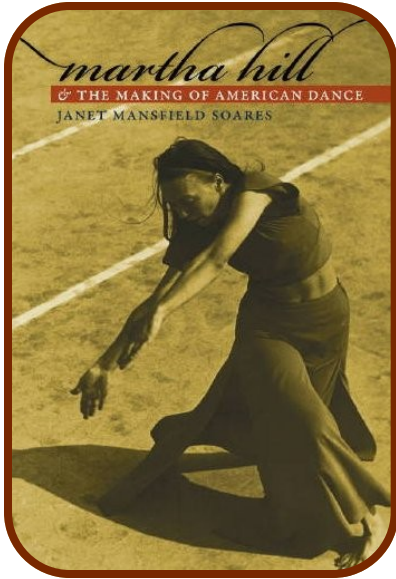
### Scotland: Edinburgh

"Curtain Up: 40 Years of Scottish Theatre" is the title of an exhibit running through May 3 at the National Library of Scotland. It focuses on the political days of the 1970s and 1980s, the outward-looking years of the 1990s, and the new millennium and the creation of a national theatre company. It examines companies and venues, big and small, and which Scottish plays were most successful abroad and, likewise, successful imports on Scottish stages. For more details and some images, see <http://www.nls.uk/exhibitions/scottish-theatre/index.html>.

### Texas: Austin

The Harry Ransom Center at the University of Texas, Austin, explores filmmaking's collaborative processes in its current exhibition "Making Movies," which runs through August 1, 2010. The exhibit features more than 350 items from the Center's collections. The first of its two sections focuses on the behind-the-scenes responsibilities of a film's director, producer, production designer, art director, and others. The second section displays original scripts, production materials, storyboards, call sheets, and much else in documenting the number of persons involved in producing even a few seconds of screen action. Films highlighted in the exhibit include *The Misfits*, *North by Northwest*, *Lord of the Flies*, and *Shakespeare in Love*. For more information, visit the Center's website at [www.hrc.utexas.edu](http://www.hrc.utexas.edu).

**Soares, Janet Mansfield.**  
***Martha Hill and the Making of***  
***American Dance.*** Middletown,  
 CT: Wesleyan University  
 Press, 2009. 400 pp.  
 ISBN: 0819568996.



In choosing to explore the life and work of dancer and educator Martha Hill, Janet Mansfield Soares has chosen a significant and yet often overlooked biographical subject. Martha Hill occupies a position of unique importance in the history of American dance. She was instrumental in defining the role of dance within academia, and she facilitated the growth and development of modern dance throughout much of the 20<sup>th</sup> century.

Hill's influence lay in her skill as an educator and leader, however, not work in choreography or performance. Intensely pragmatic, she had a talent for identifying and pursuing opportunities that supported the numerous luminaries of modern

dance with whom she worked. She was a behind-the-scenes advocate whose work gave dance a position of new prominence within American life. Hill chaired the innovative dance department at Bennington College, helped to found the Bennington School of Dance and the Connecticut College Summer Dance Program, and designed and directed the dance division at the Julliard School.

Little scholarship exists documenting Hill's legacy, likely the result of the administrative nature

as production history, political maneuvers and pedagogy. In emphasizing the difficulties of earning a living as a dancer in prewar Manhattan, for example, Soares describes how Hill guaranteed Martha Graham's loans for each new dance season.

Soares' scholarship has benefited enormously from her close personal connections to Hill. She was Hill's student and later her colleague at Julliard, and she relies on their personal

---

*Little scholarship exists documenting Hill's legacy, likely the result of the administrative nature of her career. Soares' book thus fills an important gap in the literature.*

---

of her career. Soares' book thus fills an important gap in the literature. Dance scholar Elizabeth McPherson published her own biography of Hill in 2008, *The Contributions of Martha Hill to American Dance and Dance Education, 1900-1995*. McPherson's book is an expansion of her doctoral dissertation, and while it includes valuable features such as interviews with Hill's former students, Soares' book provides a more fully fleshed-out argument for Hill's significance.

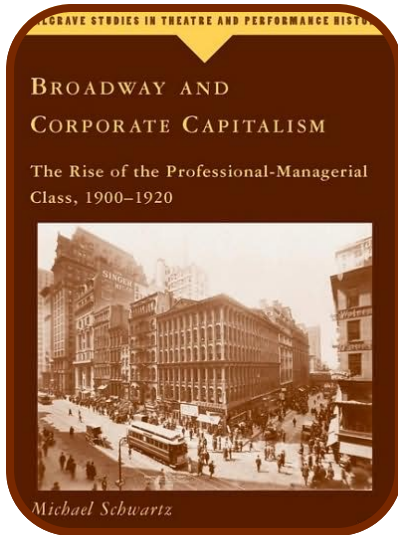
Hill was a talented administrator and leader in dance education, and her work connected her to an astounding number of noteworthy figures in the arts. One of the strengths of Soares' book is her detailed, descriptive portrayal of the artistic circles focused on dance during the mid 20<sup>th</sup> century. Soares' text extends beyond simple documentation of Hill's life and includes rich asides into areas such

conversations for much illuminating detail. It is also important to note that in compiling her research, Soares had access to the Martha Hill Archive. Hill willed this collection to her, and it was largely unavailable to others until late 2007, when Soares placed it in the New York Public Library for the Performing Arts.

Researchers will appreciate Soares' extensive endnotes, as well as a thorough appendix listing choreographic works produced under Hill's many directorships. Beautifully reproduced photographs of Hill and her colleagues complement Soares' careful descriptions. *Martha Hill and the Making of American Dance* is an objective but nevertheless enjoyable and colorful portrayal of a leader in dance and the artistic circles in which she moved.

**Erin Conor**  
**Reed College**

**Schwartz, Michael. *Broadway and Corporate Capitalism: The Rise of the Professional-Managerial Class, 1900-1920*. New York: Palgrave Macmillan, 2009. 220pp. ISBN: 0230616577.**



For those with an abiding interest in the evolution of the U.S. stage, Michael Schwartz's examination of the rise of the professional-managerial class (what he calls PMC) at the same cultural moment (1900-1920) when Broadway emerged from its scattered beginnings in the 19<sup>th</sup> century, is a valuable and overdue study presenting a vision of theatre history rarely examined.

The era Schwartz chooses is interesting enough in and of itself. Those two decades remain among the least explored and most misunderstood in the extraordinary history of American theatre. Schwartz undermines the cliché that prior to Eugene O'Neill's emergence, little of interest appeared in American drama; although it was a period

of considerable theatrical activity, the plays offer little about their time and place. In a well-constructed introduction and seven erudite chapters, Schwartz refutes such notions and not only illuminates the symbiotic relationship between the emergence of the PMC and the rise of Broadway, but brings his reader close to the smattering of theatrical personages and varied entertainments reflecting the evolving structures of the capitalist system. How often does one find a

Broadway's post-1960 decline, as seismic shifts in economic forces and moral and political values again transformed the stage. Schwartz cites Jack Poggi, who notes that changes in American theatre at the dawn of the modern era were like those in other industries in which "a centralized production system replaced many isolated units" with a specialization ("theatre managing became separate from producing") and "a

---

*...a valuable and overdue study presenting a vision of theatre history rarely examined.*

---

book in which Bronson Howard, William Gillette, Clyde Fitch, George M. Cohan, and their plays, including such undervalued or forgotten works as *The Henrietta*, *The College Widow*, *Strongheart*, *Brown of Harvard*, *The Sultan of Sulu*, *The Lion and the Mouse*, *The Boss*, *Brewster's Millions*, *Get-Rich-Quick Wallingford*, *It Pays to Advertise*, and *A Tailor-Made Man* are given serious analysis within the context of major socio-economic, artistic, and cultural developments? Schwartz reveals these plays as demonstrations of entrepreneurial yearnings and recognition of the need for education as a means of succeeding financially, as reflecting the collision of Victorian and modern values and, most importantly, as chronicles of the shaping of American capitalism via Wall Street, corporate growth, and the rise of a consumerist economy.

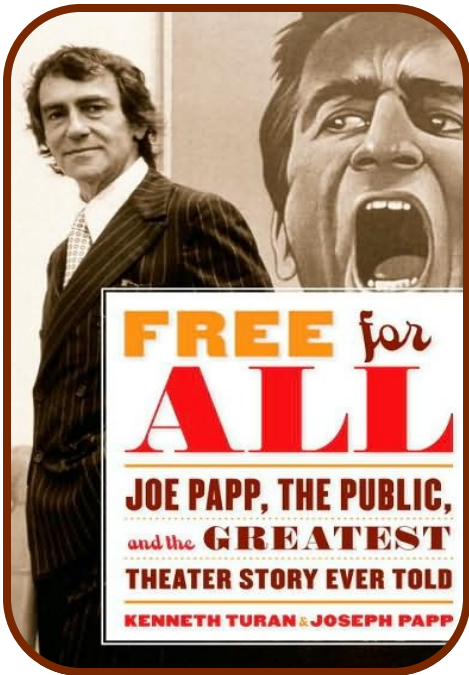
What emerges from Schwartz's study is its similarity, in a sense, with the more familiar era of

standardization of product" made possible via the "control by big business" (p. 25). These very developments were, in essence, reversed after 1960, when the theatre diversified by moving to various urban centers, although the increasing corporate support of regional theatres, sadly necessary for their survival in difficult economic times, parallels that of business interests managing early Broadway. This leaves Schwartz's reader with much food for thought.

As with the Palgrave Studies in Theatre and Performance History series, this book is without frills – no illustrations (unfortunate in this case, given the range of plays and personalities examined), although copious endnotes and a thorough bibliography and index are valuable compensations in this worthy study.

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

**Turan, Kenneth and Joseph Papp. *Free For All: Joe Papp, The Public, and the Greatest Theater Story Ever Told*. New York: Doubleday, 2009. 576pp. ISBN: 780767931687.**



**T**his epic oral biography takes us from Joseph Papp's impoverished childhood, to his embattled founding of the New York Shakespeare Festival, to his tempestuous oversight of the Public Theatre as the spawning ground for many of the 20<sup>th</sup> century's major playwrights in a series of testaments from Papp and his colleagues that are marked by an unswerving honesty and perspicacity that are a tribute to the talents of Kenneth Turan, longtime film critic for the *Los Angeles Times*.

Through fundraising, dramaturgy, and theatrical production, Joseph Papp's

integrity shines through for better or worse. He butted heads with a series of New York mayors showing them how they could slash their budgets to finance his theatre; he gave up a multimillion-dollar contract with CBS over censorship issues; and he strangled critic John Simon at a premiere.

Papp's long professional relationship with playwright David Rabe is examined in depth and proves an illuminating case study of Papp's shepherding and, at times, domination of talent, providing valuable lessons for anyone involved in the process of

focus on Papp the fearless fundraiser who turned his nose up at five-figure donations when he knew the contributor could easily afford a six-figure one. The financial and bureaucratic hounds were continually at Papp's heels. The nerve and ingenuity with which he kept them at bay are well-documented in passages that should serve nonprofit theatre administrators more as an encouragement than material for emulation.

Papp never seemed to meet a bridge he didn't want to burn, and collaborators such as Michael

---

*Perhaps the most valuable portions of this book are the chapters that focus on Papp the fearless fundraiser...*

---

script development. Those with an interest in the musical theatre will find the chapters on the development of such landmarks as *Hair*, *A Chorus Line*, and *Runaways* a fascinating combination of inspiration and cautionary tale (nobody walked away from a Papp production without a bruise or two.)

The actors add yet another dimension to this overflowing treasure chest: George C. Scott on playing Shylock and Richard III; the original cast of *That Championship Season* on how the curtain call devolved into a nightly brawl that the audience thought was part of the show; Jerry Stiller on training his canine co-star in *Two Gentlemen of Verona*, and much more.

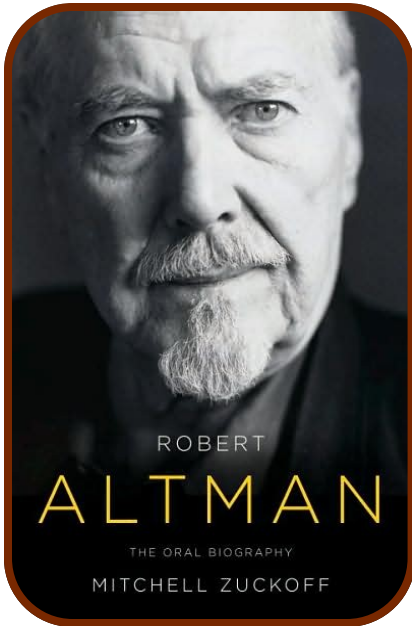
Perhaps the most valuable portions of this book are the chapters that

Bennett were swiftly and permanently banished over what seemed like routine professional disagreements. (Bennett's championing of the musical version of *Queen of the Stardust Ballroom* was the straw that broke the camel's back.) Papp's loyalty and generosity are equally on display as when he took Wallace Shawn out of the garment district and put him on retainer to write plays.

Turan succeeds admirably in presenting a fast-paced, evenhanded account of the life and career of Joseph Papp that deserves a place in any American theatre collection.

**John Frank  
Los Angeles Public Library**

**Zuckoff, Mitchell. *Robert Altman: An Oral Biography*. New York: Alfred A. Knopf, 2009. 592 pp. ISBN: 9780307267689.**



What was it like to be in the orbit of the pot-smoking Pied Piper of seventies cinema? Mitchell Zuckoff's oral biography aspires to be the next best thing and largely succeeds.

Using the last interviews Robert Altman gave as the bedrock for his research, Zuckoff paints the director in all his charismatic, mercurial glory. Friends, relatives, and colleagues weigh in with great passion on the Falstaffian father figure.

Zuckoff focuses equally on the deadbeat dad and abusive drunk as well as the inspiring artist and the doting parent. Altman's role model seems to have been his father, a well-to-do charmer in the insurance racket who was equal

parts con man and philanderer.

After a stint as a bomber pilot in World War II, Altman settled in California where he shared a screenwriting credit with Rube Goldberg's son. Returning to Kansas City, Altman started a successful career directing industrial films and fast-talked his way into directing a "juvenile delinquent" film with the actor who was later to play *Billy Jack*, along

motion picture actor, and the lengthy comments from those who usually eschew that kind of thing (e.g., Paul Newman) are a testament to the loyalty Altman inspired in his collaborators. Actors followed him anywhere. Paul Dooley found he was cast in the lead of an Altman film by reading about it in *Variety*. His only question was "When do I start?"

---

*A biography covering the length of Altman's career with insightful critical analysis and impeccable scholarship has yet to be written.*

---

with a documentary about James Dean.

He made a name for himself directing episodic television, including a scandalous episode of *Bus Stop* starring the pop star Fabian as a serial killer. Along the way, there were ex-wives, kids, alcoholism, and a gambling habit. A pattern of things going well onscreen and messily behind the scenes was established.

Then came *M.A.S.H.* The Altman style of improvisation and overlapping dialogue was revealed in full flower. The set resembled a traveling circus with family and friends welcome, and welcome to contribute suggestions. The middle-aged Altman was the hottest director in Hollywood, but, due to a bad deal, was also the most broke. Thirty-some years of prolific filmmaking followed, motivated to a great extent by a love of the on-set atmosphere and a lifestyle of living from directorial paycheck to paycheck.

He worked with literally every major

Transcripts of DVD commentaries, excerpts from scripts, reviews positive and negative, and statements by publicists of stars who refused to be quoted in the book (Faye Dunaway's is a little funnier than Kevin Spacey's) flesh out this entertaining volume. A biography covering the length of Altman's career with insightful critical analysis and impeccable scholarship has yet to be written. But if you're interested in what his long, strange trip of a life was like, this is your book.

**John Frank  
Los Angeles Public Library**

**Augé, Marc. *Casablanca: Movies and Memory*. Translated and with Afterword by Tom Conley. Minneapolis: University of Minnesota Press, 2009. 120pp. ISBN: 9780816656417.**



**M**arc Augé expands his examination of “places of transience that do not hold enough significance to be regarded as ‘places’.” In his seminal work, “Introduction to an Anthropology of Supermodernity,” Augé coined “non-place” to describe areas we “pass through” such as airports, and bus/train stations. Now, in this memoir tied to the film, Augé introduces his concept of event-place to denote a twining of time and place that holds such significance that we regard it as central to our very existence. “As time goes by,” he is more attuned to his childhood

transient places because he connects them with a film that signifies permanence.

In an airy yet profound essay, Augé intersperses anthropology with autobiography and uses his multiple viewing experiences with the film, since 1947, to offer more questions than answers. Within his memoir of a filmgoer, for whom *Casablanca* represents his own WWII experiences, is embedded a handful of probing elements into our individual and collective psyches. How do we navigate through our past? What can a

reflects upon the sides people take in times of conflict. For those of us who continue to be perplexed by the French and their politics, he offers solid, if oblique, insights and poetically shows how a child survives a war. Augé feels compelled to remember, using the film as a prompt.

We covet memory. “To lose memory is to die alive,” states Augé. The ritual of cinema-going is for Augé the residue and prompt of memory where past, present and future intertwine as a genetic structure to show us who

---

*Within his memoir of a filmgoer, for whom Casablanca represents his own WWII experiences, is embedded a handful of probing elements into our individual and collective psyches.*

---

personal past have to do with dissecting films and filmmaking? Where does memory intersect reality with fiction, or imbue fiction with reality? When do we need to collect our scattered goings and comings to plot a coherent wholeness of our journey from birth to an acknowledged moment--- death, a future toward which we are rushing or meandering? And finally, why is this book significant?

Marc Augé, born in Pitiers in 1935, is an anthropologist, educator and author of more than 40 books. One wonders if this “meditation on the experience of cinema,” according to reviewer Sarah Boslaugh, is Augé’s reply to critics who have faulted him for not vigorously addressing what is commonly termed as a collective amnesia to justify France’s governmental wartime maneuverings. Augé

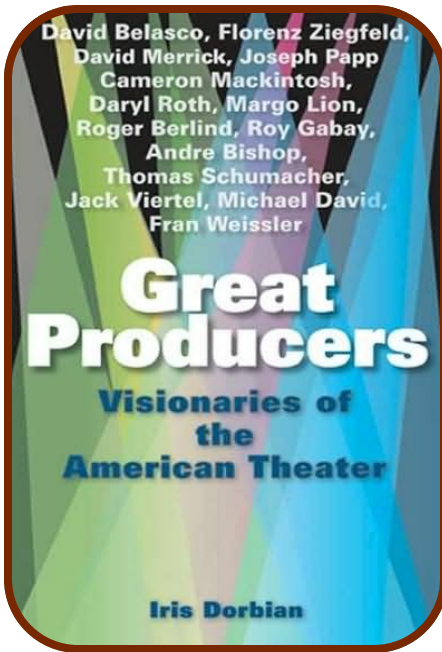
we have been, are, and hope to be. In contemplating the relationships and settings of the film, Augé muses on his life and its place within the context of an entity for which, to him, there is no sequel.

Tom Conley’s Afterword is equally important regarding our relationships with films. He writes: “A film can be such a force fueling our imagination, that were we to reveal our identification with it, we would fear revealing too much of ourselves.”

Highly recommended.

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

**Dorbian, Iris. *Great Producers: Visionaries of the American Theater*. New York: Allworth Press, 2008. 195pp. ISBN 1581156464.**



**W**e've all witnessed mobs ascending the Tony Award platform at each year's announcements of the Best Play, Best Musical, and Best Revival. We soon learn that these happy folks are the shows' *producers*, accepting applause and trophies with glee and gratitude.

But for anyone curious as to exactly **WHY** they are up there and exactly **WHAT** they've all done to deserve their moment in the spotlight, Iris Dorbian's fascinating collective biography will provide excellent enlightenment. Via both personal interviews and historical research, she brings varied and fascinating insights to an arguably shadowy facet of the

theatrical landscape.

Dorbian conducted extensive interviews with her living subjects up through 2007. Beginning with early legends Ziegfeld, Belasco, and Merrick, and concluding with Roy Gabay and Thomas Schumacher, she divides her interviews into such categories as "Impresario," "Creatives," "Entrepreneur," "Corporation," and "Up and Coming". She features male and female producers from both commercial and nonprofit theatres.

students. That said, however: a keener-eyed copy editor should have discovered that at least two show titles are inaccurately cited and a Minnesota college's name is grievously misspelled. These errors likely will not detract from reader enjoyment of this book, but should be corrected if the publishers tackle an updated edition.

The text features full-page interviewee photographs plus many stills from their productions. Dorbian also includes an appendix with website information

---

*She elicits both frankness and keen enthusiasm from her subjects, many of whom declare "passion" to be the single most important quality necessary for successful producing...*

---

Each chapter offers the person's basic biographical background, how s/he became a producer, and career highs/lows along the way. Primarily, however, the author focuses on the interviewee's own thoughts and opinions. And she summarizes each chapter's content with a concluding list of "Career Highlights".

Dorbian's text is engrossing, with touches of sardonic humor along the way. She elicits both frankness and keen enthusiasm from her subjects, many of whom declare "passion" to be the single most important quality necessary for successful producing, and the driving force behind investing in a show oneself and/or soliciting funds from others.

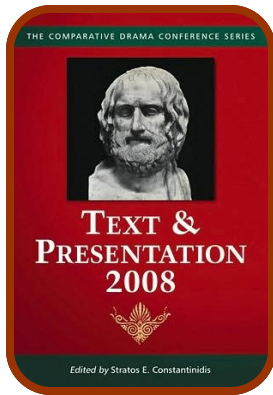
This unique collection has much to offer both the general reader and serious theatre management

on colleges and universities offering degree programs in theatre management along with lists of relevant books, publications, and organizations.

This book will be revelatory, entertaining, and potentially inspiring to the next generation of budding Leo Blooms who "wanna be a producer". It is highly recommended.

**Catherine Ritchie  
Dallas (TX) Public Library**

Constantinidis, Stratos E., ed.  
***Text & Presentation, 2008.***  
 Jefferson, NC: McFarland &  
 Company, Inc., 2009. 255 pp.  
 ISBN 9780786443666.  
<http://www.mcfarlandpub.com>  
 800-253-2187



One can take several approaches when compiling an anthology of scholarly theatre essays. Essays can be grouped around a shared theme, playwright, genre, or time period. Any of these methods have proven fertile ground for an intellectually stimulating debate offering a multifaceted investigation of an idea. Perhaps the least satisfying approach is to collect essays which share only a common time and place of presentation. Unfortunately, *Text & Presentation, 2008*, a selection of essays presented at the 2008 Comparative Drama Conference, does not prove an exception to this rule. The essays presented in this volume, while built on a solid foundation of research, are too disparate to provide an intellectually fulfilling reading experience.

That is not to say this collection is without value. Indeed, the best of

this monograph presents the reader with new methodologies and/or sites of scholarship. Among the highlights, David Paxman and Michael Hatch's essay "Cognitive Model Transformation in Brecht's *The Caucasian Chalk Circle*," employs cognitive linguistic theory to demonstrate how Brecht transforms concepts like "ownership" in the play. This essay

innovative figure in his own genre of comedic ballet. This form, characterized as a "pre-modern lyric theatre of the absurd," provided a potent critique of Neoclassical society. While it didn't survive Moliere's death, its innovative form makes it a worthy object of study. Finally, Lindsay Brandon Hunter's discussion of a recently rediscovered recording

---

*The essays presented in this volume, while built on a solid foundation of research, are too disparate to provide an intellectually fulfilling reading experience.*

---

not only insightfully examines *The Caucasian Chalk Circle* but, as the authors correctly argue, provides the framework for a promising tool in analysis. The application of the cognitive linguistic theory of categories and prototypes to dramatic texts is intriguing because it relies so heavily on narrative, characterization and visualization, giving it utility far beyond this single essay. Similarly, in "Mohammad bin Tughlaq," Kristen Rudisill provides an excellent comparison of two dramatic interpretations of the 14<sup>th</sup> century sultan, written in 1960s India. Her essay is valuable for giving exposure to the Tamil-language playwrights whose works have been virtually ignored in the western canon of modern Indian plays. Hopefully, this work is a step towards correcting this lapse.

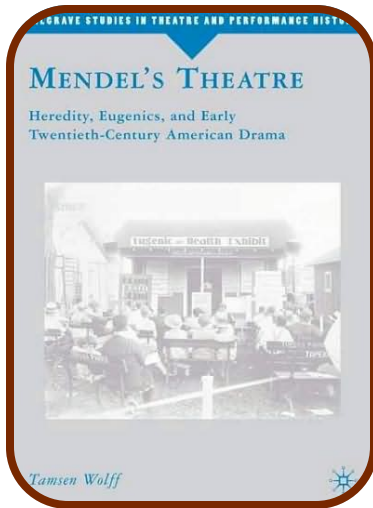
In addition, several essays supply refreshing insight on well-trod scholarly ground. Stephen H. Fleck's examination of "Moliere's Revolutionary Dramaturgy" offers an important new step in theoretical examinations of Moliere's work. For Fleck, Moliere was not only a master satirist but also an

of a 1964 Broadway production of Richard Burton's *Hamlet* in, "To Be, Or To Be Recorded," reinvigorates the theoretical discussion of "liveness" and mediation. Hunter suggests performances not be valued according to a strict binary of live/mediated but through a more fluid notion of various levels of liveness. This essay is particularly relevant at a time when professional theatres in both the U.S. and the U.K. begin to experiment with digital broadcasts of their productions as new revenue streams and marketing tools.

While there are certainly some exciting ideas in this work, the disjointed nature of conference proceedings makes it an ultimately unsatisfying read. *Text & Presentation, 2008* is only suitable for the strongest devotees of theatre or those interested in the work produced at the Comparative Drama Conferences.

**Michael Saar**  
 Lamar University

**Wolff, Tamsen. *Mendel's Theatre: Heredity, Eugenics, and Early Twentieth-Century American Drama*. New York: Palgrave Macmillan, 2009. 288pp. ISBN: 9780230615854.**



The title of Eugene O'Neill's epic *Strange Interlude* serves as a metaphor for the present as a liminal space between the past and the future. Eugenics, as a movement in the late 19<sup>th</sup> and early 20<sup>th</sup> century, was a set of contested theories and practices which enabled so-called scientists to identify hereditary traits in order to allegedly shape the future of society. *Mendel's Theatre* explicates the way in which women's bodies were historically the sites (and sights) of eugenics, onstage and off. *Mendel's Theatre* transcends the disciplinary boundaries of theatre scholarship to also explore the history of science, social movements, and philosophy. Wolff's ambitious and meticulously researched book offers both a broad view of eugenics evolution in the United

States, and pointed analyses of canonical American plays that deal implicitly or explicitly with the issues and concerns of eugenics.

Wolff begins her study with a concise overview of the pervasiveness of eugenics in the United States, acknowledging the ways in which it impacted various aspects of American culture including education, the arts, and

addition to tropes of heredity, Wolff uses the importance of place to weave together the various sections of her book. She explores the symbolic resonances of the imaginary settings while also analyzing the pragmatic concerns of staging, especially those which call attention to the agency of the audience in performance.

---

*...offers both a broad view of eugenics evolution in the United States, and pointed analyses of canonical American plays that deal implicitly or explicitly with the issues and concerns of eugenics.*

---

public policy. Wolff crafts a nuanced understanding of the various manifestations of eugenics within society, especially in terms of theatre and performance.

Asserting that "heredity *is*, while eugenics *does*," Wolff discusses the ways in which tropes of heredity play out in works by Ibsen and Strindberg and serve as the foundation for later plays that address eugenics. The visible and invisible, the past in the present, and matters of will and agency are threads that she follows throughout the book. Utilizing the same tropes of heredity, the somewhat cumbersome second chapter discusses the performative techniques employed by eugenicists to promote their movement.

In spite of the use of miniature theatres and live public displays, the eugenics movement had a contradictory relationship with theatre. While utilizing liveness and spectacle, the movement largely insisted on "real" people instead of actors in order to avoid falsity. In

The final three chapters of the book offer explications of works by Susan Glaspell, Eugene O'Neill, Angelina Weld Grimké, and Oscar Hammerstein II and Jerome Kern. Focusing on the principal female characters in each of these plays, Wolff traces the impact of heredity and eugenics on their reproductive lives, addressing matters of class and race. She also discusses the critical response to these works and the ways in which they were simultaneously complicit with, and resistant to, dominant eugenics philosophy.

Through the lenses of environment, heredity, gender, class, and race, Wolff productively focuses her study of eugenics and performance, appealing to a number of disciplines. With *Mendel's Theatre*, she has demonstrated her deep understanding of the legacy of eugenics in American society, especially on the stage.

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

Ellis, Jim. *Derek Jarman's Angelic Conversations*. Minneapolis: University of Minnesota Press, 2009. 303pp. ISBN: 9780816653133.

Menefee, David W. *George O'Brien: A Man's Man in Hollywood*. Albany, GA: BearManor Media, 2009. 436pp. ISBN: 9781593934739.

Mortimer, Lorraine. *Terror and Joy: The Films of Dusan Makavejev*. Minneapolis: University of Minnesota Press, 2009. 337pp. ISBN: 9780816648870.

UPCOMING EVENTS

**April 2010**

**30**

Deadline for Nominations for Distinguished Achievement Award

**May 2010**

**28**

TLA Board Meeting  
Friday, May 28, 2010  
10:00 AM - 4:00 PM  
Baruch College  
William and Anita Newman Library New York, NY

**June 2010**

**11**

Deadline for the June 2010 issue of *BROADSIDE*

**24-29**

TLA@ALA Program  
American Library Association Annual Conference  
Washington Convention Center  
Washington, D.C.

