



# BROADSIDE

39/1 Fall 2011

a newsletter of THEATRE LIBRARY ASSOCIATION

## 2011 TLA Awards Ceremony Celebrating Achievement

TLA celebrated the best and the brightest during its annual Awards Ceremony, Friday, November 4, at the New York Public Library for the Performing Arts. In her inaugural gig replacing longtime host, the inimitable Kevin Winkler, Board member Beth Kattelman proved to be an able and entertaining Mistress of Ceremonies, ushering the audience through the evening with humor and aplomb.

An early highlight came in the form of the first award of the evening, the George Freedley Memorial Award Special Jury Prize, presented to Stephen Sondheim for his book, *Finishing the Hat: Collected Lyrics (1954-1981) with Attendant Comments, Principles, Heresies, Grudges, Whines and Anecdotes*. In his introduction to the Prize and, to what might have appeared to be, on the surface, an unusual choice, Freedley Memorial Award Juror Rob Melton explained that jurors realized, "this was a *very special* book, truly one of a kind; impossible to rank, but equally impossible not to reward. Emphatically, *Finishing the Hat* is NOT a "runner-up" to any other book on live performance published in 2010. It is, instead, deserving of a Special Jury Award."



Scott Eyman, Robert Bender, and Glenn Mott at the TLA Awards Ceremony. 2011

Although Mr. Sondheim was unable to attend the Awards Ceremony, his assistant editor at Knopf, Cristina Malach, accepted the Prize in his stead and read a brief note from him:

"To all assembled:

My deepest apologies for not being with you, but I'm unavoidably en route to Chicago. Nevertheless, I do want to say how flattered and grateful I am for this award, since it's a literary one. It's a rare occurrence indeed when a songwriter receives such recognition for his work rather than his memoirs, and I thank you from the bottom of my rhyming dictionary.

Stephen Sondheim"

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# About BROADSIDE

## Editorial Information and Publication Guidelines

### **BROADSIDE PUBLICATION GUIDELINES**

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

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

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

1. Priority in the publication of articles will be given to the Association's officers, members of the Board, and chairs of committees. These articles provide the most important means by which the leadership of the Association communicates recent Board decisions, upcoming TLA-sponsored events, appeals for member involvement, etc.
2. TLA members in good standing are encouraged to submit news items that are in keeping with the statement above. All submissions are subject to editing for length, clarity, and factual confirmation.
3. Letters to the Editor are encouraged, but must be limited to 200 words, due to space considerations.
4. Reviews of books or other resources are an excellent way for members to contribute to TLA and the profession. Reviews should be limited to 500 words and should include a concise summary of the resource, a comparison of it to similar resources, and a brief evaluation. Suggestions and unsolicited reviews should be sent to the Book Review Editor.
5. The copyright of all articles published in *BROADSIDE* will be owned by TLA. Permission to republish an article may be requested from the Editor.
6. Ideas for articles – other than brief news items, book reviews, or submissions from officers and committee chairs – should be submitted to the Editor in advance in order to allow sufficient time to plan layout, provide constructive suggestions, and occasionally seek guidance from the Publications Committee. Articles should relate to performing arts libraries, library resources, or related topics in performing arts scholarship, rather than to general performing arts topics.

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### **PHOTO CREDITS FOR THIS ISSUE:**

Cover: Scott Eyman, Robert Bender, and Glenn Mott; Angela Weaver, photographer.

Page 4: Kenneth Schlesinger; Derek Holcomb, photographer.

Page 7: Nena Couch and Susan Brady; Angela Weaver, photographer.

Page 8: Abigail Garnett and Nancy Friedland; Angela Weaver, photographer.

Page 9: Joffrey Ballet photo; Herbert Migdoll, photographer.

# About TLA

## Executive Board, Mission, and Membership

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**TLA website:** <http://www.tla-online.org/>  
**TLA on Facebook:** <http://www.facebook.com/pages/Theatre-Library-Association/326948200637>

### 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. Dues can now be paid online using PayPal.

For availability and prices of past issues of *PAR* and *BROADSIDE*, contact [info@tla-online.org](mailto:info@tla-online.org)

**TLA listserv:** To Subscribe:

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

# President's Report

## Update on TLA's Activities

**At TLA's Annual Business meeting,** President Kenneth Schlesinger made the following remarks:

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

TLA's Bylaws stipulate that we hold an annual Open Meeting for the benefit of our members. I'm pleased to see so many of you here. Remember: TLA is *Your* Organization. We, the Executive Board and Officers, are here to serve you.

Speaking of which, please let me introduce our hardworking Officers:

Vice President: Nancy Friedland  
Executive Secretary: David Nochimson  
Treasurer: Colleen Reilly

They are the ones who do the heavy lifting and really keep this organization running. I couldn't do it without them!

### **National Preservation Initiative**

TLA is engaged in what must become a national initiative to address the preservation of America's performing arts cultural heritage. We can't do this alone. We have formed important partnerships with allied organizations: American Society for Theatre Research, American Theatre Archive Project, Dance Heritage Coalition, Museum of Performance & Design.

This will only succeed as a grassroots, on the ground, programmatic assault [I'm resisting using military terms]. We need to raise an Endowment. Why shouldn't the performing arts be considered an American treasure like our National Parks or literary traditions? Further, attention must be paid to our unique, diverse, and multi-ethnic legacy.

### **Conference Planning**

Will you be able to join us in beautiful, cosmopolitan Montreal November 17-20 for the ASTR-TLA Conference? TLA's Plenary, *Fringe Economies*, *Commercial Ventures*, and *Cultural Repositories*,

chaired by the irrepressible Colleen Reilly, will feature presenters from Colby College, University of Pittsburgh, and Ohio State. Further, we'll be touring the headquarters of *Cirque du Soleil!*

Hope a number of you were able to attend our third Symposium, *Holding Up the Mirror: Authenticity and Adaptation in*

*Shakespeare Today*, last April. Chair Stephen Kuehler is preparing the Proceedings documenting this landmark event as we speak.

Further, we're partnering with SIBMAS to bring you a three-day extravaganza in June 2014 held—in all places—New York City. At this juncture, the following institutions are involved: City University of New York, Columbia University, Dance Heritage Coalition, New York Public Library for the Performing Arts, New York University, Ohio State University, SIBMAS, and Theatre Library Association.

Did I leave anyone out? Of course, we like to think big and ambitiously, but, at the same time, this is a pragmatic strategy about pooling scarce resources.

### **Membership and Treasurer's Report**

In part attributable to last year's Shakespeare Symposium, TLA gained 74 new members. This brings us to a robust 327 members—up from last year's 295. You should have just received our online Membership reminder. I strongly encourage you to renew for 2012.

Even in this challenging economy, TLA is in healthy financial shape. Our current balance is \$65,495.46 and our Savings Certificate is valued at \$5,220.46. Over the past year, we received generous grant support from the Delmas and Shubert Foundations, as well as Institute of Museum and Library Services.



**Kenneth Schlesinger, 2011**

# President's Report

## Update on TLA's Activities

### Publications

By now you've probably received Stephen Johnson's *A Tyranny of Documents: The Performing Arts Historian as Film Noir Detective*. This tome—or *doorstopper*, in common parlance—is truly an embarrassment of riches—but indicative of the quality, unorthodox scholarship TLA distributes from both leading practitioners and emerging researchers. Further, University of Toronto, Steve's home institution, offered a generous subvention of \$1000 to offset printing costs. We're very grateful for this stipend.

John Calhoun has received most of the copy for his forthcoming *Documenting: Scenic Design*, which promises to be as profusely illustrated as previous incarnations of this series. David Nochimson and Past-President Marti LoMonaco are beginning to compile submissions for their *TLA 75<sup>th</sup> Anniversary* issue of *Performing Arts Resources*.

### TLA Turns 75

Next year—in fact, on October 12, 2012, in this very space—Theatre Library Association will celebrate its 75<sup>th</sup> Birthday. Not only will we proffer our Annual Book Awards, but we'll follow this with a special Program celebrating notable achievements in the performing arts in the year 1937. In many respects, we'll chronicle the evolution and transformation in documentation of the performing arts over the past century. Yes: 75 Years in 75 Minutes!

### Book Awards

Of course, this is the real reason you're here tonight. Over the past year, we had a significant change in leadership. Book Awards Chair Brook Stowe, who had successfully restructured this event after Richard Wall, stepped down for personal reasons. Fortunately, we were able to recruit new Co-Chairs Flordalisa Lopez and Cynthia Tobar on short notice. They have done a magnificent job stewarding this event and building an active volunteer Committee.

Moreover, while we could never conceive of this evening without longtime Emcee Kevin Winkler, Beth Kattelman will be helming the program. I hear she's funny...

### Brooks McNamara Performing Arts Librarian Scholarship

Tonight as well we'll be awarding the first recipient of this Scholarship, named for beloved mentor and luminary Brooks McNamara. It celebrates the achievement of a library school student interested in pursuing performing arts librarianship. Abigail Garnett is our proud winner, and she will read her Essay as part of the ceremony. Congratulations, Abigail!

### Distinguished Service in Performing Arts Librarianship Award

Speaking of winners, it gives me extreme pleasure to announce Susan Brady as this year's winner of the Award. Susan is a personal friend and valued colleague and one of the beacons of our profession. On countless occasions, I've gone to her seeking professional input and knowledge. I've always received generous, measured, invaluable wisdom. Undoubtedly, so many people in this room have had the same experience. Susan, you *Rock!*

I'll also convey Election results.

Thanks, everyone.

### TLA Executive Board Election Results

Four Board members were elected at TLA's Annual Business meeting on November 4. Diana King, Francesca Marini, Tiffany Nixon, and Doug Reside will serve three-year terms from 2012-2014. Their bios appear below.

TLA President Kenneth Schlesinger welcomes our new Board members, as well as King and Marini, who are returning. He gives special thanks for the service and contributions of departing Board members John Frick and Stephen Johnson.

**DIANA KING** currently serves as Librarian for Film, Television, Theater, and Dance at the UCLA Arts Library. 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

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researching costumes to the recent *Performing Arts Resources* volume on *Documenting: Costume Design*.

Diana is a member of the ACRL Arts Section and Society for Cinema and Media Studies, as well as current Convener of University of California Performing Arts bibliographers and editor for Theater and Dance in ACRL Women's Studies section Core Books database. She has served on the TLA Board for one year.

Since July 2010, **FRANCESCA MARINI** has been Archives Director at Stratford Shakespeare Festival. Prior to this position, she was Assistant Professor at the School of Library, Archival and Information Studies, University of British Columbia in Vancouver. She has a PhD in Library and Information Science from UCLA, and studied as an archivist in Italy. She holds a Bachelor's degree in Theatre Studies from University of Bologna.

Francesca is a leading expert in performing arts archiving, and has been engaged in several research projects. She presents widely at national and international conferences, and publishes in archival and performing arts journals. Her new position as Archives Director is Dr. Marini's dream job, and she has been walking on air since moving to Stratford.

**TIFFANY NIXON** is the archivist for Roundabout Theatre Company. Launched in 2008, the Roundabout Theatre Company Archives are home to the institutional and stage documentation chronicling the company's nearly fifty-year history as an Off-Broadway and Broadway producer. Previous projects include serving as archivist for the interdisciplinary performance organization The Kitchen, as well as cataloging librarian for the Doris Duke Charitable Foundation Project at New York Public Library for the Performing Arts.

Ms. Nixon holds an MLIS (Archives Concentration) and an MA in English Literature, and is a member of SAA, TLA, and ASTR. She is also a member of the emerging American Theatre Archive Project, and is passionate about its mission to provide resource and knowledge sharing within the theatre community.

**DOUG RESIDE** became Digital Curator for the Performing Arts at The New York Public Library in 2011 after over four years on the directorial staff of Maryland Institute for Technology in the Humanities. He has been a TLA member for two years, and in 2010 presented at the TLA Plenary panel at ASTR on his work with the born-digital drafts of Jonathan Larson's *Rent* at the Library of Congress. Doug has been director of multiple theater library projects including Music Theater Online and the Shakespeare Quartos Archive. He is currently editing the Musical of the Month blog at NYPL, which makes available in various ebook formats one pre-1923 libretto each month.

# 2011 TLA Awards Ceremony

## Celebrating Achievement

(continued from page 1)

TLA presented the 2011 George Freedley Memorial Award for the year's outstanding book in the area of live performance to James Shapiro, Larry Millar Professor of English and Comparative Literature at Columbia University, for *Contested Will: Who Wrote Shakespeare*. The presentation of the Award to Shapiro was particularly apropos as 2011 saw the release of *Anonymous*, a film which advances the theory that it was actually Edward De Vere, the Earl of Oxford, who wrote the body of work that has come to be known as the Shakespeare canon. Rob Melton urged anyone who was planning to see *Anonymous* to either read *Contested Will* before or immediately after viewing the film.

Robert Bender, Shapiro's editor at Simon & Schuster, accepted the award for the author, who was in London working with the directors and casts of the Royal Shakespeare Company on their upcoming productions of *The Comedy of Errors*, *Twelfth Night*, and *The Tempest*. Via a letter read by Bender, Shapiro remarked that, "This award is especially meaningful for me, insofar as George Freedley was the first curator of the NYPL Theater Collection—for much of this book was written using the extraordinary theater resources of the New York Public Library as a fellow at the library's Cullman Center for Scholars and Writers.

"The prize also holds special meaning for me, since so many previous winners have powerfully shaped my own intellectual trajectory, including my mentor Martin Meisel's work on *Narrative Pictorial and Theatrical Arts in Nineteenth Century England*, Jonas Barish's *The Anti-Theatrical Prejudice*, and Stephen Orgel and Roy Strong's landmark study of the theater of Inigo Jones."

The Richard Wall Special Jury Prize went to Yunte Huang for his book, *Charlie Chan: The Untold Story of the Honorable Detective and His Rendezvous with American History*. Wall Memorial Award juror John Calhoun explained that the Special Jury Prize winner's book exemplified film studies' multidisciplinary reach as it "covers the history of

Chinese immigration to the West and the history of western representation of the Chinese and takes fascinating detours into such subjects as Hollywood chinoiserie, Anna May Wong, and a particularly notorious rape-kidnapping-murder case in Hawaii that provided Clarence Darrow with not his finest hour." Professor Huang, who teaches at the University of California, Santa Barbara, was unable to attend the ceremony; his agent, Glenn Mott, accepted the award on his behalf.

The Richard Wall Memorial Award for this year's outstanding book in the area of film or broadcasting, was presented to Scott Eyman for his book, *Empire of Dreams: The Epic Life of Cecil B. DeMille*. In John



Nena Couch and Susan Brady, TLA Awards Ceremony, 2011

Calhoun's introduction, he described the book as living up to its subtitle: "It's a story of a man who was not only present at the birth of Hollywood movies, but one whose life and family heritage extended across the performing arts...." While accepting his award, Mr. Eyman jokingly inquired if he would be receiving a special award as he was the only Book Award winner in attendance. A literary critic for the *Palm Beach Post* and author of eleven books on film and filmmakers including *Lion of Hollywood: The Life and Legend of Louis B. Mayer*,

# 2011 TLA Awards Ceremony

## Celebrating Achievement

Mr. Eyman described the role of film and film critics in granting him entrée into a world beyond his hometown when he was a boy.

In honor of the late Brooks McNamara, theater historian, scholar, educator, and mentor, TLA established the Brooks McNamara Performing Arts Librarianship Scholarship. With generous support from Alexander Street Press, TLA awarded the first scholarship to Abigail Garnett, an MLS student at Long Island University's Palmer School of Library and Information Science.

As part of the application process, students have to submit an essay to the Scholarship committee. Abigail described an early fascination with *The Red Shoes*. "In the years since, that film has become a standard touch-point for my developing interest in the layers of meaning surrounding an event, and the way those meanings manifest through artifacts, ephemera, and adaptation." Detailing some of the issues facing performing arts librarians in their quest to preserve "traces" of a performance in "an information landscape that is two degrees removed from the original impetus for its creation," Abigail spoke about new technologies, digital curation, and online culture as providing challenges and opportunities for the preservation of and access to performance documentation.

The program closed with the presentation of TLA's Award for Distinguished Service in Performing Arts Librarianship to Susan Brady, Archivist at the Beinecke Rare Book and Manuscript Library at Yale University. Nena Couch, in her introduction, praised Brady by saying, "Susan has had the vision to see the needs in the field of performing arts librarianship, and the will to persistently and methodically move the agenda forward over more than two decades to address those needs. I see her particular genius as self-commitment over time to our field as well as the critical ability to involve others in the ongoing work. It is our honor to celebrate the accomplishments that Susan Brady has achieved, not for herself, but for performing arts librarianship."

In her acceptance speech, Susan recalled, "My graduate studies with the late, great theatre historian Oscar Brockett took me into the marvelous



Abigail Garnett and Nancy Friedland, TLA Awards Ceremony, 2011

collections of the Ransom Center at my alma mater The University of Texas at Austin, and I began to

fantasize about spending my days among theatrical archives." While finishing her Master's thesis in theatre history and criticism, Susan entered the library school at the University of Texas and designed her own program in performing arts librarianship. "Currently," she revealed, "I'm living my graduate school dream, processing performing arts collections at Yale's Beinecke Rare Book and Manuscript Library, where recently I've been spending time with the artists involved in the Theatre Guild, the Phoenix Theatre, and the Living Theatre, among others, and accompanying students, faculty, and researchers on their own journeys through these exceptional archives."

After the formal presentations were completed, attendees convened in the lobby outside of the Bruno Walter Auditorium for a Champagne reception to celebrate the achievements of the evening's award recipients.

**Angela Weaver**  
University of Washington



# TLA Plenary

## Fringe Economies, Commercial Ventures, and Cultural Repositories

**The theme of the 2011 joint conference of the American Society for Theatre Research and the Theatre Library Association, “Economies of Theatre,”** provided ample opportunity to examine the intersections between theatrical practice, documentation, and cultural institutions. The TLA panel, “Fringe Economies, Commercial Ventures, and Cultural Repositories,” sought to investigate how non-traditional or marginalized performing art forms participate in standard and accepted documentation and preservation strategies through their records, repositories, and performance practices. The dynamic presenters, Lynne Conner (Colby College), Robert Crane (University of Pittsburgh), and Beth Kattelman (Ohio State University) delivered three lectures on topics as diverse as emerging social networking technologies, Soviet archives, and ballyhoo artists.

Lynne Conner opened the session by posing the question, “Are audiences themselves cultural repositories?” An expert in the fields of cultural policy and audience behavior, Conner teased out a comparison of the historical practice of theatrical scrapbooking and the habit of contemporary audience members to “blog,” “tweet,” or “facebook” their experiences. She referred to these strategies as audience-produced *paratexts* and explored their participation in documenting the theatrical event. She described the way that these audience-powered social media platforms challenge the notions of “institutional sovereignty over traditional gatekeeping practices when it comes to assigning meaning and value.” Her paper, “*e-Collecting, The Audience as Cultural Repository*,” concluded with a call to re-examine e-collecting paradigms and re-frame the value of 21<sup>st</sup> century audience-generated documentation.

Robert Crane examined the variety theatre of the Soviet Blue Blouse in his paper, “From the Worker’s Club to the Archive: Documenting the Economies of Early Soviet Popular Theatre.” He shared findings from lengthy investigations of two archival collections housed at the Central Archive of the Moscow Region and the Russian State Central Theatre Museum. Crane’s extensive study of the Blue Blouse theatre, which staged Living Newspapers in the Soviet Union from 1923 to 1933, highlighted the ample documentation of the artistic activities of the organization; however, he noted the lack of similar

records of the organizational activities. He described many of the inherent challenges of navigating Soviet archives, and indicated that there may be significant archival documentation that remains closed to scholarly inquiry due to complicated access policies and inadequate archival description. He closed his presentation with speculation about the potential value of this undisclosed documentation.

Beth Kattelman concluded the session with a lively paper on stage magicians and the historiographical challenge of researching artists versed in the art of deception. Her paper, “Lying in the Archives: Magicians, Charlatans, and the Economy of Deception” explored the role of the scholar and archivist in framing an historical document formed as an act of misrepresentation. Kattelman outlined numerous occasions where magicians and performers engaged in strategies of misdirection. She centered her argument on charlatan Harry Houdini, who invented his own origin story by claiming to be born in Appleton, Wisconsin, when in fact his birthplace was Budapest, Hungary. Posing the questions “how do art forms based upon secrecy, illusion and deception get documented” and “how do we sort out the lies from the truths,” Kattelman concluded her presentation by examining the motives behind the creation of the records that document these illustrious careers.

An enthusiastic discussion followed the panel and invited further investigation into social media and the 21<sup>st</sup> century repository, regimes of preservation and access, and the commerce of intellectual property. In a joint conference preoccupied with “Economies of Theatre,” this plenary panel, “Fringe Economies, Commercial Ventures, and Cultural Repositories,” demonstrated the resilience of theatre research that is occupied by the theatre archive.

**Colleen Reilly**  
Slippery Rock University

# Joffrey Ballet

## SAA Performing Arts Roundtable Visits the Joffrey Ballet

As a prelude to its annual business meeting, the Performing Arts Roundtable of the Society of American Archivists offered its members a behind-the-scenes tour of the Joffrey Ballet's headquarters this past August. Centrally located in Chicago's theatre district, the Joffrey Tower building opened officially to the public in September 2008. This dramatic complex, which also includes residential and retail tenants, brings together the company's administrative offices and rehearsal studios into a unified facility for the first time.

brochures in a conference room. Throughout the facility, performance artifacts and photographs adorn the walls and other spaces; many of the latter are the work of photographer Herbert Migdoll, who has been associated with the company since the mid-1960s. Prominently featured is the montage from Robert Joffrey's groundbreaking ballet to rock music, *Astarte* (1967), which is displayed in the lobby. Equally striking is a panoramic image of company dancers that fills the walls of a boardroom.

As we moved through the various floors of the building the Joffrey occupies, we also peeked into some of the company's rehearsal studios, which offer fantastic vistas onto the busy Chicago street scene down below (and, conversely, allow pedestrians and passers-by an open view into the studios). There was time for a lengthier discussion in an unoccupied studio on the Academy floor, which houses the official school of the



Dylan Gutierrez with Don Quixote horse puppet designed by Cynthia Von Orthal for Von Orthal Puppets, 2011.

We were met in the lobby promptly by Group Sales Manager, Maggie Miller, who was eager to share the company's rich history with our group, which included an equally enthusiastic mix of archivists, librarians, and students, covering a wide geographical distribution. Our tour started off in one of the extensive office areas, where we were introduced to a dedicated group of volunteers, who were busily preparing mailings of the upcoming season's

Joffrey Ballet. We also were fortunate to visit the busy costume shop, where costume fittings and other preparations were under way for choreographer Yuri Possokhov's new production of *Don Quixote* (with costume design by Travis Halsey; scenic design by Jack Mehler; projection design by Wendall Harrington; and puppet design by Von Orthal Puppets).

Before departing, Maggie provided each attendee with a brochure, as well as a warm invitation to come back for a performance or to drop in on one of the many open classes offered (an opportunity, of which a

# Joffrey Ballet

## SAA Performing Arts Roundtable Visits the Joffrey Ballet

few from the group were able to take advantage). In a happy coincidence, the SAA meeting took place the same week as the Chicago Dancing Festival, an annual event that offers free performances to the public at various venues throughout the city. I was lucky enough to get into the final program, the Celebration of Dance, held in the outdoor Jay Pritzker Pavilion in Millennium Park. The Joffrey was well represented in a rousing performance of George Balanchine's *Stravinsky Violin Concerto* (1972).

The next time you're in the Windy City, consider arranging for your own tour. The Joffrey is justifiably proud of its extensive community outreach efforts and maintains a very welcoming environment. It is wonderful to see that this famously peripatetic troupe has found a permanent home in Chicago. But perhaps, in a way, it is just coming full circle, for,

although Seattle native Robert Joffrey first started his ballet company in New York (with Gerald Arpino), one of his most influential teachers in Seattle, Mary Ann Wells, received her own ballet training in Chicago with former Diaghilev star, Adolf Bolm.

More information about the Joffrey Ballet, including its current season, is available at <http://www.joffrey.org/>. A new documentary about the company, *Joffrey: Mavericks of American Dance*, will have its world premiere on January 27, 2012, during the Dance on Camera festival at the Film Society of Lincoln Center.

**Helice Koffler**  
**University of Washington**

### THE DISTINGUISHED SERVICE AWARD A Celebration of Excellence

Please help us to recognize and celebrate a distinguished colleague. The ideal candidate for TLA's Distinguished Service Award may well be someone you know and have worked with—someone who has made a difference in your professional life and whose energy and vision have expanded your own view of what it means to be a performing arts professional. Your candidate may even have had a transformative effect on performing arts librarianship and may have expanded the boundaries of performing arts librarianship. TLA wants to recognize and honor such an individual and acknowledge his or her expertise and creativity.

PLEASE TAKE A MOMENT to nominate your candidate, who may be a performing arts librarian, curator, archivist, or scholar. Please submit your candidate's name, accompanied by a short biography, to Phyllis Dircks ([dircks@liu.edu](mailto:dircks@liu.edu)) by January 31, 2012. The award will be presented at the 2012 TLA Book Awards. In making the nomination, you will be helping to bring renown to a deserving professional, as well as enhancing the state of all performing arts professionals.

Our distinguished awardees from previous years are listed below.

**2011 Susan Brady**  
**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

# TLA at 75!

## “Performing Arts in Public Libraries”--Experiences Needed!

For the forthcoming volume of *Performing Arts Resources* in honor of TLA’s 75<sup>th</sup> anniversary, I would like to hear from public librarians around the country about the role of performing arts in your institutions. Share your success stories!

Some topics to consider:

Has your library amassed any special performing arts-related collections and/or archives? If so, how have they been used?

How has your staff interacted with local arts organizations? What special collaborative projects have you undertaken? In what ways have such alliances benefitted your library?

What kinds of performing arts-related programming has your library offered its patrons? Have you collaborated with outside arts groups to make your efforts a reality? What challenges have you faced in mounting such events?

Any other topics spring to mind? Let me know! All articles will be submitted to the anthology’s editors by May 2012.

Please e-mail me with your ideas or questions: many thanks!

Cathy Ritchie  
Oak Lawn Branch Library  
Dallas (TX) Public Library  
[catherine.ritchie@dallaslibrary.org](mailto:catherine.ritchie@dallaslibrary.org).

Addendum: As we go to press, Cathy Ritchie is recovering at home from a recent auto accident. She requests that respondents either mail information to her home OR send it via e-mail to Marti LoMonaco ([martilomonaco@optonline.net](mailto:martilomonaco@optonline.net)), who will then print it out and send it to Cathy at home. Her address is: 7440 LaVista Drive, Apt. 363, Dallas, TX 75214.



# Broadside News Network

Collections, Exhibits, Staff Transitions, etc.



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

Stephen Kuehler (Northeast, [skuehler@comcast.net](mailto:skuehler@comcast.net))

Leahkim Gannett (Mid-Atlantic, [leahkim@umd.edu](mailto:leahkim@umd.edu))

Catherine Ritchie (South & Southwest, [catherine.ritchie@dallaslibrary.org](mailto:catherine.ritchie@dallaslibrary.org))

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

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

## Canada: Montreal, Québec

Theatre programs are prominent in a new online exhibit from McGill University's Library. *Art Deco and the Decorative Arts in the 1920s and 1930s* displays examples of Art Deco design from the holdings of the Rare Books and Special Collections department. Images are available at <http://digital.library.mcgill.ca/artdeco>.

## Connecticut: Fairfield

Marti LoMonaco, TLA Past President and current Board member, and a professor of theatre at Fairfield University, invites all to an exhibition which she curated at the Fairfield Museum and History Center. *Bravo! A Century of Theatre in Fairfield County* explores the wealth of the area's theatrical history from the late 19th century through the present day, with a colorful array of costumes, props, photographs and manuscripts from Westport Country Playhouse, White Barn Theatre and American Shakespeare Theatre. Interactive stations offer a window into behind-the-scenes stage production. The exhibit will be on view through Sunday, March 18, 2012. TLA's

Executive Board will hold its February meeting at the Fairfield Museum and tour the exhibit. For information about visiting the Museum, go to <http://www.fairfieldhistory.org/>. Marti's account of researching and organizing the exhibit appears in the September-October 2011 issue of *Venu Magazine*, p.34, online at [http://issuu.com/venumagazine/docs/venu\\_9/1](http://issuu.com/venumagazine/docs/venu_9/1).

## Massachusetts: Boston

The Howard Gottlieb Archival Research Center at Boston University is presenting *Ginger Rogers' Century*, an exhibit on the career of the American actress. It contains letters, photographs, memorabilia and documents from Rogers' personal collection, spanning her appearances in vaudeville, on Broadway, and in movies. In addition to poster art from films such as *Roberta*, *Follow the Fleet*, *Swing Time* and *Shall We Dance*, the exhibit features photographs, original scripts, and letters from Fred Astaire. Also on display are the roller skates Rogers wore in her skating duet with Astaire in *Shall We Dance*; her Oscar statuette for Best Actress of 1940 in *Kitty Foyle*; letters from friends and co-stars like Cary Grant, Jimmy Stewart, and Katharine Hepburn; and photographs of Rogers' meetings with U.S. Presidents and dignitaries. More information can be found at <http://www.bu.edu/dbin/archives/index.php?pid=301&exhibit=rogers>.

## Massachusetts: Cambridge

Luke Dennis has been appointed Curator of the Harvard Theatre Collection, effective January 9, 2012. For the past three years, Mr. Dennis has served as Executive Director of the Muse Machine, an arts education organization in Dayton, Ohio which has engaged thousands of students through classroom instruction, interactive workshops, and professional development for teachers. Mr. Dennis also works as a part-time lecturer and creator/stage director of touring school programs for the Dayton Opera Association. He worked as Education and Outreach Manager for the Victoria Theatre Association in Dayton from 2006 to 2008. As Curator of the Harvard Theatre Collection, Mr. Dennis will be responsible for developing and promoting the collection and its programs.

# Broadside News Network

Collections, Exhibits, Staff Transitions, etc.

## Maryland/Washington, D.C.

### Library of Congress

On September 7, 2011, the Music Division of the Library of Congress announced the acquisition of the papers of Broadway legend, John Raitt. A lyric baritone, Raitt made his Broadway debut in 1945 as the male lead in "Carousel" and went on to become one of the greats of the American musical stage. The press release includes links to a new website devoted to John Raitt, [www.JohnRaitt.com](http://www.JohnRaitt.com), as well as a podcast interview with daughter Bonnie Raitt commenting on her father's career and the collection. The full press release can be found at: <http://www.loc.gov/today/pr/2011/11-140.html>.

### University of Maryland

Special Collections in Performing Arts at the University of Maryland, College Park is now home to the archives of the Studio Theatre, the Washington, D.C.-based contemporary theatre company. The first set of materials was transferred to the university this fall. The collection documents the administrative and production history of the company, as well as the company's relationship with the surrounding community in northwest D.C. Materials in this ongoing acquisition include the papers of the company's artistic founders, the records of the Theatre's board of directors, and the Theatre's artistic and production records, including three-dimensional scenic models and paper renderings, photographs, promptbooks, press materials, and programs. The university will also acquire the papers of Joy Zinoman, Founding Artistic Director of the Studio Theatre.

The Studio Theatre, founded in 1978, is an artist-run company that also boasts the Studio Theatre Acting Conservatory, the experimental Studio 2nd Stage, and a Special Events series, bringing new works and new artists to the nation's capital. The Studio Theatre and the university's Special Collections in Performing Arts joined forces over a year ago to prepare the archives for acquisition. The Theatre hired an archives intern to assist university curators with preliminary assessment and inventorying. Over forty linear feet of materials are now at the university, and

the collection will continue to grow. For more information about The Studio Theatre Archives, please contact Vincent Novara, Curator for Special Collections in Performing Arts at [vnovara@umd.edu](mailto:vnovara@umd.edu).

## New York

### Museum of the City of New York

On November 1, the Museum of the City of New York resumed accepting appointments from outside researchers. The museum now offers a dedicated space for research as part of the newly renovated collection storage facilities. The Theater Collections, which is onsite, will be open to research appointments.

The Theater Collections document theatrical activity in New York City from the late 18th century to the present day. The heart of the Theater holdings is the John Golden Archive, which consists of approximately 40,000 folders, organized into files on productions, personalities, and performance spaces.

The Theater Collections also hold collections on Burlesque, Circus, Minstrelsy, and Vaudeville. Files contain a wide range of material including photographs, contracts, correspondence, playbills, manuscripts, advertising materials, reviews, obituaries, clippings, sheet music, autographs, account records, prompt books, and ephemera.

To learn how to submit an application for conducting onsite research, please send a request to [research@mcny.org](mailto:research@mcny.org). In your request, please indicate the collections of interest and describe your research need. Before contacting the Museum to inquire about a research appointment, please visit the Museum's Collections Portal ([collections.mcny.org](http://collections.mcny.org)) which has over 100,000 digital images of photographs, negatives, prints, drawings, postcards, and maps from the Museum's collections.

The Museum also holds collections of Costumes and Textiles, Decorative Arts and Furniture, and Paintings and Sculpture; however, due to the special preparation necessary for handling these objects, access is extremely limited. For specific inquiries into these collections, please email [research@mcny.org](mailto:research@mcny.org).

# Broadside News Network

Collections, Exhibits, Staff Transitions, etc.

## New York Public Library for the Performing Arts Billy Rose Theatre Division

The New York Public Library for the Performing Arts (<http://www.nypl.org/locations/lpa>) and UnsungMusicalsCo. Inc.

(<http://www.UnsungMusicals.org>) are proud to announce the creation of an UnsungMusicalsCo. Inc. Collection in the Billy Rose Theatre Division of the New York Public Library for the Performing Arts. For the collection, UMC is donating all of its original and restored material from both its productions and its Archival Project initiative aimed at researching, assembling and restoring the material to unpublished and out-of-print musical shows. The Collection will continue to grow with each new project that UMC restores and produces.

In a statement, UMC artistic director Ben West said, “having spent many afternoons researching numerous projects at the New York Public Library for the Performing Arts, I am thrilled to be returning with this unique and exciting collaboration. The new UMC Collection will not only further our mission of preserving these historic works for future generations, it will also serve to recognize the extraordinary artists who have made invaluable contributions to these shows and to the development of the musical theatre art form.”

In a statement, Jacqueline Z. Davis, the Barbara G. and Lawrence A. Fleischman Executive Director for the Performing Arts said, “The New York Public Library for the Performing Arts is thrilled to be receiving this important collection of material from UnsungMusicalsCo. Inc. Because we share UMC’s mission to preserve historic works for future generations, we cannot think of a better venue for these materials to be taken care of than in the Billy Rose Theatre Division of The New York Public Library for the Performing Arts.”

The UMC Collection currently includes the complete libretto and piano-vocal score, as well as extensive cut material, for the unpublished Broadway musicals *Barefoot Boy With Cheek* (1947), *Gatsby* (circa 1969), *Arms and the Girl* (1950), *Make Mine Manhattan* (1948), *Platinum* (1978; original and revised versions), *The Fig Leaves Are Falling* (1969;

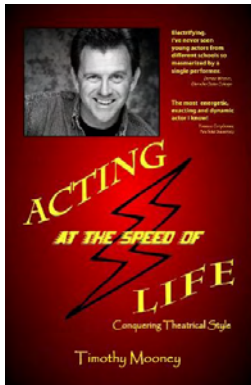
original and revised versions), *How Now, Dow Jones* (1967; original and revised versions) and *At Home Abroad* (1935), among others. The collection also includes the full original scores to such unproduced musicals as *Caesar’s Wife* (circa 1970) and *Enter Juliet* (circa 1977), as well as several trunk songs and draft librettos from such Broadway musicals as *Show Girl* (1961), *Seesaw* (1973) and *Sweet Charity* (1966).

Artists and researchers will be able to review and examine the material in the special collections area of the New York Public Library for the Performing Arts once UMC’s collection has been processed. For more details on UMC’s Archival Project, please visit <http://www.UnsungMusicals.org>.

**Compiled by Stephen Kuehler and Leahkim Gannett**

# Book and Media Reviews

## Reviews of Theatre and Film-Related Books and Multimedia



**Mooney, Tim.**  
***Acting at the Speed of Life: Conquering Theatrical Style.*** Prospect Heights, IL: TMRT Press, 2011.  
 264 pp.  
 ISBN: 9780983131200.

*Directors and teachers of acting will also find Mooney's book an essential resource, supplying specific exercises and illustrating problems and challenges for the actor.*

Among the many singular and intrepid theatre artists at work in the United States today, none is quite like Tim Mooney. A skilled actor and teacher, Mooney has barnstormed the country for years performing his solo show, *Molière Than Thou*, bringing to life with hilarity and precision the greatest of Molière's characters for thousands of high school, university, and general audiences. Mooney's virtuosity as a performer, and the workshops he offers in tandem with his performances, are enhanced by his vast store of knowledge of the classics and the art of acting, which has resulted in seventeen of his own adaptations of Molière's plays and the creation of additional solo shows, including *Lot O' Shakespeare*, doing for the Bard what he has done for Poquelin.

Mooney's much sought-after workshops have now inspired a unique "how to" book offering a refreshing and highly practical approach to what many contemporary actors, at various stages of development, find most daunting: approaching theatrical style and acting in classical plays. As evidenced by his performances and workshops for actors, Mooney has a decided gift for demystifying the classics. He provides actors with tools for approaching verse, for many American actors the most daunting hurdle in developing their craft, and moves them beyond the realistic conventions that are the foundation of contemporary acting training, but most often the essential problem in facing stylized plays. With clarity and specificity, and no small

amount of humor, Mooney provides no-nonsense steps to approach the demands of stylized acting that will be of essential value to both beginning and veteran actors. Directors and teachers of acting will also find Mooney's book an essential resource, supplying specific exercises and illustrating problems and challenges for the actor.

Covering issues such as memorization, the pursuit of objectives, how assert a 'presence' on stage, and the skills toward mastering rhetoric and verse, Mooney returns to basics, but teaches them through the most challenging of plays, from Greek tragedy and Shakespeare to Molière and *commedia dell'arte*. The book is divided into six parts, "Being Seen," "Being Heard," "Playing Fully," "Playing with Discipline," "Outwitting Yourself," and "Putting It Together," titles that in themselves suggest something of the unpretentious method of his teaching and the practical nature of his approach to stylized acting, and each part is further divided into multiple, comparatively short subsets in which Mooney illustrates everything from "Articulation, Volume and Projection" to "Iambic Pentameter, Rhyming and Reality...And Why We Go to the Theatre," illustrated with short specific examples of texts.

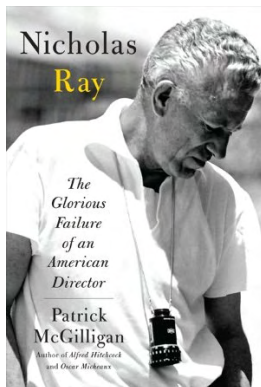
"We can own who we are in the presence of other people," Mooney assures his reader, and "Everything on stage is a bluff. And very much of life is a bluff" (p. 233). Such wisdom is accompanied by amusing overstatements, as in a section on critics: "Yes, all reviewers are idiots" (p. 230), but I will not take that comment personally and will, instead, recommend this exceedingly valuable book which, to be sure, will inspire actors to approach stylized theatre with the spirit of fun and style.

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



# Book and Media Reviews

## Reviews of Theatre and Film-Related Books and Multimedia



**McGilligan, Patrick.**  
***Nicholas Ray: the  
 Glorious Failure of an  
 American Director.***  
**New York: Harper Collins  
 Publishing, 2011.**  
**560 pp.**  
**ISBN: 9780060731373.**

*Ray's Hollywood years are rendered with a combination of an historian's eye for detail, a novelist's sense of drama, and a critic's sensibility for placing the end products in a consistent oeuvre.*

**Patrick McGilligan, whose biographical subjects** have included Alfred Hitchcock, Fritz Lang and George Cukor, turns his attention to Nicholas Ray (1911-1979). The result is a reassessment of a wildly inconsistent director responsible for both the generation-defining classic *Rebel Without a Cause* and the bloated life of Christ epic, *King of Kings*.

Perhaps more remarkably, McGilligan also describes in clearheaded fashion a life journey that includes associations with 20<sup>th</sup> century cultural icons ranging from Humphrey Bogart to Frank Lloyd Wright to seminal bluesman Leadbelly, as well as drug and gambling addictions, bisexual promiscuity, and a hair-raising betrayal by his second wife Gloria Grahame and his 14-year-old son by a previous marriage.

Ray began his career as an actor, moving from Wisconsin to New York to participate in the political theatre movement of the 1930s with a number of Group Theatre-like troupes. This background is evident in both the bold theatricality of his films and the brilliantly naturalistic performances he was able to elicit from novices (Sal Mineo in *Rebel Without a Cause*) and veterans (Bogart in *In a Lonely Place*).

McGilligan depicts the director as a relentless self-promoter. Ray turned a meeting with Frank Lloyd Wright after a college lecture into an eventual residency at Wright's artists' community, producing theatre in an outdoor amphitheatre designed by the master himself.

Ray also landed a job with Alan Lomax at the Library of Congress. The director's experiences recording folk music around the country and producing Lomax's radio series featuring Woody Guthrie as a regular performer are a revelation.

Ray's Hollywood years are rendered with a combination of an historian's eye for detail, a novelist's sense of drama, and a critic's sensibility for placing the end products in a consistent *oeuvre*. The chapters on the making of *Rebel Without a Cause* and *Johnny Guitar* are marvelous examples of this.

The director's European exile in the early 1960s provides McGilligan with an opportunity to present a portrait of filmmaking in that particular venue. The machinations of the producers in raising funds from sources below and above board are among the most amusing and informative in the book. Juxtaposed against this is a harrowing account of Ray's self-destruction with his gambling and drug addictions at their peak.

The last chapter of Ray's life reveals a remarkable symmetry. He returned to the college environment where he cut his theatrical teeth. This time, he was an instructor. His course involved making a feature-length film with his students as cast and crew. The commune he created around his personality and the unfinished film was an illustration of the unresolved psychological issues of a lifetime. They proved that Nicholas Ray was an *auteur* to the end of his life.

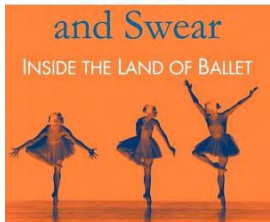
This volume is highly recommended for any serious performing arts history and criticism collection.

**John Frank**  
**Los Angeles Public Library**

# Book and Media Reviews

## Reviews of Theatre and Film-Related Books and Multimedia

### Where Snowflakes Dance and Swear



Stephen Manes

**Manes, Stephen.**  
***Where Snowflakes  
Dance and Swear:  
Inside the Land of  
Ballet.***  
**Seattle: Cadwallader &  
Stern, 2011.**  
**912 pp.**  
**ISBN: 9780983562801.**

*What makes this book about PNB hard to put down is the rapid-pace pursuit of operating both a school of dance and a dance company in a constantly changing economy.*

**This is a must-read book for anyone vaguely interested in, or passionately engaged with, ballet or dance in general—a delightfully engaging insider story by an outsider wanting to know “How does ballet happen?”**

Stephen Manes uses a clear and conversational writing style while deftly navigating through the 2007-08 season of Seattle’s Pacific Northwest Ballet (PNB). Readers find themselves figuratively in the midst of both running a business and creating art. What makes this book about PNB hard to put down is the rapid-pace pursuit of operating both a school of dance and a dance company in a constantly changing economy.

Connecting with and developing both audiences and supporters for funding demand the highest levels of business acumen. The need for income over expenditures requires keeping an eye on the balance between what gains and retains the loyalty of people in the seats as well as in corporate and foundation offices. Manes shows how PNB’s artistic and business staffs work in unison to bring a varied, vigorous and stimulating season to Seattle, while partnering with other organizations for the greater good of the community, region and genre of dance itself.

In this no-off-limits expose, readers are in the mix at board and staff meetings, classes, rehearsals, and casting conferences, witnessing major and minor

flaps, jealousies, and tender moments of support. Cultivating a company of professional dancers is the requisite bottom line.

While the actual and metaphorical buck stops with Artistic Director Peter Boal and Executive Director D. David Brown, a kaleidoscope of drama shifts in bits and pieces as several hundred people move in and out of Manes’ narrative. Probably the most breathtaking revelation is the “secret” behind David Parson’s *Caught*, while the most honest insider appraisal concerns PNB’s production of *Romeo and Juliet*.

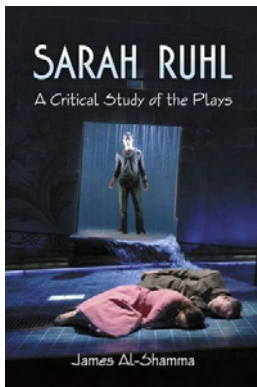
Dancers are not machines—they have to translate dimensional characterization to audiences of all ages and walks of life. Manes equally shows the significant roles of critic, dancer, choreographer and designer in a company. At PNB, what you learn from doing is on equal par with learning to do. To that end, the importance of teachers to both the school and professional company is fully developed.

Numerous tug-at-the-heart moments stay with the reader, as when Bruce Wells recounts his ballet teachers’ recognizing more about him than he did himself during his teenage years. His story is one of many, placing the reader into the bones of a dancer.

**Rita Kohn**  
**Freelance Author**

# Book and Media Reviews

## Reviews of Theatre and Film-Related Books and Multimedia



**Al-Shamma, James.**  
***Sarah Ruhl: A Critical Study of the Plays.***  
**Jefferson, North Carolina: McFarland & Co., Inc., 2011.**  
**228 pp.**  
**ISBN: 9780786458875.**

*The result is an exciting analytical journey that provides the reader with an exhaustive examination of each of Ruhl's major works to date.*

**Whether or not you are a Sarah Ruhl fan, there is no denying her place in contemporary theatre.** Ruhl has been the darling of the American theatre scene for several years now, so it seemed only a matter of time before the critical community turned its attention her way. Fortunately, this first full-length study of Ruhl's work provides an intriguing entry into this area of study.

Do not be fooled by the simplicity of Al-Shamma's title: inside you will find a vibrant and engaging analysis of Ruhl's *oeuvre*. Al-Shamma is adept at combining close readings of the plays with a myriad of critical perspectives. He employs a wide range of theoretical frameworks including psychology, semiotics, and cultural studies, drawing from fields as diverse as joke theory, theology and Jungian psychoanalysis. In some cases, the author is just doing his due diligence, as in his examination of *In the Next Room*, where he analyzes the same works Ruhl cited as influential in the writing of the script. In other cases, he deftly picks up on a seemingly minor aspect of a work and uses it to illuminate our understanding of the play or of Ruhl herself, as seen in his investigation of shamanism in *The Clean House*.

The result is an exciting analytical journey that provides the reader with an exhaustive examination of each of Ruhl's major works to date. While such a diverse bag of critical approaches might be unwieldy in lesser hands, Al-Shamma demonstrates his mastery

by carefully walking the reader through his arguments. The prose is presented with clarity and concision that makes it easily understandable, without condescending to readers. This is especially apparent in his examination of magic realism, a genre Ruhl employs heavily in her plays. Al-Shamma provides a detailed review of the major scholarship on this genre along with an insightful analysis of how Ruhl appropriates it in her writing.

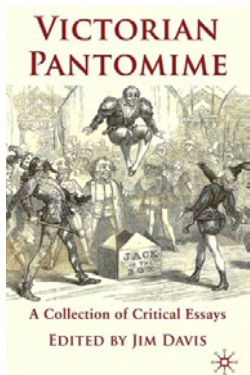
Despite the abundance of theoretical perspectives at work, the author never loses sight of Ruhl or her work. A chapter is devoted to each of her major plays to date: *Eurydice*, *The Clean House*, *Melancholy Play*, *Dead Man's Cell Phone*, *Late*, *Passion Play* and *In the Next Room*, with an additional section focused on her lesser-known titles. The book's critical theory is nicely balanced with a thorough exploration of the dramatic texts, major productions, interviews and articles about Ruhl, her biography, and dramatic influences (with special focus on Paula Vogel and Maria Irene Fornes). Al-Shamma proves as adept at close readings of the texts and productions as he is at employing critical theory.

The book concludes with an insightful examination of Ruhl's status in American drama, placing the playwright along a continuum that includes Thornton Wilder, John Guare, and Tony Kushner. James Al-Shamma has initiated the study of Sarah Ruhl's plays with a lively, engaging work that is highly recommended for practitioners, critics, and fans alike.

**Michael Saar**  
**Lamar University**

# Book and Media Reviews

## Reviews of Theatre and Film-Related Books and Multimedia



**Davis, Jim, editor. *Victorian Pantomime: A Collection of Critical Essays*. Houndsmills, Basingstoke, Hampshire: Palgrave Macmillan, 2010. 240 pp. ISBN: 9780230221598.**

*Davis' impassioned introduction convinces even the most skeptical reader of the necessity of incorporating discussions of pantomime into any treatment of 19<sup>th</sup> century British theatre.*

In her article within this volume, Jacky Brattan asserts that English pantomime is a form of quintessentially “popular” art. Thus, it is often characterized as “understood to belong to *them*, rather than to *us*: theatre for the non-theatre-goer, it is childish and/or vulgar; bound by convention, on the one hand, and pestered by novelty, on the other, it is an antitype of high art, whose continued existence is liable either to be marveled at as an anthropological curiosity, or to be regretted as evidence of the failure of education” (89).

Perhaps it is such stigma surrounding this popular form of performance that has led to pantomime’s marginal position within historical narratives. The essay collection assembled by Jim Davis, however, offers an astounding array of complex readings of a dominant, mainstream performance style that appealed to Victorian audiences both within London and throughout the provinces, well past the Victorian era itself. As the scholars whose work is included here demonstrate, pantomime’s surface hallmarks may have been the fairy tale-inspired texts and the elaborate technological spectacles which constituted the infamous “transformation scenes;” overall, however, the popular performance form held much deeper appeal and broader social significance to Victorian audiences.

This collection includes such topics as: iconic authors of pantomime; notable performers and their tropes

(i.e., cross-gender performance and the enduring novelty of child performers); and the legacy of pantomime vis-à-vis the traditions of Harlequinades and fairy painting. Victorian pantomimes present numerous historiographical conundrums for scholars, given the known differences between the “approved” written text of performances and the ever-changing spoken dialogue. Indeed, these essays further complicate readings of pantomime performances by examining them in terms of their geography (key differences between London and the provinces), topicality (continuously evolving to encompass political satire and commentary on current events), seasonality (traditionally performed on and around Boxing Day), and cultural significance (the coverage received in popular periodicals such as *Punch* and *Era*, as well as tributes by popular writers such as Ruskin, Carroll and Dickens).

Davis’ collection stemmed from a conference on Victorian Pantomime. Its organization is somewhat perplexing, gathering essays together based on the chronological period discussed, thematic threads, and geographic locations. Additionally, the final section, comprised of two pieces that address pantomime beyond the Victorian era, seems at first ill-placed within this anthology. David Mayer, author of the final essay that addresses filmic evidence for pantomime, encourages the reader to think of his writing as an afterpiece to the collection. Indeed, both Mayer and Millie Taylor’s essays seem much more appropriate within the anthology when considered in that manner, given their 20<sup>th</sup> and 21<sup>st</sup> century topics.

Readers with at least a cursory knowledge of Victorian popular performance, especially regarding the distinctions between pantomime and music hall, will find this collection especially invigorating. This is not merely a study for the pantomime connoisseur, however. Davis’ impassioned introduction convinces even the most skeptical reader of the necessity of incorporating discussions of pantomime into any treatment of 19<sup>th</sup> century British theatre.

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

# Upcoming Events

## TLA Events and Deadlines

### February 2012

**10**

#### Winter Board Meeting

10:30 AM—4:30 PM

Fairfield Museum and History Center  
370 Beach Road, Fairfield, CT

### June 2012

**29**

#### Spring Board Meeting

10:00 AM—4:00 PM

Stratford Shakespeare Festival Archives  
350 Douro Street, Stratford, ON

### October 2012

**12**

#### Business Meeting

5:30 PM—6:00 PM

The New York Public Library for the Performing Arts  
New York, NY

**12**

#### Awards Ceremony and 75th Anniversary Gala

6:00 PM—7:30 PM

The New York Public Library for the Performing Arts  
New York, NY

**13**

#### Fall Board Meeting

10:00 AM—4:00 PM

The New York Public Library for the Performing Arts  
New York, NY

### November 2012

**1-4**

#### 2012 ASTR-TLA Annual Conference

Nashville, TN

### BROADSIDE 2012 Submission Deadlines

#### February 2012

**24**

#### BROADSIDE Winter/Spring 2012 Submission Deadline

#### July 2012

**13**

#### BROADSIDE Summer 2012 Submission Deadline

#### November 2012

**16**

#### BROADSIDE Fall 2012 Submission Deadline