



BROADSIDE

40/1 Fall 2012

a newsletter of THEATRE LIBRARY ASSOCIATION

75 and Counting...

TLA's 75th Anniversary Gala and Awards Ceremony

The 75th Annual TLA Awards Ceremony combined the best of traditions with a celebration of the present. Hosted with wit and aplomb by the incomparable Kevin Winkler, the evening was also shaped by a receptive audience, who vividly expressed their cheer throughout the program.

After some lively opening remarks by Winkler (“TLA has had lots of work done, but who hasn’t?”), Jacqueline Z. Davis, The Barbara G. and Lawrence A. Fleischman Executive Director of The New York Public Library for the Performing Arts (LPA), spoke about the long-standing relationship between the LPA and TLA. Fittingly, next up was Stephen Kuehler, of the 75th Anniversary Committee, to give us a glimpse of The Honored Books of 1937 (or at least, those that would have been chosen had they not preceded the advent of the TLA Awards). Taking us through the theoretical recipients of each now-established award, Kuehler surmised that Rosamond Gilder’s *John Gielgud’s Hamlet: A Record of Performance* would have walked away with the George Freedley Memorial Award; the Richard Wall Memorial Award would have gone to Gilbert Seldes for *The Movies Come from America*; and the Special Jury Prize would undoubtedly have been bestowed upon Constantin Stanislavski for *An Actor Prepares*.

Moving along, Juror John Calhoun stepped up to present both the Richard Wall Memorial Award and Special Jury Prize. The Special Jury Prize this year was awarded to *Rin Tin Tin: The Life and the Legend* by Susan Orlean. Accepting the award on behalf of Orlean (who appropriately was away on tour promoting this very book at a library), was her publicist at Simon & Schuster, Ann Tate. Orlean’s prepared speech extolled the virtues of libraries and their significance in the development of *Rin Tin Tin*. Comparing her usual experience of interviewing her subjects to that of writing a book about a figure from the past, Orlean wrote:



Jonathan Kalb and Julie Heffernan,
TLA Awards Ceremony, 2012

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BROADSIDE PUBLICATION GUIDELINES

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

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

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

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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About TLA

Executive Board, Mission, and Membership

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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

TLA listserv: To Subscribe:

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

President's Report

Update on TLA's Activities

Remarks made at the Annual Business Meeting,
Friday, October 12, 2012

Good evening and welcome to Theatre Library Association's Annual Business Meeting, Book Awards, and 75th Anniversary Gala! We're delighted to see such a strong turnout. I'm Kenneth Schlesinger, outgoing TLA President.

Valediction

I've had the honor of serving as your President the past four years. In some respects it's been like a college education—only without accruing student loan debt.

As the story goes, I joined TLA in 1985, fresh out of high school. The infamous and beloved Dick Buck recruited me to shop for the Book Awards with him at Fairway. It was a surreal experience . . .

In those days, I remember affectionately TLA was more like an antiquarian society full of gentlemen scholars and lady curators. They might as well have served high tea. But then—as now—there was also passion for the work we do.

As Theatre Library Association observes its three-quarters-of-a-century Anniversary on this special evening, a number of the organization's leaders have been committed to bringing us into the 21st century, while simultaneously being mindful and respectful of past traditions. In 2003 we offered our first Symposium of Online Documentation of Performance—the first in the world, as we understand it.

Ironically, as you'll see in tonight's Gala, the current Executive Board is faced with the same challenges of our Founding Fathers and Mothers: recruiting the next generation of theatre archivists and librarians. With this in mind, we resolved to offer the *Brooks McNamara Performing Arts Librarian Scholarship*. The second honoree will be feted tonight, with the Award presented by, we're thrilled to say, Brooks' widow, Nan.

Publications and Conferences

As President, I decided to give major emphasis to TLA's publications and conferences. We've



**Kenneth Schlesinger,
Minneapolis, Minnesota, 2012**

produced an outstanding *Performing Arts Resources* series documenting theatrical design: Lighting, Costume, Scenic Design [nearing completion], and—we hope—theatre architecture.

Further, Stephen Johnson's renowned *A Tyranny of Documents* epitomizes the diverse and impeccable scholarship we believe to be the hallmark of TLA.

Last year we offered our third Symposium on *Authenticity and Adaptation in Shakespeare Today*, once again blending TLA's unique combination of artistic commentary and live performance, contextualized within the professional practice of performing arts librarians and archivists. As we speak, we're planning a mega-collaborative 2014 Conference with SIBMAS encompassing Digital Humanities, Dance Preservation, and Material Culture.

Advocacy

One of my goals as President has been to formulate partnerships with likeminded organizations to demonstrate and advocate for preservation of our

President's Report

Update on TLA's Activities

nation's cultural heritage in the performing arts. TLA has successfully reached out and collaborated with American Society for Theatre Research and Dance Heritage Coalition on incipient initiatives—but there is still so much work to be done. This is where you, our members, can help support and publicize our efforts through your own networks.

Further, we recently started a joint Ad Hoc Committee with ASTR to address and assess the imperiled state of academic libraries—particularly related to resource support for humanities scholars. We've charged a Committee and will be conducting an Open Forum at the ASTR-TLA Conference in early November in Nashville.

Book Awards

Correspondingly, material conditions affecting academic libraries are part-and-parcel of the overall state of publishing. For better or worse, we find this in large part to be impacting the success of the Book Awards in terms of publisher relations, prompt distribution of titles to our Jurors, as well as the compromised health of university presses.

While we're extremely proud of the hard work of the Book Awards Committee—notably Co-Chairs Flordalisa Lopez and Cynthia Tobar—in bringing you this special evening, TLA's Executive Board made the radical and unprecedented decision at its June Board meeting to in fact suspend the Book Awards during 2013.

While reluctant to have a hiatus in 44 years of distinguished history, we thought this was a critical juncture to take a step back, reassess and thoughtfully evaluate the current state and future prospects of the Book Awards moving forward. When we return, we know we will be stronger and more determined than ever!

TLA: The Next 75 Years

Within this context, the Board also made the decision to undertake Strategic Planning in early 2013 to possibly redefine or at least refocus the organization, establish priorities, and determine which programs and services are most mission-critical in the future. Again, the input of our members will be invaluable here.

People

Lastly, what is TLA, but the people who are involved? Why have I been affiliated with it since my humble days as a Gofer? The people: colleagues, mentors, collaborators, partners-in-crime, drinking buddies.

TLA's success and sustainability—and I know a number of us are committed to be here to celebrate its Centennial in 2037—are the innovative, creative, dedicated—and, yes—*Crazy* people involved.

But, as I've always said, Theatre Library Association knows how to throw a party, so let's hear the Election results, and cut to the chase. The real reason why we're all here?: *Champagne!*

**Effervescently,
Kenneth Schlesinger
President**

Election Results

President: Nancy Friedland (2-year term)

Vice President: Angela Weaver (2-year term)

Treasurer: Colleen Reilly (3-year term)

Board: Diana Bertolini (3-year term)

Leahkim Gannett (3-year term)

Beth Kattelman (re-elected to a 3-year term)

Morgen Stevens-Garmon (3-year term)

All terms will commence on January 1, 2013.

Bios of newly elected Executive Board Officers and Board members are available on TLA's website at <http://www.tla-online.org/members/elections.html>.

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(continued from page 1)

I dove into the libraries, and I saw that those microfilms and books and clippings were in fact animated, intimate, pulsing things, as full of life as any person could have been... The material felt alive to me. It was a watershed moment for me. And that's what I wanted to convey to readers: that the stories of the past resonate into the present.

Orlean then went on to thank the “many librarians who patiently dug through their stacks for me—including those at the Performing Arts Library here, and at UCLA and USC... I literally could not have written this book without them.”



Christopher Sieving, TLA Awards, 2012

Next, Calhoun returned to introduce the recipient of the Richard Wall Memorial Award, which recognizes this year's outstanding book in the area of film or broadcasting, *Soul Searching: Black-Themed Cinema from the March on Washington to the Rise of Blaxploitation* by Christopher Sieving. In the book, Sieving explores the essential, yet narrowly discussed dynamic between the civil rights movement and black-themed cinema during the titular time period. Sieving dedicated the award to his late brother.

Although no jurors were available to present the next Special Jury Prize, the winner of the Prize this year went to *BAM: The Complete Works* by Steven

Serafin. Luckily in attendance, Serafin explained that “the BAM book” (as it is known by the staff) came about as a labor of love and an intense collaboration.



Stephanie Serafin, Steven Serafin, and Adrian Serafin, TLA Awards Ceremony, 2012

The book commemorates 150 years of BAM's position as the oldest performing arts center in the country. Featuring 31 writers and 200 photographers, Serafin calls the book “a reminder of what an institution is and what it can become.”

Judith Milhous introduced the winner of the George Freedley Memorial Award, which recognizes this year's outstanding book in the area of live performance, *Great Lengths: Seven Works of Marathon Theatre* by Jonathan Kalb. Kalb explained the impetus for writing this book and the way in which he sees it as both scholarly analysis and memoir, an affirmation of why one should visit the theater when so much of what is available leaves much to be desired. Also at the core of the book is Kalb's answer to the view held by many scholars that performance (as an ephemeral art) does not deserve the same analysis as literature and fine art. Kalb concluded his speech by mentioning that he would not have been able to watch recordings of these performances if not for the LPA, an act that was vital to recovering the experience of witnessing these productions firsthand.

There to present the Brooks McNamara Performing Arts Librarian Scholarship, was the late McNamara's wife, Nan. Explaining that “Brooks wasn't an

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organization guy, but TLA was an exception to that,” she lent a warmly personal tone to a prestigious award. The recipient of this year’s Scholarship is Lisbeth Wells-Pratt, a MSLS student at the University of North Carolina at Chapel Hill. Reading from her essay, Wells-Pratt spoke about the importance of archives for documenting performance, and reflected, “archives are inherently performative.” Using The Living Theater Archive (acquired by Yale’s Beinecke Library in 2008) as an example, she notes, “their artistic legacy lives on through access to their records.”



**Peter Coccia and Nena Couch,
TLA Awards Ceremony, 2012**

The final presentation of the night honored Nena Couch, the recipient of the Distinguished Service in Performing Arts Librarianship Award. The 2011 recipient, Susan Brady, delivered a few remarks before passing the torch to Couch. Outlining Couch’s many outstanding qualities, Brady spoke about her various roles within the profession: current Curator of The Jerome Lawrence and Robert E. Lee Theatre Research Institute, and Professor, The Ohio State University Libraries and Department of Theatre, former Board member of TLA, chair of the Dance Heritage Coalition Board, a well-published scholar, a dancer, and a choreographer.

Once Couch began her acceptance speech, it became clear that everything Brady had said about her is true. Evoking kindness, graciousness, knowledge and

expertise, Couch shed some light on how she “accidentally” became a librarian. She spoke about how TLA was an incredible resource when she was beginning her career, and was laudatory regarding the direction the Board has taken the organization, even after she stepped down as a member.

To add a special layer of reminiscence to the evening, the audience was treated to *Theatre Library Roundtable, 1937: A Staged Reading from the Transcript of the Meeting at which the Theatre Library Association was Founded*. With slides conveniently projected behind the performers to identify each character, a defining moment in the history of TLA and of the performing arts was brought to life. Directed by Marti LoMonaco, the brave souls who volunteered their dramatic (and comedic) talents were Nancy Friedland (Lillian A. Hall, Arthur E.

Wyman of the University of Hawaii, Philip Hofer from the Morgan Library, and John Mulholland), Marti LoMonaco (Robert Ball, Rosamond Gilder, Sarah Chokla, May Davenport Seymour, Oliver M. Saylor, and C. Seymour Thompson), David Nochimson (Douglas L. Hunt, Charles Rush, and Barret H. Clark), and Kenneth Schlesinger (George Freedley).



**Ralph William Boone,
TLA Awards Ceremony, 2012**

To bridge the buttoned up ceremony with the glamorous Champagne reception afterwards, the show concluded with vocalist Ralph William Boone and accompanist David Schaefer churning out a saucy and expanded rendition of “The Lady is a Tramp” from the musical *Babes in Arms*, written by Richard Rodgers and Lorenz Hart in 1937.

**Leigh Hurwitz
Pratt Institute**

Nena Couch

Distinguished Service in Performing Arts Librarianship Award

Thank you, Susan. And thank you to the Theatre Library Association. I am so honored to receive the Distinguished Service Award. Just after Kenneth notified me about the award, the first people I told and I were together at the Society of American Archivists conference in San Diego. My three colleagues all wrote the date down and said they would be here to help me celebrate, and they are—Genie Guerard, Libby Smigel, and Christa Williford. I am very touched that they all made the trip. Also, here is my husband Peter, and I would like to thank him for coming.

In thinking about my comments, it was a nice opportunity to reflect on my professional career so far in performing arts librarianship. It is perhaps a little embarrassing to admit that I became a librarian sort of by accident—I had finished a degree in musicology at Peabody College in Nashville when a new faculty member was hired to direct the Collegium Musicum. We met at an opening of the year party, and I told him that if the collegium ever did any early dance, I would like to be involved. Unfortunately, or fortunately, he took that to mean that I knew something about early dance—a few weeks later he called to say that the concert date was set, I would have the singers and dancers, we would have costumes, he would give me a certain number of rehearsals... So a sensible person might have said, Oh, I meant that I want to learn about early dance, but I was young, and I guess not very sensible. But the one smart thing I knew to do was to go to the library and throw myself on the mercy of the music librarian Shirley Watts, and proceed to do some quick research, pulling together two dances that were successful enough that the dance consort became a regular part of the collegium. Instead of paying me, the school offered me the graduate coursework of my choice, so it seemed to me that taking some of the courses offered by the School of Library Science might be a good thing to help me learn more about how to find the resources I needed for the dance consort.

So I started with a bibliography course taught by a wonderfully eccentric Michael Rothacker, who became my advisor, and who pretty much allowed me to do performing arts for any assignment. I kept taking library science courses until I had so many credits that it just made sense to finish the MLS, and

then Mike recommended me for my first job – project archivist for the Francis Robinson Collection of Theatre, Music, and Dance in the Vanderbilt University Special Collections. What a great experience that was: working for university archivist and Head of Special Collections Marice Wolfe and learning about special collections through the Robinson Collection, which was a great introduction to a performing arts special collection that ranged from the Grand Ole Opry to the Metropolitan Opera with the Lunts, Cornelia Otis Skinner, and Katharine Cornell, and many dancers in between. How titillating to read Robinson’s letters with all the Met Opera gossip. Or the memo from Rudolf Bing to Robinson saying that Bing had asked Met conductor Fausto Cleva to send Maria Callas carnations—because she hated carnations! And becoming attached to people through the correspondence, photographs, recordings, and then realizing that they were long dead. So it was a great learning experience, a wonderful way to begin in performing arts librarianship, with an outstanding example to model in Marice Wolfe.

I then had the great fortune to be offered the position of curator of the Jerome Lawrence and Robert E. Lee Theatre Research Institute at Ohio State University, and that has been an incredible opportunity to build a collection from a large microform collection of European theatrical documents to a major special collection of theatre and dance. That opportunity was made possible by energy, good will, generosity, and commitment of many people, including the playwrights Jerome Lawrence and Robert E. Lee and after their deaths, their families, a number of deans, directors of libraries, chairs of theatre, theatre and dance faculty, and three people particularly who have been valued colleagues, Director emeritus of the Lawrence and Lee Institute Professor Alan Woods, current Institute Director Professor Mary Tarantino, and my colleague, Institute Associate Curator Beth Kattelman.

One of the first things I did when I was hired at OSU was to start looking for the professional organization that would help me find my footing as a performing arts librarian, and that organization was the Theatre Library Association. At the time, Maryann Jensen, Curator of Princeton Theatre Collection, was

Nena Couch

Distinguished Service in Performing Arts Librarianship Award

President of TLA, and she was a great mentor for young people entering the field. I know that she encouraged several of us who are here tonight, involving us in TLA on the Board, or as officers, and I am very grateful to her for starting me on a path of professional service. Through TLA I have been able to share challenges I have encountered at the Lawrence and Lee Institute in TLA panels at ALA and ASTR, and in print in *Performing Arts Resources*. Through TLA I have met many valued colleagues including Susan Brady, whose professionalism, wisdom, and friendship have been very important to me. I have also had the pleasure to contribute to a number of TLA publications over the years and with Susan co-edited *Documenting: Lighting Design*, the first in the PAR Design series. I haven't been a Board member for a while, so I can say that I am immensely proud of where recent Boards and officers have taken the organization, with symposia, programming, and publications that address critical issues in the field.

I have also been pleased to be a council member for SIBMAS, the International Association of Libraries and Museums of the Performing Arts. It has always been important for us to communicate internationally, and now, with technological advances, it is both easier, and I think even more imperative, for us to share performing arts advances, ideas, and challenges from around the world. SIBMAS is a great place for that sharing to occur.

Another opportunity that I have had is in the development of the Lawrence and Lee Institute's dance collections, and because of a remarkable initiative, the Dance Heritage Coalition, I have been able to participate in building a major organization dedicated to the documentation and preservation of dance. I have learned so much and valued the DHC members past and present, and I am so pleased that Board members Genie Guerard from UCLA, Jan Schmidt from the Dance Division of the New York Public Library, and Executive Director Libby Smigel are here tonight. I moved from being vice chair to chair two years ago, and working with Libby as executive director has been a rich experience.

Another experience that I have had through participating in DHC is to learn about the funders who support the arts, archives, and libraries. They see our individual challenges through our proposals, through

those collective proposals are able to see the overarching challenges of the field, and are therefore doing strategic planning to move the field forward – we are extraordinarily fortunate to have their expertise and commitment.

One of the things that I have really enjoyed doing over the years is mentoring students, and it has happened in formal ways, through internships for library science students or fellowships such as the Dance Heritage Coalition dance fellowships, and informally with student employees at the Lawrence and Lee Institute, who discover a career path that they hadn't known about, or with MLIS students contacting me for advice. It has been wonderful to see a number of these students go into librarianship—if not performing arts—then special collections or archives. Something that I would love to see TLA undertake would be a mentoring program that would formalize the great informal mentoring that has been a tradition of the organization (and that I benefitted from), and reach out to MLIS students and young librarians.

So in conclusion, I think this is a great time to be in performing arts librarianship—we have the excellent foundations that libraries and special collections are built on, plus wonderful opportunities with digital technologies, expanded developments in metadata, exciting ways to engage audiences and harness their knowledge and energy. And I am glad this isn't framed as a lifetime achievement award, because I have every intention to keep working with wonderful collections, professional partnerships, and great possibilities in the field.

I am very honored to receive the TLA award for Distinguished Service, particularly in this 75th anniversary year—not because I have been in the field for 75 years—but because, probably like most of us here, I embody much more than 75 years of generous mentoring, collective professional wisdom, and stimulating collaborations. Thank you very much.

Lisbeth Wells-Pratt

Brooks McNamara Performing Arts Librarian Scholarship

I am still surprised by the things that society has deemed important enough to archive. Despite years of desensitization, numerous moments of “I didn’t know we had this”, followed by countless moments of “why don’t we have this?”, I somehow remain inexplicably shocked that The Living Theatre has archives—and they’re at Yale.

I’ve spent the last year in my library science program thinking about this, the philosophical implications of archiving the documents of such an unabashedly political and avant-garde theatre group. I’ve never seen a live performance of theirs, and recordings can be few and far between. I’m haunted, however, by the idea that maybe I am experiencing a spectral performance of the Living Theatre through the use of their archives. After all, is it fair to assume that performance ends when the curtain falls?

Archives have often been thought of as harbingers of the original and true. For many scholars, it is simply not enough to look at a reproduction of a manuscript or painting—they need to go to the source, to seek out the original and not the surrogate – but what does this mean for performance? Is it ever possible to document performance without relying on the surrogacy of ephemera to stand in for evanescent experience?

The 21st century has provided theatre librarians and archivists with seemingly limitless technological innovations. The potential to develop collections in tandem with creative artists has never been greater—but historically, performance documentation has been bogged down by its removal from synergistic experience, as if what is left behind from performance will never fully “compensate” for the performance itself. But should it?

If the evanescence of experience is the quality that we as scholars, artists, and students are seeking in our theatre libraries and archives, then I propose a radical change in the way we think about our collections.

Archives will never assume surrogacy for a performance, nor should they, but archives are inherently performative. As Serres and Latour asserted, time doesn’t flow—it percolates. Archives

“percolate” and “reperform” through their continued preservation and use. Instead of relegating these materials to surrogacy for evanescent experience, we should explore the possibility that these materials are performing as their own entities.



Lisbeth Wells-Pratt and Nancy Friedland, TLA Awards Ceremony, 2012

In the era of Web 2.0, theatre librarians have an incredible opportunity to create and manage collections in a way that acknowledges the mutability of performance experience. By working with theatre artists to develop sustainable forms of documentation, we can work together to create the collections of the future.

In recent months, the American Society for Theatre Research has taken a big step towards collectively preserving and archiving American theatre materials. It has been great to see the interest at my own university in working with theatre companies to develop the collections of the future. By following a holistic approach to documenting the creative process, our discipline can develop collections that are performances in and of themselves. Costume designs, liner notes, stage manager “bibles,” scripts, and set designs all have their own stories to tell – we should let them speak for themselves.

There is an art to information, an inherent performativity whose inspirational power is limitless. As theatre librarians, we should strive to make our collections assume more than surrogacy for live

Round Table Players

The Founding of TLA

performances. My experience in researching The Living Theatre has showed me that their artistic legacy lives on through access to their records. The future of theatre libraries lies in our awareness of these “reperformances,” and our willingness to collect with this in mind. After all, performance is never completely evanescent—it’s percolating in the present, reverberating through our archives—always waiting to inspire the next great artist.

The Round Table focused on a range of topics related to the care, preservation, and access of theatre collections; many of these topics are still top priorities for libraries, archives, and museums today. Their readers were students, faculty, scholars and importantly, the theatre community of artists, designers, writers, and directors. The Round Table participants recognized the importance of the role of libraries and collections to the artistic community. The Round Table Players impersonated some of the key participants at the meeting, while archival photos

were projected behind them. Host George Freedley—who would go on to become TLA’s first president—was played by our current President, Kenneth Schlesinger. Nancy Friedland, Marti LoMonaco, and David Nochimson each played numerous roles. Excerpts from the full script appear below.



Kenneth Schlesinger, David Nochimson, Marti LoMonaco, and Nancy Friedland, TLA Awards Ceremony, 2012

In honor of our Anniversary Gala, TLA’s very own Round Table Players re-enacted our founding on June 23, 1937, with a script derived from the recorded minutes of that illustrious meeting. The meeting was planned a full year in advance by George Freedley, Librarian in charge of the Theatre Collection at New York Public Library, who suggested to his boss, H. M. Lydenberg, that theatre librarians, curators, heads of drama departments, and stage historians be invited to attend an informal discussion on the “Care and Preservation of Theatre Material.” The discussion was to be held at the library the following year during the annual meeting of the American Library Association. The invitation reached across the country to locations as far away as Hawaii. Over 55 people gathered on that now historic occasion—June 23, 1937—for what was called the Theatre Library Round Table. It was out of this meeting that the Theatre Library Association was established.

The scene is set in the ornate Trustees Room of the New York Public Library on Fifth Avenue and 42nd Street. Dr. H. M. Lydenberg, Director of the New York Public Library, introduced Mr. Freedley.

DAVID (H.M. Lydenberg): Friends, you are welcome! I am going to show how heartily the Library wants to extend that welcome by refraining from saying the obvious and talking to you about how welcome you are, how glad we are to have you here and how strongly we feel that such an occasion as this does offer much promise, much hope. The thing to do is to stop talking about that and get down to business. We have a full program, full of thought, questions, challenge; and I am sure that Mr. Freedley will be glad to start now and begin the journey full of promise and certain of success.

KENNETH (George Freedley): Ladies and gentlemen of the Theatre Librarians Roundtable: I shall say as little as I can myself because the whole point in the meeting was to get you all here and let

Round Table Players

The Founding of TLA

you do the talking. It is my plan to propound the suggested questions, and then ask one of you to comment as to just what you think of it. The first question that comes up this morning for discussion is the exchange of duplicate material. I am going to ask Professor Robert H. Ball of Princeton what he thinks should be done.

MARTI (Robert Ball): It comes as somewhat of a surprise to me, and I am in the worst position to speak on the subject because I do not yet know the extent of the duplicate material in the theatre collection at Princeton. It seems to me a problem which is essential to discuss is how inexpensively so to list that material as to be able to send out these records to other theatre collections for consideration.

NANCY (Lillian Hall, Harvard University): I feel that my chief difficulty at Harvard would be to make a list of duplicate material because we have so much of it there. It has always seemed to us it would be easier if the libraries who need something would write for what they need. I could much more easily check what they need than list all our duplicates. We would like to have these where they would do the most good, irrespective of their value.

I wish that somebody might have something to say about exchanging duplicate clippings. I find so many do not do that. If you all felt that a list of the duplicate material should be made, I would be glad to see what we can do at Harvard, although we are very short-handed.

KENNETH (George Freedley): The next point is the securing of unpublished manuscripts, and as Mr. Barrett Clark has been doing more about that than anyone else at the present time, I will ask him if he will start the ball rolling.

DAVID (Barrett Clark): A year ago I went to the largest play agent and told him that one offshoot of the scheme was the encouragement of people like himself and other agents to turn over their play manuscripts specifically, and programmes and letters to those libraries that are equipped or interested. The mere fact that Mr. Freedley is in charge of this theatre collection has made it possible for me in passing to say, "Why don't you send this material you are about

to throw away to the library?" . . . A great many people, not understanding the value to us, to students of material of this kind, have a notion that I or any private collector is trying to put something over, or that I am a scout for the picture people. Some of these people have been extremely friendly and generous, but for the most part they suspect any individual. If there was a Board that had a letterhead, and on that letterhead were the names of certain responsible librarians and university people, it seems to me that whenever any of us who are interested in collecting this material came across worthwhile material, we could suggest that the collection be given here or here or here.

I would like to suggest that instead of forming another Board or association, this one would be under the American Library Association, or somehow a part of some existing association, rather than to start another.

May I ask for a point of information? Would it be in accordance with the bylaws of the ALA to form such a subsidiary organization as this?

NANCY (Philip Hofer, Pierpont Morgan Library): I feel you have to get a comprehensive name for your organization. Perhaps a committee should be appointed to draft a title. . . . I move we organize an association to be known temporarily, at least, as the Theatre Library Association, the permanent name to be adopted later.

MARTI (C. Seymour Thompson, University of Pennsylvania): I second the motion.

KENNETH (George Freedley): Would anyone like to discuss the motion before it is voted on? (*PAUSE—delegates all look at each other*) The motion is carried. (*Thunderous applause*).

The complete script for the Gala Performance appears on the TLA website: <http://www.tla-online.org/>.

Marti LoMonaco
Fairfield University

Maryann Chach

Oral History

The following are excerpts from an interview of Maryann Chach by Tiffany Nixon.

Chach discussing the new breed of librarians and some of the key TLA members she has worked with in the recent past..

NIXON: How do you characterize the growth of TLA and your involvement? Your roles in TLA?

CHACH: I think we've gotten more professional. I'm always impressed with the people that we attract to the Board, I think they get better and better. I don't mean that as any disrespect to people in the past, I just think we've gotten smarter and more talented people with broader interests connected to the professional aspects of libraries and archives. Susan Brady—I think she is fabulous. Kevin—of course, yes. And Kenneth and Marti have been super involved and reached out to make things happen. David Nochimson? I have watched him come in and just start and then get so much more involved. I am very impressed with them.

I feel sometimes like I have stumbled my way into a career. That is kind of the way it has been. It was a little bit like Mickey and Judy putting on a show. And now, it has become much more refined, much more professional. Not that it wasn't always—but Dick Buck would call on volunteers, but he would do things in a different way. We are getting more professional people. Kevin Winkler brings his class of students from Pratt [to the Shubert Archive], and I am impressed every year with how really super talented and smart they are—way different from library students of the past. They are very focused—they know what their direction is. They come with previous experience in whatever field it was—even the interns that come here [to the Shubert Archive]—older students didn't go into library school right after college, but explore other careers and know what they want to do.

Chach telling anecdote about a BROADSIDE mailing fiasco and how she and Camille Dee fixed the problem.

NIXON: At that point was TLA an organization

where a lot of different people from different organizations might not have the money or the time to go to some of these larger events, and it was seen as a localized opportunity for people in the industry to get together to talk and applaud successes?

CHACH: There were lots of programs at the library, some of which were sponsored by TLA. There were all these conferences and events that would be co-sponsored by TLA, all which took place in New York, including that American Musical conference. That went on for years, mostly during the time that Dick was secretary/treasurer. At one point, I think it was in the late 1970s, early 1980s, the Board decided to revise the Bylaws, and one of the things that they did was to split the position of Secretary/Treasurer. Dick became the Treasurer, I became the Secretary the first go around. At that point, I started maintaining and doing the Directory, as well as editing BROADSIDE.

NIXON: In addition to your job, and your life, and all these things?

CHACH: It was a lot, but the thing about—I'm trying to remember how I did it—I didn't have word processing, or access to anything like Excel, or any of those programs until much later so I was probably creating entries in Word Perfect at the time. As things changed I would update them and once a year we would lay out the thing for the Directory, which would be printed. And somehow there was a way for me to provide the mailing list information to our mailing house. Well actually, no...

NIXON: Would you put it on a floppy [disk] or something?

CHACH: Please.

NIXON: [laughter]

CHACH: That was too advanced. No, our mailing house maintained by La Banca, Joseph La Banca and Company. But Joseph La Banca and Company was our mailing house. We haven't done that in years. But what we would do is, we would send them address changes and they would maintain in their system the mail labels. For awhile, I think The Passing Show [the Shubert Archive newsletter] was also done by them

ASTR/TLA

Plenary and Tour

for awhile, but then we found another printer outside the city to do it. At some point, once Word came out, and we had access to other programs like Excel—Excel you could actually use it to create labels and a database for mailing lists...

NIXON: It revolutionized your work...

CHACH: Yeah, I know when I finished my term as secretary, Camille Dee took over and Camille and I—I can remember a point when we had some screw up happen with our mailing house. She and I caught it—I don't know what had happened, but it was cutting off addresses and stuff like that—so she and I figured out a way to print out labels here [at the Shubert Archive]. I mean, this all sounds like nonsense but it is the kind of thing that we did.

We sat there and retrieved all the things that had gone out—we were getting things back in the mail that were undeliverable—and things that needed to go out, like ballots, and we didn't know what the mailing house had done, but they had done something that was a complete screw up. So we sat there one day and re-addressed everything, and sent it out through Shubert mail because there was no other way to do it. It was excruciating [laughter], it could be excruciating. The stuff that was easy—was easy—but part of it was that TLA didn't have very much money, and you really needed people to volunteer to get things done—which they still do—and you needed an easier system to get things out. The newsletter was fairly expensive to print and to mail—which is another reason why I think it is so great that now it's available online—and it makes it so much easier and less a cost to the organization. But at the time, if I could I would do mailings from here and have the Shuberts pay for it. But it was just never simple—I was tense all the time [laughter] because you have taken on a responsibility, and you want to make sure it gets done. We hadn't progressed that far.

The TLA presence was strongly felt at this year's ASTR/TLA conference in Nashville, which took place from Thursday, November 1-Sunday, November 4. Between the Plenary session on Saturday and the Hatch Show Print tour on Friday, conference attendees not only caught a glimpse of a different side of theatre research, but enjoyed themselves as well.

One of TLA's largest contributions to the conference was the fifth plenary, scheduled from 10:45 AM-12:30 PM on Saturday. Entitled "TLA at 75: Collecting the Future by Mediating the Past," it consisted of three presentations that skillfully demonstrated the role of libraries and archives in theatre research. Beth Kattelman of Ohio State University welcomed the audience, which was so large that the room had to be expanded into a larger size and additional seats were added. Despite the delay this rearrangement created, scholars continued to file into the session well after the first presenter, Franklin J. Hildy of the University of Maryland, began his presentation.

Hildy introduced the audience to his historic theatres database, <http://mith.umd.edu/theatrefinder/> during his succinct allocution, "The Cultural Repository of Preserved Historic Theatres." The mission of this site, as stated on the homepage, is to enable visitors to explore historic theatres that exist around the world, and to "experience what it is like to stand inside them, and to take an interest in their preservation." He began this project as a Fellow of the Maryland Institute for Technology in the Humanities, but he continues to build on it and is incessantly discovering forgotten theatres across Europe and Asia. He acknowledged the ubiquitous nature of theatres worldwide, and anticipated that this project will burgeon throughout the upcoming years.

Marti LoMonaco of Fairfield University followed with her presentation on "Theatre and Public

ASTR/TLA

Plenary and Tour

History.” During her sabbatical, LoMonaco worked with the Fairfield Museum in Connecticut to construct an exhibition exhibiting and celebrating the region’s theatrical past. The project, entitled “Bravo: A Century of Theatre in Fairfield County,” captured the history, drama and collectibles of the American Shakespeare Theatre in Stratford, the White Barn Theatre in Westport, and the Westport Country Playhouse. Although the exhibition was designed to articulate the area’s rich theatre history, the museum’s director and LoMonaco worked avidly to ensure that viewers left the museum hungry to continue supporting local theatre arts. The Westport Playhouse is the only one of the three theatres still in operation. “We wanted to show a mix of then and now,” stated LoMonaco, “so we pulled everything from costumes for the Playhouse’s recent production of *Lips Together Teeth Apart* to old ticket boxes, seats and pulleys from the 1930s. With luck, people will be so excited by the exhibit that they will want to go out and see live theater.”

The final presentation was a group project named “Is There an Archivist in the Sim?: Literacy as Agency in a Post-Positivist, Mixed-Media, Virtual Theatre Archive,” and it was presented by Jennifer Roberts-Smith of University of Waterloo and Kathryn Harvey of the University of Guelph. This presentation introduced the audience to SET, the Simulated Environment for Theatre, a digital system for navigating between theatrical text and performance. This combined 2D-3D-4D

interface is designed to serve “as a sketchbook for planning performances, a rehearsal log, a promptbook, a show report, a performance reconstruction, an edition, or a virtual performance in itself,” explained Roberts-Smith,

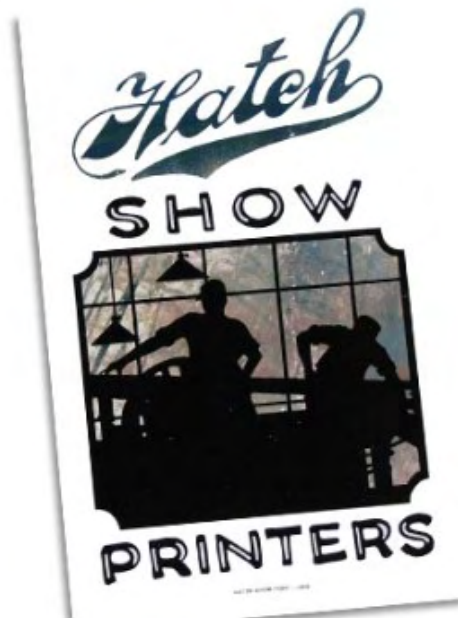
while demonstrating the tool’s multiple facets. Now in its second version, SET is expected to become increasingly useful to a wide range of theatre scholars and practitioners.

In addition to the successful plenary session, TLA hosted a tour to Hatch Show Print, one of the nation’s oldest and most renowned historical poster-making companies. Led by Nena Couch of Ohio State University, this small tour group made

pit stops at the Nashville Public Library and Ryman Auditorium before arriving at Hatch for a private tour. Tour members received a behind-the-scenes backstage tour of the poster store and workshop; original lead letterpress letters were passed around and unique pieces of art were handled and discussed. The history and future of the company served as a central topic of discussion, and the preservation (or lack thereof, in some cases) of old woodblocks and machines resulted in theories regarding the best way to tell Hatch Show Print’s unique story.

Thanks to all members of TLA that made this organization’s presence felt in Nashville this year!

Rebecca Lord
New York University



News

Collections, Exhibits, Staff Transitions, etc.

BROADSIDE Book Review Editor Needed!

BROADSIDE's Book Review Editor works with the publication's review writers, who produce approximately 4-6 pieces per issue. These critiques primarily focus on print works, but also include relevant titles in other media.

Reviewers are strongly encouraged to select their own material to evaluate, with an eye to copyright dates and subject suitability as per BROADSIDE policy. They submit the title(s) to the Book Review Editor for advance approval. The Book Review Editor may also occasionally receive review copies of new titles directly from publishers; will list these as "Books Received for Review" in an upcoming BROADSIDE edition; and will ship an item directly to a reviewer if requested.

Once reviews are received for a given issue, the Book Review Editor will check them for length, bibliographic information, and overall content and readability, and will make necessary changes in collaboration with the reviewer. S/he will then send them to BROADSIDE's Editor for final evaluation.

The Book Review Editor will also periodically advertise for new review staff in selected BROADSIDE editions, and will then relay information about the review process to interested applicants. S/he will keep current writers informed of any book/media review policy changes, and will notify/remind them of pending submission deadlines.

Interested persons should contact Angela Weaver, BROADSIDE Editor at aw6@u.washington.edu.



Training Session

January 5, 2013

10:00 AM-5:00 PM

Disney Theatrical Office, New Amsterdam Theatre

214 West 42nd Street

New York, NY

On January 5, 2013, a training session will be held in New York City for archivists interested in helping North American theatre companies establish their archives in conjunction with the American Theatre Archive Project <http://americantheatrearchiveproject.org/>.

The free session will take place from 10am-5pm at the Disney Theatrical office atop the New Amsterdam Theatre, 214 W. 42nd Street.

For more information and/or to register, e-mail Leanora Lange at lange.lea@gmail.com.

News

Collections, Exhibits, Staff Transitions, etc.

2013 TLA Plenary - Call for Proposals

2013 ASTR/TLA Conference

Dallas, Texas

November 7-10, 2013

THE BIG D: BIG DATA AND THE PERFORMING ARTS

The emergence of large digitized collections of humanities resources has made it possible to meaningfully address research questions that previously would have taken many lifetimes to answer. However, theater historians have undertaken relatively little of this kind of work.

Despite large datasets of digitized theater reviews, industry news, and production information [cast lists in Playbill Vault or Internet Broadway Database], theater scholars have by and large continued to do close readings of texts and events – and have not yet attempted what Franco Moretti has called distant reading: analyzing not one small set of texts, but an entire corpus of digitized data.

Some primary examples of large digitized datasets include the Google Books corpus leading to the Google N-Grams viewer, which allows researchers to trace the frequency of words and phrases over two centuries of printed text.

An MIT project is currently mining repositories of digitized sheet music to uncover patterns in chords and melodic motions over time. Virginia Polytechnic Institute and University of Toronto are tracking articles in historical newspapers published during the Influenza outbreak of 1918 in order "to understand how newspapers shaped public opinion and represented authoritative knowledge during this deadly Pandemic."

These projects employ methods similar to those developed for research in the sciences in order to expand our understanding of topics of primary interest to humanities scholars.

This field is ripe for exploration. Possible Plenary themes may include:

- Thought experiments designed to provoke project proposals
- Narratives describing completed or in-progress research
- Analysis of the existing digitized corpus of possible interest to theater scholars
- Critiques of the assumptions and methodologies of Big Data research in the arts and humanities
- Applications of cultural data in instruction
- Libraries' role in access, storage, and distribution

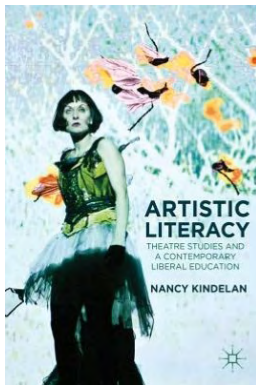
Participants may wish to examine Franco Moretti's book, *Graphs, Maps, Trees: Abstract Models for a Literary History*, as well as the Digging into Data funding program website [sponsored by numerous international granting bodies]: <http://www.diggingintodata.org/Home/AwardRecipients2011/tabid/185/Default.aspx>.

Please submit a one-page Proposal as an e-mail attachment by February 15, 2013 to:

Doug Reside, TLA Plenary Chair
 Digital Curator of the Performing Arts
 New York Public Library for the Performing Arts
 e-mail: dougreside@nypl.org

Book and Media Reviews

Reviews of Theatre and Film-Related Books and Multimedia



Kindelan, Nancy.
Artistic Literacy: Theatre Studies and a Contemporary Liberal Education.
New York: Palgrave Macmillan, 2012.
216 pp.
ISBN: 9781137008503.

Kindelan seems to accept the unfortunately now-standard view that the arts are obliged to do what other disciplines are not: provide a raison d'être for existence beyond disciplinary bounds.

In 1997, playwright Tony Kushner gave a speech titled, “A Modest Proposal,” at the annual Association for Theatre in Higher Education conference. It proved a daring act. Stepping into the lion’s den, in this case a Chicago hotel ballroom crowded with theatre educators, Kushner proposed eliminating all undergraduate arts majors, and replacing them with a traditional classical liberal arts education. Stressing the need for aspiring artists to know more about the world around them, Kushner proposed that specialization should come later in graduate school or conservatories.

Kushner’s back-to-the-future speech was intended as a “call to action”—coincidentally, the exact phrase Nancy Kindelan applies in the preface of *Artistic Literacy*. While Kushner inspired considerable debate that is still resonating, Kindelan’s book may not prove to be as explosive in its central thesis, yet she usefully spins the debate in related directions. There is no easy answer to what best prepares students as citizens and/or artists, and the success of any approach surely rests with the specific student (and the varied quality of educational experiences). The subject, however, is critical for the theatre profession as a whole.

Though Kindelan does not directly refer to Kushner’s speech in her well-written, thoughtful treatise on the ways in which undergraduate theatre programs provide skills that enhance liberal education, she makes a compelling case for the potential value of

theatre in the academy beyond training artists. For Kindelan, theatre as pedagogy provides students (theatre majors or otherwise) with valuable creative thinking and inquiry-based skills. In the book’s first section, she proposes that all-too-frequent marginalization of theatre departments occurring within the academy must be fought by:

taking a more proactive approach and finding ways to include theatre departments in first-year interdisciplinary programs, collaborative learning projects, undergraduate research strategies, experiential endeavors, and “service-learning missions” as a means of demonstrating how theatre courses and activities promote the skills to think critically, deeply, and creatively; the capacity to express clearly ideas about social issues; and the ability to translate ideas into action. (17)

Kindelan seems to accept the unfortunately now-standard view that the arts are obliged to do what other disciplines are not: provide a *raison d'être* for existence beyond disciplinary bounds. This is a point that should surely be argued by institutions, since it creates a challenging balancing act in an era of diminished resources. How does a department with professional training degrees also devote itself to providing pedagogical skills in support of faculty and students in other disciplines, while meeting obligations to its own majors who seek professional training?

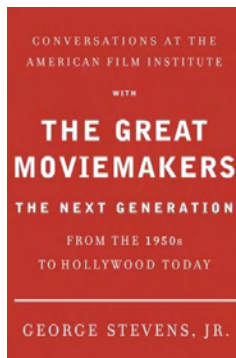
Kindelan effectively explores these questions via nine chapters in two sections, “The Makings of a Liberal Education” and “The Pedagogies and Strategies of Theatre Studies,” though she seems for this reader too ready to accept that administrators and colleagues in other disciplines undervalue theatre.

Otherwise, the book is a lucid “call to action,” one that may not resolve its central question or numerous problems raised, but like Kushner’s address, will fuel a significant ongoing debate.

James Fisher
University of North Carolina at Greensboro

Book and Media Reviews

Reviews of Theatre and Film-Related Books and Multimedia



Stevens Jr., George. ed.
Conversations at The American Film Institute with The Great Movie Makers: The Next Generation. From The 1950s to Hollywood Today.
New York: Alfred A. Knopf.
737 pp.
ISBN: 9780307273475.

The nuts and bolts of the creative process are consistently discussed on a technical level not found in most available interviews with these subjects.

This second volume of transcripts of seminars conducted by noted film industry professionals for the benefit of students at The American Film Institute is an invaluable tool for any aspiring filmmaker or critic. The list of lecturers is, to say the least, star-studded, including Jack Lemmon, Charlton Heston, George Lucas, and Steven Spielberg. The content is what sets this collection apart. The nuts and bolts of the creative process are consistently discussed on a technical level not found in most available interviews with these subjects.

Steven Spielberg gives professional advice by charting the trajectory of his career from contract studio television director to feature filmmaker. His accounts of filming the made-for-television movie *Duel* includes a discussion of casting the perfect truck, illuminating the importance of detail at all levels of the process. He shows a side of Joan Crawford who, during the filming of a *Night Gallery* episode, proves herself much more knowledgeable about lighting than the novice Spielberg. The genesis of the monologue in *Jaws* about the *U.S.S. Indianapolis* demonstrates a true collaborative effort between the director, screenwriter John Milius, actor Robert Shaw, and a bottle of Jim Beam.

The first truly independent filmmakers also receive their due in this volume. Ed Emshwiller both

explains and defends his aesthetic and technique of abstract film creation. Shirley Clarke speaks at length on her 1964 film, *The Cool World*, an independent film that was one of the first realistic portrayals of contemporary African American urban life. Her tale of the logistics of filming and distributing this pioneering work is nothing short of inspiring.

The screenwriters interviewed run the gamut from Neil Simon to Paul Schrader. Robert Towne's original concept of *Chinatown* and the classic it morphed into from a political to a personal film via a collaboration with Roman Polanski could serve as inspiration for a re-evaluation of this seminal film. Paul Schrader's approach to screenwriting is revealed to have its roots in a reaction to the Calvinist theology of his youth. Perhaps the most remarkable segment of his seminar is an extended discussion with an unidentified African American student over the portrayal of African Americans in *Taxi Driver*, and Martin Scorsese's use of a racial pejorative during a famous scene in a taxi cab.

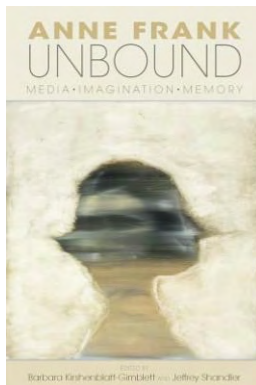
Composer Leonard Rosenman, whose work includes scores for such diverse films as *East of Eden* and *Robocop 2*, discusses his collaboration with directors, his aesthetics for film music, and his reconciliation of careers as a composer for films and television with one as a composer of modern classical music.

Although the title promises interviews with the next generation of filmmakers ranging from 1950 to the present, the youngest artist in the collection is Darren Aronofsky (*Black Swan*, *The Wrestler*), raising hopes for another volume in this series. Any library serving students in filmmaking or criticism should consider this volume and its predecessor an essential purchase.

John Frank
Los Angeles Public Library

Book and Media Reviews

Reviews of Theatre and Film-Related Books and Multimedia



Kirshenblatt-Gimblett, Barbara and Jeffrey Shandler, eds.
Anne Frank Unbound: Media, Imagination, Memory.
Bloomington: Indiana University Press, 2012.
448 pp.
ISBN: 9780253007391.

The essays ask for and seek answers to the question as to why Anne Frank's story has continued to have an impact upon people worldwide for 65 years.

This engrossing collection of 12 interdisciplinary essays covers multiple aspects of “the Anne Frank phenomenon,” including adaptations of the original diary or allusions to it in plays, films, documentaries, ballets, operas, poetry, popular songs, philosophical tracts, and other non-fiction and fiction works. Each essay’s intent is to examine “these performances, art works and other practices as cultural enterprises in their own right and on their own terms.” The overall aim is to provide a greater understanding of the general and particular engagement with Anne Frank as a person, a symbol, an icon, an inspiration, and perhaps most polarizing, as **one** victim, not **the** victim of the Nazi holocaust.

With “mediation” as the key to understanding the diary itself, the essays individually and collectively challenge some early and long-held contentions, and illuminate a growing diversity in viewing the diary as it was changed and edited by Anne herself, by her father Otto Frank, and ultimately by scholars, artists, and others. The essays ask for and seek answers to the question as to why Anne Frank’s story has continued to have an impact upon people worldwide for 65 years.

With a third generation of readers experiencing the published *Diary of Anne Frank* (from 1947 onward in multiple languages), and audiences attending the authorized stage adaptation (American premiere in 1955), the editors comment: “Few public figures have inspired connections that are as extensive and as

diverse, ranging from veneration to sacrilege... The widespread interest in her rests largely on a single effort—her wartime diary—which no one else had read and few even knew existed during her brief life” (1).

Presented with an overview introduction and an epilogue on the “Anne Frank Tree,” the essays, grouped in four sections—“Mediating,” “Remembering,” “Imagining,” and “Contesting”—present contextual critical analysis to show how and why Anne Frank’s original diary and her additional stories live on. Underscoring that: “To read the diary—or to see a play, film, or exhibition about Anne Frank, to discuss her diary in a classroom or hear her name invoked in a poem, song, or religious service—is to encounter and share in this phenomenon” (2).

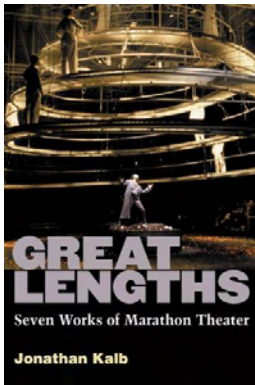
The seminal adaptation may have been the play, *The Diary of Anne Frank* by Frances Goodrich and Albert Hackett. The original diary’s sales and reader numbers soared during and following the 1955-57 run of 717 performances, and continue in tandem with productions by professional, civic, college, and school theater groups worldwide.

According to the editors, the volume of essays was developed from presentations at ‘Mediating Anne Frank,’ a 2005 colloquium convened by the Working Group on Jews, Media and Religion of the Center for Religion and Media at New York University. “*Anne Frank Unbound* exemplifies the working group’s commitment to innovative, cross-disciplinary approaches to studying phenomena at the intersection of religion and media, broadly defined” (ix). Both Kirshenblatt-Gimblett and Shandler participated in the colloquium, and include their essays in the book. The anthology also includes a musicography and videography.

Rita Kohn
Freelance Author

Book and Media Reviews

Reviews of Theatre and Film-Related Books and Multimedia



Kalb, Jonathan.
Great Lengths: Seven Works of Marathon Theater.
Ann Arbor: University of Michigan Press, 2011.
229 pp.
ISBN: 9780472117956.

...Kalb views each of his chosen seven productions as “art works of major stature that sustained my sometimes flagging belief that the theater still occasionally serves great masters.”

Kalb (Theatre, Hunter College of CUNY), who is both an academic with previous books on Beckett and Heiner Müller and a journalist, recounts in *Great Lengths* his reactions, over an almost 30-year period of theatergoing, to particularly lengthy, monumental, or “marathon” works of theater. (He settles on the inevitably arbitrary figure of five hours as a minimum duration for inclusion.)

Not a systematic history of the genre of long plays or theater pieces—indeed, he stops short of using length alone as the basis for defining a genre—the book is a series of case studies of seven deliberately diverse works that represented for Kalb a “special class of experience,” “offered rare and precious experiences of sustained meditation,” and “generated an uncommon sense of public communion.”

In Chapter 1, he places the marathon work in historical context, starting with the City Dionysia festivals and continuing through medieval Corpus Christi Day cycle plays, Japanese *jo-ha-kyu*, Romantic era closet drama, and Wagnerian music dramas.

Chapters 2 through 7 examine, contextualize, and ruminate on the personal impact he felt from the 1980 RSC production of *Nicholas Nickleby*, conceived by Trevor Nunn and written by David Edgar; Peter Brook’s 1987 11-hour dramatization of the Hindu epic *Mahabharata*; Tony Kushner’s two-part *Angels in America* (New York, 1993); the 1984 revival of

Philip Glass’ *Einstein on the Beach*, directed by Robert Wilson; two “durational productions” of the company Forced Entertainment—*Quizoola!* (1986) and *Speak Bitterness* (1994); and Peter Stein’s 21-hour production of *Faust I + II* (Hanover, Germany, 2000).

Kalb speculates on why, in the Twitter Age and with the prevailing cultural trend toward abbreviation and speed, marathon works can still be so successful today. He finds some possible answers in our culture’s sponsorship of “festivals” in many art forms; the elevation of the theater director to superstar status, especially in Europe; and the mutually self-serving tendency of arts companies and new and old media alike to turn longer works into Media Events.

Despite their vulnerability to such commercialization, Kalb views each of his chosen seven productions as “art works of major stature that sustained my sometimes flagging belief that the theater still occasionally serves great masters.” Kalb’s writing is always informed by scholarship, academic training, and a thorough knowledge of contemporary trends in both dramatic literature and performance practice. As he himself says, the essays “subject my impressions to critical scrutiny with the help of video recordings, interviews, and a broad range of secondary writings.”

At the same time, the book becomes a profoundly personal account of, ultimately, the development of his own theatrical sensibility and maturity as a human being. This rare combination was among the many factors that led the Jurors of the TLA Freedley Award to bestow the 2012 prize on this book. Recommended for all types of libraries that serve lovers of contemporary live performance.

Rob Melton
University of California, San Diego

Book and Media Reviews

Reviews of Theatre and Film-Related Books and Multimedia



Baker, Annie.
The Vermont Plays.
New York: Theatre
Communications Group,
2012.
300 pp.
ISBN 978155963891.

What makes the four plays contained within this anthology so remarkable are the ways in which Baker depicts ordinary people as staggeringly extraordinary as they yearn for connection.

Shirley, Vermont is a small town that houses a state college, flourishing arts community, and a collection of quirky and heartbreaking residents and visitors. What sets this town apart from many similar communities in New England and throughout the U.S., is that Shirley is a fictitious place, created by the genius of playwright Annie Baker and contained within her charming collection: *The Vermont Plays*.

The Aliens, *Circle Mirror Transformation*, *Nocturama*, and *Body Awareness* each tell a different story of people living in or passing through Shirley. At the heart of each play are relationships that undergo astonishing transformations in the course of a few days or weeks. *The Aliens* thwarts the familiar narrative of feckless young men gathering in a coffee shop to discuss life, love, and the nature of art by having them repeatedly gravitate to the alley behind the building. Lonely and longing for solace, these heartbroken misfits find comfort and inspiration with one another. *Circle Mirror Transformation* takes place over several weeks of an adult creative drama class. Familiar improvisational exercises quickly become the coded language this motley assortment of classmates uses to tap into disappointment, betrayal, and hope. As the class progresses, the boundaries between imagination and reality become dangerously blurred.

The final two plays of the anthology take place inside homes whose walls have been perforated by public sites. In *Nocturama*, Judy and her partner Gary

welcome home Judy's unstable son Skaggs, who struggles to find purpose and connection following a bout of severe depression. The rooms of their house are woven together with an 19th century museum home and its fiercely devoted tour guide, Amanda. The two houses are connected to one another in surprising ways. *Body Awareness* takes place over the course of one week, as the local college offers numerous programs to boost body image. Phyllis, a college professor, Joyce, her partner, and Jared, Joyce's son, host one of the event's artists, a photographer named Frank. Frank's presence becomes a catalyst for this family to confront unspoken tensions and fears.

What makes the four plays contained within this anthology so remarkable are the ways in which Baker depicts ordinary people as staggeringly extraordinary as they yearn for connection. At first glance the dialogue may appear banal. Yet beneath the surface of these day-to-day conversations lie emotional depths that are an actor's (and a director's) dream.

Annie Baker's plays have debuted at Soho Rep, Playwrights' Horizons, and the Atlantic Theater Company. Two of her works—*The Aliens* and *Circle Mirror Transformation*—garnered Obie Awards for Best New American Play. In the fall of 2010, three Boston theatre companies (Huntington Theatre Company, SpeakEasy Stage Company, and Company One) staged three of Baker's four Shirley plays as part of a festival celebrating her work. Suffice to say, Baker is one of the most original voices in the American theatre writing today.

Christine Woodworth
University of North Carolina at Greensboro

Upcoming Events

TLA Events and Deadlines

March 2013

8
Winter Board meeting
Lehman College
New York, NY

22
BROADSIDE Deadline

November 2013

7-10
ASTR/TLA Conference
Fairmont Dallas Hotel
Dallas, TX