

# BROADSIDE

38/2 Spring 2011

Newsletter of the Theatre Library Association



Oskar Eustis Delivering the Keynote Address at Symposium  
III: Holding up the Mirror: Authenticity and Adaptation in  
Shakespeare Today

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### *BROADSIDE* PUBLICATION GUIDELINES

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

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

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

#### PHOTO CREDITS:

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Page 7, Stephen Kuehler and Marti LoMonaco; Devyn Summy, photographer.

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Page 9, Ralph Alan Cohen; Devyn Summy, photographer.

Page 10, Colleen Kelly and Diane Paulus; Devyn Summy, photographer.

Page 11, Careena Melia and Francesca Marini; Devyn Summy, 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.

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

**TLA listserv:** To Subscribe:

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 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).



Kenneth Schlesinger in South Africa, 2011

**T**LA's Executive Board met on April 23 at Columbia University. We were pleased to welcome three new Board members: John Calhoun of New York Public Library for the Performing Arts, Charlotte Cabbage of Northwestern University, and Diana King from UCLA.

### Shakespeare Symposium

TLA held its third successful Symposium on April 22, Shakespeare's birthday, at Lincoln Center. Over 90 people—including many students—

attended. Public Theater Artistic Director Oskar Eustis got us off to a rousing start with his Keynote on the critical role of Shakespeare's plays in promoting culture, democracy and an engaged citizenry. We were delighted to be partnering with three stellar Shakespeare-producing organizations: Theatre for a New Audience, American Shakespeare Center, and American Repertory Theater in Cambridge, MA.

Presenters gave fascinating commentary on their rationale for producing and interpreting Shakespeare for contemporary audiences, providing insights and connections on design choices, textual strategies, and keeping stagings fresh

and relevant. Board member Francesca Marini, Archives Director of Stratford Shakespeare Festival in Canada, supplied closing remarks.

Once again, we're grateful for the Delmas and Shubert Foundations' generous support in making this Symposium possible. And special thanks to our hardworking and creative Symposium Planning Committee: Stephen Kuehler (Chair), John Frick, Nancy Friedland, Marti LoMonaco and David Nochimson.

### Conference Planning

Stopping to catch our breath, TLA continues planning for a joint conference with SIBMAS in June 2012. Titled *Reimagining Collections—Building Community*, this gathering will include representatives from international performing arts museums. TLA's Executive Board and SIBMAS' Executive Committee will meet for a planning session this June at Lincoln Center. We'll hope to have more to report to you in *BROADSIDE's* Summer issue.

The Board also approved the upcoming Plenary panel, chaired by Colleen Reilly, at the ASTR-TLA Conference this November in Montreal. *Fringe Economies, Commercial Ventures, and Cultural Repositories* incorporates a range of topics including magicians, early Soviet popular theatre, and the audience as online collectors.

### Publications

We have three strong issues of *Performing Arts Resources* in the pipeline: Stephen Johnson's *A Tyranny of Documents: The Performing Arts Historian as Film Noir Detective*; *Documenting: Scenic Design*, edited by John Calhoun; and the just-approved *75<sup>th</sup> Anniversary Issue*, conceived by Marti LoMonaco and David Nochimson. The Board is excited about the breadth and quality of these upcoming monographs. On a sober note—longtime Publications Chair and Book Awards Juror Rob Melton announced he was stepping down as Chair. While I accept



his resignation with regret, I acknowledged Publications is in good shape. As a consequence of his contributions, Publications developed guidelines for *BROADSIDE*, an Author's Agreement for *PAR*, and addressed aggregator licensing and open access issues. We know Rob will remain a friend and supporter of TLA.

### **Brooks McNamara Performing Arts Librarian Scholarship**

TLA offers a new Scholarship targeted to library students with a strong interest in performing arts librarianship and archival management. Submission deadline is June 1—and we encourage a wide range of applicants: <http://www.tla-online.org/awards/scholarship.html>

Winners will receive a \$500 stipend and the opportunity to read their winning Essay at the Book Awards on October 7<sup>th</sup>. TLA is committed to mentoring and empowering the emerging generation of performing arts library professionals.

### **Membership and Budget**

Despite economic challenges, TLA's Budget remains robust at \$76,815.82. This is a testament to our members' ongoing support and special contributions to our \$75 at 75<sup>th</sup> initiative. Membership remains flat at 271—though we're proud of recruiting 42 new members during 2010. Have you renewed [you know who you are!]?: <http://www.tla-online.org/members/join.html>  
The Membership Committee is in

the process of developing a Survey, which we should be able to distribute to you in early Fall. Please complete it so we can collect critical information to serve you better.

### **South Africa**

This winter I had the unprecedented opportunity to visit South Africa on a Fulbright grant for six weeks. I was tasked with drafting a three-year strategic plan for a proposed Library and Archive for the Steve Biko Centre in the Eastern Cape.

Related to performing arts collections, I was shocked to learn that South Africa's Market Theatre (landmark producer of anti-Apartheid plays of Athol Fugard) had never organized an archival collection of its work. Similarly, I was informed that the videotape record of performances in the Townships during the 1970s is endangered and seriously deteriorating. I am in contact with my new South African colleagues to consider how TLA can work collaboratively in reaching their organizations.

South Africa was a transformational, life-changing experience. But then, so is my work with Theatre Library Association!

**Kenneth Schlesinger**  
**TLA President**



*Interview with Kenneth Schlesinger, President of the Theatre Library Association*

**F**ounded in 1937, the Theatre Library Association (TLA) 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.

TLA will be celebrating its 75th Anniversary next year, making it one of the nation's oldest professional library associations. We're proud of our distinguished history, passionate about preserving documents and artifacts of live performance, and enjoy daily being part of a stimulating network of likeminded professionals.

### **Membership**

An international professional association, TLA has a broad-

based membership primarily consisting of performing arts librarians and archivists. However, our ranks also include collectors, curators, practitioners, scholars, and students. Membership is available at <http://www.tla-online.org>. Members may attend our annual Book Awards and Symposia – as well as get involved in TLA's publications and related programs.

### **Activities & Events**

Our Annual Book Awards in October feature leading monographs related to theatre and media production published in the previous calendar year. We have recently introduced a performing arts librarianship scholarship for new student members. Members are encouraged to attend our occasional Symposia, read our quarterly newsletter, *BROADSIDE*, as well as professional journal, *Performing Arts Resources*. Our third Symposium, related to challenges of Shakespearean interpretation, was offered in April 2011. We are co-producing a conference with SIBMAS on performing arts collection management issues next June at University of Texas in Austin.

### **Publications & Awards**

We encourage members to write for *BROADSIDE* and seek guest editors for *Performing Arts Resources* on a variety of topics.

Our six Jurors review publisher submissions and nominations for the annual Book Awards – though we pledge to consider recommendations from the community. More information about the Brooks McNamara Performing Arts Librarian Scholarship is available at <http://www.tla-online.org/awards/scholarship.html>.

### **Involvement**

We're committed to recruiting and promoting the next generation of theatre librarians and archivists. A number of library school students interested in the performing arts have volunteered or developed a closer relationship with the Association.

The best way is to become a member, so you'll receive our annual publications and announcements on our e-list. Of course, all community members may subscribe to our listserv: <http://www.tla-online.org/members/listserv.html>. Additional questions about Theatre Library Association can be e-mailed to [info@tla-online.org](mailto:info@tla-online.org).

*Originally appeared in the American Library Association's Office for Library Advocacy I Love Libraries newsletter <http://www.ilovelibraries.org/news/libraryshowcase/theaterlibraryassociation.cfm>*

## TLA Symposium III: Holding Up the Mirror: Authenticity and Adaptation in Shakespeare Today



Stephen Kuehler

This year's Symposium kicked off with a warm welcome by Karen Nickeson, the Curator of the Billy Rose Theatre Division of the New York Public Library for the Performing Arts, and an introduction from TLA's President Kenneth Schlesinger. It was held at the Bruno Walter Auditorium at the New York Public Library of the Performing Arts. Stephen Kuehler, Chair of the Symposium Planning Committee, provided an overview of the role of archives and libraries and how they make Shakespeare resources available for discovery and reinterpretation.

Past TLA President Marti LoMonaco introduced the Keynote speaker Oskar Eustis, Artistic Director of the Public Theater. Eustis presented a revitalizing talk entitled

"Performing Shakespeare in 2011—Why? How? For Whom?," referring to a recent tour of *Measure for Measure* at women's prisons as an example of the Public's mission to provide accessible theater to all audiences. In describing the audience of female prisoners' call and response to the performance, Eustis called it a moment of original practice, stating that it captures what we know about Shakespeare and how his texts reveal different things to various audiences over time.

Shakespeare, Eustis noted, is a cultural touchstone in our society as well as an entry to the higher culture. Since the creation of the New York Shakespeare Festival by Joseph Papp, the Public Theater has aimed to offer this form of cultural currency to as many people as possible, thereby resisting the further stratification of culture between the haves and the have-nots. Eustis referred to the Public Theater's location at the former Astor Library building, one of the first public libraries in the country and the famous precursor to the New York Public Library, and how it reverberates with the Public's mission of making intellectual and cultural history available to everyone. Joseph Papp realized that Shakespeare was a birthright of our citizenship, not merely a civilizing force to be meted out by an elite few. Everyone should be invited to take part in the cultural conversation; this is what helps culture to continually renew and revitalize itself.

Addressing why Shakespeare's plays still have this power over audiences, Eustis explained that Shakespeare wrote for Elizabethan audiences, which were incredibly mixed both economically and demographically. Given Shakespeare's diverse audience, his plays had to simultaneously appeal to the aristocratic as well as illiterate audience member. These Elizabethan audiences reflect the highly diverse audiences of today.

Eustis illustrated how a theater performance is a moment in time that takes a group of people through an experience together, thereby transforming them into an engaged collective versus the solitary experience of the filmgoer alone in a dark movie theater. This collective, shared experience of the theater, Eustis argued, is parallel to democracy.



Marti LoMonaco



This theater experience, which came from the ancient Greek tradition, invented the act of dialogue: the search for truth that lies between people. It exists in drama, in conflict, and that truth ultimately is uncovered in discourse. This democratic ideal allows those participants in a democracy to practice empathy and to see other's points of view. In his very essence, Shakespeare is the most democratic of playwrights, providing audiences and actors with drama that is placed in a broader social context.

One downside of the success of the New York Shakespeare Festival is the difficulty involved in acquiring tickets for shows at the Delacorte Theatre. Due to overwhelming demand, the free stellar summer events have become inaccessible to those unable to wake early or miss work to wait in long lines. To make Shakespeare productions more accessible, the Public is going to tour stripped-down versions of their remarkable summer productions to other parks throughout the five boroughs. In addition, the Public is reaching out to other community organizations to create one-year residencies to form smaller, community-based projects. Once productions are moved to other parks, this will increase the free access of Shakespeare to everyone, and will help the Public to better address its original mission.

The first panel of the day, "A Mirror of Our Times: Uncovering Connections Between Shakespeare and Our World,"

was moderated by Nancy Friedland (Columbia University) and featured TFANA's Artistic Director, Jeffrey Horowitz, Arin Arbus, Associate Artistic Director, and the design team from Theatre for a New Audience (TFANA). Horowitz began the session by providing a brief background on TFANA's history, from its inception in the 1970s as another alternative to the Public for Shakespeare offerings in the New York theater scene. TFANA is known for its alternative approach to Shakespeare, which entails textual fidelity to the plays while experimenting with form and

authenticity simply doesn't exist; the performing arts are, in essence, a fluid, living art. Presenting a series of slides of past and current productions, Horowitz narrated TFANA's history of formal experimentation, starting with the 1986 Julie Taymor production of *The Tempest* (incorporating puppets and masks) and continuing to the 2001 production of *Cymbeline* (employing a variety of costumes from different eras). Arin Arbus then spoke about their production of *Othello*, which employed minimal sets in order to add only



Marcus Doshi and Jeffrey Horowitz

design on each production. They want to offer audiences another way to enter the world of Shakespeare without changing the language.

In regard to the question of authenticity, Horowitz stated that

what was absolutely necessary to the story.

Marcus Doshi, TFANA's Lighting Designer, spoke about rehearsals and the overall design process, which takes the design team a year in advance to plan. Marcus



emphasized that the initial focus is on dramaturgy. Once the rhythm of the play is established, the design for the work is conceptualized. It isn't until the rehearsal and improvisational aspects of the process have taken place that the design begins to take shape. The lighting design develops during rehearsals and previews. In this way, the lighting design process, according to Marcus, has a pivotal relationship to what the actors bring to the stage in their performances.



**Ralph Alan Cohen**

Horowitz elaborated on the workshop process, during which the design team chooses a particularly challenging part of the play in which to work out kinks and to improvise. He also mentioned the role of research in TFNA's productions, with the design team working closely with scholars and dramaturgs, delivering a spontaneous response to primary research. Jeffrey also announced plans for TFNA's new space in Brooklyn, the result of a 15-year capital campaign to acquire a permanent home in which the artists collaborated with architects to design a functional space exclusively for theater performance.

John Frick (University of Virginia) moderated the second panel, "The Mirror Image: Shakespeare in Authentic Style," which featured Ralph Alan Cohen's presentation of the American Shakespeare Center's (ASC)

institutional history, from its humble beginnings as the Shenandoah Shakespeare Express touring company to its current incarnation as the preeminent center in the United States for recreations of Shakespearean performances following Elizabethan staging practices. Regarding the question of authenticity, Cohen echoed Horowitz's edict that no such thing exists, preferring instead the adaptation of authenticity (any adaptation will be transformed by cultural norms), adoption of authenticity (recreation of Elizabethan theatre layouts), and authentic adaptation (discovering how original practice actually occurred).

This led to a discussion of "original practice" and "original practicalities": plays are written to be moved around, to interact with space, lighting, and actors. Cohen

emphasized how ASC explores modern staging conditions for a better understanding of Elizabethan drama, approaching the stagecraft of the period with minimal chronological or technical chauvinism while seeking to reach contemporary audiences. ASC does this by following its principles of universal lighting (actors and audience can see one another, increasing the levels of engagement between the two), as well as fostering an environment where the audience can move around and socialize, mimicking the ambient attention of Elizabethan

plays of the period. Cohen spoke about how this sort of environment can increase the chances for the passive audience to become more collaborative.

Paul Menzer, the Director of ASC's MLitt (Masters of Letters)/MFA program in Shakespeare and Renaissance Literature in Performance, presented on ASC's tradition of preshow talks, arguing that they aim to create history for contemporary audiences. The pre-talk was initially a response to accuracy, but its aim is not authenticity. They are meant to authorize ASC performance practices and these pre-talks, Menzer argued, run the risk that audience members are so beholden to these pre-talks and the subsequent performances that they are unaware of how inaccurate they are. Menzer then began to further

elucidate his argument, stating that a performance is staged in the present, and that ASC presents us with a simulation of Shakespeare's performances. At best, the pre-talks, he claims, can destabilize the performance, making the audience complacent and estrange them from the actual performance, treating the performers not as actors, but re-enactors—effectively using the past to obtrude the present.

Colleen Kelly, ASC's Fight Director, spoke about the theatrics of swordplay and how performers have to distort original sword technique for the safety of the performers and the audience. The aim, Colleen maintained, for theatrical swordplay is that it must be safe and dramatically effective for Elizabethan stagecraft. She then concluded with a lively lecture and demonstration of swordplay choreography and weaponry used in Elizabethan drama.

The final panel of the day, "Through the Looking Glass: Shakespeare in Contemporary Adaptation," featured Diane



Diane Paulus



Colleen Kelly and Monica Blaze Leavitt

Paulus, the Artistic Director of the American Repertory Theater (ART), sharing her reflections about her inaugural season at ART and the "Shakespeare Exploded" Festival. It was moderated by Ryan McKittrick (ART's Dramaturg). The festival included three works that were inspired by Shakespeare: *The Donkey Show* (inspired by *A Midsummer Night's Dream*), *Best of Both Worlds* (inspired by *A Winter's Tale*), and *Sleep No More* (inspired by *Macbeth*). The Shakespearean plays were used as points of departure and the playwrights where encouraged to take their work in new directions. In *The Donkey Show*, for instance, the action was set in the 1970s' disco era, where Paulus likened the active night club environment to that of the vital Globe Theatre

milieu. With the *Best of Both Worlds* adaptation, she brought Hermione back from the dead and set it as a musical.

In *Sleep No More*, which was a co-production with the British theater company Punchdrunk, Paulus created a highly interactive theatre experience, with 40 rooms in a Boston hotel decorated and setup to echo the world of Macbeth. An audience member is given a mask to wear and can enter at his/her own pace at any point in the narrative, walking through rooms and encountering the action taking place at any given time. Currently *Sleep No More* is taking place at the former McKittrick Hotel in Chelsea. ART's mission, Paulus stated, is to expand the

boundaries of theatre by using classical theatre texts as a springboard, encouraging the audience to discover new meaning in Shakespeare's text. Diane also announced plans regarding her newest project for next year, a recreation of *Porgy and Bess*.

Paulus was joined by Marjorie Garber, the Department Chair of Dramatic Arts from Harvard, who spoke about how effective *The Donkey Show* was in transposing *A Midsummer Night's Dream's* dream world to the 70s' drug culture. Garber, who co-teaches a course on Shakespearean drama with Paulus, places an emphasis both on readings and on bringing the theatre space to the classroom.

Careena Melia, a cast member of *Sleep No More*, revealed how the rehearsal process for this production was different from any



Careena Melia

other she had been involved with—there was no script and no text. Careena was placed a “domain” and her character was given assignments that would be dependent on the space and condition. She mentioned that performing within this framework provided her with a different conception of the original play and her character, as well as increased her interaction with the audience, breaking the fourth wall between the performer and the audience. Each performance begins and ends in improvisation and the spaces and interactions vary.

This, Diane argued, is the opening up of theatre and a callback to its origins in ancient Greece, where theatre was more ritualistic, community-based, and visceral. It wasn't always based in a fixed place or certain etiquette. This succeeds in giving audience a cue that theatre is a social environment that has always been in a constant state of adaptation and modification. The Bard himself, she reminded, adapted the translated Latin plays available to him, invigorating them with fresh relevancy. It is only right that Shakespeare should, in turn, be adapted and revised. The panel closed with a lively Q&A.

Closing remarks were given by Francesca Marini, the Archives Director of the Stratford Shakespeare Festival. Her presentation brought together the symposium's themes: how the past informs the present; authenticity versus adaptation and its role in the ever-changing and fluid medium of theatre performance; different



Francesca Marini

interpretations of Shakespeare; time and space; and how to bring Shakespeare to contemporary audiences. While Francesca gave the historical background of Stratford's inception and development as the preeminent Canadian working theater for classical drama, she also presented a slideshow of archival images of past Shakespearean productions at Stratford. Francesca concluded by describing Archive's active role in documenting the production history of Stratford.

**Cynthia Tobar**  
CUNY Graduate Center



## TLA IS TURNING 75! Help Plan the 2012 Celebration

TLA, founded in 1937, will turn 75 in 2012! We are planning a variety of celebratory events including a Gala in conjunction with the Book Awards and Annual Meeting in October 2012; a special issue of *PAR*, and an Oral History Project to record the memories of our distinguished longtime members. We welcome your involvement in all phases of the celebration; please let us know what you would most enjoy. Future issues of *BROADSIDE* will detail our developing plans and calls for volunteers. Stay tuned.

Right now, we would like to solicit your involvement with the TLA 75<sup>th</sup> Anniversary Oral History Project. We wish to document new perspectives on the rich history of our organization via the reminiscences of the people critical to its development. Since many of these people are retired, it is imperative that we move swiftly in recording their memories and perspectives. To date, oral histories have been conducted with Louis Rachow and Dick Buck; Jim Poteat's will also be done soon. Here is the key list of people who should be interviewed with their location: Dorothy Swerdlove (AZ), Mary Ann Jensen (NJ), Bob Henderson (AZ), Bob Taylor (VA), Bill Green (NYC), Don Fowle (NYC), and Maryann Chach (NYC).

We need both INTERVIEWERS and names of additional people you think would make terrific interviews. If you are interested in participating, please get in touch with Marti LoMonaco (contact info below) who has a set of guidelines and instructions, prepared with Susan Brady, and a release form. We also can provide you with a digital recorder, should you need one.

Please share your ideas on how TLA should celebrate and what you'd like to do to be a part of this. We look forward to hearing from everyone soon.

### Co-Chairs

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## Repertorio Español Records Part of Cuban Heritage Collection

In January, Cuban Heritage Collection Archivist Beata Bergen and Web Communications Technician Rudo Kemper traveled to New York City to inventory and pack up the records from the New York-based theater company Repertorio Español. In the midst of a snowstorm, they packed a total of 76 boxes, that included an assortment of records, photographs, promotional materials, correspondence, and other items that will become available to researchers for the first time.

One of the oldest Hispanic theater companies in the United States, Repertorio Español produces Latin American, Spanish and Latino theater productions. It was founded in 1968 by two Cubans, the late producer Gilberto Zaldívar and artistic director René Buch. "We are very proud of Repertorio Español's artistic contributions to society since its founding in 1968," said Associate Producer José Antonio Cruz. "The Company's achievements have had a considerable influence in the preservation of Spanish and Latin American culture in the United States. In addition, its productions have made an unique contribution to the American theater field." When asked why the Company decided to donate

its archive to the Cuban Heritage Collection, Cruz noted, "It is of utmost importance to have the Company's accomplishments preserved as an example for future generations of what may be achieved for the benefit of our

Cuban Heritage Collection is delighted to finally have this invaluable archive in their collection and looks forward to making it available to the public. The acquisition of the records of this historic theater company will serve to fortify their existing collection of Cuban and Latino theater and further promote scholarship in this field.

Dr. Lillian Manzor, Associate Professor in the University of Miami's Department of Modern Languages and Literatures and Director of the Cuban Theater Digital Archive, introduced the CHC to Repertorio in 2005.

For more information about CHC's theater collections, visit <http://www.library.miami.edu/chc/collections/theater/>



Hispanic communities. Given Repertorio's founders' Cuban heritage, we couldn't think of a better place than CHC to bring context to what they have achieved through their tireless work at Repertorio Español."

After an initial visit to Repertorio's premises in July last year to assess and appraise the records, the

**Rudo Kemper**  
University of Miami

## 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:

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Rockies, rmelton@ucsd.edu)

### New York: New York

"Color Moves: Art and Fashion by Sonia Delaunay" at the Cooper-Hewitt, National Design Museum focuses on fashion designs from Delaunay's own Atelier Simultané in Paris during the 1920s, as well as textiles designed for the Metz and Co. department store in Amsterdam in the 1930s. Among the more than 300 works on view are examples of designs, textiles, garments, and photographs from the Musée des Arts Decoratifs, Musée de la Mode de la Ville de Paris, the Musée de l'Impression sur Etoffes in Mulhouse, the Bibliotheque Nationale de France,

and private collections around Europe and the United States. The exhibit runs through June 19, 2011. <http://cooperhewitt.org/EXHIBITIONS/color-moves/>



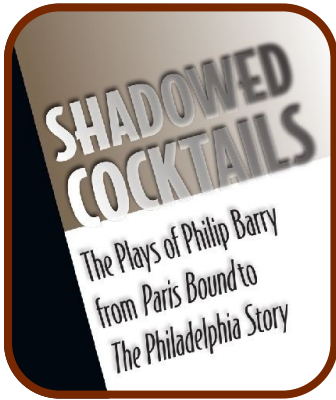
"McMullan Posters: Gesture as Design" at the New York Public Library for the Performing Arts features the work of James McMullan. A prominent graphic artist for over three decades, McMullan designs striking three-sheets, posters, and window cards that have illuminated an

astonishing range of theatrical productions. As well as published posters, the exhibition features preliminary sketches, photographs, and watercolor and gouache renderings that illustrate the process of turning reality into memorable design. The exhibit runs through June 11, 2011. For more information, see <http://www.nypl.org/events/exhibitions/mcmullen-posters-gesture-design>.

### North Carolina: Greensboro

TLA member Jim Fisher was featured in the lead article of the May 17<sup>th</sup> issue of the online *Chronicle of Higher Education*. The article, titled "How One Department Made Its Case for Survival at UNC-Greensboro," reports on the intensive academic program review ongoing at UNCG and how the Theatre Department, under Jim's chairmanship, is responding. It also provides a useful analysis of why a performance-oriented department should not be judged using the same statistical data applied to other disciplines. The complete article can be read here: [http://chronicle.com/article/How-One-Department-Made-Its/127539/?sid=at&utm\\_source=at&utm\\_medium=en](http://chronicle.com/article/How-One-Department-Made-Its/127539/?sid=at&utm_source=at&utm_medium=en). (Note: content is only available to subscribers of the *Chronicle of Higher Education*.)

**Anderson, Donald R.**  
***Shadowed Cocktails: The Plays of Philip Barry from Paris Bound to The Philadelphia Story.*** Carbondale, IL: Southern Illinois University Press, 2010.  
 ISBN 978-0-8093-2991-5.



**P**hilip Barry, author of two of the most acclaimed high comedies written for the American stage (*The Philadelphia Story*, *Holiday*), and twenty other plays, has been a neglected figure from the golden theatrical years between the world wars.

Donald R. Anderson rectifies this omission with this solid study of Barry's key plays. Though he makes some reference to earlier and later Barry plays, it is unfortunate that this otherwise well-researched and lucidly-written study does not encompass all of Barry's work. (Anderson emphasizes the plays written between 1927-1939; Barry's work spanned 1919 to 1949.) Barry's theatrical output was, in fact, more varied and experimental than this book suggests; he was influenced by figures as diverse as Ibsen and Pirandello, and by movements like symbolism and expressionism, and he wrote

more than the sparkling comedies of manners for which he is most remembered. In reviving Barry's reputation, Anderson, perhaps wisely, focuses on the playwright's most successful decade, but scholars of modernist American theatre will surely wish Anderson

Anderson touches on these issues, which are certainly worthy of continued scholarly investigation, but he focuses on Barry's similarly timely depictions of intergenerational frictions, fidelity and infidelity in marriage, and spiritual matters (Barry was

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*Barry's wealthy characters are not one-dimensional icons of privilege, but profoundly human beings attempting to make sense of the world despite the impediment of their entitlements.*

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had taken a more comprehensive approach, including the lesser-known works as well.

In a well-constructed prologue, epilogue, and five thematic chapters, along with a chronological appendix listing Barry's plays, Anderson seems to ask why the playwright's achievement is under-appreciated. It is a good question: Why, with the exception of Joseph P. Roppolo's long out-of-print Twayne series volume (1965), has it taken so long for a full-length study of Barry to appear? Perhaps it is the fact that wit, sentiment, and sophistication are in short supply in present-day American culture. Nevertheless, in the midst of the worst recession since the 1930s (paradoxically, Barry's most fruitful decade), Barry's plays are surprisingly timely in exploring the ways in which wealth—and the manner in which it is attained—impedes human relationships and stunts the individual's journey toward self-realization. Barry's wealthy characters are not one-dimensional icons of privilege, but profoundly human beings attempting to make sense of the world despite the impediment of their entitlements.

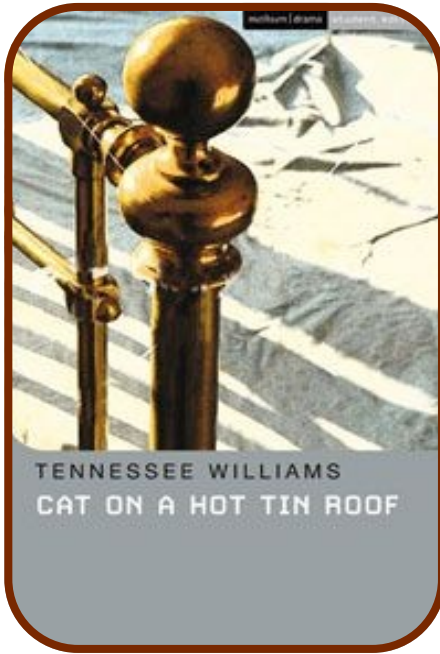
deeply conflicted about his Catholic upbringing). He also chronicles Barry's three collaborations with Katharine Hepburn in *The Philadelphia Story* (stage and screen), *Holiday* (screen), and *Without Love* (stage and screen), and she emerges as something of a muse. The fact is, Barry and Hepburn revitalized each others' sagging careers in the late 1930s through these joint successes. Ironically, Hepburn's indelible association with Barry's plays may explain why few revivals of these plays have appeared. Who, it might be argued, could take her place?

Anderson resuscitates Barry's reputation as a unique voice in the rich period of Broadway theatre between the world wars, with emphasis on Barry's development as a dramatist and the evolution of his dominant themes. In the process, he persuades that Barry stands tall among a group of singular dramatic voices of that era and, with few exceptions, proves to be one of its best.

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



**Williams, Tennessee. *Cat on a Hot Tin Roof*. Edited by Philip C. Kolin. London: Methuen Drama (Student Editions), 2010. ISBN 9781408114391.**



Among the many student-focused editions of classic and contemporary plays that slip in and out of print each year, Methuen Drama's series, under the overall editorship of Matthew Roudané, is consistently setting a high standard for a specialized market. This long-running series, which includes nearly 70 diverse American and European titles drawn from the late 19<sup>th</sup> century to the contemporary canon, has of late focused on dramas by Tennessee Williams, with new or re-released editions of his most emblematic works. These titles include such essentials as *The Glass Menagerie* and *A Streetcar Named Desire*, but a new release of *Cat on a Hot Tin Roof*, edited by Philip C. Kolin, is a particularly

representative example of what is best about Methuen's series.

For starters, Kolin is a leading Williams scholar (and a major voice on American theatre in general) and, as such, his 50-page commentary provides a wealth of illumination about this Pulitzer Prize-winning Southern Gothic drama of sex, greed, and familial combat, as

useful; as are his explorations of Williams' vaunted skill with language and the play's place in Southern literature as a central example of the "plantation mythos," as Kolin describes it.

Kolin also includes a Williams essay, "Author and Director: A Delicate Situation," originally published in *Playbill* in 1957,

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*...his 50-page commentary provides a wealth of illumination about this Pulitzer Prize-winning Southern Gothic drama of sex, greed, and familial combat, as well as the culture in which the play is set and in which it was first produced.*

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well as the culture in which the play is set and in which it was first produced. Kolin pays attention to *Cat* on stage and screen, and the play's place within Williams' overall achievement and American drama as a whole.

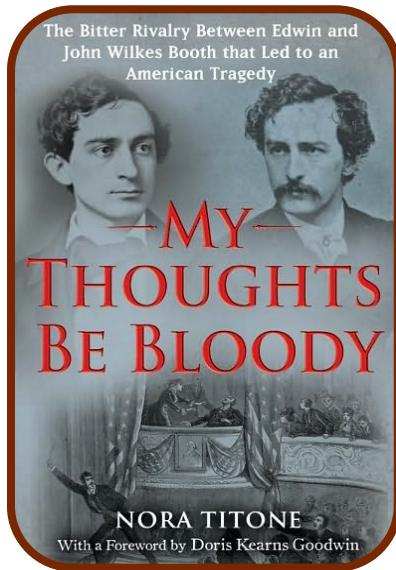
This classic American play, Williams' own favorite, is a fascinatingly problematic work – the playwright's original third act was significantly rewritten for its first Broadway production at the behest of director Elia Kazan. The rewritten third act, the one most commonly performed, is included here, and Kolin's commentary provides a detailed production history chronicling this change, casting issues, subsequent productions, and more. Kolin's mini-essays on major characters (including a clever examination of the unseen "ghost" characters: Skipper, the deceased teammate of Brick, and the two homosexuals who owned the family plantation before Big Daddy) and the complex times during which the play premiered (the Cold War, McCarthyism, etc.) are especially

which is a charming explanation of the nature of theatrical collaboration—and a thoroughly appropriate appendix to the text of *Cat* in underscoring the significance of the Williams-Kazan creative partnership. This is a nice touch, and Kolin otherwise takes full advantage of Methuen's stylistic template for this series, with excellent supporting sections including a detailed chronology of Williams' life and work, a brief plot summary, notes on challenging words or phrases in the text, a listing of suggested complementary readings, and well-framed questions for further study of the play. Students and teachers, not to mention theatrical practitioners, will find much to value in this well-constructed and moderately-priced edition. With any luck, Methuen will continue to add titles to this series edited by scholars of Kolin's caliber.

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



**Titone, Nora. *My Thoughts Be Bloody: The Bitter Rivalry Between Edwin and John Wilkes Booth That Led to an American Tragedy*. New York: Free Press, Simon and Schuster, Inc., 2010. 479 pp. ISBN 978-1-4165-8605-0.**



The uniquely American melodramatic saga of the Booth family has been told countless times, perhaps most memorably by Eleanor Ruggles in *Prince of Players* (1953). Historian Nora Titone's *My Thoughts Be Bloody* focuses on the rivalry between Edwin and John Wilkes Booth, positing it as catalyst for the assassination of Abraham Lincoln.

Titone pays much attention to Junius Brutus Booth, the patriarch of the clan: his abandonment of his wife and son in England; his alcoholism learned at the elbow of Sam Houston; his ghoulish reaction to the death of his young children from cholera; his

militant vegetarianism; his embrace of multiple religious creeds; and his friendship with Lord Byron

The family homestead, supported by Junius' touring, was an isolated farm in the wilds of Maryland where John Wilkes was raised on a steady diet of the blood-and-thunder melodramas of the time. Edwin got to see more of the world,

several salons with Edwin as guest of honor. Edwin became a social acquaintance of several members of Lincoln's cabinet and a fervent union supporter in the Civil War. The significance of Edwin Booth's unprecedented presence in these circles was highlighted by the outrage expressed after Lincoln's assassination, when actress

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*...this is a fine volume that lays out the intersection of theatre, politics and sibling rivalry that culminated in the death of a beloved president.*

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toiling as his father's combination dresser and keeper from the age of 12. The tales of his harrowing apprenticeship culminating in a trip to California via the Panama Isthmus are among the most effective portions of the book.

Edwin, by virtue of his hard-won lessons learned by close observation of Junius Brutus' work for more than a decade, inherited his father's mantle as the premier actor of his generation. John Wilkes, by dint of such tools as his uncanny resemblance to his father and his impressive physique, emerged as a cut-rate Booth more suited to pyrotechnic displays of stage combat (which on more than one occasion turned real) than verse. Titone's description of each brother's theatrical style and the disparity in talent between the siblings is vivid and effective.

A major theme of interest to the readers of this book will be the actor's position in society. Edwin Booth's successful Boston engagements placed him firmly in the literary circle of Samuel and Julia Ward Howe who hosted

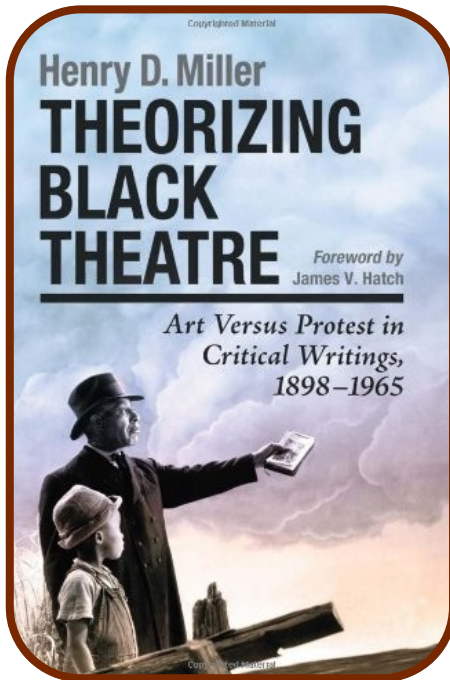
manager Laura Keane comforted the President in his last moments.

John Wilkes' tribulations touring the hinterlands (Edwin forbade his playing in major cities) are a study in darkly comic misfortune. He was wounded in the rear by his manager, stabbed by a jilted mistress, and almost lynched by malfunctioning stage equipment in Buffalo. Through his travels, he developed a view of the Union as oppressors imposing their way of life on the South, and more than one person who disparaged Jefferson Davis was rebutted with physical force.

The book is a touch light on denouement. The aftermath of the Lincoln assassination is treated summarily compared to the richly textured detail that characterizes the rest of the work. However, this is a fine volume that lays out the intersection of theatre, politics and sibling rivalry that culminated in the death of a beloved president.

**John Frank  
Los Angeles Public Library**

**Miller, Henry D. *Theorizing Black Theatre: Art Versus Protest in Critical Writings, 1898-1965*. Jefferson, NC: McFarland & Co., Inc. 2011. ISBN 978-0-7864-5937-7. [www.mcfarlandpub.com; 800-253-2187]**



Henry Miller brings the heart of a dramaturg to the debate over the role of Black theatre—is it for the sake of building a body of aesthetically strong dramatic art for the sheer joy of experiencing a good story brought to life, or for the sake of propagandizing a point of view? With whom do we side: Robert Cole or Will Marion Cook, whose “opposing philosophies of Negro drama foreshadowed the art or propaganda debate destined to haunt Black drama for most of the twentieth century”?

Miller is an actor, playwright, director, dramaturg and theatre historian, as well as a veteran of the Black theatre movement of the 1960s and 1970s. His straightforward writing style puts the reader squarely into the debate between and amongst those who dug in their heels to defend the line they drew in the sand on the issue of Black theatre.

Miller brings these critics to life—we can feel their presence lift from the pages. They are not merely

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*His straightforward writing style puts the reader squarely into the debate between and amongst those who dug in their heels to defend the line they drew in the sand on the issue of Black theatre.*

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quoted; rather, their arguments and counter-arguments are freshly minted missives gunning for our attention and aimed to bring us into their camps. Miller reenacts the August Wilson-Robert Brustein encounter in New York in January of 1997 showing the extension of theorizing from the DuBois/Locke early 20<sup>th</sup> century debate over content to the emerging 21<sup>st</sup> century “cultural and theoretical battle” over context. ‘What is it about’ shape-shifted into ‘where is it performed.’

This book can be rightfully described as a milestone. It stands on the shoulders of such enduring titles as Errol Hill and James V. Hatch’s *A History of African American Theatre* (Cambridge University Press, 2006) and opens the way for spirited conversation about how we think and feel about a script’s theme, characters, story and performance. In the section, “The Rise of Black Arts Theory, 1960-1965”, Miller writes, “In short,

the High Harlem Renaissance discourse on Negro art and its participation with all of its many theoretical implications had become all but invisible by the 1960s.” Speaking about historic discontinuity, he argues that Lorraine Hansberry and LeRoi Jones “were members of that “new generation” of black intellectuals who had been relieved of their aesthetic heritage by the cataclysmic events of the Great Depression and World War II.” Miller’s careful reading of

Hansberry and Jones gives us a solid context for analyzing current as well as past drama. Thinking back on the 2010 Broadway production of Wilson’s *Fences* became a richer experience for this reviewer based on Miller’s delineation of historical context. Miller brings us to the “aha” moment of recognizing that the elements of Wilson’s well-made play are actually rooted in the African experience, not merely cut from Aristotelian limbs.

*Theorizing Black Theatre* goes beyond Samuel A. Hay’s *African American Theatre: An Historical and Critical Analysis* (1994) and Marvin Carlson’s *Theories of the Theatre: a Historical and Critical Survey, from the Greeks to the Present* (1993), and deserves a place in every library—academic to public.

**Rita Kohn**  
Freelance writer

**Dench, Judi as told to John Miller. *And Furthermore*. New York: St. Martin's Press, 2010. 268 pp. ISBN: 978-0-312-65906-6.**



I wish that one of my favorite actors had written one of my favorite actor's memoirs. Alas, this is not the case. *And Furthermore* ostensibly picks up where Dench's biography, *Judi Dench: With a Crack in Her Voice*, written by John Miller, who collaborated with her on this volume, left off, but this time written in Dench's own words. The title is dead-on; one can hear the unwritten phrase "and furthermore" echoed after every third paragraph as the narrative, framed as a running monologue, flips breezily from one play, film, television show, and life event to the next, punctuated by marvelous production and

personal photographs. There is little insight or even information provided, other than the useful chronologies of roles and awards given in the appendices.

The book is not a self-confessional "tell all" which, Dench tells us, is not her style. "Why should the public know everything?" she asks, adding, "I want to keep a quiet portion inside that is my own

continents or her "weakness for walking-on in other people's productions" illustrated by her surprise guest appearance in *Les Misérables* on London's West End. Frequently, she agrees to projects before even reading the script (and occasionally regrets that decision) because she admires or enjoys working with the affiliated artists.

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*I wish that one of my favorite actors had written one of my favorite actor's memoirs. Alas, this is not the case.*

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business, and not anybody else's." Fair enough; I, for one, have little interest in the sordid details that frequently fill the pages of mass-market biographies. What I, and other serious students of the theatre, do want to know is how a great actor creates a character and how do the collaborative efforts of the production team—directors, designers, playwrights, fellow actors—help shape her choices? "I think that's none of the public's business," she declares. "Why should you know the ins and outs of everything? . . . The joy of the theatre is not really going and knowing that somebody had terrible difficulty playing this part, or why they did it; it is to go and be told a story."

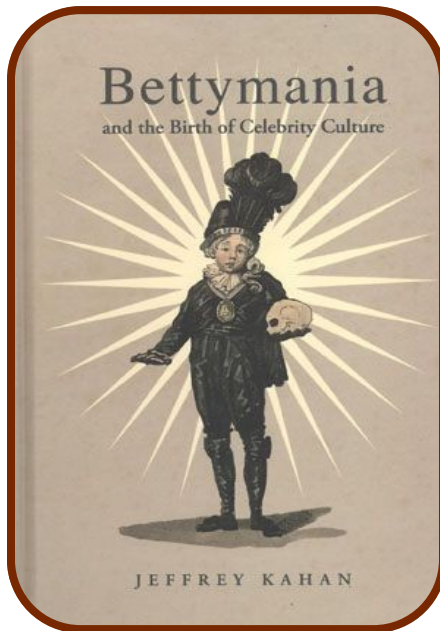
The story we are told in *And Furthermore* is of a very busy actor who rushes from one role to the next with as much energy and enjoyment as she can muster. Many anecdotes are amusing, such as the ongoing saga of the mysterious black glove that she and fellow actor Tim Pigott-Smith arrange to have pop up in each other's productions across two

Since we know Dench is a brilliant and distinguished actor, we can assume that she prepares as necessary for every role but she divulges no details here. The book is rich in quick, lively stories of theatre, film, and television—preparing for the Oscar broadcast in Hollywood, shooting on location in Italy and Newfoundland, and working with John Gielgud—and for some readers, perhaps this is enough. Ultimately, however, *And Furthermore* has little to offer serious students of the performing arts beyond the realization that amidst all the hard work, great actors can have a lot of fun.

**Marti LoMonaco**  
Fairfield University



**Kahan, Jeffrey. *Bettymania and the Birth of Celebrity Culture*. Bethlehem, Pa.: Lehigh University Press, 2010. 226 pp. ISBN 9781611460698.**



In December 1804, a 13-year-old boy took the London theatre world by storm, having bowled over audiences in Ireland, Scotland, and northern England earlier in the year. Called “The Young Roscius” by the press (and by his father-manager), he performed almost a dozen roles in his first London season, including *Hamlet*, *Richard III*, and *Romeo*. Pre-publicity and the demand to see him meant that he was engaged by both the patent theatres: Drury Lane and Covent Garden. Crowd behavior was often riotous. Lord Byron, who attended several performances, recorded that his attendance was “at the hazard of my life.”

The House of Commons adjourned early so that MPs could attend a performance of *Hamlet*. The Prime Minister wept. The boy was given private audiences with the king, queen, and two future kings. He earned between 3,850 and 92,400 pounds, in today’s money, per performance. (By contrast, John Philip Kemble was paid 924 a night). The boy’s name was William Henry West Betty (1791-1874). A second season (1805/06), in which he added *Macbeth*, was almost as successful. But almost as suddenly, “Master Betty’s” fame was over. He gained weight, his

“birth” are not examined in enough detail. Felicity Nussbaum does a better job of this in the first chapter, “The Economics of Celebrity,” of another 2010 book, *Rival Queens: Actresses, Performance, and the Eighteenth-Century British Theater*, which covers a century earlier.

A question tackled but ultimately unanswered by Kahan is: did Betty have any true talent or was his fame merely the result of a manufactured campaign to promote the novelty of a young teen who admittedly had an

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*...the implicit thesis of the title—that Betty was the first celebrity in our modern sense of the word—is underdeveloped, with little literature cited on the phenomena of celebrity per se.*

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voice changed; he attempted suicide at 29 and made his last public stage appearance in 1824, yet lived another 50 years in obscurity.

Kahan, the author of *The Cult of Kean* (2006) and several works on Shakespeare, has written as definitive a biography of Betty as we could wish (or need). His research is meticulous; his writing style is accessible to scholar and general reader alike. Yet, the implicit thesis of the title—that Betty was the first celebrity in our modern sense of the word—is underdeveloped, with little literature cited on the phenomena of celebrity per se. No doubt Betty was a celebrity, complete with publicity machine, and his fame coincided with that of Byron—giving credence to the idea of an “age” of celebrities—but the concept of a “celebrity culture” and a case that this was its

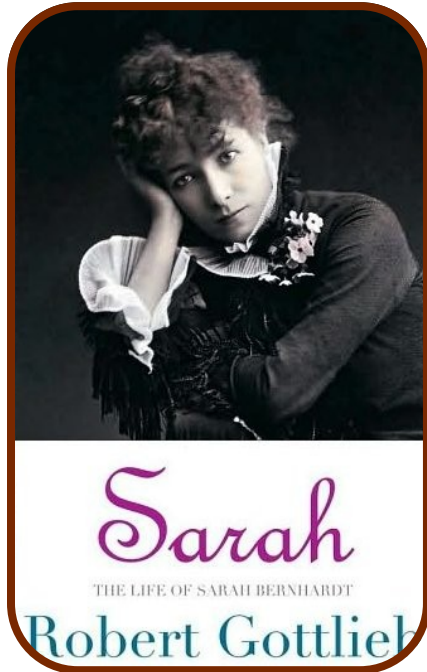
amazing capability of memorizing huge amounts of texts, emote, and making appropriate stage gestures? As with much of theater history for the period before audio and video recording, the final answer may remain a mystery: we must rely on contemporary reactions, and Kahan has done a superb job of documenting them.

The book is handsomely designed and produced, well edited, beautifully illustrated, and accompanied by thorough notes and bibliography, a serviceable index, and a useful appendix listing all Betty’s London performances. Recommended for academic and large public libraries.

**Rob Melton**  
University of California, San Diego



Gottlieb, Robert. *Sarah: The Life of Sarah Bernhardt*. New Haven, Conn: Yale University Press, 2010. 233 pp. ISBN: 9780300141276.



**S**arah Bernhardt, whose name was synonymous with sensationalism in the theatre world, was a symbol of French pride, yet the details of her personal life were given a different spin: not quite false, but having just enough truth in it to keep the public interested and wanting more. In this biography, Robert Gottlieb offers us the latest re-examination of the great actress who was a constant star.

This book, the first volume of Yale University Press' Jewish Lives series, explores the complex relationship between Bernhardt's celebrity and her notoriety. Gottlieb teases through the various tales surrounding Bernhardt's melodramatic excesses. Stories recounted

include her turbulent childhood as the unloved, illegitimate daughter of a courtesan, her countless affairs with a string of distinguished lovers (Victor Hugo; the Prince of Wales; Emperor Louis-Napoleon; and the Prince de Ligne, widely considered to be the father of her only son, Maurice) and Bernhardt's habit of sleeping in a coffin. The story of Bernhardt's leg amputation is also

Bernhardt showed a brave face and proved to be game to the new medium. Although these performances were never as legendary as her stage appearances, they nevertheless banked on her enduring celebrity status. They include: Sarah as Marguerite Gautier in *La Dame aux Camélias* (1911); as Hamlet in *Le Duel d'Hamlet* (1900), and

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*This book, the first volume of Yale University Press' Jewish Lives series, explores the complex relationship between Bernhardt's celebrity and her notoriety.*

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given honorable mention, as well as the myth of P.T. Barnum's subsequent attempt to purchase the severed limb.

Gottlieb, a renowned literary critic for the *New Yorker* and the *New York Review of Books*, is a charismatic biographer who presents a vivid picture of Bernhardt's personal life, articulating her uncanny ability to produce an out-sized celebrity image. Her eccentricity created a drama that left the public wanting more. Never overdoing it, the author keeps the storytelling at a pleasing pace. Despite the minimal emphasis on her professional training, Gottlieb does mention what led to her fame in the first place: the talent that made her the preeminent stage actress of the day. Gottlieb uncovers the legends behind her most memorable roles, including *Phèdre* (1866), *Jeanne d'Arc* (1898), *Cléopâtre* (1890), *L'Aiglon* (1900), and *Hamlet* (1899).

As the offers for leading stage roles began to fade with the arrival of silent film in the late 19th century,

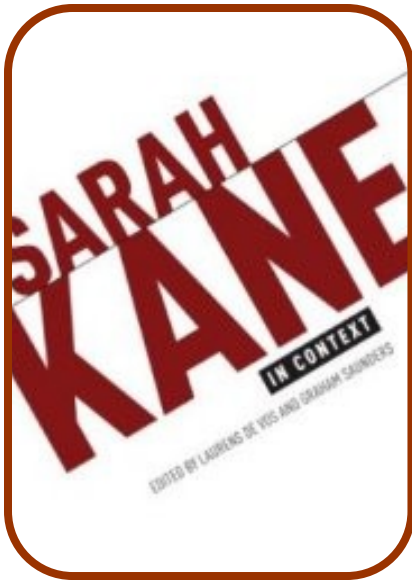
most notably as Queen Elizabeth in *Les Amours d'Elisabeth, Reine d'Angleterre* (1912), which was a tremendous commercial success.

The text, interspersed with archival photographs, including some of the famous portraits by the photographer Nadar, also offers a slim bibliography along with a gallery of photographs of Bernhardt in her most famous stage roles. Gottlieb's notes on sources form a useful guide for any researchers sorting through the wealth of material on the notorious Bernhardt; he also indicates which of those sources he deems the most reliable.

In the epilogue, the author writes, "Her name remains the paradigm for 'Great Actress,' the way the name Pavlova does for 'Ballerina' or Einstein for 'Genius.'" Bernhardt's imprint on the popular culture was, in fact, without equal.

Cynthia Tobar  
CUNY Graduate Center

De Vos, Laurens and Graham Saunders, Eds. *Sarah Kane in Context*. Manchester: Manchester UP, 2010. ISBN 9780719077395.



Following on the heels of his previous studies including *About Kane* (2009), *'Love Me or Kill Me': Sarah Kane and the Theatre of Extremes* (2002), and numerous articles, Graham Saunders returns to the topic of Sarah Kane in the collection that he has co-edited with Laurens De Vos. *Sarah Kane in Context* is an unfortunately uneven collection of essays that seems, in one way or another, to contribute to what Aleks Sierz dubs in his essay the “cult of Kane”. Fetishized by both theatre academics and practitioners, Sarah Kane and her work are fraught, contested areas of study.

De Vos and Saunders have divided the collection into two sections. The first addresses

Kane’s literary influences and the political implications of her work while the second—and admittedly weaker—tackles notions of subjectivity and the “problem of representation.” The editors have amassed an impressive assortment of scholars, many of whom have become notorious in their own right for their previous writings on Kane. Familiar names include Edward Bond, Elaine Aston, Dan Rebellato, Eckart Voights-Virchow, and, of course, Sierz. Also included in the text are essays by a number of authors who are relative

Rebellato have taken great pains to summarize without excessively quoting in order to honor the estate’s wishes, while offering readers a productive and much-needed examination of these early writings.

Two other essays offer crucial analysis of oft-overlooked elements of Kane’s canon. The first is Peter A. Campbell’s insightful investigation of the staging challenges inherent in *Phaedra’s Love*. Campbell grounds his essay in praxis,

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*Sarah Kane in Context is an unfortunately uneven collection of essays that seems, in one way or another, to contribute to what Aleks Sierz dubs in his essay the “cult of Kane”.*

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newcomers to the field of Kane scholarship. Unfortunately, the breadth of contributors and the subsequent brevity of their essays may be one of the weaknesses of the book. Many of the articles are brief position papers, explicating Kane’s plays vis-à-vis an eclectic array of critical lenses, ultimately yielding very little in terms of groundbreaking material.

Several essays stand out as particularly strong, however, offering valuable contributions to the field. Elaine Aston, Aleks Sierz, and Dan Rebellato all examine some of Kane’s unpublished papers including her three monologues (which had been presented as a joint bill when she was a student) and early drafts of her first play, *Blasted*. These rare glimpses into Kane’s early writing are the most important elements of this collection. Kane’s estate has fiercely protected her unpublished work and Aston, Sierz, and

weaving together Kane’s direction of the premiere production with his own recent work as well as productions staged by a variety of other directors. Lastly, Mateusz Borowski suggests that Kane’s short film *Skin* has been missing from analyses of her work and illustrates the ways in which it serves as a pivotal transition in her writing.

De Vos and Saunders’ collection does, at times, fall into the trap of offering—as Voights-Virchow writes—“yet another reading of Kane’s plays”. The redeeming aspects of this collection, however, are the original contributions in terms of Kane’s writing process and the pragmatic concerns regarding stagings of her work.

Christine Woodworth  
University of North Carolina-  
Greensboro

Agnew, Jeremy. *Entertainment in the Old West: Theater, Music, Circuses, Medicine Show, Prizefighting, and Other Popular Amusements*. Jefferson, NC: McFarland & Co., Inc., 2011. 231 pp. ISBN 978-0-78646-280-3.

Lane, Stewart F. *Jews On Broadway: An Historical Survey of Performers, Playwrights, Composers, Lyricists, and Producers*. Jefferson, NC: McFarland & Co., Inc., 2011. 221 pp. ISBN 978-0-7864-5917-9.

Menefee, David W. *Wally: The True Wallace Reid Story*. Bear Manor Media, 2011. 522pp, ISBN 9781593936235.

Wolfe, Peter. *Simon Gray Unbound: Journey of a Dramatist*. Jefferson, NC: McFarland & Co., Inc., 2011. 249 pp. ISBN 978-0-7864-6299-5.

UPCOMING EVENTS

June 2011

17

**Spring Board Meeting**

10:00 AM-4:00 PM

The New York Public Library for the Performing Arts  
111 Amsterdam Avenue (at West 65th Street), New York, NY

October 2011

7

**Fall Board Meeting**

10:00 AM-4:00 PM

The New York Public Library for the Performing Arts  
111 Amsterdam Avenue (at West 65th Street), New York, NY

7

**Annual Business Meeting and Awards Ceremony**

Business Meeting: 5:30-6:00 PM

Awards Ceremony: 6:00-7:00 PM

The New York Public Library for the Performing Arts  
Bruno Walter Auditorium  
111 Amsterdam Avenue (at West 65th Street), New York, NY

