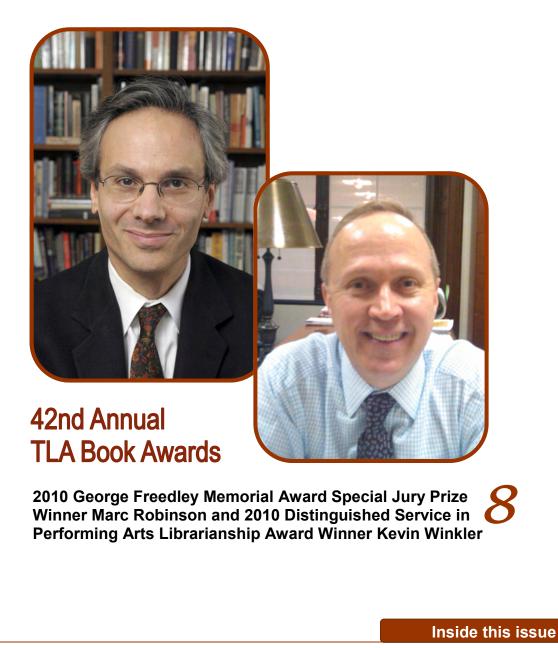
BROADSIDE 38/1 Fall 2010

Newsletter of the Theatre Library Association



President's Report



TLA Plenary at ASTR/CORD/TLA

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1	Front Cover	<i>BROADSIDE</i> 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. <i>BROADSIDE</i> has no ambition to serve as a scholarly journal. Scholarly and other articles or monographs may be considered for TLA's other principal publication, <i>Performing Arts Resources</i> .
		In addition, <i>BROADSIDE</i> 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.
PHOTO CREDITS:		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.
Page 4, Kenneth Schlesinger; Susan Cole, 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
Page 8, Andrew Stott; Bronwen Densmore, photographer.		involvement, etc.TLA members in good standing are encouraged to submit news items that are in
Page 9, Rob King; Marti LoMonaco and Kevin Winkler; Andrew Stott and ; Bronwen Densmore, photographer.		keeping with the statement above. All submissions are subject to editing for length, clarity, and factual confirmation.Letters to the Editor are encouraged, but must be limited to 200 words, due to space considerations.
	e 10, Marc Robinson; Bronwen smore, photographer.	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
	e 12: Kevin Winkler; Bronwen smore, photographer.	 5. The copyright of all articles published in <i>BROADSIDE</i> will be owned by TLA. Permission to republish an article may be requested from the Editor.
Turn Doug Smit	e 13: Tonia N. Sutherland, Ilana er, Olivia Sabee, Carolyne Clare, g Reside, and Susan Brady; Megan hling, photographer.	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
Page 18: Tennessee Williams; Frank Armstrong, photographer.		scholarship, rather than to general performing arts topics.

ABOUT TLA

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TLA listserv: To Subscribe: 1) Send email (nothing in the subject) to: 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.





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



PRESIDENT'S ANNUAL REPORT

Good evening and welcome to Theatre Library Association's Book Awards and Annual Business Meeting. I'm Kenneth Schlesinger, TLA President.

As usual, TLA has had a banner year. In large part due to our hardworking Board and, primarily, our dedicated officers:

- Vice President Susan Brady
- Executive Secretary David Nochimson
- Treasurer Colleen Reilly

I'd like to share with you a summary of some of our primary achievements:

Kenneth Schlesinger in Munich

Publications

Under the leadership of Chair Rob Melton, the Publications Committee stewarded production of one of our finest issues of *Performing Arts Resources* to date: *PAR 27: Documenting: Costume Design.* Of course, the real credit goes to Editor Nancy Friedland, who toiled tirelessly for nearly two years to produce this lavishly illustrated, content-rich, definitive work on costume collections.

In the pipeline are several upcoming volumes:

• *PAR 28:* Stephen Johnson's *A Tyranny of Documents: The Performance Historian as Film Noir Detective* PAR 29: John Calhoun's Documenting: Scenic Design, completing the Holy Trinity of this series

BROADSIDE, edited by Angela Weaver and transformed into an online publication, is in the most attractive form we've ever seen. And I hope you're enjoying our recently launched, redesigned website, diligently maintained by David Nochimson.

Conference Planning

Hope you can join us in Seattle November 18-21 for the ASTR/ CORD/TLA Conference. TLA's Plenary, *Harnessing the Power of Performance: Documentation Strategies for Theater and Dance*, organized by Susan Brady, promises to deliver in the tradition of the strong programming we've been offering in recent years.

Please attend our celebration of Shakespeare's birthday next year, April 22, 2011, at our third Symposium: Holding Up the Mirror: Authenticity and Adaptation in Shakespeare Today. In characteristic TLA fashion, we're partnering with American Shakespeare Center and Theatre for a New Audience. with featured presentations from Diane Paulus and Oskar Eustis. As usual, Stephen Kuehler and his Planning Committee will put on a good show. Where will it be? Right here in the Bruno Walter Auditorium! Please pick up a registration form on the tables outside.

And if that isn't enough, TLA will be partnering with SIBMAS to co-produce a Conference in June 2012 in Austin, Texas, hosted by the Harry Ransom Center. We last collaborated with SIBMAS in New York in 1982; I was in elementary school. The tentative theme is *Reimagining Collections: Building Community.* Keep in mind that Austin has the best margaritas in the U.S.!

75th Anniversary

2012 is another milestone for TLA—we turn 75! We have begun discussions about a 75th Anniversary Celebration, most likely held here at the Bruno Walter in connection with the Book Awards. Expect stars, live performance, music—and Past-President Marti LoMonaco costumed as Pocahontas! In fact, Marti and David Nochimson are co-chairing this auspicious event.

Book Awards

Speaking of the Book Awards which will begin once I stop talking—we've made some changes to support a more comprehensive and festive event. TLA's Executive Board voted to reinstate the Special Jury Prizes, so more fine books and publications can be honored.

Most significantly, we resolved to rename the former *Theatre Library Association Award* in honor of our beloved former Book Awards Chair Richard Wall. Tonight I'm pleased to announce we're inaugurating the first *Richard Wall Memorial Award,* a wonderful tribute to our friend and colleague. Current Book Awards Chair Brook Stowe is continuing Dick's fine traditions.

Brooks McNamara Performing Arts Librarian Scholarship

Another tribute to a valued friend is the *Brooks McNamara Performing Arts Librarian Scholarship*, which will support a library school student with an interest in performing arts librarianship. We're committed to promoting the next generation of theatre librarians, archivists, curators and scholars. Nancy Friedland is helming this new initiative, which we'll introduce at next year's Awards.

You Are TLA

Before I turn the floor over to Colleen Reilly and David Nochimson for the Treasurer's and Membership Reports, I just want to acknowledge your support as members. We depend on your ideas, creativity, hard work and volunteer efforts to keep this organization going.

Like the rest of us, you're here tonight because you're passionate about live theatre. You're equally committed to its documentation and preservation, which engenders the outstanding scholarship we're about to celebrate.

Thank you.

Kenneth Schlesinger

Remarks made at TLA's Annual Business meeting on October 8, 2010

TLA Executive Board Election Results

Five Board members were elected at TLA's Annual Business meeting on October 8th. Susan Brady, John Calhoun, Charlotte Cubbage and Karen Nickeson will serve three-year terms from 2011 -2013. Nancy Friedland was elected Vice President for 2011-2012, with Diana King elected to fill Nancy's remaining one-year term. Kenneth Schlesinger was reelected as President from 2011 -2012, and David Nochimson reelected as Executive Secretary from 2011-2013. Their bios appear below.

TLA President Kenneth Schlesinger welcomes our new Officers and Board members, as well as Brady and Nickeson, who are returning. He gives special thanks for the service and contributions of departing Board member William Boatman.

SUSAN BRADY is an archivist at the Beinecke Rare Book and Manuscript Library, Yale University, currently processing the Theatre Guild Archive. She has held librarian/archivist positions at Yale in the Arts Library, Yale Center for British Art, and Department of Manuscripts and Archives, and at Harvard Theatre Collection. Susan has served as a Board member. Vice President and President of Theatre Library Association, and as Co-Chair of the Performing Arts Roundtable of Society of American Archivists. She edited volume 21 of Performing Arts Resources, After the Dance: Documents of Ruth St. Denis and Ted Shawn, and co -edited volume 25 of *PAR*, *Documenting: Lighting Design*, published in 2007. Susan has presented papers and planned and chaired programs at annual meetings of ASTR-TLA, ALA and SAA, and has served on numerous committees focusing on performing arts documentation, cataloging and access. She holds graduate degrees in Theatre History and Criticism and library science from University of Texas at Austin.

JOHN CALHOUN is a librarian in the Billy Rose Theatre Division and the Circulating Drama Collection of the New York Public Library for the Performing Arts. His other positions with the New York Public Library have included project archivist in the Theatre Division, project cataloger in the Jerome Robbins Dance Division, and librarian in the former Donnell Media Center. Prior to his library career, John worked in magazine publishing as an editor at Theatre Crafts and Lighting Dimensions magazines, and he has written many articles about film, theatre and the other arts for such publications as Cineaste. American Cinematographer, Interiors, Lighting & Sound America, and Architectural Record. John's advanced degrees include a BA in Journalism, Drama and English from University of Arizona, an MA in Cinema Studies from New York University, and MLS from Pratt Institute. For the past two years. John has been a Juror for Theatre Library Association's **Richard Wall Memorial Award** (formerly known as the TLA Award) for books about recorded performance.

CHARLOTTE CUBBAGE is

Humanities Coordinator and subject specialist for Dance, English Literatures, Performance Studies. Radio-TV-Film. and Theatre at Northwestern University Library. She currently oversees library collections in the humanities at Northwestern, manages the English literature and performing arts collections, provides research assistance to faculty and students, and instructs students in research techniques. She also serves as a Fellow for Northwestern's Fine and Performing Arts Residential College and is an adjunct professor in the Department of English. For the 2009 TLA at ALA program, she helped plan "The Play's the Thing: From Page to Stage to Archive in Chicago Theatres." Charlotte serves as a Juror for TLA's Book Awards Committee. Her educational background includes Master's degrees in English Literature and library science. She is a drama alumna of Fiorello H. LaGuardia High School of Performing Arts (before its merger into LaGuardia Arts).

NANCY FRIEDLAND has been with Columbia University Libraries for 15 years, where she is currently Librarian for Media. Film Studies and Performing Arts. She is a member of the University Senate and has been actively involved with a Senate task force on eReaders and academic support. She is Visiting Associate Professor at Pratt's School of Information and Library Science and Long Island University's Palmer School of Information Science, where she teaches courses in Film and Media Collections. Advanced Reference and Humanities Resources. She served as editor and contributor to

Documenting: Costume Design, TLA's most recent volume of Performing Arts Resources (2010). She was a contributor to the Core Collection in Dance (2001), and is currently a member of the Executive Board of Theatre Library Association. Nancy has served on various ALA committees, presented on performing arts resources and bibliographic methods, and most recently agreed to serve on the task force charged with reviewing the ACRL Guidelines for Media Resources in Academic Libraries. She received an MA from New York University and MLS from Rutgers University.

DIANA KING currently serves as Librarian for Film, Television, Theater and Dance at UCLA Library, as well as for Women's Studies. Prior to this appointment, she held the same position at University of California. Davis. She received both her MLS and MA degree in English at University of Illinois, Urbana-Champaign. A TLA member since 2003, she contributed a chapter on researching costume to the recent Performing Arts Resources (Vol. 27) on Documenting: Costume Design. Diana is a member of the ACRL Arts Section and Society for Cinema and Media Studies. She is also the current Convener of University of California Performing Arts bibliographers and editor for Theater and Dance in the ACRL Women's Studies Section Core Books database.

KAREN NICKESON is currently Curator of the Billy Rose Theatre Division at the New York Public

Library for the Performing Arts. She joined the Theatre Division in 2009 as Assistant Curator, where she directed digital projects and represented the Performing Arts Library in helping plan the integrated library system. Karen has also served the Library in the Dance Division as archivist and cataloger. In those roles, she participated in the consortial activities of Dance Heritage Coalition in developing standards for processing, cataloging and maintaining authority control in performing arts collections. She holds an MLS from University of North Carolina at Chapel Hill and a BA in French Literature from George Washington University. She continues to practice dance as an avocation.

DAVID NOCHIMSON is a Senior Librarian at the New York Public Library and the current Executive Secretary of Theatre Library Association. He has an MLS from Queens College and BA in Drama/Dance from Bard College. As Executive Secretary, he has helped introduce a new member database, new website, and two new communication tools: TLA PROMPTBOOK, an e-mail alert sent to members, as well as a TLA page on Facebook. David has also served on the planning committees for two TLA Symposia -Performance Reclamation: Research, Discovery and Interpretation in 2008, and next year's Holding Up the Mirror: Authenticity and Adaptation in Shakespeare Today. With Marti LoMonaco, he is heading the planning efforts for TLA's 75th Anniversary in 2012. He is revising his Master's thesis. The Theatre Library Association on the World Stage: Building an International Community of Performing Arts Collections, 1937-1969, for inclusion in a future volume of Performing Arts Resources.

KENNETH SCHLESINGER has

been Chief Librarian of Lehman College since 2007. Previously he was Director of Media Services at LaGuardia Community College, and worked in the archival

collections of Thirteen/WNET and Time Inc. He is Board President of Independent Media Arts Preservation (IMAP), which seeks innovative solutions to preservation of artists' videotapes and digital works. Professor Schlesinger has an MLS in Information and Library Science from Pratt Institute, an MFA in Dramaturgy and Dramatic Criticism from Yale School of Drama, and BA in Dramatic Art from University of California. Berkeley. His research and publication interests include performing arts collections, digital preservation, and international librarianship. A longtime TLA Board member. Mr. Schlesinger served as President from 2008-2010. He co-chaired TLA's first two Symposia, editing their Proceedings in issues of PAR.

UPCOMING EVENTS

April 2011

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TLA's Symposium III: "Holding Up the Mirror: Authenticity and Adaptation in Shakespeare Today"

New York Public Library for the Performing Arts' Bruno Walter Auditorium 9:00am-5:00pm 23 Winter TLA Board Meeting

Columbia University - Butler Library 10:00am-4:00pm

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Deadline for submissions to *BROADSIDE*

June 2011

Summer TLA Board Meeting New York Public Library for the Performing Arts

42ND ANNUAL THEATRE LIBRARY ASSOCIATION BOOK AWARDS

On October 8, 2010, the Theatre Library Association celebrated its 42nd Annual Book Awards in the Bruno Walter Auditorium of the New York Public Library for the Performing Arts. The George Freedley Memorial Award, established in 1968 to honor exemplary works written in the scholarship of live theater or performance, was given to Andrew McConnell Stott for his book The Pantomime Life of Joseph Grimaldi: Laughter, Madness and the Story of Britain's Greatest Comedian (Canongate, 2009). Marc Robinson received a Special Jury Prize for his work, The American Play: 1787-2000 (Yale University Press, 2010). The Richard Wall Memorial Award (formerly the Theatre Library Association Award), established in 1973, recognizes an outstanding book in the area of film or broadcasting. The 2010 award recipient was Michel Chion for his book Film, A Sound Art (Columbia University Press, 2009), translated from the French by Claudia Gorbman. The Special Jury Prize was awarded to Rob King for his book The Fun Factory: The Keystone Film Company and the Emergence of Mass Culture (University of California Press, 2008).

Andrew McConnell Stott, the 2010 George Freedley Memorial Award winner, is an Associate Professor of English at the University at Buffalo. He is also the current Mrs. Giles Whiting Fellow at the Cullman Center for



Claudia Gorbman and Michel Choin, TLA Book Awards Ceremony, 2010

Scholars and Writers at the New York Public Library, where his research delves into notions of celebrity and Romanticism. In The Pantomime Life of Joseph Grimaldi: Laughter, Madness and the Story of Britain's Greatest Comedian, Stott describes Grimaldi's place in history as a celebrated clown in the 18th and 19th centuries and as an individual living in public eye during the first real wave of popular celebrity culture. Stott posits Grimaldi as the proto "sad clown;" a public figure as well known for his personal life and problems as for his stage presence.

Accepting his award for *The American Play: 1787-2000,* Marc Robinson shared with the audience some of his experiences becoming "enamored of the archive" while performing research for his book. He described his engagement in a

close examination of original scripts and related ephemera as allowing for an inclusive and interdisciplinary discussion of the history of American playwriting and the visual culture that has been an intrinsic element in staging and meaning throughout. By way of illustration, Robinson discussed the relationship between Tennessee Williams and Joseph Cornell and the preoccupation with kitsch and miniature that is central to Williams' Glass Menagerie. A Professor of Theater Studies, English and American Studies at Yale University, Robinson is also

a Professor Adjunct of Dramaturgy and Dramatic Criticism at the Yale School of Drama.

The 2010 Richard Wall Memorial Award winner, Michel Chion, is a filmmaker, composer and theoretician; he holds posts at several universities, including the Université de Paris. Choin, in his book Film, A Sound Art, assembles what he describes as "portrait-like" readings on the history of audio technique and artistry in film. In his remarks, he spoke about the notion of "audiovision", a process by which a film's composers and sound engineers make use of both visual and aural elements to construct an audio landscape that is implied rather than fully or faithfully reproduced.

BOOK AWARDS

In The Fun Factory: The Keystone Film Company and the Emergence of Mass Culture, Rob King describes the Keystone Film Company as "...the most important film company in the history of American Comedy." King spoke about the need to avoid discussing Keystone's comedy in terms of extremes: slapstick simply in terms of nostalgia or as subversive action, suggesting each interpretation as being inadequate. Instead, King chooses to approach his subject as a more holistic "history of social patterns that support or produce laughter" operating from the premise of "understanding laughter as a way of understanding social and cultural change." Rob King is an Assistant Professor in Cinema Studies and History at the University of Toronto.



Rob King, TLA Book Awards Ceremony Reception, 2010

Following the Book Awards, the Theater Library Association presented Kevin Winkler, Deputy Director for Public Service at The New York Public Library, with the Theatre Library Association's Award for Distinguished Service in Performing Arts Librarianship. Kevin Winkler, who worked extensively in the performing arts before coming to the field of librarianship, is a former Assistant Director of The New York Public Library for the Performing Arts, and served as the TLA president from 2001-2004.

> Bronwen Densmore New York City College of Technology



Andrew McConnell Stott, TLA Book Awards Ceremony, 2010



Marti LoMonaco and Kevin Winkler, TLA Book Awards Ceremony Reception, 2010

GEORGE FREEDLEY MEMORIAL AWARD SPECIAL JURY PRIZE ACCEPTANCE SPEECH



Marc Robinson

My book begins with the 1787 premiere of The Contrast in lower Manhattan at the John Street Theatre and ends just a few blocks away on William Street, in an abandoned Gilded Age men's club, where Wallace Shawn's Designated Mourner opened in 2000. I hadn't mapped out this route in advance. But the fact that I had gone in a circle while writing my book nicely confirmed a point I was trying to make-that the American theater, evanescent like all performance, is in fact more ecological than we usually thinkthat the newest developments in our theater return us. literally in this case, to some of the oldest. When I started thinking about that idea, inspired by something Robert Wilson had said about his abiding interest in 19th century

Editor's note: In keeping with TLA Awards Ceremony's renewed focus on the winners of the Book Awards and Distinguished Service in Performing Arts Librarianship Award, BROADSIDE is pleased to offer the printed remarks of two of the award winners.

scenography, I was thinking primarily of stylistic or generic connections—Suzan-Lori Parks' interest in minstrelsy; Richard Foreman's in melodrama; Elizabeth LeCompte's in mid-20th century American modernism. I suppose these artists offer more evidence, if more is needed, that the theater, for all its emphasis on the here-and -now, is in fact deeply enamored of the archive.

Actual archives didn't initially interest me. I confess-I wanted to write a work of criticism rather than history; I thought I could say everything I needed to say by rereading the plays and thinking about them. My book didn't end up being history, per se, but more often than not the eureka moments in my work on it occurred in archival settings-whether it was at my own university's library looking over a map of Manhattan to make sure that John Street and William Street are where I think they areor in several other collections where I found (or, more typically, stumbled across) material traces of a playwright's labor or a production's once startling appearance. These visual (and, in one case, aural) traces almost always radically changed my sense of a familiar text, or opened up a recalcitrant unfamiliar one. And so. since this is a gathering of the Theater Library Association, I thought I might talk about a few

other such library moments.

Three powerful encounters occurred close to home. At the old Yale Drama School Library I consulted the first, 1939 acting edition of Our Town and found a minor, but telling, cut Wilder made before reissuing the play in the now-standard trade edition of 1957. After the Stage Manager discusses the institution of marriage, he asks himself, "Do I believe it?," and says, "I don't know." He adds, in the acting edition, "I suppose I do." That last line's gone by 1957, and with it goes easy consolation. The revision helped clarify ideas about the play's tone. It isn't sentimental (many Wilder lovalists have already persuasively argued it isn't), but neither is it dark (as the revisionists insist). It's simply attentive to facts, resisting irrelevant opinion: the Stage Manager's guestion remains open.

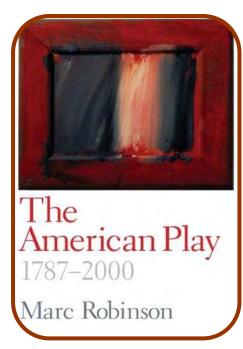
A glimpse into the thinking of another writer changed my sense of another well-known play. When I was trying to find a way into *Long Day's Journey into Night*, I procrastinated by going to look at the manuscript and related papers at the Beinecke Library. Many of you have seen the floorplan O'Neill drew of his New London house—model, of course,

for the Tyrone house. What struck me was that O'Neill drew all six rooms of the first floor-even though his play unfolds in only one of them. After you acknowledge the obvious reason O'Neill created a complete mapto bring into the present the past on which this play depends-it discloses other, more suggestive meanings. The map suggests that invisible space bears down on the play's action, or exerts an undertow-like pull on the characters. It is an image of scenic withdrawal that figures psychological and narrative recessiveness.

My third Yale library moment was at the wonderful Historical Sound Recordings Collection, where I was able to hear T. S. Eliot's own reading of his play Sweeney Agonistes. It was a performance that convinced me that this work-considered unfinished by Eliot and ignored by most theater critics-deserves a secure place in the dramatic canon, and that it's more interesting than Eliot's other plays and much other American interwar drama. Here, as in Long Day's Journey, inaccessible spaces are magnetically attractiveemanating power that becomes palpable in Eliot's half-jaunty, half -creepy recitation, nowhere more so than in the silences Eliot carefully spaced and somehow managed to make thick with meaning.

The last three library moments I'll describe were off-campus, actually and virtually. In the theater collection at the Museum of the City of New York, I belatedly realized what the

historians knew all along—that 19th century American theater is best approached not as dramatic writing (even its partisans have to admit it's often sub-literary) but as visual art. Photographs of the first production of David Belasco's *Girl* of the Golden West held in the museum's Byron Collection rescued that play for me—turning a merely satisfying melodrama or over-earnest attempt at realism (depending on your perspective) into a sophisticated essay on aesthetics. Several photos show a



set filled with articles of taxidermy and other animal remains—a fullsized bear standing at the saloon's bar, a fawn carcass hanging over the door, buck horns used as coat hooks, bearskin rugs and furcovered earmuffs—all of which (I imagined) might prompt a spectator to think about the relationship between animate and inanimate life on Belasco's stage; the tense negotiation between actors and objects in this or (I argued) any

instance of dramatic realism. Despite the realist's interest in character interiority and the melodramatist's interest in abstract ideas of good and evil, this is a play of sensuous surfaces, palpable things-and if one lavishes enough attention on them (the way one might on a work of visual art), then one might conclude that the play anticipates the vanguard scenic experiments of the early twentieth century (something Belasco, who hated the New Stagecraft, would have been appalled to realize).

My interest in surfaces deepened when I started writing about The Glass Menagerie. Most critics approach the play (as I did, when I first wrote about it) in terms of its characters and poignant plot. But when I learned that Joseph Cornell knew Tennessee Williams around the time of Glass Menagerie and later wrote an unpublished prose piece dedicated to him. I allowed myself to ponder ways the artist might have influenced the playwright. The prose piece is in one of Cornell's diaries, collected along with his other writing at the Smithsonian Archives of American Art and viewable online. On its own, the short piece doesn't unlock any mysteries in Williams, but the discovery of this kinship gives new emphasis to The Glass Menagerie's stage design. It isn't just that the nested playing spaces-an image of "enclosure," as one critic has said—recall the boxes within boxes in Cornell. Even more compelling, the visually dense decor-glamour magazine covers, pictures of a

crescent moon and a bouquet of roses, and fragments of text all projected on the walls-can seem like a theatrical version of a Cornell box. I didn't end up making much of the two men's acquaintanceship in my book-there's isn't enough information to go on-but I did allow myself to think about how The Glass Menagerie's decor complicates and even subverts its sentimenthow it creates a parallel lyricism. In particular, Cornell helped me get over my allergy to the figurines named in the play's title. If Cornell recovered kitsch for serious artistic repurposing, perhaps Williams did toosaying something about kitsch rather than merely committing it. Finally, I was fascinated by the fact that Cornell and Williams had met at the offices of the magazine Dance Index. where Cornell worked and Williams' friend Donald Windham was editor. This news prompted me to see if the other prominent art-form of the period-the dance of Balanchine-might cast light on the era's drama.

That interdisciplinary linking was something I also tried to do in my first chapter, and with this I'll conclude, coming full circle here as I did in my journey from John Street to William Street. In researching temperance drama, I made a trip to the film library of the Museum of Modern Art and watched D. W. Griffith's *Drunkard's Reformation*. As many of you know (not least John Frick, whose own valuable book on temperance drama discusses this film), the 12-minute work tells the story of an alcoholic who sobers up after he goes to the theater and



Marc Robinson, TLA Book Awards Ceremony, 2010.

sees a temperance drama. Griffith roused <u>me</u>, too, prodding me to value an aspect of theater I had been ignoring in my intoxication with stage imagery, objects, and spaces. The audience is the crucial other half of the theatrical diptych, and in the Griffith film it is the site of drama more complex than what happens onstage. The drunk's eyes, framed in expressive black makeup, trace a pattern of identification, fear, self-loathing, and self-judgment. Following it, I learned a mode of attention of my

BOOK AWARDS

own—attention to attention—that I would practice in all my book's chapters. My book ended up being about seeing—and, when I was faced with O'Neill's offstage

> rooms, Eliot's silent abysses, and Wilder's withheld reassurances—about <u>not</u> seeing, or not hearing...all thanks to what I saw and heard in the archive.

> > Marc Robinson George Freedley Memorial Award Special Jury Prize Winner, 2010 The American Play: 1787-2000 (Yale University Press)

Remarks made at TLA's Awards Ceremony on October 8, 2010

DISTINGUISHED SERVICE IN PERFORMING ARTS LIBRARIANSHIP 2010 AWARD ACCEPTANCE SPEECH



Kevin Winkler

When I learned that I would be receiving this award, I was honored, truly humbled. But I always thought of this as TLA's "lifetime achievement award." and having been privy to the selection process over the years, I knew that in most cases the award is given to people at, or near, the end of their careers. And I thought, "Gee, I'm a little young, aren't I? Maybe they're trying to tell me something." Fortunately, I was talking to my mother the other day, telling her about the award, and she very helpfully reminded me, "No, you're really not too young to receive this award."

I will leave it to others to determine what my contribution has been to performing arts librarianship. But if I have contributed in any way, it's because of my association with two organizations. The first is the very building we're in tonight. I had the pleasure-indeed the privilege—of working here at The New York Public Library for the Performing Arts for 17 years in a variety of roles. LPA gave me a platform to work with students, scholars, writers, and artists of all types, and to write, teach, curate, and mostly importantly, learn from the LPA staff. I want to acknowledge the LPA colleagues who were a key part of my successes, starting with Susan Sommer-Suki, as she was known to everyone-my instructor at Columbia University's library school, and a mentor to me and many, many others. She loomed very large to me as a performing arts librarian, and it never occurred to me that I would actually replace her, as I did when I took over the Circulating Collections here at LPA. I thank Kristen Shuman, Mildred Graham, Don Baldini, Sharon Rork, Susan Chute, and all the Circulating Collections staff. The Billy Rose Theatre Division is the mecca for performing arts scholarship, and from that staff I want to acknowledge Mary Ellen Rogan, my classmate at Columbia and a treasured colleague for many years, and Bob Taylor, and Karen Nickeson for their leadership. Finally I must thank my old boss, Jackie Davis, LPA's Executive Director, who has always been the most supportive and encouraging person imaginable. I was verv fortunate to be able to work with all the staff at LPA for so many years.

The other group I must thank is the one that honors me tonight. It

seems as if my entire professional career has been defined by my association with TLA. I was invited to my first TLA meeting at the Shubert Archive by our dear Richard Wall—Dick Wall—during my first semester in library school, where I was instantly welcomed and made to feel part of this special group. Over the years, TLA has given me the opportunity to sharpen my leadership skills, organize programs and conferences, and write and edit publications.

I was fortunate to become involved with TLA at a time of transition, when we were able to take a fresh look at the organization and revitalize it. It was an exciting time that gave me a chance to work with people like Susan Brady, whose vision and leadership continue to guide TLA; Maryann Chach, the go-to person for all things TLA; and Louis Rachow, who bridged the eras with elegance and diplomacy.

TLA also provided me the opportunity to join forces with my partner in crime. Marti LoMonaco. whose collaboration was so critically important during my terms as President. We made a particularly effective Presidentand-Vice-President team, and we had tons of fun traveling and rooming together at conferences. TLA also gave me the opportunity to work with Kenneth Schlesinger-always the designated adult in the roomwhose leadership has taken TLA beyond our expectations; and



Kevin Winkler, TLA Book Awards Ceremony, 2010.

other wonderful colleagues: Phyllis Dircks, Camille Dee, Nancy Friedland, Rob Melton, David Nochimson, Brook Stowe, and many more. It's been my pleasure to work with all of you for all these years. It's not only been rewarding, but it's been great fun—and I've always felt that if there's not an element of fun in what you're doing, why bother?

Finally, I want to thank someone who doesn't have anything to do with libraries—although he now knows more about them than he ever thought he would—and that's my partner Richard, who didn't blink when I came home twenty-some years ago and announced out-of-the-blue that I was going to library school. That's when the fun started. He didn't know what he was getting himself into as he proceeded to put up with my nuttiness through two graduate degrees. He thought he was marrying an uncomplicated dancer. Little did he know! Richard has patiently waited countless hours for me while I've been in meetings, teaching, or locked in the bedroom working on one project or another—and it goes on! I'm very fortunate in my personal life, as well.

I have always felt like a perpetual graduate student—as if I'm just starting out, excited about what I'm going to do next. And that's the way I feel now. I've started a challenging new chapter of my library career. I have a writing project I'm immersed in. I'm still teaching. And I feel as if I have a lot more to look forward to. So I'm going to accept this wonderful honor with humility and gratitude—and think of it as a down payment on all that I hope to accomplish in the next phase of my career. Thank you very much.

Kevin Winkler Distinguished Service in Performing Arts Librarianship Award Winner, 2010

> Remarks made at TLA's Awards Ceremony on October 8, 2010

HARNESSING THE POWER OF PERFORMANCE: DOCUMENTATION STRATEGIES FOR THEATER AND DANCE



Left to right: Tonia N. Sutherland, Ilana Turner, Olivia Sabee, Carolyne Clare, Doug Reside, and Susan Brady, TLA Plenary, 2010.

The 2010 joint ASTR/CORD/TLA conference, "Embodying Power: Work over Time." described theatre and dance as "fellow travelers...[sometimes] insisting on their own visions of aesthetic merit, concepts of time, space and body, and relationship to history and culture." The TLA Plenary, "Harnessing the Power of Performance: Documentation Strategies for Theater and Dance," sought to assess past, current, and future methodologies used to capture these varied performance types, and the extent to which these approaches might support or impede research. Aptly, the session convened in the Compass Ballroom, a poetic symbol for this intersection of diverse paths.

Susan Brady, the plenary chair, opened the panel by reminding attendees that this event was a continuation of a conversation begun in 2008, engaging issues of mapping the body in performance. She reiterated TLA's continued interest in exploring performance preservation and documentation strategies for theatre and dance, particularly the ways in which the methods of documentation affect their use. In line with the diversity of interests held by attendees from ASTR,CORD and TLA, the panel consisted of presenters from theatre, dance, and multidisciplinary backgrounds.

Doug Reside, Assistant Director of the Maryland Institute of Technology in the Humanities (MITH) at the University of Maryland, discussed issues of digital preservation and discovery in "Preserving the Born-Digital Musical," a case study of the digital gleanings from Jonathan Larson's *RENT*. As an ephemeral art form, the study of theatre is truly "the study of what is left." And in an increasingly digital age, what is left often takes the form of bits and bytes. Over a period of three years,

Reside examined the born-digital archives of Jonathan Larson. a series of floppy disks donated to the Library of Congress after his death. Using these artifacts, Reside could essentially reconstruct the development of the musical. However, Reside maintained that he was fortunate to be able to make use of this material. The disks had not been digitized, and their age made it difficult to access the content. Reside's technical skills made it possible for him to access the data, but that data could easily have decayed and been lost.

However, Reside posed, can it really be the responsibility of the librarian to stay apace of the technology required to access all types of technology? "Library procedures are ill-equipped to respond to changes in digital media," he concluded. And, he quipped, if we expect a scholar studying Aeschylus to know ancient Greek, perhaps "a scholar who wants to study *RENT* should know about 1990 Macintosh computers." What the library can and should do, then, is to remain flexible, developing access policies that allow collaborative stewardship of these uniquely rich, yet uniquely endangered, born-digital resources.

Carolyne Clare, an independent researcher and dance cataloger, presented on "A Micropolitics of Archiving and Activating Dancing Bodies." Her elegant and witty paper delved deeply into the politics of the Bibliothèque et Archives Nationales du Québec, the BAnQ, as it related to her experiences working with archivists and dancers to recreate the work of Quebec's premier choreographer, Jean Pierre Perrault. Clare guestioned how an archive relates to bodies, initially characterizing the BAnQ as a disciplinary, restrictive force that asserts control over behavior and movement. In contrast. Perrault's choreography could be seen as empowering.

Clare explored the ways in which recreating Perrault's choreography with some of his former dancers could combat the politics of the nationalist archive. Her recreation of the choreography was made possible by the videos of rehearsals and performances held by the archive, contextualized by former dancers, who held memory in their bodies. While the archive was a state institution with a nationalist manifesto, the materials in the archive were not seen as having a political purpose, or as being repressive. In contrast, they could serve to enlighten: Clare demonstrated this first-hand by teaching a group of archivists to dance Perrault's choreography in the physically imposing space of the BAnQ's archival vault!

Following Clare's exploration of the body as a documenting force, a second dance scholar, Olivia Sabee (Johns Hopkins University), explored the question of documenting variant productions in "Les Maries de la Tour Eiffel: Staging and Restaging Dance." Les Maries de la Tour Eiffel is a ballet that defies description, combining dance, scripted movement, and actors reading text. First performed in the 1920s, with an original libretto by Jean Cocteau and choreography by Jean Börlin, myriad subsequent versions exist, often with different scores and different choreography. How then, can one document the evolution of the ballet over time? What documentation strategies can be used effectively to remount, restage, or re-envision it?

Sabee acknowledged the modern trend towards copyrighting stagings of dance works, making less interpretation possible. Dance today is moving away from its oral traditions and, through documentation strategies such as video and formal notation, is becoming a more fixed form. However, while modern tools of documentation are useful. Sabee cautioned that one should not discount more historical methods of reconstruction and restyling. Sabee called attention to the strengths of more traditional restaging techniques, where a balance is struck between spirit and style. While an ideal restaging would

involve the original choreographer and/or dancers, there are multiple ways to remain faithful to an original work. Reconstructions involving formal notation can be "faithful," but sterile. In contrast, a new version of a piece can embody the spirit of a work while sharing little but the text and plot, as in the case of *Les Maries de la Tour Eiffel*.

The panel concluded with a joint presentation from archivist Tonia N. Sutherland, University of Pittsburgh, and Ilana Turner, an actress and independent researcher, on "Madame Sans Genre: A Unique Collaboration in the Process of Theatre and Its Documentation". Sutherland and Turner celebrated the role of the archive in fueling the creation of original theatrical work. The pair acknowledged that the power of the archivist and their archive is often limited, because of an oversimplified view of what archivists do. An archive is perceived as contrary to live performance. But while the archive itself is fixed, the purpose of the archive is not to change theater into a fixed form, but to provide context. As archivist, Sutherland served as dramatura on Turner's original work on Gabrielle Réjane, the famous French comedienne. Through examining countless letters, photos, diaries, newspapers and film footage, Turner was able to create a play about a complete, three-dimensional character: without these primary materials, Turner maintained, the play would have misrepresented the true nature of the protagonist. The partnership of archivist and author allowed for a filter of

"archival awareness," creating a richer, more truthful creative product. More on the project, including a full version of the paper, can be found at http://www.rejaneproject.com.

The session wrapped up with a brief Q and A. Carolyne Clare was complimented on her fine writing and presentational style. For the dance scholars, a

question was raised as to the nature of the tension between wanting or not wanting to use archival video in re-staging dance. Was, perhaps, a critical distance from the original material preferred, in order to create new art? Doug Reside fielded several questions regarding issue of privacy in relation to a digital archive. For instance, what material is fair game, and are artists being educated as to what they are really giving when handing over born-digital documentation? Consensus from those archivists in attendance was that, regardless of the medium, ethics and privacy policies always apply.

> Megan Smithling MLIS Candidate 2011 University of Washington

ANNOUNCEMENTS

TLA DISTINGUISHED SERVICE AWARD

PLEASE TAKE A MOMENT to think of one person who has made a difference in your professional life either by his or her vast knowledge, or creative vision or brisk energy or professionalism or whatever combination of qualities— that has expanded your own view of the possibilities of our field. Then nominate this person for the Distinguished Service Award so that TLA can formally recognize and celebrate his or her achievements.

Nominees may come from any sector of the profession; historically, the awardees have included performing arts librarians, curators, archivists, and scholars. Submit the nominees' name by January 31, 2011, accompanied by a short bio and related documentation. Nominations may be sent to dircks@liu.edu. We thank you in advance for your part in bringing renown to a deserving individual and enhancing the state of the performing arts professions.

Our distinguished awardees from previous years are listed below.

- 2010: Kevin Winkler
- 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
- 1994: Paul Myers

Awards Committee

Phyllis Dircks, Chair Maryann Chach Don Wilmeth

SYMPOSIUM III

HOLDING UP THE MIRROR: AUTHENTICITY AND ADAPTATION IN SHAKESPEARE TODAY

The purpose of playing ... is, to hold, as 'twere, the mirror up to nature; to show Virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Hamlet III 2

Friday, April 22, 2011 9:00 AM ~ 5:00 PM Bruno Walter Auditorium The New York Public Library for the Performing Arts Lincoln Center New York City

http://www.tla-online.org/events/symposiumthree/

Join Theatre Library Association on April 22, 2011 for a fascinating day of presentations by the leaders of four of America's most celebrated theatre organizations:

Oskar Eustis, The Public Theater Ralph Alan Cohen, Paul Menzer and Colleen Kelly, American Shakespeare Center Jeffrey Horowitz, Theatre for a New Audience Diane Paulus, American Repertory Theater

BU BY BY BY

All these artists are renowned for the originality of their approaches to staging Shakespeare's works. But whether they seek to recreate historical performance conditions or adapt Shakespeare's plays in terms of contemporary culture and politics, these theatre practitioners all make use of the kind of 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 can enrich the continuing vitality of Shakespeare on the 21st century stage.

The entrance to the Bruno Walter Auditorium in The New York Public Library for the Performing Arts is at 111 Amsterdam Avenue, near West 65th Street. Click here for directions.

Holding Up the Mirror: Authenticity and Adaptation in Shakespeare Today is made possible by the generous support of:

THE GLADYS KRIEBLE DELMAS FOUNDATION



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)

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

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

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

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

California: Merced

Two exhibits in the Kolligan Library at the University of California. Merced this past summer featured theatrical designers. One exhibit, on view between July 15 and September 15, featured the work of prolific set designer Dipu Gupta for opera and theater companies throughout the world, including the Santa Fe, St. Louis, Berkshire, Wolf Trap, Gotham Chamber and Opera Africa opera companies and the New Jersey Shakespeare Festival, San Jose Rep. and GEVA theater companies. Gupta is also an

architect and the Artist in Residence at UCM, the newest campus in the UC system.

A second exhibit featuring the costume designs of Dunya Ramicova for a recent production of Igor Stravinsky's opera-oratorio *Oedipus Rex,* along with his *Symphony of Psalms* at the Los Angeles Philharmonic (2009) and Sydney Festival (2010). The exhibit included both designs and some costumes. Ramicova (MFA, Yale) is Professor of Art at UCM.

Connecticut: New Haven

TLA member and former Board member Tobin Nellhaus, Librarian for Performing Arts, Media, and Philosophy at Yale University, has had the book *Theatre*, *Communication, Critical Realism* published in 2010 by Palgrave Macmillan. Noted theater historian (and 2003 Freedley Award finalist) David Krasner calls Tobin "the most formidable and articulate spokesperson for critical realism in theater studies. ... This work is astute, provocative, and absorbing."

District of Columbia: Washington

"Hope for America: Performers, Politics, and Pop Culture" is the name of a virtual exhibit that debuted on June 11 from the Library of Congress' "My LoC" website. The exhibit draws from the personal papers, joke files, films, radio and television broadcasts, and other materials donated to LC by Bob Hope and his family. The exhibit may be viewed at http://

myloc.gov/Exhibitions/ hopeforamerica/Pages/ default.aspx

New Hampshire: Keene

TLA member and former Board member Don Wilmeth's review of the book *Walter Hampden: Dean of the American Theatre* by Gedden Smith (Fairleigh Dickinson UP, 2008) appeared in the Winter 2010 issue of *TD&T* (*Theatre Design & Technology* (46:1, pp. 101-103).

New York: New York

The exhibit "Alwin Nikolais' Total Theater of Motion" was unveiled in the Vincent Astor Gallery of The New York Public Library for the Performing Arts on October 21 and will remain on view through January 15. It celebrates the centennial of the birth of the choreographer and master stage illusionist. Gallery visitors will experience amazing lighting effects that Nikolais created, hear sound he composed, examine costumes he designed, and see videos of his stage dances and groundbreaking works for television.

Continuing in NYPLPA's Donald and Mary Oenslager Gallery through January 11 is the exhibit "On Stage in Fashion," which celebrates the collaborations of performers with fashion designers, who together brought contemporary clothing style to theater, opera, and dance. More about both exhibits, including downloadable brochures, can be found at http://www.nypl.org/ events/exhibitions/.

NEWS

North Carolina: Greensboro

TLA member James Fisher's review of the book *Lady in the Dark: Biography of a Musical* by Bruce D. McClung (Oxford University Press, 2007) appeared in the May 2010 issue of *Theatre Survey* (51:1, pp. 161-63). The book was a finalist for that year's Freedley Award.

Ohio: Columbus

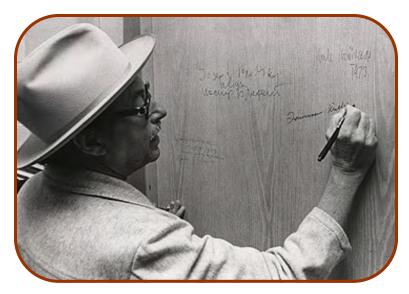
The Jerome Lawrence and Robert E. Lee Theatre Research Institute at Ohio State University has announced a new fellowship opportunity for scholars who need extensive access to the Institute's collections. Stipends of \$3000 are available. Brief descriptions of the Institute's collections can be seen at the Institute's website (http://library.osu.edu/sites/tri). For further information, or to request an application form, please contact TLA member and Board member Beth Kattelman at kattelman.1@osu.edu, phone 614 -688-3305, or fax 614-688-8417.

Beth published the article "Magic, Monsters, and Movies: America's Midnight Ghost Shows" in the March 2010 issue of *Theatre Journal* (62:1, pp. 23-29). (She has been researching "spookers" for over a decade!) She also had a review of *Hostile Takeover: On Violence and Media* (ed. Friedemann Krueder and Constanze Schuler; Marburg: Tectum, 2008) appear in the March issue of *Theatre Research International* (35:1, pp. 86-87).

Texas: Austin

The Harry Ransom Center at the University of Texas-Austin, will soon celebrate the 100th anniversary of Tennessee Williams' birth with the exhibition "Becoming Tennessee Williams," running February 1-July 31, 2011. Featuring more than 250 items, the exhibit will draw on the Center's information on the upcoming exhibition is available at www.hrc.utexas.edu.

HRC also announced on November 8 that it has acquired the archive of actor, author, and monologist Spalding Gray (1941-2004). Dating back to the 1970s, the archive contains more than



Tennessee Williams signing the Ransom Center's author door during a visit, 1973.

extensive collection of Williams' manuscripts, correspondence, photographs and artwork, focusing on the process of artistic creation exemplified by the career of Thomas Lanier Williams, as he became the world-renowned "Tennessee". The Ransom Center acquired Williams' own papers between 1962 and 1969, and has become one of the primary repositories of his work. The collection expanded further in the mid-1960s with a portion of the Williams' family personal correspondence. A recent addition to the collection is an extensively revised first draft screenplay of A Streetcar Named Desire, Further

90 performance notebooks and more than 100 diaries that chronicle the development of Gray's performance pieces. It also includes many tapes of performances Gray gave. Helen Adair, the associate curator of performing arts at the Ransom Center, reports that the archive included dozens if not hundreds more tapes of Gray's performances.

Compiled by Rob Melton with assistance from Beth Kattelman and Catherine Ritchie

HOT OFF THE PRESSES: THE CURTISS SHOW PRINT COLLECTION

From June 7 through August 31, 2010 the Jerome Lawrence and Robert E. Lee Theatre Research Institute (TRI) of Ohio State University presented the exhibition Hot off the Presses: The Curtiss Show Print Collection. The materials were shown in the Exhibition Gallery of the newly-renovated Willliam Oxley Thompson Memorial Library on OSU's main campus in Columbus. Ohio. The show featured items from Curtiss Show Print, a company that specialized in letterpress printing for touring theatrical entertainments from the early 20th century to shortly after World War II. Bill Curtiss began his show printing business in Kalida. Ohio in 1905, but then moved to Continental, Ohio a few years later. Nyle Stateler, who currently owns and runs the print shop, donated the show print collection to the Theatre Research Institute.

Nena Couch (Curator, TRI) and Beth Kattelman (Associate Curator, TRI) were co-curators for the exhibition, which included a number of theatrical posters, programs, playbills, tickets, and other printed material from approximately the early-to-mid-20th century. In addition to the printed materials themselves, the exhibition featured many of the printing plates, printing blocks, stereotype matrices and one of the linotype typewriters used to create copy for the printed items. The exhibition was remarkable for the number and quality of show prints from this period of theatrical history in the American Midwest. Some of the featured materials included a collection of posters,



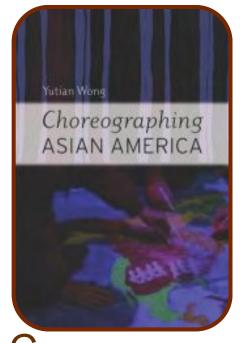
programs and ticket stubs for the Ginnivan Dramatic Company, a traveling tent theatre company specializing in popular melodramas of the day, which toured throughout the Midwest in the 1920s and 1930s. Also of interest are the materials printed for various showboats that toured along the Ohio River Valley in the early twentieth century, including The James Adams Original Floating Theater, where Edna Ferber stayed while she wrote the novel Showboat. The exhibition also included material from other theatrical entertainments such as circuses, comedy acts, magicians,

and traveling minstrel shows. Minstrel show material is especially valuable for providing rare historical information and documentation on African

American performers in the early parts of the twentieth century. This unique exhibition offered an interesting look into a vibrant, yet often overlooked, period of American and Midwestern theatrical history.

> Pamela Decker Ohio State University

Wong, Yutian. Choreographing Asian America. Middletown, Ct.: Wesleyan University Press, 2010. 268 pp. ISBN-13: 978-0819567031.



America fills a significant gap in existing dance scholarship, bringing together Asian-American studies, dance, and theatre to explore the ways in which politics, racism, and sexism play into the creation and interpretation of contemporary Asian-American dance.

Wong centers her research around California-based Club 'O Noodles, the first Vietnamese-American performance ensemble established in the United States. In her work with the group, she is both an observer/researcher and an active participant, performing in numerous shows and creating choreography for one of their pieces, *Stories from a Nail Salon*. Analysis of the group's creative process and reception is interspersed with incisive investigations into the role of Asian-American performance ensembles within American society, contemporary reception of Asian-American performances, and biting criticism of *Miss Saigon*, the popular musical set in Vietnam during the Vietnam War.

A particular strength of this book is Wong's methodology, an approach she terms "performative autoethnography." Switching among all of the angles from which to come through, resulting in an engaging work that is as enjoyable as it is informative. She fully acknowledges her own experiences with stereotypes, and her anecdotes highlight how Asian-American performers may struggle with the balance between aesthetic and political decisions, as well as the expectations of critics and mainstream American audiences. She offers wonderfully sharp cultural critiques such as this, in response to a museum employee's suggestion that Club

"What exactly is it about a performance that explicitly addresses war, death, poverty and racism that prompts a viewer to think about spring rolls?"

she studies Club 'O Noodles, as audience member, ethnographic observer, rehearsal participant, and performer, Wong illuminates the ways in which stereotypes of race and gender shape the creation and perception of the group's works. For example, Wong describes a rehearsal for an upcoming performance of the Club 'O Noodles piece Laughter from the Children of War. in which a particular fight scene was to be performed by both men and women. The group struggled to create a choreographic sequence for the fight that would not be read in a gendered way. As both a participant and an observer. Wong is keenly attuned to the constant artistic and political compromises that the group negotiates as they anticipate ways in which audiences may interpret their performances.

Wong's participant/observer approach to her research also allows her strong, personable voice 'O Noodles perform *Laughter* in conjunction with an Asian food fair, "What exactly is it about a performance that explicitly addresses war, death, poverty and racism that prompts a viewer to think about spring rolls?" (10)

In her closing chapter, Wong observes that "writing about Asian-American dance involves negotiating two fields [i.e., dance history and Asian-American studies] that do not register with each other, such that an Asian-American critique of dance history is like holding two simultaneous but separate conversations." (223) Wong has deftly handled this challenge, creating a significant new contribution that will be of great interest to scholars of dance, Asian-American studies, theatre and women's studies.

> Erin Conor Performing Arts Library Reed College

Cockin, Katharine, ed. *The Collected Letters of Ellen Terry. Volume I: 1865-1888*. London: Pickering & Chatto, 2010. 241 pp. ISBN 9781851961450



Ilen Terry is the most beautiful name in the world: it rings like a chime through the last guarter of the nineteenth century," wrote George Bernard Shaw, though he was not blind to her dilemma as an actress: "it was the same old story, born actress of real women's parts condemned to figure as a mere artist's model in costume plays." Idolized by audiences who preferred her in this romantic. decorative mode-Oscar Wilde famously dubbed her "Our Lady of the Lyceum"-Terry was both guided and held back by her longtime co-star, Henry Irving. His steadfast resistance to the rising tide of modernist drama. represented by Shaw, kept Terry from challenges she was more than capable of meeting, yet she emerged as one of the signal actresses of her era. Along with

Sarah Bernhardt and Eleonora Duse, Terry's name became synonymous with the art of acting at its pinnacle.

This welcome first volume of Terry's letters begins when she was 18 and emerging as an adult actress (she had been onstage since she was a toddler), following an ill-advised marriage to the painter G. F. Watts and a passionate liaison with architect Edward Godwin, which produced painting, but at the time it disturbed some critics who chose to believe their romantic heroine incapable of playing a manipulative virago, while a few felt she admirably rose to the occasion. Shaw found this performance, despite his dislike of Shakespeare's play, a confirmation of Terry's untapped potential to immortalize the complex women of his plays, and those of Ibsen. Only much later, and past her prime, did Terry

The result is a fascinating immersion in Victorian theatre, literary culture, and politics, not to mention Terry's engaging personality and complicated private life.

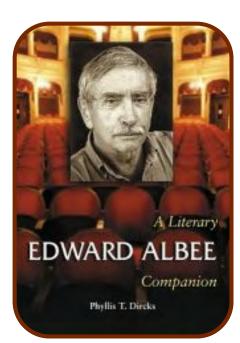
scandal and two children. The first of an eventual eight volumes of Terry's correspondence to include 3,000 unpublished letters, this set is intended to enhance previously published letters, including a lengthy correspondence with Shaw published after Terry's death. Cockin's admirable editing preserves Terry's idiosyncratic writing style while providing copious notes identifying people, places, and events associated with Terry. The result is a fascinating immersion in Victorian theatre, literary culture, and politics, not to mention Terry's engaging personality and complicated private life.

The letters illuminate an era in which the aforementioned contradictions of Terry's career came into full focus. Cockin concludes in 1888 as Terry approaches with trepidation the most controversial role of her career: Lady Macbeth. Her performance is immortalized in John Singer Sargent's 1889 finally appear in Shaw's *Captain Brassbound's Conversion*, which he wrote for her. But in 1888, as this volume ends, Terry was entering a decade in which she confirmed her acting predominance and stardom while struggling with a turbulent personal life marked by the pressures of fame, friends, and finances, and problems with her difficult children, Edward Gordon Craig and Edith Craig, both of whom ultimately carved out highly individual theatrical careers.

Handsomely bound for library shelves and well-indexed, this is an essential volume for any serious theatre collection, as certainly the entire eight-volume set will prove to be.

> James Fisher University of North Carolina-Greensboro

Dircks, Phyllis T. *Edward Albee: A Literary Companion.* McFarland Literary Companions, 7. McFarland & Company: Jefferson, North Carolina, 2010. 173 pp. ISBN 978-0-786434015.



dward Albee is arguably the preeminent playwright of his generation. His works have popularized the Theatre of the Absurd in America as no other writer save perhaps Samuel Beckett. His most accessible work, Who's Afraid of Virginia Woolf?, permanently expanded the vocabulary (both literal and thematic) of the popular American Theatre. From the beginning of his career his works have attracted a great deal of scholarly attention. Phyllis Dircks' Edward Albee: A Literary Companion serves as an admirable clearinghouse for this field of study.

The volume first presents a chronology of Albee's personal and professional life that foreshadows and frames the concerns addressed in the body of the companion. Dircks eschews the overly concise style found in so many of these efforts in favor of a more substantial and at the same time efficient examination of these Albee milestones.

The center of the text is the companion itself. Here one encounters synopses of each of Albee's works. The style of most of these plays does not lend itself to work with helpful references for the researcher.

An appendix of excerpts from Albee interviews on "Plays and Playmaking" is another valuable addition. The quotes are arranged by subject matter and present another important avenue to the study of his works.

Of additional aid to both scholar and teacher is an appendix delineating "Writing and Research Topics." The questions are sophisticated, provocative, and useful in compiling lesson

Phyllis Dircks' Edward Albee: A Literary Companion *serves as an admirable clearinghouse for this field of study.*

this treatment. However, Dircks describes *The Sandbox* as artfully as anyone can as the following sentence will attest: "After a night long vigil, several thunder-like rumbles are heard, and Mommy, believing Grandma dead, simulates sorrow and she and Daddy leave." Included in the entries of each play is its production history and insightful critical analysis as well as references to significant writings on the work in question.

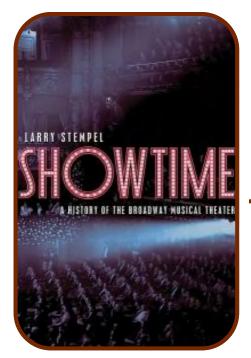
Also among the entries are examinations of major characters from his canon with detailed accounts of their significance and yet again a treasure trove of references to critical writings specifically dealing with these characters.

Entries covering important people in Albee's personal and professional life help fill out the companion. Each mini-biography is tied to the major themes of Albee's plans or exams. They cover such simple yet perplexing questions as determining the protagonist of *Who's Afraid of Virginia Woolf?*, as well as inventive exercises such as selecting the proper Albee work to present to a middle school audience.

This volume is a tasteful and discerning guide to all things Albee. It deserves a place in the collection of any college library with a literature or drama department.

> John Frank Los Angeles Public Library

Stempel, Larry. Showtime: A History of the Broadway Musical Theater. New York & London: W.W. Norton & Company, 2010. 812 pp. ISBN 978-0-393-06715-6.



howtime-a book to savor. not skim-arew out of Stempel's desire in the late 1970s "to become more familiar with the traditions in which I was working [as a songwriter]. I thought I might take a more scholarly approach than that of the few books on the subject then available." It is not back cover hype to claim some 30 years later Showtime grew into "the definitive history of the Broadway musical: the shows, the stars, the movers, and the shakers." Stempel's pristine scholarship is rendered into accessible prose style, making this seemingly dense tome a page-turner. The

introduction accurately states: "Showtime tells the story of a category of show over the course of time: the kind of show we now call the Broadway musical as it changes historically in form, in style, in content, in context, in purpose, and in meaning." In covering this broader range, Stempel's book supersedes other extant titles that are more narrowly focused.

The Introduction's review of extant literature shows *Showtime* building

expectations." We are witness to the "almost too rich," amazing, sad, humorous and forgotten but retrieved happenings on the way to the current aspect of the Broadway musical theater. Stempel expertly navigates us through complex twists and turns, so by book's end we feel we have been inside an historical novel or even better, "a novel history."

Stempel meets the challenge faced by a cultural historian whose goal is to build upon

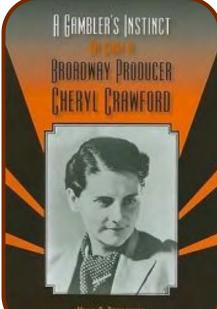
Stempel's chronological approach is tempered with cyclical flashbacks connecting preceding forms with current expectations.

upon and exceeding previous scholarship. Part One: Out of the Nineteenth Century, illuminates class and racial factors in theater spaces and content in the form of Minstrelsy to Vaudeville to Operetta to American Light Opera. Part Two: Into the Twentieth Century, spans Cohan and the birth of Times Square through merging of music and script and of entertainment with social issues. Part Three: Toward the New Millennium, takes us away from Broadway through early alternative musicals, the Off Broadway renaissance, farther "off" and coming back to ever-changing content and context on Broadway.

Stempel's chronological approach is tempered with cyclical flashbacks connecting preceding forms with current expectations. The text progresses across the 19th and 20th centuries and into the 21st, assuring us that transpositions into ever newer expectations is the constancy driving talent in musical theater: "Definitions change, as do Lehman Engel's benchmark, "*The American Musical Theater: A Consideration*" (1967), "the first book to analyze the working principles of a core repertoire of Broadway shows he held up as models of excellence," succinctly presenting "what distinguishes musical theater as a genre." "Analysis" is the operative word for Engel's contribution. He is showing history in context, not merely itemizing historic events.

> Rita Kohn Arts critic, Playwright

Barranger, Milly S. A Gambler's Instinct: The Story of Broadway Producer Cheryl Crawford. Southern Illinois University Press, 2010. 243 pp. ISBN 9780809329588.



MILLY S. ERERENSER

t long last, a serious, engaging study of Cheryl Crawford, one of the great figures of the 20th century American theatre, has been published. Crawford was a major Broadway producer in an era when professional theatre women. other than actresses, were an anomaly. She also was an anomaly among producers since she devoted her sixty-plus years in the business to proving that serious works of art could be commercially successful. Milly S. Barranger, a pioneering academic and woman producer herself, is the perfect scholar to assess Crawford's struggle, complicated by her "unspoken lesbianism." to forge a successful, respected career in

an industry dominated by men. Barranger's admiring yet balanced appraisal of Crawford's life and work positions her at the center of a burgeoning new American theatre that was equally focused on artistic and monetary success. Crawford was a relentless advocate of new work and the playwrights, actors, and directors who would bring it to fruition.

Barranger characterizes Crawford as a fiscally conservative businesswoman—she even brands her a "legend of economy" and provides juicy anecdotes to prove her point—who nevertheless had "a gambler's instinct" for turning these producing triumverates, these idealistically-driven, noncommercial ventures were built and sustained by Crawford's considerable managerial and administrative skills. She was a selfless, dedicated worker, who sublimated her artistic ambitions—she originally wanted to direct—to the less glamorous role of business manager. Crawford's penchant for "counting pennies and turning off lights" was instrumental in keeping these operations afloat.

Barranger's well-researched, engaging study, which is suitable for all readers, fills an important

Crawford's friend, Thornton Wilder, characterized her as "a doer, a builder, and a maker" and Barranger's astute study certainly proves him right.

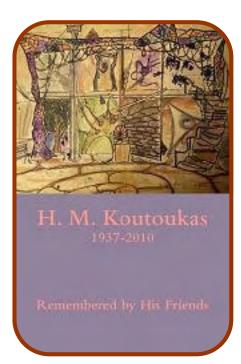
artistically risky productions into box office hits. Notable examples are major works by Tennessee Williams, including *The Rose Tattoo*, *Camino Real*, and *Sweet Bird of Youth*, and the musicals *Brigadoon, One Touch of Venus*, and *Paint Your Wagon*, which were all off-beat ventures for their time.

Crawford employed the same business acumen that afforded her commercial success to running the most vital American theatre collectives of the twentieth century, all of which she co-founded with more famous collaborators: the Group Theatre with Harold Clurman and Lee Strasberg; the American Repertory Theatre with Eva Le Gallienne and Margaret Webster; and the Actors Studio with Elia Kazan and Robert Lewis. Although Crawford is the least celebrated, and often forgotten, member of

gap in the history of American theatre, particularly in heralding the critical role of theatre women who appeared off-stage. Crawford was not always successful and the list of nowfamous shows she turned down, which includes Death of a Salesman, Cat on a Hot Tin Roof, and West Side Story, is legendary. She was equally legendary, however, for stoically accepting her failures and moving on to the next project. Crawford's friend, Thornton Wilder, characterized her as "a doer, a builder, and a maker," and Barranger's astute study certainly proves him right. This book enriches our understanding of the business of show business and the remarkable woman who made that business her own.

Marti LoMonaco Fairfield University

Dominic, Magie and Michael Smith, eds. H.M. Koutoukas 1937-2010: Remembered by His Friends, Silverton, OR: Fast Books, 2010. 79pp. ISBN 9780979473661.



V hat kind of theatre was that?" asks one of the friends who remember the flamboyant and mercurial off-off-Broadway playwright, poet, and performer H.M. Koutoukas. Given that Koutoukas, on various occasions throughout his years as a downtown NYC theatre mainstay at Caffe Cino, created plays with comic books as in-hand scripts, threw together outrageous costumes in the minutes before show time, created his own theatre "School of Gargoyles," and once cut himself onstage (on purpose) for the sake of his overthe-top campy visions, the question is a valid one.

While some of the artists who got their start in the off-off-Broadway theatre of the 1960s left to achieve mainstream success (including writers Sam Shepard, Lanford Wilson, and John Guare-and later Harvey Fierstein, who, as a young, budding off-off-Broadway writer, had the unenviable chore of cleaning Koutoukas' apartment), there was a wild, inventive,

"What kind of theatre was that?"

distinctively and defiantly gay underground theatrical world that did not and could not receive the same mainstream attention. In this world, Koutoukas, frequently dressed in a cape and sporting a stuffed parrot, was perhaps the quintessential practitioner. A student of off-off-Broadway theatre would do well to begin with this slender collection of well-observed reminiscences by friends and cohorts, many of whom had a hand in either performing, costumina. lighting, and otherwise helping Koutoukas' plays (he referred to them as "camps") come to life.

While strict chronology is not the book's dominant organizational plan, the reader can follow many of the highlights of Koutoukas' career from the overlapping heyday of Cino and LaMama in the 1960s and 1970s to his later resurgence as a supporting player in the productions of the Ridiculous Theatrical Company—a return that one friend compares to Gloria Swanson's comeback in Sunset Boulevard, a comparison Koutoukas probably would have appreciated. As anecdotes and interviews reveal, Koutoukas was a figure for whom the legend became

the truth, and the stories, told by the well-known and less wellknown artists H.M. touched. confounded, and exasperated, provide a great deal of the book's entertainment. And while the interviews with Koutoukas show him as clearly being "on" all the time, he gives often insightful (as well as campy) analysis of the theatre world in the 1980s and

1990s.

In more recent years, Magie Dominic, the book's co-editor and longtime friend of Koutoukas. once complained that as books began to appear about the lively off-off-Broadway years, the inaccuracies were overwhelming-dates, places, conversations were all misplaced and mismatched. Koutoukas replied that it would be Dominic's iob to aet it right. Since Koutoukas did not keep specific records or programs of performances of his plays (by Koutoukas' count. there were over 150; Dominic has managed to identify 52), many of which were designed to be done only once, the challenge of getting the story right is a daunting one to say the least. Editors Dominic and Smith provide a promising start to filling an important gap in New York theatre history, as well as some great stories about a true theatre character.

> **Michael Schwartz** Independent scholar

Jane Gaines' essay concentrates

seducers and corrupters.

on a single two-minute film.

"Madame Blaché's Maternal

Melodrama: New Love and the

Old" (1912); whereas the final

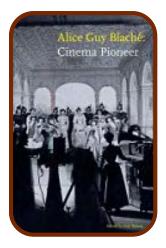
chapter, by Kim Tomadjoglou,

Through the Eyes of Alice Guy

Blaché," discusses the

"Wonderment - Seeing the World

Simon, Joan, ed. *Alice Guy Blaché: Cinema Pioneer*. New Haven, [Conn.]: Yale University Press. 2009. 147 pp. ISBN: 9780300152500.



his book is an illustrated companion catalogue to the first comprehensive film retrospective of Alice Guy Blaché, a pivotal figure of early cinema. Guy Blaché, who participated in every aspect of film production and worked in a variety of genres, was the subject of a 2009 Whitney Museum exhibition organized by Joan Simon.

Alice Guy Blaché (1873-1968) was the cinematic renaissance woman of her time. She was possibly cinema's first female director and was certainly the first to successfully manage her own studio and production company, Solax. Her prolific filmmaking is outshone only by her fascinating life story.

Born in France, she grew up in Chile where her father had a successful book publishing business. After his bankruptcy and death in 1886, Guy Blaché worked as a stenographer to support her mother. In 1894 Léon Gaumont hired her as his secretary at the Comptoir Géneral de Photographie. When Gaumont made the transition from manufacturing still photography equipment to projectors and, ultimately, to film production, Guy Blaché asked him for permission to pursue filmmaking. His approval led to a highly productive period

This volume confirms that a re-evaluation of Guy Blaché's binational contribution to the film industry is long overdue.

between 1896 and 1920 when she wrote, directed, supervised, and/or produced more than 1,000 short and full-length films.

Simon's opening chapter, "The Great Adventure," centers on Guy Blaché's time at Gaumont between 1902 and 1906 and her work on phonoscènes, early attempts to synchronize sound with image. Alan Williams' "Sage Femme of Early Cinema" explores the evident comedic talent in Guy Blaché's early films and her gift for sophisticated storytelling.

McMahan's "Madame Blaché in America" and Charles Musser's "The Wages of Feminism" both focus on Guy Blaché's Solax years and her professional/personal relationship with husband Herbert Blaché. McMahan describes Guy Blaché's formation of Solax in 1910 and its subsequent films. In 1913 she merged with her husband's company, Blaché Features, where they took turns directing. Musser examines how Guy Blaché used the three surviving films they made together as a means to deal with her husband's philandering: male characters are portraved as

preservation and restoration of the Solax films at the Library of Congress.

Estrangement from her husband and mounting financial troubles culminated in the sale of Solax in 1920, divorce in 1922, and the end of Guy Blaché's career.

This volume confirms that a reevaluation of Guy Blaché's binational contribution to the film industry is long overdue. It includes a selected bibliography. key events and dates compiled by McMahan, and a list of extant films. Film historians interested in more in-depth research of Guv Blaché's film work would be best served by McMahan's earlier Alice Guy Blaché: Lost Visionary of the Cinema, which is referenced heavily throughout. Despite its function as an exhibition companion catalogue. scholars will find this book's enhanced appreciation of Guy Blaché's early narrative films beneficial to their research.

> Cynthia Tobar CUNY Graduate Center

Brockett, Oscar G., Margaret Mitchell, and Linda Hardberger. *Making the Scene: A History of Stage Design and Technology in Europe and the United States.* San Antonio: Tobin Theatre Arts Fund, 2010. 377 pp. ISBN 978029722736.



In this book's preface, the authors write: "To understand the design in any given era, we must be aware of what the designers and the people they designed for thought about the universe they lived in at that time" (x). Oscar G. Brockett, Margaret Mitchell, and Linda Hardberger approach design as an entity that both shapes and is shaped by the historical and geographical contexts from which it emerges. Each chapter of this extensive history is crafted in a somewhat circular manner, addressing the contexts of a specific culture or movement, explicating the trends in design, and moving back to the context vis-à-vis a discussion of those who witnessed theatre and the myriad complexities of audience reception. Making the

Scene is an ambitious and muchneeded contribution to the field of theatre history textbooks.

Understandably, *Making the Scene* was several years in its own making. The project was begun by the late designer and collector Robert L. B. Tobin and the book was thus created in honor of his work. Many of the hundreds of images (which include thumbnail sketches, renderings, diagrams and photographs of models, realized designs, and architectural spaces) came from the Tobin

The strengths of this study are not merely in the extensive compilation of images or in the foregrounding of design in the historical narratives crafted by the authors. Brockett. Mitchell. and Hardberger do not merely present the history of design as fixed and objective. Instead, they continuously pose historiographical questions that draw attention to the challenges inherent in writing any history. One of the most compelling examples of this is a brief explication of the debates

Brockett, Mitchell, and Hardberger do not merely present the history of design as fixed and objective. Instead, they continuously pose historiographical questions that draw attention to the challenges inherent in writing any history.

Collection of Theatre Arts at the McNay Art Museum in San Antonio. Yet the illustrations are not restricted to the collection, vast and varied as it may be. Given the sheer number of illustrations. the cost of the book seems surprisingly affordable, and is, in fact, less expensive than Brockett and Franklin Hildy's well-established History of the Theatre. Similar to History of the Theatre, the book is initially organized by geographic region and historical moment (Ancient Greece and Rome, Italian Renaissance, etc.) and soon moves into a movement-based structure (Neoclassicism and Romanticism, Realism and Naturalism, etc.). The later chapters are then once again organized chronologically with subsections addressing iconic designers and movements, occasionally focusing on specific countries.

surrounding hand-drawing versus computer-assisted drawing. Additionally, the authors integrate developments in art and technology, often supplementing chapters with companion timelines or sidebars that help to situate theatrical innovation in a broader context. Making the Scene is accessible to undergraduate students yet delves into enough depth that it can be equally useful for graduate students and faculty. Anyone wishing to teach a class in the history of design (or looking to pay more heed to design in a broader theatre history survey) would be well-advised to adopt this book for their course.

Christine Woodworth University of North Carolina-Greensboro