



# BROADSIDE

39/3 Summer 2012

a newsletter of THEATRE LIBRARY ASSOCIATION

## Preserving the Bard

### Touring the Stratford Shakespeare Festival Archives

**On Friday, June 29, the TLA Executive Board meeting took place in Stratford, Ontario. Bookending the meeting** were copious Stratford Shakespeare Festival performances and engaging tours of the Festival Archives and the new Stratford Festival Exhibition. The tours, performances, and incredibly warm hospitality were made possible by Board member and Archives Director Francesca Marini and her husband, film producer and audio-visual archivist Rick Schmidlin. Many thanks also go out to the Archives staff, including Archives Coordinator Christine Schindler, Photo Archivist Beth Knazook, Archives Assistant Nora Polley, and Contract Archivist Lois Quail; as well as Festival Exhibition staff Laura Darby, Vanessa Edmonds, Traci Elliott, Marlene Macke, Kristen Nuhn, and Olivia Steven.

Francesca and Rick provided a lively tour of the Archives' impressive spaces, showcasing Stratford's commitment to preserving performance documentation of great depth and variety. The Archives began operation in 1967; the existing collection is one of the world's largest archives devoted to the history of a single theatre. The facilities house an enormous range of content types. Festival clippings representing every production since the first performance in 1953 line the walls, not to mention blueprints, a vast media collection of performance recordings, original design sketches, administrative records, reference books and other research materials, approximately two million photographs, and a unique collection of artifacts including props, costumes, accessories, and scenery. The tour was prefaced by a walk through the Festival's Costume and Props Warehouse, a seemingly never-ending space with a cornucopia of contents used in working productions. Archives Assistant Nora Polley also provided a fascinating glimpse of the Festival's Composite Scripts, which compile the cuts made by different directors to Shakespeare's productions over the years. The composite script for *Henry V*, one of the plays in production during the Board's visit, will include the edits from five different productions after this season that can be viewed in one document.



**Archives Director Francesca Marini with props and costumes from the history of the Stratford Shakespeare Festival, 2012**

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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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Contents ©Theatre Library Association

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

Cover: Francesca Marini; John Calhoun, photographer.

Page 4: Kenneth Schlesinger; Mayi Custodio,  
photographer.

Page 6: Shakespeare Fourth Folio, John Calhoun,  
photographer.

# About TLA

## Executive Board, Mission, and Membership

### EXECUTIVE BOARD

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 New York, New York 10023

**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

### Stratford to Stratford, or the Maple Leaf Rag

TLA's Board has been on the move this year. In February, we saw the *Century of Theatre in Fairfield County* exhibit, which covered the now-defunct American Shakespeare Festival in Stratford (Connecticut). In late June, we traveled to the other North American Stratford (Ontario) for a packed weekend at Stratford Shakespeare Festival.

Director of Archives and TLA Board member Francesca Marini and her husband, prominent film preservationist Rick Schmidlin, were wonderful hosts, who really took care of the group. We held our Board meeting on Friday, June 29 at Festival headquarters, then spent the rest of the weekend seeing productions and touring the Archives.

Stratford is a pretty, architecturally significant small town of 35,000 located about 90 minutes from Toronto. In 1953, Tom Patterson hatched a scheme to launch a Shakespeare theatre in order to save the town economically. It has now blossomed into a Festival with five stages and multiple productions.

Francesca has only been in her position for three years, yet has been able to transform the Archives. The space has been repurposed, attractively painted, with the addition of a media screening room.

But it was the archives storage spaces that blew us away! The Festival has essentially saved everything since 1967, and Francesca and Rick showed us a room that could only be compared to Xanadu: costumes; properties; an entire set for visitors to wander through; millinery; footwear. It was an enchanting cross between Grandma's Attic, a carnival, and parade float.

The following morning they presented the recently opened Stratford Festival Museum, with restored costumes, intriguing artifacts, and significant rediscovered moving image of early productions.

### Publications

The Publications Committee, chaired by Leahkim Gannett, has recently contacted vendor ProQuest to advocate for more accurate and consistent indexing of *New York Times* theatre reviews to facilitate access to research materials.



**Kenneth Schlesinger,**  
Cape of Good Hope, South Africa, 2012

John Calhoun's PAR 29, *Documenting: Scenic Design*, is nearing completion, and will now include a captivating essay by Brian Webb on the recreation of *Death of a Salesman's* original set design; an early 2013 release is anticipated. Steve Kuehler continues to make progress on PAR 31 (now PAR 30), the Proceedings from last year's Shakespeare Symposium. Marti LoMonaco and David Nochimson's PAR 30 on TLA's 75<sup>th</sup> Anniversary has been withdrawn from publication, but some of its archival content will be reproduced in TLA's Fall 75<sup>th</sup> Anniversary Commemorative issue of *BROADSIDE*.

### Conference Planning

TLA will have a strong presence at this Fall's ASTR-TLA Conference in Nashville in early November. Beth Kattelman is helping our Plenary, appropriately titled *TLA at 75: Collecting the Future by Mediating the Past*, which has become our tagline in this significant year. Nancy Friedland has organized a



# President's Report

## Update on TLA's Activities

Working Session on Digital Humanities and the Performing Arts. Join us!

In fact, Digital Humanities will serve as the linchpin of Day One of our proposed joint 2014 Conference with SIBMAS, tentatively titled *Building Community—Reimagining Collections*. Days Two and Three will cover Dance Preservation and Artifacts and Ephemera, respectively. Nancy and I will attend SIBMAS 2012 in London this October for a face-to-face planning session with our SIBMAS colleagues.

### Book Awards and 75<sup>th</sup> Anniversary Gala

Speaking of October, I hope you've marked Friday, October 12 on your calendar for TLA's Annual Book Awards and 75<sup>th</sup> Anniversary Gala! We've resolved to merge these two events into a special celebration of TLA's legacy and contributions: Best Books of 2011 (*and* 1937); milestones in TLA's history; major players and contributors; music; divas; and unexpected surprises. It won't be the same without you!

Further, this chocked-full event will include presentation of the *Distinguished Service Award* to Nena Couch, and the soon-to-be-announced *Brooks McNamara Performing Arts Scholarship*, presented by Brooks' widow Nan.

### Book Awards—Restructuring

By the time you read this, we will hopefully have publicized the 2012 Winners of the *George Freedley* and *Richard Wall Awards*. However, given very real changes in the publishing industry, procuring the breadth and quality of titles for our Jurors on a timely basis has become increasingly challenging. The Board recommends taking time to carefully review and assess this situation for the future effectiveness and relevance of the Book Awards.

### Treasurer and Membership Report

Current membership stands at 272, down from last year's high of 327. In this Anniversary year, we aspire to raise the membership rolls to 350. At present, 91 members and five institutions have declined to renew—you know who you are. Please take a few minutes to refresh your status, which can easily be accomplished online:

<http://www.tla-online.org/members/join.html>

Treasurer Colleen Reilly reports a healthy and unprecedented account balance of \$72,595.34, with our Savings Certificate valued at \$5,240.08. Astonishingly, thanks to your generosity, our wildly successful \$75 at 75<sup>th</sup> campaign has netted \$6,347.40 to date!

The Board also voted, with reluctance, to terminate our relationship with *AmazonAdvantage* for online sales of PAR due to non-cooperation of this vendor [Amazon, hope you're reading this].

### Nominations

Please look for your annual membership renewal and Election Ballot via e-mail early this Fall. We are seeking Candidates for the following Offices: President; Vice President; Executive Secretary; and Executive Board. The Board is particularly committed to recruiting new members who represent the next generation of library leadership. If you'd like to nominate anyone—including yourself!—please contact Nominations Chair Marti LoMonaco at [martilomonaco@optonline.net](mailto:martilomonaco@optonline.net) by August 1.

### Strategic Planning

Lastly, the final Board decision at the Stratford meeting was to hold a Strategic Planning Retreat in 2013. Tentatively titled, *TLA: The Next 75 Years*, it will give us a valuable opportunity to reassess our current position, revisit our Mission Statement, as well as establish goals and priority programs for at least the next five years. Ultimately, we must take measure of our most important charge: Theatre Library Association's accountability to you, its members.

**Kenneth Schlesinger**  
President

# Preserving the Bard

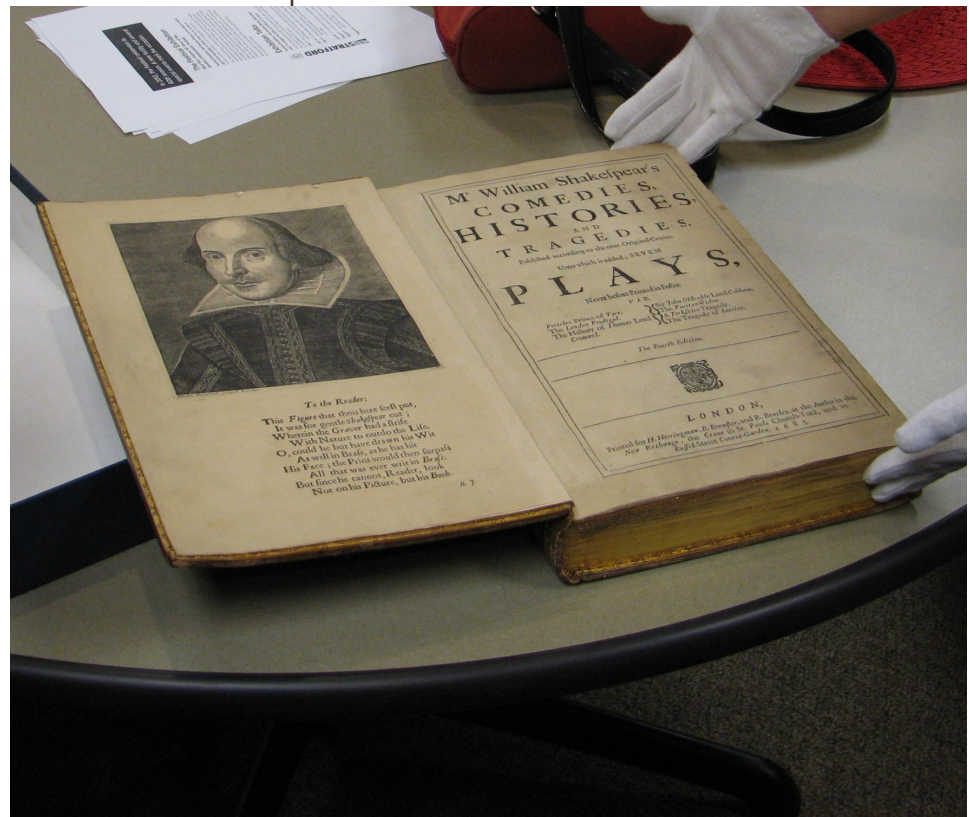
## Touring the Stratford Shakespeare Festival Archives

(continued from page 1)

Rick Schmidlin highlighted the Archives' extensive collection of media recordings from Festival productions, interviews and clips, documentary footage, and more. The recordings have been housed on a wide variety of formats over the years, and the Festival Archives are currently working to transfer and preserve these materials. A new media room at the Archives has been established for researchers, with DVD research copies of productions on hand and in the process of being transferred. Much of the space has undergone significant renovation since Director Marini's arrival in 2010, including a display area highlighting costumes and props, and a meeting room. The Archives is open to the public, and the staff handles questions from researchers both in Stratford and from around the world.

Also newly opened is the Festival Exhibition, a space toured by the TLA Board on Saturday morning. This space features curated content from the Festival's history and includes an interactive lighting design display, photographs and footage, costumes, props, set models, and artifacts from the earliest years of the Festival. As with the display area in the Archives, the Exhibition space serves as a valuable venue for outreach, spotlighting the rich holdings of the collection and the history of the Festival.

Thanks to the generosity of our hosts, Board members attended a number of performances including *Henry V*, *Much Ado About Nothing*, and *Cymbeline*. Non-Shakespeare performances included *Hirsch*, *The Matchmaker*, *War of 1812*, *Wanderlust*, and *The Pirates of Penzance*. More information on the productions can be found on the Stratford Shakespeare Festival website (<http://www.stratfordfestival.ca/>).



The Archive's copy of Shakespeare's Fourth Folio, 1685

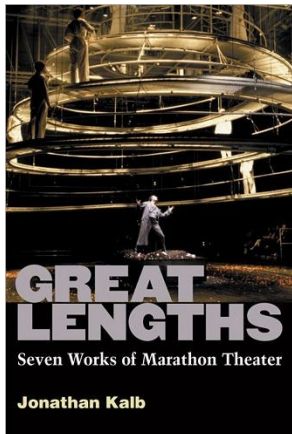
The Executive Board's travels to Stratford resulted in a fruitful meeting and a highly informative view into the intensive archiving efforts related to the Festival. I believe I speak for all in attendance that the trip was well worth the journey.

**Diana L. King**  
**University of California, Los Angeles**

# Book Award Winners

## The Richard Wall and George Freedley Memorial Awards

### 2012 George Freedley Award Winner



***Great Lengths:  
Seven Works of  
Marathon  
Theatre***

Jonathan Kalb  
University of  
Michigan Press,  
2011



**Special Jury  
Prize Winner**

***BAM: The  
Complete Works***

Steven Serafin, editor  
Brooklyn Academy  
of Music in  
association with The  
Quantuck Lane  
Press, 2011

### Finalists

*Theatre, Community, and Civic Engagement in  
Jacobean London*

Mark Bayer  
University of Iowa Press, 2011.

*John Gielgud: From Matinee Idol to Movie Star*

Jonathan Croall  
Methuen Drama and Bloomsbury, 2011.

*Shakespeare and Amateur Performance: A Cultural  
History*

Michael Dobson  
Cambridge University Press, 2011.

*Committing Theatre: Theatre Radicalism and Political  
Intervention in Canada*

Alan D. Filewod  
Between the Lines, 2011.

*Joan Littlewood's Theatre*

Nadine Holdsworth  
Cambridge University Press, 2011.

*Night's Dancer: The Life of Janet Collins*

Yael Tamar Lewin  
Wesleyan University Press, 2011

*Drama: An Actor's Education*

John Lithgow  
HarperCollins Publishers, 2011.

*Owning William Shakespeare: The King's Men and  
Their Intellectual Property*

James S. Marino  
University of Pennsylvania Press, 2011

*The Sarah Siddons Audio Files: Romanticism and the  
Lost Voice*

Judith Pascoe  
University of Michigan Press, 2011.

*The Amazing American Circus Poster: The Strobridge  
Lithographing Company*

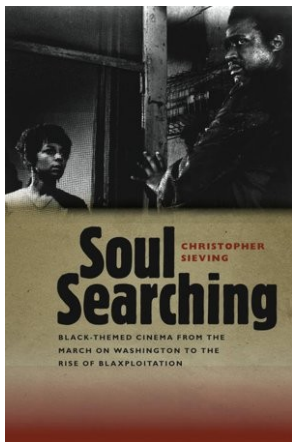
Kristin L. Spangenberg and Deborah W. Walk (eds.)  
The Cincinnati Art Museum and The Ringling  
Museum of Art, 2011.



# Book Award Winners

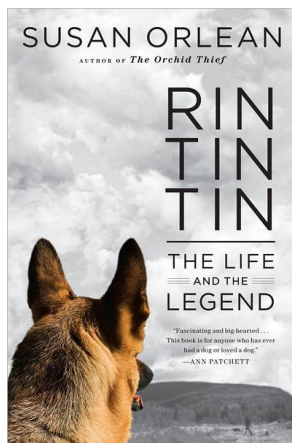
The Richard Wall and George Freedley Memorial Awards

## 2012 Richard Wall Award Winner



***Soul Searching:  
Black-Themed  
Cinema from the  
March on  
Washington to the  
Rise of  
Blaxploitation***

Christopher Sieving  
Wesleyan University Press, 2011



**Special Jury  
Prize Winner**

***Rin Tin Tin: the  
Life and the Legend***

Susan Orlean  
Simon & Schuster,  
2011

## Finalists

*Heat Wave: The Life and Career of Ethel Waters*  
Donald Bogle  
HarperCollins Publishers, 2011

*Kazan Revisited*  
Lisa Dombrowski, editor  
Wesleyan University Press, 2011

*Spencer Tracy, A Biography*  
James Curtis  
Knopf Doubleday Publishing Group, 2011

*Race Under Reconstruction in German Cinema:  
Robert Stemmle's Toxi*  
Angelica Fenner  
University of Toronto Press, 2011

*Pretty: Film and the Decorative Image*  
Rosalind Galt  
Columbia University Press, 2011

*American Documentary Film: Projecting the Nation*  
Jeffrey Geiger  
Edinburgh University Press, 2011

*Pauline Kael: A Life in the Dark*  
Brian Kellow  
Penguin Group, Inc., 2011

*Myrna Loy: The Only Good Girl in Hollywood*  
Emily W. Leider  
University of California, Press, 2011

*Scripting Hitchcock: Psycho, The Birds and Marnie*  
Walter Raubincheck & Walter Srebnick  
University of Illinois Press, 2011

*Filming of Modern Life: European Avant-Garde Film  
of the 1920s*  
Malcolm Turvey  
MIT Press, 2011



# News

Collections, Exhibits, Staff Transitions, etc.

## Report from ALA Annual Conference and the ACRL Arts Section

**The American Library Association Annual Conference** took place in Anaheim, CA from June 22-25 this year, and I was pleased to attend as the new TLA representative to ALA in our affiliate relationship with the organization. In particular, I attended several meetings and events related to the ACRL Arts Section, and hope to continue building the informal liaison ties between Arts and TLA. In addition to submitting reports to both organizations' newsletters, I will continue to attend ALA Annual Conferences and connect as appropriate with the Arts Executive Committee regarding potential points of collaboration and programming. I believe this collaboration and communication is increasingly important, given financial restrictions and time constraints for many librarians and archivists. Liaisons were also present from the Music Library Association, IFLA, and ARLIS/NA at the Arts Section Executive Committee.

The ACRL Arts Discussion Forum took place on June 23 and, as in the previous year, featured speakers and panels on arts-related topics. This year the focus was broadly on the creation of interactive art-based exhibits that involve the community, faculty, and students. Tina Chan from SUNY Oswego presented "On My Own Time: A Community Arts Program in Central New York," focusing on the participation of SUNY Oswego with the On My Own Time community arts program. Alessia Zanin-Yost (Western Carolina University) and Serenity Richards (Albert Carlton-Cashiers Community Library) presented on best practices for campus and community partnerships, based on their experiences in "The Sand Got Where? Our Journey to Create Library Partnerships."

At the All Discussion Groups meeting the following day, I attended the Dance Librarians Discussion Group (DLDG) and an inaugural meeting of the Theater Librarians Discussion Group (TLDG). DLDG was well attended and focused on highlighting the work of the Dance Heritage Coalition. I also

learned that the Summer 2012 DHC Fellows all maintain blogs on their work at different institutions, which is a terrific window into their efforts to preserve various facets of dance history. For those who cannot attend ALA conferences, also note that DLDG conducts an alternative virtual meeting for Midwinter, typically featuring an author or guest. The Theater Librarians Discussion Group is still a proposed group, with Joe Tally of American Conservatory Theater currently gathering signatures of interest. I will report more information about this group as it develops, both in the newsletter and via the TLA listserv.

I look forward to reporting more over time on overlapping areas of interest and collaborations between TLA and ACRL Arts. In the meantime, please feel free to contact me for more information or notes on the meetings described here, and see below for relevant links related to this report

ACRL Arts Section Blog:  
<http://acrllarts.wordpress.com/>

Dance Heritage Coalition Fellows blogs:  
<http://danceheritage.org/imlsfellowshipsfirstyr.html>

**Diana L. King**  
University of California, Los Angeles

# News

Collections, Exhibits, Staff Transitions, etc.

## ***I HAVE SEEN THE FUTURE: NORMAN BEL GEDDES DESIGNS AMERICA***

September 11, 2012-January 6, 2013  
Harry Ransom Center  
The University of Texas at Austin

Norman Bel Geddes (1893-1958) was an innovative stage and industrial designer, futurist, and urban planner who, more than any designer of his era, created and promoted a dynamic vision of the future—streamlined, technocratic, and optimistic. Geddes popularized this vision through drawings, models, and photographs of spectacular vehicles, buildings, and products featured in his books: *Horizons* (1932) and *Magic Motorways* (1940).

His most recognized accomplishment was his Futurama display for the General Motors “Highways and Horizons” exhibit at the 1939-1940 New York World’s Fair, which adopted the motto, “I Have Seen the Future.” Futurama’s giant model of a 1960 future American city gave Depression-era

Americans genuine hope for a better future within their lifetimes.

This exhibition explores the career of this complex and influential man through more than 60 projects from the Ransom Center’s Norman Bel Geddes collection organized across five thematic sections: Setting the Stage (1916-1927), Industrious Design (1927-1937), A Bigger World (1937-1945), Futurama (1939-1940), and Total Living (1945-1958).

*I Have Seen the Future* was organized by Donald Albrecht, an independent curator and Curator of Architecture and Design at the Museum of the City of New York, with assistance from Cathy Henderson and Helen Baer at the Harry Ransom Center.

**Norman Bel Geddes, *The Divine Comedy*, scene rendering: *In a path of blue-white light Beatrice steps down from her chariot to meet Dante*, 1921-1930. (Image courtesy of the Edith Lutyens and Norman Bel Geddes Foundation/Harry Ransom Center)**



# 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))

## California: Irvine

Becky Imamoto is the new Bibliographer for Drama and Theater at the University of California, Irvine, succeeding Yvonne Wilson, who has retired.

## California: Los Angeles

The Performing Arts Special Collections division of the UCLA Libraries is one of seven research libraries or archives to benefit from a grant from the Council on Library and Information Resources to the Dance Heritage Coalition for its "Hidden Collections" program, which will increase access to unprocessed or under-processed collections of materials relating to dance performance, education, and theory. UCLA is using the grant to process roughly 83 linear feet of papers from the archive of Ruth St. Denis, among other materials.

## California: Santa Barbara

TLA member Leahkim Gannett is the new Performing Arts Librarian at the University of California, Santa Barbara. She was previously the

Theater and Dance Librarian at the Michelle Smith Performing Arts Library at the University of Maryland at College Park.

## Ohio: Cleveland

The archives of the Cleveland Play House, the first professional regional theater in the U.S., have been acquired by the Kelvin Smith Library at Case Western University. The collection consists of over 1000 boxes of letters, manuscripts, documents, notes, legal and financial records, photos, printed ephemera, various formats of AV, and artifacts, covering the years 1915 to the present.

## District of Columbia

The archive of Lynn Redgrave (1943–2010), actress and playwright, has been acquired by the Folger Shakespeare Library. This collection of professional and family papers documents Redgrave's extensive career on stage and screen, including a lifelong interest in Shakespeare. From Redgrave's theatrical debut in *A Midsummer Night's Dream* in 1962 through her successful Hollywood career and her own writing for the theater in four personal family plays—*Shakespeare for My Father*, *The Mandrake Root*, *Nightingale*, and *Rachel and Juliet*—the archive encompasses a variety of materials representing every stage of her career. Redgrave's papers include scrapbooks documenting her early stage success as well as promptbooks and other production materials for her many plays, films, and work for television.

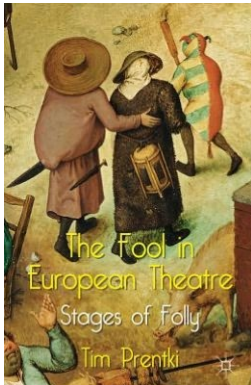
In addition to her distinguished career in the theater, Redgrave also served on the Board of Governors of the Folger Shakespeare Library. Her Tony-nominated 1991 play, *Shakespeare for My Father*, was first developed on the Folger stage, and her 2009 play about her mother, *Rachel and Juliet*, premiered at the Folger.

**Compiled by Stephen Kuehler and Rob Melton**



# Book and Media Reviews

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



**Prentki, Tim.**  
***The Fool in European Theatre: Stages of Folly.***  
**London: Palgrave Macmillan, 2012.**  
**240 pp.**  
**ISBN 9780230291591.**

*Prentki's emphasis on literary theatre in his tightly-constructed chapters is simultaneously the book's strength and weakness.*

Through characters such as Oedipus and Hamlet, Nora Helmer, Blanche DuBois, and Willy Loman, dramatists have given shape to the universal dilemma of being human. Many archetypes and stereotypes emerged from world drama, though few, even the estimable characters mentioned, can claim the enduring power of the fool. A generic figure sometimes called trickster, clown, or jester, the fool has made a longer journey than most stage characters, moving from ancient to 21st century stages with stops along the way to morph through various genres, appear in major works of dramatic literature, and reside as an icon within a multitude of cultures. Author Tim Prentki makes clear that the fool provides a flexible image through which dramatists have depicted the joys and sufferings of life and exposed the excesses and pretensions of humankind.

The book's ten chapters each focus on a specific era, playwright, or theme, stressing the fool's uses in key eras and for major writers such as Shakespeare, Brecht, Beckett, or Fo. These dramatists approached this character uniquely, of course, but all employed the fool as a means to reveal human frailty in all its tragic and farcical absurdity. This is not new turf; multiple scholarly studies locate and explore the nature of the fool in virtually every time period and culture. For example, in the case of British theatre alone, fooldom's influence is profound if for no other reason than its value to Shakespeare. As Prentki stresses, theatrical traditions such as farce in many eras, Theatre of the Absurd, silent film comedy, etc.,

all require the fool in various guises and value for diverse purposes. Prentki makes a compelling case in support of this at the start of his book: "Playful, irreverent and frequently irrational, folly at its most serious detonates confrontation with both society and the self. It constantly seeks out a persona or mask through which it can disclaim what it articulates" (1). The fool obliges.

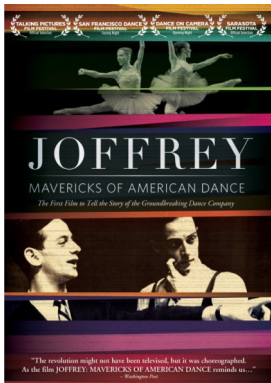
Prentki's emphasis on literary theatre in his tightly-constructed chapters is simultaneously the book's strength and weakness. He necessarily pays less attention to non-literary forms in which, in some cases—*commedia dell'arte*, for example—the fool reigned supreme. Prentki offers only a few pages on *commedia*; however, it must be acknowledged that this subject has been examined in numerous studies. Similarly, he overlooks stage practitioners significantly influenced by the fool; no mention, say, of Vsevolod Meyerhold and his theatricalist contemporaries in modernist Russia, many of whom found the fool and *commedia* essential influences. Some important playwrights inspired by fooldom—Luigi Pirandello, for example—are passed over entirely.

Illustrations might have enhanced the book given the character's visual nature, but these minor quibbles aside, there is no doubt that *The Fool in European Theatre* is a valuable contribution. Throughout, Prentki's writing is vivid, and his analysis lucid and compelling. As a close literary study of the importance of the fool in the work of major playwrights, this book reminds its readers that the fool can speak truth to power and serve as a means to give voice to the powerless.

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

# Book and Media Reviews

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



***Joffrey: Mavericks of American Dance.***  
**Directed by Robert Hercules.**  
**Narrated by Mandy Patinkin.**  
**New Video Group, 2011.**  
**82 minutes. Color.**

*With Joffrey: Mavericks of Dance, director Bob Hercules continues his insightful probing into the long-range effects of icons on American dance, arts and culture.*

**Scintillating, and with the edgy, raw, passionate** energy propelling Robert Joffrey and Gerald Arpino into mid-20th century uncharted dance territory, this film focuses on dancers' memories and footage, plus surrounding events in showing how and why Joffrey Ballet became a company of "firsts," with the ability to last despite recurrent financial challenges.

Founded in 1956 with six dancers touring in a station wagon pulling a trailer, the Joffrey Ballet and its incarnations further broke down barriers between stage and seats, making dance performance up close and personal to audiences. The film reveals a legacy of gutsy change and innovation, including their current status as a Chicago icon-in-residence at Joffrey Tower.

With *Joffrey: Mavericks of Dance*, director Bob Hercules continues his insightful probing into the long-range effects of icons on American dance, arts and culture. He previously co-directed (with Gordon Quinn) *A Good Man*, on the legendary career of Bill T. Jones, a 2010 Kennedy Center Honors recipient and two-time Tony Award winner for Best Choreography.

Hercules concentrates on the Joffrey company and the personalities who turned dance on its head. Blending interviews of former and current dancers with rare archival footage, Hercules allows the camera to linger on faces so as to mirror and extend the dynamics of personality upon the work. He strives for intimacy,

reflecting the passion pushing everyone beyond the expected.

The film's major themes include: the beginnings; revelations and innovations particularly related to the aesthetic, political and social sensibilities driving Joffrey's own choreography; and his choices for dancers and breakthroughs between genres, including choreographic collaborations with Twyla Tharp, Kurt Jooss, and Leonide Massine.

While West Coast tribulations receive the least attention, Hercules generally presents a balanced account of setbacks and triumphs. The interviewees reveal why and how Joffrey made an immediate impact and why the company continues to influence the dance world. The film is particularly forthright regarding why dancers moved on, changed allegiances, or stayed during difficult times of transition.

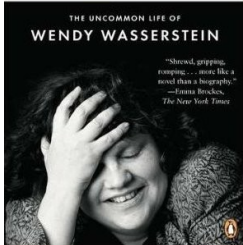
The Joffrey story will expand, with Hybrid Cinema releasing multimedia companion projects with exclusive content about the company's legend beyond this particular film, including a series of digital "photobooks," *Joffrey Maverick Moments*, available from the film's website and Facebook page. The photobooks are based on themes and time frames, such as Robert Joffrey's *Nutcracker* and the psychedelic rock ballet *Astarte*, and will contain rare photographs and quotes from Joffrey and his friends and associates, along with alumni interviews.

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

# Book and Media Reviews

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

NEW YORK TIMES BESTSELLER  
**WENDY AND  
 THE LOST BOYS**  
 JULIE SALAMON



**Salamon, Julie.**  
*Wendy and the Lost Boys:  
 The Uncommon Life of  
 Wendy Wasserstein.*  
 New York: Penguin Press,  
 2011.  
 480 pp.  
 ISBN 9781594202988.

*An uncommonly fine biography of a complex yet ultimately endearing writer and personality.*

**Julie Salamon gives readers a skillfully written, multi-layered view of the times and work of the Pulitzer-Prize-winning author of *The Heidi Chronicles* and additional plays speaking to women and Baby Boomers alike—a book commensurate with the many-hued life of its subject.**

Wasserstein was born in 1950 Brooklyn to wealthy parents and raised with dynamic siblings, all playing vital, ongoing roles in her life. After degrees from Mount Holyoke College (the presumed inspiration for her first major success, 1977's *Uncommon Women and Others*) and Yale School of Drama, came the celebrated *Heidi*, along with *Isn't It Romantic*, *The Sisters Rosensweig*, *An American Daughter*, and other works exploring feminism, pop culture, ethnicity, and family issues.

Wasserstein, as brilliantly rendered by Salamon, could almost be characterized as a flesh-and-blood Venn diagram, maintaining separate circles of acquaintances and experiences—perhaps label them Family, Work, and Friends—which would intersect at telling moments.

Though she never married, Wasserstein proudly spoke of her “husbands”—most often gay men of the theatre with whom she formed intimate (sometimes sexual) relationships, including Christopher Durang, Andre Bishop, Terrence McNally and Gerald Gutierrez. The friendships were often fraught with tension, alleged betrayals and eventual separations/

reconciliations, but remained arguably her primary adult life partnerships.

But Wasserstein’s female friends were also legion, although, especially in her later years, she would instinctively maintain her inbred “family art of secrecy”. Salamon masterfully portrays all facets, personalities and pressures of her subject’s life in a seamless and riveting whole.

Through all her fame and busyness, however, Wasserstein yearned to be a mother. In 1999, at age 48, she gave birth to daughter Lucy Jane. The identity of the child’s father has never been publicly revealed, although her conception was most likely accomplished via reproductive technology. Mingled with the joy of the baby’s arrival, however, came the faint beginnings of serious physical illness for Wasserstein.

Just as many of her friends knew nothing ahead of time about Lucy Jane’s imminent arrival, many of them were never told directly about Wasserstein’s years-long deterioration via lymphoma. By 2005, she was seriously debilitated.

Wendy Wasserstein died in January 2006 at age 56, hailed by her many admirers as, says the author, “a gentle social critic, clarifying the pretensions of her peers...while showing tender appreciation for their frailties and conveying genuine empathy for the desire and uncertainty that made them human” (427).

Julie Salamon offers a sparkling examination of Wasserstein’s life in all its complexity and, at times, sheer messiness. The supporting cast of characters in the playwright’s personal dramas is also vividly portrayed.

This book is highly recommended for theatre/performing arts specialists and general readers. Thanks to Julie Salamon, we can applaud Wendy Wasserstein for all that *was* her life, as we simultaneously regret that time ran out.

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



# Upcoming Events

## TLA Events and Deadlines

### October 2012

**12**

#### **Fall Board Meeting**

10:00 AM—4:00 PM

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

**12**

#### **Business Meeting**

5:30 PM—6:00 PM

Bruno Walter Auditorium  
New York Public Library for the Performing Arts  
New York, NY

**12**

#### **Book Awards Ceremony and 75th Anniversary Gala**

6:00 PM—7:30 PM

Bruno Walter Auditorium  
New York Public Library for the Performing Arts  
New York, NY

### November 2012

**1-4**

#### **2012 ASTR-TLA Annual Conference**

Sheraton Nashville Downtown Hotel  
Nashville, TN

### **BROADSIDE 2012 Submission Deadline**

### November 2012

**16**

### **BROADSIDE Fall 2012 Submission Deadline**