



BROADSIDE

40/2 Spring 2013

a newsletter of THEATRE LIBRARY ASSOCIATION

President's Report

Changing of the Guard, Strategic Planning, and more!

I am honored to be serving as TLA's President. We have a talented and engaged membership and an excellent Executive Board. I look forward to working with Angela Weaver, Vice President, Colleen Reilly, Treasurer, and Laurie Murphy, our new Executive Secretary. I want to thank Kenneth Schlesinger for his dedication to this association and congratulate him on his outstanding tenure as President. I have enjoyed working with Kenneth and I look forward to his active service on the Board as Past President.

I am delighted to begin work as President at a time of new thinking about the association and our activities. We celebrated an important landmark in 2012 – 75 years strong! Today, we are looking ahead. I look forward to working with the Board on developing new ways to strengthen the association's presence within the library and scholarly communities and the publishing world. We will be exploring new methods for communicating our mission by taking a new look at who we are and what we do. We are the small association that does! In addition, we will be taking a fresh look at practical issues such as exploring new platforms for our website and options for data storage. I will continue to encourage TLA to be part of the dynamic dialogue involving digital humanities and the performing arts and the role of libraries and archives in supporting new modes of scholarship.



Nancy Friedland in Colorado for a grand hiking trip, 2012

TLA's Executive Board met on March 8, 2013 in Butler Library at Columbia University. We assembled in a large meeting room located on the fifth floor, formerly the lounge for the Columbia School of Library Science. In spite of wintry conditions, we had a full house. We welcomed new Board members Laurie Murphy from New York University, Diana Bertolini of New York Public Library, Leakhim Gannett of University of California at Santa Barbara, and Morgen Stevens-Garmon of the Museum of the City of New York. We had a full agenda with the morning devoted to strategic thinking and the afternoon to our business meeting.

Strategic Thinking

The Board decided at the June meeting in Stratford to engage in strategic thinking about the organization and its mission. Since we were celebrating the 75th anniversary of the association in 2012, it seemed a good time to think about the next

(continued on page 4)

INSIDE
This Issue

4 President's Report

7 News

10 ATAP Report

11 Exhibition Review

12 Book/Media Reviews

18 Upcoming Events

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.

BROADSIDE (ISSN: 0068-2748) is published three times a year and is now open access—no login required—and available via *BROADSIDE* online at <http://tla-online.org/publications/BROADSIDEonline.html>.

Contents ©Theatre Library Association

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About TLA

Executive Board, Mission, and Membership

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

TLA on Facebook: <http://www.facebook.com/pages/Theatre-Library-Association/326948200637>

MISSION STATEMENT

Founded in 1937, the Theatre Library Association supports librarians and archivists affiliated with theatre, dance, performance studies, popular entertainment, motion picture and broadcasting collections. TLA promotes professional best practices in acquisition, organization, access and preservation of performing arts resources in libraries, archives, museums, private collections, and the digital environment. By producing publications, conferences, panels, and public events, TLA fosters creative and ethical use of performing arts materials to enhance research, live performance, and scholarly communication.



JOIN US!

Membership

(Annual dues: \$30 personal, \$40 institutional; \$20 student/non-salaried members. In order to defray the rising costs of international postage, members with non-U.S. mailing addresses are now required to pay a \$10 surcharge.) Includes *Performing Arts Resources*, published occasionally. Dues can now be paid online using PayPal.

For availability and prices of past issues of *PAR* and *BROADSIDE*, contact info@tla-online.org

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

(continued from page 1)

75 years. Kenneth inspired us with a catchy theme: *TLA: The Next 75 Years*. We scheduled our strategic thinking and planning for our March 8 meeting.

At the March meeting, Kenneth and I moderated the discussion, which is best described as an exercise in free association. The Board members were asked to frame thoughts on the organization and our mission around the following terms: passion (what are we passionate about), best (what do we do best), brand (how do we perceive ourselves and how are we perceived), and finally, opportunities and challenges (how do we move forward). We charted our responses, ranked them, and then spent some time reflecting on our thoughts and ideas.

It was evident from the start that there is a lot of passion for this association and what we do. The Board expressed tremendous pride in our history and an enthusiastic focus on the future. If there was a theme to pull from the morning's discussion, it was we are a highly motivated group. I know the Board was talking for our membership. We described ourselves as passionate about what we do and believe what we do, we do well. We have an extraordinary knowledge base and skill set in our membership. We are devoted to outreach and service.

The discussion moved on to identifying our challenges and opportunities. There was strong sentiment that we need to make ourselves more widely known. The Board shared the belief that TLA offers excellent professional opportunities and that we need to more aggressively promote what we offer by expanding our outreach through social media, networking and collaboration.

The strategic thinking was a wonderful opportunity for the Board to look at the organization and begin brainstorming on the next best steps for moving forward. More to come!

I welcome your feedback—let us know what you think about TLA at this time of strategic thinking. Feel free to send comments and suggestions directly to me.

Book Awards

The Book Awards have a long history in TLA. The George Freedley Memorial Award was established in 1968 in honor of the first Curator for the New York Public Library's Theatre Collection and first President of Theatre Library Association. The award honors a book of exceptional scholarship on some aspect of live theatre. The Richard Wall Memorial Award was established in 1973 to honor a book of exceptional scholarship in the field of recorded performance. Formerly known as the Theatre Library Association Award, the prize was renamed in 2010 to honor Richard Wall, former Book Awards Chair. Both awards are highly regarded by our membership, the scholarly community, and the publishing community.

In June, 2012, the TLA Executive Board voted to put the Book Awards on hiatus. This was not an easy decision but it was clear that we needed to take a step back to review the committee membership and the full range of activities necessary to review the books each year. Both the committee membership and the process were facing challenges at the time. There were also many questions. Did we want to continue the awards? Was it time to rethink the award event in October?

The Board sanctioned an ad hoc committee appointed by Kenneth Schlesinger to address these questions and to develop recommendations for the Board to review and discuss on March 8 to concur with our strategic thinking. In addition to the committee's work on drafting recommendations, Tiffany Nixon and Linda Miles began work writing a detailed review of a very involved process for working with publishers and getting the books to jurors. Depending on the Board's decision, they were positioned to move forward. The Board reviewed the recommendations and engaged in a thoughtful and passionate discussion expressing overwhelming support for retaining the awards. We believe the awards are of importance to our membership and highly regarded by a wider community. They are an important part of what we do.

In response to additional recommendations presented by the ad hoc committee, the Board fully supported a

President's Report

Update on TLA's Activities

new award for digital scholarship. The Book Awards Committee will draft recommendations on how best to proceed with this new initiative. More to come on this soon! Lastly, the ad hoc committee recommended a new look at the Book Awards event which takes place following the annual business meeting in October. With recommendations from the Book Awards Committee, the Board will resume this discussion in May.

I am delighted to announce that Tiffany and Linda will serve as Co-Chairs of the Book Awards Committee. I congratulate and thank them both for their tremendous work. I am pleased to announce that Diana Bertolini has joined the committee. I also want to send a special note of thanks to our jurors for their excellent work and dedication to this initiative.

Membership Committee

Beth Kattelman has agreed to serve as Chair of the Membership Committee. She also serves as the coordinator for members interested in volunteering for TLA activities. I know that Beth will bring good ideas and energy to this committee. I thank Beth Kerr for her past and continued service on this committee.

Strategic Planning Committee

In anticipation of our strategic thinking, I decided to expand the membership of this committee. I am pleased to announce that Tiffany Nixon, Kenneth Schlesinger and Morgen Stevens–Garmon have agreed to join Angela Weaver will continue to serve as Chair. As a result of the Board's strategic thinking, this committee will play a vital role in helping TLA to move forward with new initiatives and directions. I look forward to working closely with the committee members.

Publications Committee

Congratulations to John Calhoun, Editor, and Michael Messina, Associate Editor on their excellent work on *Documenting: Scenic Design*. This is a terrific addition to the documenting design series. Stephen Kuehler is making excellent progress on the final edits for PAR 30, the proceedings from TLA's third symposium, entitled, *Holding Up the Mirror:*

Authenticity and Adaptation in Shakespeare Today. He expects to have complete revisions by late spring. We look forward to reading the transcripts of that terrific symposium.

Leahkim Gannett, Chair of Publications Committee, reported on a number of activities and initiatives. The invaluable work of the Book Reviews Editor for *BROADSIDE* was passed from Cathy Ritchie to Charlotte Cabbage this past fall. Thank you to Cathy and Charlotte for past and future work on *BROADSIDE*. Special thanks to Cathy for helping to make this a smooth transition. Leahkim also reported that she is investigating ways to market PAR at conferences which we think will provide welcome exposure to PAR. The next volume in line, PAR 31, *Documenting: Architecture*, will focus on collections of theatrical design and technology. Leahkim has put out a call for an editor and contributors. Please contact Leahkim if you are interested in contributing! Even in this early stage, there is great excitement for this next volume in the documenting series.

Conference Planning

ASTR—Dallas 2013

Doug Reside is overseeing the plenary for ASTR 2013 in Dallas. The topic is *Big Data* and will address the use of computerized analysis of large sets of data to foster new discoveries in the performing arts. The panel will be held on Saturday morning during the conference.

Angela Weaver has arranged for a tour of the Dallas Arts District to be held Friday afternoon. Signup for the tour will be available during conference registration.

We look forward to seeing you all in Dallas this November.

SIBMAS—TLA

Kenneth and I have been working together on early planning for the SIBMAS-TLA Conference to be held June 11-June 14, 2014, in New York City. The conference will support a larger theme of "Building Communities" with individual days focusing on

President's Report

Update on TLA's Activities

digital humanities and the performing arts, dance preservation, and the artifact and material culture. In part to move planning forward, Kenneth and I attended the SIBMAS Conference hosted by the V&A Museum in London, October 2012. During the conference week in London, we scheduled a meeting with the SIBMAS conference planners to discuss arrangements and next steps. It was a productive meeting and we look forward to working together across the Atlantic. Kenneth has been working on obtaining outside funding and has already received a generous commitment from the Shubert Foundation. I am working on corporate sponsorship and we hope to secure a venue for the event shortly. SIBMAS and TLA conference planning teams will be meeting in New York City in June, 2013.

A few words on the SIBMAS Conference in London. The V&A did a fabulous job hosting the event. The papers were engaging and diverse. I was delighted to participate in a lively poster session with my contribution entitled "Researching Costume Design: Finding the Unexpected." Kenneth and I enjoyed the V&A's blockbuster exhibit, *Hollywood Costume*. We were both relieved to fly home just before Hurricane Sandy halted all flights out of London.

Professional Awards

The Professional Awards Committee is responsible for both the Distinguished Service and Brooks McNamara Performing Arts Librarian Scholarship Award. Francesca Marini, Chair, sent out the call for Distinguished Service Award on February 12th. If you know a performing arts librarian, archivist, curator or scholar that has demonstrated excellence in the profession, please send in a nomination. You will find more details on the TLA website. The Scholarship Award call will be sent out shortly. The theme for this year's essay is *TLA: The Next 75 Years*. I am delighted that our two past scholarship winners are active TLA members.

American Theatre Archive Project (ATAP)

Susan Brady reported that ATAP continues to develop regional teams of volunteer archivists, librarians, scholars, and dramaturgs to help preserve the archives of theater companies throughout

America. They have conducted training sessions around the country including New York this past January. Sessions are in the planning for Boston and Seattle. The ATAP-NYC team is helping to establish archival programs at the Atlantic Theater Company, New York Theatre Workshop and the Cherry Lane Theatre. Congratulations to ATAP—this is amazing work!

ACRL Arts

Diana King, our ACRL Arts Liaison, reported that Rob Melton, ACRL Arts Program Committee member, has confirmed that TLA will be listed (name-only) as a co-sponsor for their ALA Annual Conference program in Chicago. The theme will be digital scholarship and the arts with a special emphasis on performing arts. Doug Reside from New York Public Library and Susan Wiesner from University of Virginia will be presenting. The program is scheduled for June 30 at 3 pm. This should be an interesting program.

Website

David Nochimson will continue to work as our Webmaster. Be sure to check out the new developments to the website. David has added the full original transcript of the 1937 Theatre Library Round Table as well as the abridged script performed at the Anniversary Gala. Both versions are terrific reads. David is planning a digital exhibit of the Round Table with bios of participants and additional photos from the event. He is also planning to update the Theatre Resources page. He is looking to add new images to the slide show on the home page—please contact David if you have submissions.

Treasurer's Report

TLA's finances are currently at \$68,436.53 and our Savings Certificate worth \$5,240.08.

Nancy Friedland
TLA President

News

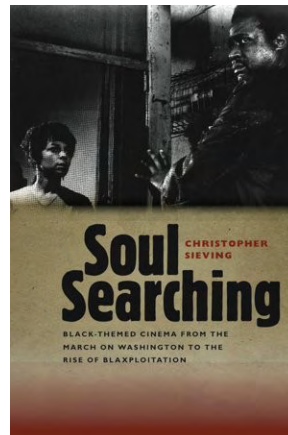
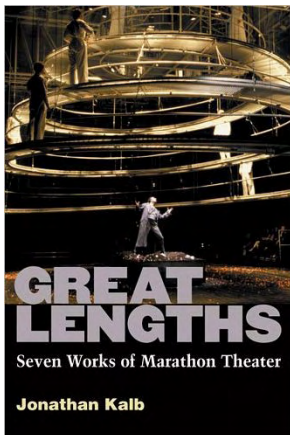
Collections, Exhibits, Staff Transitions, etc.

The Book Awards are Returning in 2014!

Theatre Library Association is proud to announce the recommencement of the annual book awards beginning in 2014. The George Freedley and Richard Wall Memorial Awards have an esteemed tradition of recognizing exceptional scholarship in English-language texts dedicated to live and recorded performance. The awards will recommence with selections published within the 2013 calendar year. Please refer to the Theatre Library Association website for further information about the awards process.

<http://www.tla-online.org/awards/bookawards.html>

To recognize books published during the 2012 year, Theatre Library Association will publish a membership-selected list that highlights the year's outstanding additions to the study of performance. To nominate a title for inclusion, please contact Nancy Friedland (nef4@columbia.edu).



Get Involved with the Book Awards

We have an opening for a new juror for the Freedley Award. This is a wonderful opportunity to get involved with TLA. If you are interested in serving, send email inquiry to Nancy Friedland (nef4@columbia.edu).

News

Collections, Exhibits, Staff Transitions, etc.

Brooks McNamara Performing Arts Librarian Scholarship

Brooks McNamara—beloved theater historian, scholar, educator, and mentor—was Professor of Performance Studies at New York University and founder of the Shubert Archive. The Brooks McNamara Performing Arts Librarian Scholarship acknowledges the outstanding professional accomplishments of promising students currently enrolled in MLS or archival training programs specializing in performing arts librarianship.

Apply for the 2013 Scholarship



**Lisbeth Wells-Pratt,
2012 Brooks McNamara
Performing Arts
Librarian Scholarship
Winner**

Applicants must be students currently enrolled in an ALA-accredited MLIS or archival training program. Prospective applicants should submit proof of their student status, a current resume, contact information for three references, and a 500-1,000 word essay.

The theme of this year's essay is: "Theatre Library Association: The Next Seventy-five Years." The theme is open, but some possible topics may include: How do we continue to serve users in diverse and innovative ways? How can we support artists in their creative endeavors? How can we mentor a new generation of performing arts librarians and archivists?

Interested students are encouraged to apply by submitting the application form and supporting materials by **June 28, 2013** to Francesca Marini (fmarini@stratfordshakespearefestival.com) or to the address listed on the form. Applications will be screened by the Scholarship

Committee.

The winner will receive a \$500 check and a one-year complimentary TLA membership. The essay will be published in BROADSIDE, TLA's online newsletter. The Scholarship winner will be publicly announced in October 2013.

2013 Application Form

2013 Brooks McNamara Performing Arts Librarian Scholarship Award Committee: Francesca Marini, Chair; Susan Brady, Phyllis Dircks, Abigail Garnett, Karen Nickeson, and Kevin Winkler

For more information about the McNamara Scholarship, contact Professional Awards Committee Chair,

2011 Award Winner

Abigail Garnett

News

Collections, Exhibits, Staff Transitions, etc.

Distinguished Service in Performing Arts Librarianship Award

A Celebration of Excellence

The Theatre Library Association wants to celebrate the excellence of our profession by selecting an individual who embodies its best qualities. Please take a moment from your busy schedule to identify that person. Your Distinguished Service nominee should be a performing arts librarian, archivist, curator, or scholar—a dedicated professional who has made significant contributions to our field, and whose energy and creative intelligence have made a difference in the vision of our profession. Preferably, the nominee should be a TLA member. You need to be a TLA member in good standing in order to nominate.

As part of your nomination, please submit:

- Your name and affiliation
- Nominee's name
- Justification statement for nomination (400 words maximum)
- Short biography of Nominee, plus a CV or link to professional webpage



**Nena Couch, 2012 Distinguished
Service in Performing Arts
Librarianship Award Winner**

Please submit nominations electronically to Professional Awards Committee Chair Francesca Marini (fmarini@stratfordshakespearefestival.com) by **May 6, 2013**.

The Distinguished Service Award will be presented at Theatre Library Association's Annual Business meeting in October.

By nominating an outstanding individual, you help bring renown and enhance the state of all performing arts professionals.

Previous Award Winners

Susan Brady
Kevin Winkler
Robert Taylor
Richard Wall
Maryann Chach
Madeline Fitzgerald Matz
Mary C. Henderson
Annette Fern

Don B. Wilmeth
Betty L. Corwin
Richard M. Buck
Maryann Jensen
Louis A. Rachow
Rod Bladell
Don Fowle
Paul Myers

American Theatre Archive Project News

Spotlight on the Pacific Northwest Team

The American Theatre Archive Project (ATAP), through regional teams made up of archivists, librarians, dramaturgs, scholars, and graduate students, assists living theatre companies in establishing company archives through personal consultations, orientations and workshops for theatre staff, and presentations to arts communities. Recent activities by Pacific Northwest team members illustrate how ATAP also fosters relationships between theatre companies and archival repositories.

In 1985, José Eduardo González and Danielle Malan founded the Miracle Theatre Group in Portland, Oregon. Initially presenting a range of classic, contemporary, and avant-garde productions, since 1992 the company has dedicated its energy to the production of Hispanic works of theatre, art, and culture. González, who serves as Executive Artistic Director of the company, became aware of ATAP (and subsequently of the ATAP Northwest team) at one of the 2012 forums for theatre companies conducted by Cecily Marcus and her staff as part of the University of Minnesota's IMLS grant project, "Preserving the Ephemeral: An Archival Program for Theater and the Performing Arts." He understood the importance of his company's records and wanted to find a way to ensure their preservation. He contacted Helice Koffler (ATAP steering committee member and chair of the ATAP Northwest team) to begin the process. González also contacted Natalia Fernández, Librarian of the Oregon State University Multicultural Archives.

The Oregon Multicultural Archives (OMA), a component of Oregon State University's Special Collections and Archives Research Center, is located in Corvallis, Oregon. OMA's mission is to assist in preserving the histories and sharing the stories that document Oregon's African American, Asian American, Latino/a, and Native American communities. Fernández recognized the historical value of the Miracle Theatre Group's records, but as she had not worked with theatre company archives before she was interested in learning more about the specific archival issues related to their care. A series of conversations between González, Koffler, and Fernández resulted in OMA working with the Miracle Theatre Group to create an inventory of the company's records with plans to have further

discussions on next steps after its completion. OMA intern Mike Dicianna has highlighted his work with the Miracle Theatre Group records in blog posts on OMA's web site <http://wpmu.library.oregonstate.edu/oregon-multicultural-archives/tag/miracle-theatre-group/>.

In the interest of sharing ATAP's message with other members of the Portland arts community Northwest region ATAP team members Rachel Kinsman Steck (Willamette University), Jeff Katz (Corvidae LLC), and Helice Koffler (University of Washington) participated in an event on Archiving for the Arts at El Centro Milagro. Organized by José González, the event was part of a regular series he convenes for Portland's Small and Mid-Size Arts Coalition. The ATAP team members presented information about the history of ATAP and its national and regional activities; the importance of oral histories in telling a company's story; and how a company's archival materials can have an online presence. Natalia Fernández described the development of the relationship between OMA and the Miracle Theatre Group, and talked about how an archival repository could provide guidance on standard archival practice. OMA intern Mike Dicianna displayed some of the theatre's archival holdings along with the proper archival storage.

In addition to their work with the Miracle Theatre Group and the Portland arts community, ATAP Northwest team members have been involved in a variety of other activities to further ATAP's work in their region. Team members also include Kate Bredeson (Reed College), Sara Freeman (University of Puget Sound), Joseph Gilg (University of Oregon), Megan Smithling (Cornish College of the Arts), Angela Weaver (University of Washington), and its newest member, Natalia Fernandez of the Oregon Multicultural Archives.

To learn more about ATAP's activities, members, and resources; subscribe to the ATAP announcement and discussion listservs; and/or join an ATAP team, visit <http://americantheatrearchiveproject.org>.

Susan Brady
Yale University

UCLA Library Exhibits Spotlight

Exhibition Review

Selling Tinsel Town: Art and Design from the Hollywood Promotional Machine (UCLA Powell Library, January-March 2013). Curated by Alexandra Apolloni, PhD Candidate, Department of Musicology, and Julie Graham, Accessioning Archivist, UCLA Library Department of Special Collections.



Doll Power: Female Action Figures as Multimedia Tie-Ins (UCLA Arts Library, February 11-April 14, 2013). Curated by Diana King, UCLA Arts Library.

This winter and spring, the UCLA Library featured two very different but complementary exhibits related to promotional materials and ephemera associated with film, television, and media

franchises. At Powell Library, the *Selling Tinsel Town* exhibit spotlighted Hollywood advertising ephemera from the 1920s-1980s, specifically from the Motion Picture Advertising Ephemera Collection and the Terrence O'Flaherty Papers housed in UCLA Library Special Collections. Available in the exhibit were numerous examples of souvenir programs, press kits, and branded objects thematically related to different titles. These include a *Buffy the Vampire Slayer* yearbook, an *Encino Man* wheel of slang definitions, an (empty) box of Lawrence Welk assorted chocolates, a *M*A*S*H* first aid kit, and a cookbook from the 1990 film *Mermaids* called "Mrs. Flax's Fun Fingerfoods." Souvenir programs from films such as *Little Women*, *Thief of Bagdad*, *My Fair Lady*, *Porgy and Bess*, and *Moulin Rouge* (1953) were also on display. The exhibit showcased the multiplicity of content types available in film and television-related archival collections, and was a testament to the range of historical promotional materials that go far beyond posters, trailers, and more traditionally published advertising.

At the UCLA Arts Library, I recently curated a corresponding *Doll Power* exhibit featuring one particular type of media merchandising: female action figures from my own collection. Several books

were also included on the history of media franchise tie-ins, "tough" women on the screen, and the representation of female characters in superhero narratives. The exhibit contains two cases of numerous figures, and of course their boxes, from primarily U.S.-based media companies and franchises, including Marvel, D.C. Comics, Disney, *Star Wars*, *Star Trek*, *Terminator*, *Battlestar Galactica*, *Tomb Raider*, and *Lord of the Rings*. It highlights the connectedness of a film or show's rating to the labeled "maturity level" of different figures, and provides context about the gendered history of action figures as toys and merchandising. These objects are integral to understanding transmedia storytelling and marketing for certain franchises, as well as the relationship of audiences to narratives that go beyond the boundaries of the film, television show, video games, and comics on which they are typically based.

Links:

UCLA Powell Library Exhibits: <http://www.library.ucla.edu/libraries/college/exhibits-events>

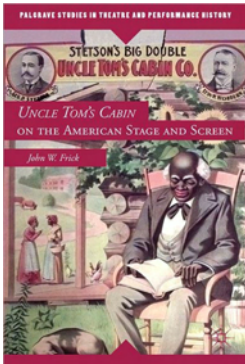
UCLA Arts Library Exhibits: <http://www.library.ucla.edu/libraries/arts/exhibits>

Finding Aid for Collection of Motion Picture Advertising Ephemera: <http://www.oac.cdlib.org/findaid/ark:/13030/kt5g50211j/>

Diana King
University of California, Los Angeles

Book and Media Reviews

Reviews of Theatre and Film-Related Books and Multimedia



Frick, John W.
Uncle Tom's Cabin on the American Stage and Screen.
New York: Palgrave Macmillan, 2012.
308 pp.
ISBN: 97800230114074.

Frick's study makes clear that the play's ongoing dialogue with its culture, for better or worse, is as enduringly American as that proverbial apple pie.

Among the most puzzling anomalies of American theatre history is the unparalleled triumph of the multiple melodramatic stage dramatizations of Harriet Beecher Stowe's 1852 abolitionist novel *Uncle Tom's Cabin; or Life Among the Lowly*. Despite many flaws (as both novel and drama), especially the racial stereotypes it created or enshrined, *Uncle Tom's Cabin* endures as a cultural monument. In truth, no 19th century American play is viable on the 21st-century stage, and *Uncle Tom's Cabin* is no exception to this fact. It remains a vital touchstone in American life. With its astonishing influence, resulting in large measure from both the novel's runaway success and from an unparalleled record of stage performances, film versions, and adaptations, *Uncle Tom's Cabin* is still very much with us, reflecting the long and tragic history of slavery and race relations in the United States.

John W. Frick, a leading scholar of 19th century American theatre, has taken on the daunting task of tracking stage and screen performances of *Uncle Tom's Cabin* in this essential study, delineating the complexities of race, politics, economics, and art which emerge to reveal the vigorous stage of its time and, perhaps more importantly, the multi-faceted and contradictory attitudes of its nation. Frick's vast knowledge of the era, seen previously and vividly in his *Theatre, Culture and Temperance Reform in Nineteenth-Century America* (2008) and *New York's First Theatrical Center: the Rialto at Union Square* (1985), informs this wide-ranging study of *Uncle*

Tom's Cabin. Frick not only illuminates 19th century stage practices (for example, the odious custom of white actors performing in blackface) and the play itself, but he also provides a panoramic view of the titanic social issues inherent in the play and that the work directly influenced, in regard to slavery.

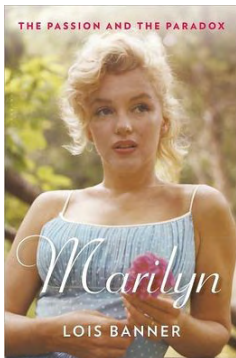
Frick succeeds in his stated goals of tracing the dense chronological stage and screen history of *Uncle Tom's Cabin* from its first production to its most recent manifestations, combining astute critical analysis with an eye to "re-situate *Uncle Tom's Cabin* on stage within its historical context" (xii). Frick faces up to the play's undeniably racist stereotyping while also stressing its importance to racial politics and the ways in which it directly contributed to the social questions resolved by the Civil War, which continue to be negotiated in the long national dialogue on race continuing to this day.

Frick's eye for engaging details and his astute and thorough scholarship provide a treasure trove for theatre and cultural historians. The book includes over 20 illustrations, an appendix of leading actors who appeared in various productions of the play, copious notes and an extensive bibliography. Among the joys of this title are its depictions of the various personalities associated with *Uncle Tom's Cabin* in all eras, many of whom are brought to audacious life in Frick's narrative. Frick's study makes clear that the play's ongoing dialogue with its culture, for better or worse, is as enduringly American as that proverbial apple pie.

James Fisher
University of North Carolina at Greensboro

Book and Media Reviews

Reviews of Theatre and Film-Related Books and Multimedia



Banner, Lois.
Marilyn: The Passion and the Paradox.
New York: Bloomsbury,
2012.
515 pp.
ISBN: 9781608195312.

Particularly revealing in Banner's telling of the story is the intellectual life that previous biographers have consistently either ignored or given short shrift.

In the years since her death, Marilyn Monroe has proven to be the life that has launched (almost literally) a thousand biographies. It is a fertile field that includes a sex life featuring notables in entertainment, sports, and politics; a prescription drug addiction enabled by mental health malpractice; and iconic film performances galore.

A novel major biography of Marilyn Monroe is a rare item indeed. Women's history pioneer Lois Banner gives us just such a work in *Marilyn: The Passion and the Paradox*. Through rigorous original research involving interviews with those in Marilyn's circle who have eluded previous biographers (photographers, makeup artists and costume designers, who provide a treasure trove of new insights on Monroe as a person and a style icon), a thorough re-examination of previous works on the subject (with a particular highlight being an intelligent debunking of several theories on the star's demise), and a strong argument placing her career in a post-feminist context, Banner breaks important new ground.

Banner uses her status as a native Angeleno to put Monroe's childhood in a more realistic socio-economic context. The communities that held her foster homes are shown to be working class enclaves as opposed to the slums previous biographers have described.

Monroe's conscious re-invention of herself starting in her early teens showed the nascent genius for image manipulation that blossomed in her later career. The story of the poor teenager who used a "magic" red sweater as her entrée to high school popularity was reflected again and again in the famous photo shoots and attention-grabbing outfits and makeup that made her the movie star's movie star for more than a decade.

Marilyn's prowess as a marketer and businessperson are demonstrated in her dealings with Twentieth Century-Fox Film Corporation. The economic shrewdness she displayed was decidedly at odds with the public image she presented. Studio executives treated her as a naïve unprofessional narcissist at their own peril.

Particularly revealing in Banner's telling of the story is the intellectual life that previous biographers have consistently either ignored or given short shrift. Monroe was a ferocious autodidact with a propensity for poetry, philosophy, and radical political ideology. The socialist sex symbol who can quote Keats was, surprisingly, who Monroe was when the cameras were turned off.

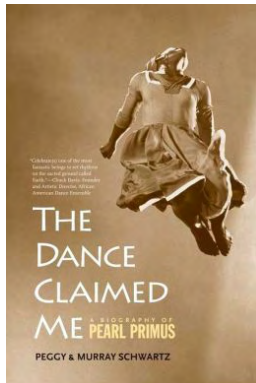
Another important addition to our understanding of Marilyn Monroe is Banner's trenchant description of the star's chronic medical conditions. A battle with endometriosis framed Monroe's great performances and prescription painkiller addiction in the context of the great physical pain with which she lived. It certainly mitigates her constant tardiness—although sometimes that was a tactic to level the playing field with condescending and overbearing directors like Lord Olivier who apparently, during the filming of *The Prince and the Showgirl*, could have caught more flies with honey.

This is an important new work about the most chronicled movie star, using rigorous scholarship to show readers some different sides of an oft-considered life. Any library with a film or theatre collection should add this volume.

John Frank
Los Angeles Public Library

Book and Media Reviews

Reviews of Theatre and Film-Related Books and Multimedia



Schwartz, Peggy and Murray Schwartz.
The Dance Claimed Me: A Biography of Pearl Primus.

New Haven: Yale University Press, 2012.
352 pp.
ISBN: 9780300187939.

This is a story of a woman who uncompromisingly remained herself while working within a society that demanded conformity on every level, from her race and gender to, in what is possibly the book's most insightful section, her role in higher education.

Pearl Eileen Primus grew up in New York, but her story is transnational. Along with contemporaries Katherine Dunham and drummer Babatunde Olatunji, the dancer and anthropologist broke new ground for African-American artists, eventually bringing African techniques into both the performance circuit and the classroom. Although Primus suffered governmental harassment and critical misrepresentation during her lifetime, this biography portrays her as a fiercely creative woman, an artist who drew irrepressible strength from her spiritual ties to African peoples.

Born in Trinidad, Primus was the granddaughter of an Ashanti musician and spent much of her adult life performing and conducting research in West and Central Africa. As her academic contemporaries, the authors pay respectful attention to her anthropological research among the Yoruba, Mano, Gio, and Vai tribes, as well as her perpetually gestating dissertation, which took nearly two decades to complete. Equal time is devoted to her choreographed works, including her early setting of Lewis Allen's poem, "Strange Fruit," as well as later pieces which drew directly from African techniques. Quotes from many of Primus' students illustrate her rigorous rehearsals, aggressive attention to detail, and intense emotional involvement.

While much of her influence came from the force of her personality, Primus was also known for her highly political image. On that front, the authors generally let her actions speak for themselves, detailing her early performances at the American Youth for Democracy and First Negro Freedom rallies, and her later work with the Konama Kende Arts Center in Liberia. (Intriguingly, a large section of the text delves into Primus' difficulties distancing herself from an FBI file created to track her involvement with the Communist party.)

Despite an acknowledged friendship with the subject, the authors do not shy away from potentially controversial aspects of Primus' life, including her aversion to the restrictions of traditional academia and her tense relationship with her stepdaughter. One of the most inspiring aspects of *The Dance Claimed Me* is how it reveals Primus' imperfections. This is a story of a woman who uncompromisingly remained herself while working within a society that demanded conformity on every level, from her race and gender to, in what is possibly the book's most insightful section, her role in higher education.

The text really comes alive in the final two chapters, focusing on the latter part of Primus' life, when the authors become a piece of the story. In relating several personal anecdotes, including an arresting account of the aftermath of her death, they reveal the heart beating beneath the text's placid surface. The Schwartzes are among many who felt her power and transferred it to their own work. Artists as diverse as Maya Angelou, Joe Nash, and Johnnetta Cole, count her as an influence.

In an early interview, Primus stated: "America gave me the technique and Africa gave me the heart—and to each, I must explain the other." Offering a rich collection of interviews, a thorough index, and extensive notes, this biography represents a gracious and comprehensive attempt at that explanation.

Abigail Garnett
Long Island University

Book and Media Reviews

Reviews of Theatre and Film-Related Books and Multimedia



Schmidt, Christel.
Mary Pickford: Queen of the Movies.
Lexington: University Press of Kentucky, 2012.
288 pp.
ISBN: 9780813136479.

Pickford never posed or played down; rather, she elevated each film to a serious discussion on a range of topics including child welfare, loyalty to a cause, and loneliness.

Mary Pickford (1892-1979) was a silent film sensation who cut her acting teeth on the legitimate stage. That she did not transition to ‘talkies’ is truly a loss because it is evident her acumen as an interpreter of multiple characters was adaptable for various media. *Mary Pickford: Queen of the Movies* is a tour-de-force volume bringing us vividly into the early 20th century film industry within the context of the larger social, cultural, economic and political scene, and thereafter through to the 1970s.

Pickford was a leader in the concept of “branding,” initially becoming easily recognized as the “girl with the curls” and trend-setting wardrobe, thereby enabling her to entice her loyal audience to appreciate the depth of the characters she was portraying that necessitated a total makeover from her comely figure, wistful face and magnificent hair. Pickford’s forte was presenting each of her characters as a multifaceted human being. While each essay and the 200+ color and black/white illustrations illuminate facets of Pickford’s natural talent, savvy business sense and pleasing personality, taken together, they portray Pickford as a richly-dimensional personality and actress.

Molly Haskell’s introduction meticulously places into context the rise and demise of the Pickford era within the radical change in national sensibility from Victorian to WWI cynicism. Eileen Whitfield articulates “Transitions in Mary Pickford’s Acting from the Footlights to Her Greatest Role in Film” and

offers “An Evaluation of Mary Pickford’s Youngest Characters,” particularly showing Pickford’s initial, and now lasting, influence on serious approaches to female characters on film. Pickford never posed or played down; rather, she elevated each film to a serious discussion on a range of topics including child welfare, loyalty to a cause, and loneliness.

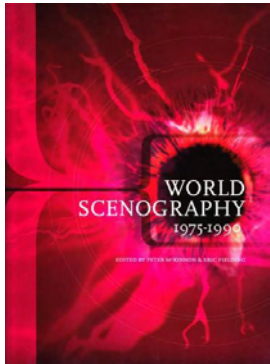
This volume brings to the fore Pickford’s leadership in the archival film movement and her philanthropic endeavors during World War I. As the co-founder of United Artists with Charlie Chaplin, Douglas Fairbanks and D.W. Griffith, Pickford was a leader in ensuring good working conditions and fair monetary gains for actors in the film industry. As the wife of Fairbanks, hers was a marriage of equals in an era when women were supposedly subservient. Richly illustrated and with a wide-ranging bibliography, this collection of essays adds to the previously published biographies, *Pickford: The Woman Who Made Hollywood* by Eileen Whitfield and *Mary Pickford Rediscovered* by Kevin Brownlow.

Schmidt, in her Introduction, explains why “Pickford’s on-and off-screen achievements were fading from memory” by World War II [p. x]. In large part because Pickford herself chose to withdraw her work and her persona, and in no small part because critics erroneously faulted her contributions as minor, the stellar 24-year career of a gifted actress has remained unknown by two generations. However, “the recent [2009] centenary of Pickford’s first movie appearance prompted this celebration of one of early cinema’s key figures.” Schmidt is a film historian, writer and editor with a well-received previous book, *Silent Movies: The Birth of Film and the Triumph of Movie Culture*.

Rita Kohn
Freelance Author

Book and Media Reviews

Reviews of Theatre and Film-Related Books and Multimedia



McKinnon, Peter & Eric Fielding (Eds.)
World Scenography 1975-1990.
New York: Theatre Communications Group, 2012.
300 pp.
ISBN 978155963891.

Where the written text offers context about the external world, these additional materials often provide invaluable contextual glimpses into the inner thought processes of the designers included in this volume.

***World Scenography 1975-1990* is the first in a new series** that continues the work begun by Rene Hainaux's excellent four volume series *Stage Design throughout the World*. Hainaux's collection, which began with 1935, was the only work to offer a thorough overview of scenography around the world and the cessation of its publication in 1975 left a large void in the stage design scholarship. McKinnon and Fielding's new series seeks to pick up directly from where Hainaux left off and carry the torch into the next century. This first volume begins with 1975, the last year covered in *Stage Design throughout the World*, and ends with 1990. Subsequent volumes are expected to cover the years 1990-2005 and 2005-2015 respectively.

This is not to suggest *World Scenography* is merely a reread of *Stage Design throughout the World* with updated pictures. The editors have presented the designs in a manner that reflects the less isolated nature of our modern world by choosing to organize the content by year rather than geographic area. This allows readers to more clearly see the growth of specific designers and/or design practices through time and note how these works are influenced by and in turn influence other cultures. While this reviewer shares the editors' hopes that future volumes will be less Euro-centric, this volume mostly succeeds in representing a variety of regions and cultures in a balanced manner. To facilitate such comparisons, the editors have elected to display work that was felt to demonstrate the highest level of cultural importance,

quality and/or historical and contemporaneous impact in design. This approach is used to justify the inclusion of several significant designs which were enacted before 1975 but, for whatever reason, excluded from *Stage Design throughout the World*, such as Sue Blaane's costume design for *The Rocky Horror Show* and John Napier's set and costume designs for *Equus*.

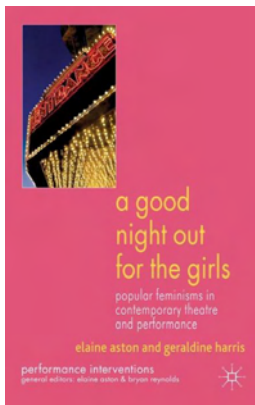
Perhaps the most significant improvement over Hainaux's collection is in the decision to include specific historical and cultural contextualization along with each work displayed. Rather than a broad overview of a time period or region, this production-specific information gives the reader a much stronger understanding of why particular design choices may have been made and why these designs are of historical and/or cultural significance. In addition to the textual context, many of the works presented are strengthened through the inclusion of sketches, renderings and photographs of design models in addition to production stills. Where the written text offers context about the external world, these additional materials often provide invaluable contextual glimpses into the inner thought processes of the designers included in this volume. This information is so useful that the reviewer wishes even more of it was included.

A thorough index allows readers to search by designer, title of work, author/composer and director/choreographer. Detailed production credits have wisely been added to the end of the book, as opposed to cluttering up the interior pages. *World Scenography 1975-1990* is a necessary and faithful continuation of the work begun by Rene Hainaux and an essential purchase for any serious theatre collection.

Michael Saar
Lamar University

Book and Media Reviews

Reviews of Theatre and Film-Related Books and Multimedia



Aston, Elaine and Geraldine Harris.
A Good Night Out For the Girls: Popular Feminisms in Contemporary Theatre and Performance.
Houndsmills, Basingstoke, Hampshire: Palgrave Macmillan, 2013.
232 pp.
ISBN 9780230281035

Their introduction is an account of the field of feminist performance scholarship, and a pointed assessment of the challenges inherent to this historic moment when concrete definitions of feminism are elusive; it is indispensable to any study of feminist theatre.

The recent reissue of *Feminism and Theatre* by Sue-Ellen Case, and the updated and expanded *Feminist Spectator as Critic* by Jill Dolan, illustrate the interest within theatre studies for new, even more current perspectives on feminism in contemporary theatre. Elaine Aston's and Geraldine Harris's *A Good Night Out For the Girls* offers timely and theoretically savvy explications of the feminist potential within a surprisingly eclectic array of traditionally mainstream performance genres.

Aston and Harris open their study with a stunning historical overview of the trends and tensions in feminist theory, performance, and activism over the last 40 years. They offer a succinct yet richly dense distillation of theories of affect, embodiment, performativity, aesthetics, and politics. Their introduction is an account of the field of feminist performance scholarship, and a pointed assessment of the challenges inherent to this historic moment when concrete definitions of feminism are elusive; it is indispensable to any study of feminist theatre.

The book is structured around a series of case studies of performances that have not traditionally been addressed by feminist scholarship, many of which have garnered enormous commercial success. The book has a decidedly U.K. focus, ranging in scope from large-scale West End productions such as

Calendar Girls and *Mamma Mia!*, to smaller-scale productions in more experimental theatres and festivals, to performance styles such as New Burlesque, Chippendale dancers, and stand-up comics. The common denominator in most of these productions is their appeal to predominantly female audiences, particularly "hen night" crowds for whom theatergoing is a communal event of celebration.

Aston and Harris conclude by noting that "being part of the 'power' of a female theatre audience to make a show into a participatory event has encouraged us to think throughout this study about the show-audience relationship not as constituent of feminism per se, but rather as an experiential site of popular-feminist possibility" (186-7). Through analysis of the texts in conjunction with production histories, critical response, and their own affective encounters with the performances and audiences, Aston and Harris situate these works as possible sites of feminism in popular culture. Or, as they state, an exploration of the "pleasures of the popular as potentially *politicizing pleasures*" (27).

One of the striking features of this study is the delicate treatment of the myriad iterations of feminism in the 21st century. Their chapter "The Ghosts of New Burlesque" is one of the most effective applications of contemporary theory to a deeply divisive and contentious mode of performance. Rather than offering a prescriptive solution, they navigate the luminal terrain between historically polarized positions.

Aston and Harris acknowledge their own positionality, particularly in terms of geography and generation, and the ways in which feminisms have shifted in the last several decades. Their book offers a great deal of hope and promise for the feminist potential of a "good night out for the girls," as well as an affirmation of the necessity of feminist theatre scholarship currently and in the future.

Christine Woodworth
University of North Carolina at Greensboro

Upcoming Events

TLA Events and Deadlines

May 2013

6
Distinguished Service in Performing Arts
Librarianship Nominations Due

31
TLA Board Meeting
Location TBA

June 2013

28
Brooks McNamara Performing Arts Librarianship
Scholarship Award Applications Due

October 2013

18
TLA Board Meeting and General Business Meeting
New York Public Library for the Performing Arts

November 2013

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

BROADSIDE Deadlines

June 28, 2013
Summer 2013 issue

November 29, 2013
Fall 2013 issue