



BROADSIDE

41/1 Fall 2013

a newsletter of THEATRE LIBRARY ASSOCIATION

President's Report

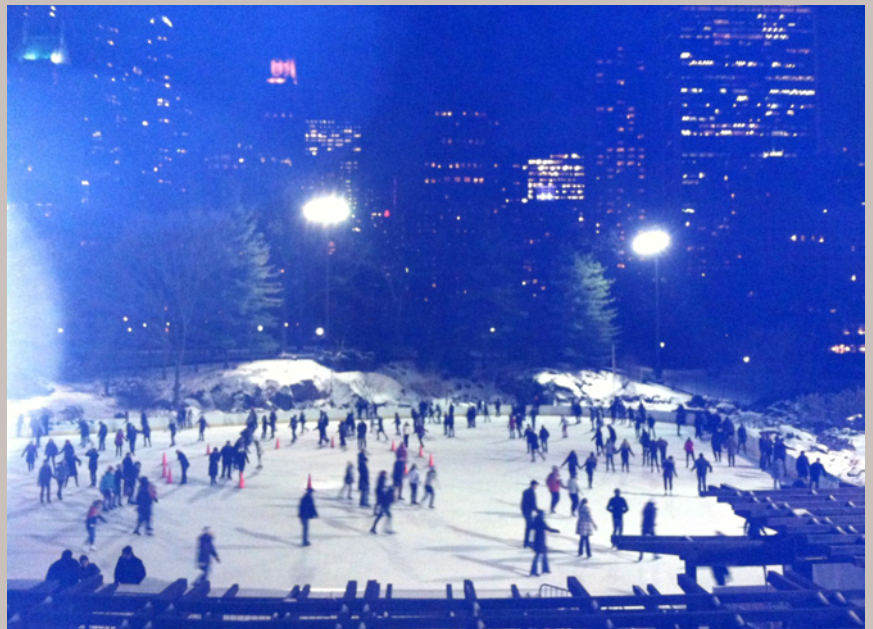
Update on TLA Activities

Greetings TLA!

There are many reasons to love the fall, and for Theatre Library Association, it was an exciting and active few months. We hosted our Fall Executive Board and Annual Business Meetings in New York City, and had a strong presence at the ASTR-TLA Annual Conference held in Dallas, Texas. These activities are reported on separately in this issue.

Annual Business Meeting

On October 18, shortly after the adjournment of the Executive Board Meeting, Theatre Library Association held its Annual Business Meeting at the New York Public Library for the Performing Arts.



Winter in New York City, 2013

In accordance with the TLA bylaws, I delivered a brief report on the activities of the association. Colleen Reilly provided a summary of the Treasurer's Report, and Laurie Murphy gave us an update on the Secretary's Report.

We offered congratulations to Marti LoMonaco on being the recipient of the inaugural Louis Rachow Distinguished Service Award. We were thrilled to thank Louis Rachow for his immeasurable contributions to this association. Thank you, Marti and Louis, for your dedicated service to TLA!

Our Annual Business Meeting is also the time we announce our election results. Congratulations to Laurie Murphy on her election to Executive Secretary. I am pleased to welcome new board members: Noreen Barnes, Jody Blake, John Calhoun (re-elected), and Annemarie van Roessel.

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About BROADSIDE

Editorial Information and Publication Guidelines

BROADSIDE PUBLICATION GUIDELINES

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

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

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

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

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

EXECUTIVE BOARD

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

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

Twitter: <https://twitter.com/theatrelibassn>

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)



Kevin Winkler, Marti LoMonaco, and Kenneth Schlesinger, 2013.

A note of special thanks to our out-going board members: Susan Brady, Charlotte Cabbage and Karen Nickeson. Your work for TLA is deeply appreciated.

Thank you to the TLA Executive Board for another year of terrific work and initiative.

TLA welcomes all members to our Annual Business Meetings. We hope to see you there next year!

October Event

Following the Annual Business meeting, TLA sponsored a dynamic panel discussion entitled "Performing Arts Scholarship in the Digital Age: A Conversation between James Wilson and Polly Thistlethwaite." The event was well-received and generated a great conversation on this timely and important topic. For those of you unable to attend, we are delighted to share a video recording of the event. The video can be accessed at <http://tla-online.org/events/conversation.html>. Congratulations to the Book Awards Committee for putting together this outstanding event.

Book Awards

The Book Awards Committee has worked to streamline the process of getting books to the jurors. They are working with a number of publishers and recently sent submission requests for self-nomination to a number of lists and academic institutions. As of early October, approximately 30 titles had been received. Palgrave MacMillan and a number of publishers are interested in providing e-books for consideration. The committee acknowledges that e-books will soon become the more accepted platform for review copies and is currently working through this process with the jurors.

The Book Awards Committee will also be working on implementing a new award for Digital Scholarship. I will be working with Doug Reside to help the committee define selection criteria and select a new pool of jurors.

I thank the committee members, Tiffany Nixon, Co-Chair, Linda Miles, Co-Chair, and Diana Bertolini for their excellent work.

Conferences

ASTR 2013

The American Society for Theatre Research Conference in Dallas, Texas was terrific. With live performances at every turn, the conference plenaries, working sessions and career sessions focused on a wide range of topics. TLA had a strong presence and welcome involvement in a number of events.

Doug Reside, New York Public Library for the Performing Arts, opened the TLA plenary session, *The Big D: Big Data and the Performing Arts*, with an interesting overview of big data. Nena Couch, Ohio State University, and Harmony Bench, Ohio State University, delivered an interesting talk entitled *Engaging Big Data Bit by Bit: Mapping Touring Dance Companies in the Early 20th Century*. Kimon Keramidas, Bard Graduate Center and CUNY Graduate Center, took a more theoretical approach with his paper *Analog Continuity, Digital Granularization, and the Challenge of Using the*

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Digital Medium to Study the Historical Record of Performance.

I was delighted to work with Mary Isbell on the Unconference Working Session. This was a first for ASTR and we received great feedback. We had approximately 30 people in attendance generating a number of possible topics for discussion. We had lively and engaged conversations around building digital projects, visualization and more. For a list of the topics and notes posted from the event, check out the website:

<http://dhandtheatresearch.wordpress.com>.

It was a pleasure working with Mary Isbell and I look forward to more events like this at ASTR.

Along with Sarah Bay-Cheng, SUNY Buffalo, and Debra Caplan, Baruch College, I participated in a career session entitled "Navigating New Technologies." The session focused on digital content and new opportunities for research and scholarship. I consider it essential that libraries continue to be part of these discussions. The session attracted a full house at the early hour of 7:30am.

I thought this was an outstanding conference. There were many highlights but worth a special note was theatre historian David Mayer's amazing presentation on identifying the provenance of a piece of film strip. His talk was a lesson in historiography—an investigation that included the London Hippodrome, sensational stage events, early film exhibition and more.

SIBMAS-TLA 2014

SIBMAS has launched the conference website in tandem with their newly designed website. The call for papers has been sent to various lists. The conference planning committee members from SIBMAS and TLA are in touch by email and have committed to regularly scheduled conference calls (early morning for us and early evening for our SIBMAS partners!) throughout the year for updates. The conference is titled *Reimagining Collections: Mind, Body, Artifact*. The programs are scheduled for June 11—June 13 and include themed days on Dance Preservation, Digital Humanities and the Performing

Arts and Material Culture and Ephemera. In addition, we are planning excursions, a night to see Roundabout Theatre's production of CABARET, and we will be celebrating the 60th anniversary of SIBMAS! This promises to be a good time.

Future Conference Planning News

Angela Weaver reported that the ASTR Conference for 2014 will be held in Baltimore, Maryland and the Conference for 2015 will be held in Portland, Oregon. Colleen Reilly and Lisbeth Pratt-Wells will serve as plenary Co-chairs in 2014. See the announcement of the Call for Papers on page 14 of this issue of *BROADSIDE*.

Membership

Beth Kattelman, Chair of Membership Committee, reported on the committee's work to bring back lapsed members—we want you back! TLA membership has historically seen its membership numbers fluctuate. We are currently seeing numbers of individual and institutional members decline primarily due to lapsed membership. This committee is focused on bringing in new members as well as encouraging our past members to stay active. TLA offers exciting opportunities for professional development. If you want to be more involved—please let us know! You can send inquiries to Nancy Friedland at nef4@columbia.edu or to Beth Kattelman at kattelman.1@osu.edu.

Publications Committee

Leahkim Gannett reported on the activities of the Publications Committee. Future volumes of *Performing Arts Resources* are in development. Leahkim and Felicity Brown will co-edit *Documenting: Theatre Architecture*, and have worked to strengthen the focus of the volume. We are looking forward to Steve Kuehler's volume on the Shakespeare symposium proceedings to be published in early 2014—in time to celebrate Shakespeare's 450th birthday! The committee welcomes proposals for future volumes.

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Angela Weaver reported on new thinking for *BROADSIDE*. She outlined recommendations based on the discussions at the strategic planning meeting and the membership of the Website Committee. She reported that *BROADSIDE* would be separated into component parts that would allow for more timely posting of news-related content. The President's Report could incorporate more frequent updates and multimedia items. With the intention of getting information out to our membership more frequently, news items, exhibition reviews, and articles could be posted outside of a scheduled publishing cycle. The *BROADSIDE* editor would retain our current publishing cycle for compiling a digest of the articles, reviews, and reports posted in that period. This will accommodate our members without access to the website, and serve as a means to archive *BROADSIDE* as a publication. We value this publication and all that it means to our membership—we welcome your feedback and suggestions to this rethinking of *BROADSIDE*.

Website

As I have reported this year, the current conditions for our website maintenance and file storage are unsatisfactory. Our Webmaster, David Nochimson, is currently leading an ad hoc committee charged with bringing together a plan to update our website and rethink the platform for *BROADSIDE*. The committee has interviewed several potential web designers and we are looking forward to a new website in 2014!

Social Media

We have many great postings on Facebook and are delighted to report a significant increase in the number of viewers. We are establishing a presence on Twitter—reporting from conferences and sharing general TLA news. We encourage you to Like Us on Facebook and Follow Us on Twitter!

Follow us on Facebook and Twitter -
TheatreLibAssn@theatrelibassn

Liaison and Affiliate Reports

ACRL Arts Section/ALA Affiliates Liaison Report

Diana King reported on activities at the ALA Annual Conference. She attended events sponsored by ACRL Arts Section and Literatures in English Section (LES) events. These included the Arts Section program, "Transformations in Performing Arts Librarianship," featuring TLA Board member Doug Reside (NYPL) and Susan Wiesner (2011 Innovation Fellow for the Council of Learned Societies). There were a number of TLA members in attendance. Diana also noted that the Literatures in English section co-sponsored a presentation of possible interest to TLA members entitled, "Literary Texts and the Library in the Digital Age." The presentation focused on negotiating collaboration between libraries and faculty members in digital humanities. Diana has maintained strong communication lines with both Arts and LES members, encouraging collaboration for future conference activities. The 2014 Annual Conference will be in Las Vegas from June 26-July 1.

American Theatre Archive Project (ATAP)

Susan Brady reported on the continued success of the American Theatre Archive Project (ATAP). ATAP continues to develop regional teams of volunteer archivists, scholars, and dramaturgs to help preserve the archives of theater companies throughout America with an Alaska team set to join next summer.

In September, the University of Texas' Oscar G. Brockett Center for Theatre History and Criticism sponsored two events to kick off the Austin ATAP team. The events attracted a significant number of artists and supporters. ATAP had a strong presence at the ASTR Conference. ATAP recently posted on their website the essential document *Preserving Theatrical Legacy: An Archival Manual for Theatre Companies*. Congratulations on this important achievement. For continued information and updates on all ATAP activities, consult the website <http://americantheatrearchiveproject.org>.

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Dance Heritage Coalition

Kenneth Schlesinger and I attended a Tech Summit sponsored by Dance Heritage Coalition. The event took place in November at UCLA. The summit was a two-day, intensive session focused on issues surrounding the current and future practices of the Secure Media Network Project: an initiative to build a national repository of moving image content from dance companies. Future planning and next steps will take root shortly. TLA is delighted to be part of this important conversation.

ALA Library History Round Table

The Board enthusiastically supported David Nochimson to serve as the TLA liaison to the ALA Library History Round Table.

Secretary's Report

2013 Membership Statistics

Laurie Murphy reported that as of October 2013, TLA had 90 personal members, 34 student/non-salaried members, and 110 institutions. We thank our 26 personal members who renewed at the \$75 at 75 Membership rate.

Treasurer's Report

Colleen Reilly reported our total account balance at \$83,314.45. Colleen also reported on the recommendations from the Ad Hoc Committee on Finances. We will be holding membership rates at the current level with exception to international members due to high cost of mailing PAR volumes. We are delighted to maintain our Anniversary rate of \$75 at 75 and will be offering a new level of membership – Sustaining Member \$75 + \$75 = \$150 supporting both our past and future.

TLA Executive Board Elections

Congratulations to our newly elected members to the Executive Board. Laurie Murphy has been elected as

Executive Secretary (2014-2016). Laurie stepped into the role in January and we are delighted that she will continue in this essential position. Congratulations to returning Board member John Calhoun and welcome new members Noreen Barnes, Jody Blake and Annemarie van Roessel.

Bios for all new Board members can be found on the TLA website at

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

Thank you to outgoing members Susan Brady, Charlotte Cabbage and Karen Nickeson for their service to the Board and TLA. All of your efforts and hard work are appreciated.

Nancy Friedland
TLA President

ASTR/TLA CONFERENCE

TLA Plenary: Big Data and the Performing Arts

“Big as all New England, Pennsylvania, and New York,” sings Jordan Benedict of his home “country” of Texas in Michael LaChiusa’s musical adaptation of Edna Ferber’s *Giant*. Inspired by the scenery, for this year’s Theater Library Association’s plenary panel at the annual conference of the American Society for Theater Research in Dallas, we rounded up three



Doug Reside, TLA Plenary, ASTR-TLA Conference, Dallas, 2013.

excellent papers on the much-in-the-news topic of “Big Data and the Performing Arts.”

Towards the end of the first decade of the 21st century, there was much discussion of the promise of high performance computing for the humanities. Although some data mining projects, notably Tanya Clements explorations of narrative structure in Gertrude Stein’s *Making of Americans*, yielded promising results,ⁱ most did not truly require computing power beyond that provided by a high-end Macintosh laptop. In first decade of the worldwide web, the amount of humanities data available in a form that could be processed by super computers was simply too small or limited in scope to warrant the additional processing power.

Then, as Google and other large data collectors began to open up access to their data sets through APIs (application programming interfaces—a set of commands a system administrator allows those outside the own network to run on their computers), it became possible to combine large datasets together and use third party services to visualize them. So, for instance, the Google Maps API allowed programmers to visualize a map of places mentioned in *War and Peace* by combining a text processing algorithm that

picked place names out of novels, looked up their latitude and longitude via Google’s geo-spatial lookup API, and then plotted them onto Google’s map images using another API for the Google Maps.ⁱⁱ

Of course, Digital Humanists weren’t the only ones excited by the possibilities this unprecedented access to large data sets. Starting in 2011, searches for the phrase “Big Data” on Google began to rise and quickly surpassed searches for “supercomputer.”ⁱⁱⁱ In 2012, Barack Obama’s campaign famously capitalized on the information provided by Big Data to create targeted outreach programs that some argue helped him to win the election.^{iv}

Big data is not without its critics. Revelations from Edward

Snowden have revealed that the NSA has used the same tools to analyze a massive data set of phone and email records to detect activity they have identified as suspicious. And in the last few weeks, Harper Reed, the data manager for the Obama campaign shocked audiences at a Big Data conference sponsored by the State University of New York by claiming that “big data” is bunk.^v

The Snowden revelations are troubling, but no definitive indictment of big data as a technology. Any sufficiently powerful technology can be used for both creative and destructive ends. However, Reed’s assertion is, on the surface, more troubling to those of us who see big data technologies as transformative for the future of humanities scholarship. An article in the *Chronicle of Higher Education* covered the speech, and quoted Reed as saying:

“The exciting thing is you can get a lot of this stuff done just in Excel,[...]You don’t need these big platforms. You don’t need all this big fancy stuff. If anyone says ‘big’ in front of it, you should look at them very skeptically... You can tell charlatans when they say ‘big’ in front of everything.”^{vi}

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In response, on the Humanist listserv (a decades old email group dedicated to discussion of digital humanities), Washington University Digital Humanities scholar Anupam Basu wrote:

“On the other hand, one might argue that all data is big data in the humanities. That is, the moment we enter the realm of "data" in the humanities—the moment we scale up from the conventional logic and practices of reading and start to think in terms of corpora and corpus-wide analysis—we enter a domain that might not stretch computing hardware of even Excel, but that requires us to rethink and fundamentally reevaluate paradigmatic assumptions about reading and analysis.”^{vii}

That is, just as it turns out that consumer grade laptops can solve most of the problems humanists imagine for high performance computers, the size of the data we need to process to answer large questions may be small enough for a spreadsheet. This does not necessarily mean that our data is small, it is big; to paraphrase Norma Desmond: it's the super computers that got small.

However, even our relatively small datasets may be most useful if they can connect to a large number of other such “small” datasets. Consider for instance, the case of a researcher wishing to study *Porgy and Bess*. As any theater historian knows, this is a difficult proposition. The *Work Porgy and Bess* exists across many Expressions (to borrow the language of the cataloging paradigm known as FRBR). It is a novel and a play (both known as *Porgy*), a 1935 musical (or was it opera?), and a somewhat revised 2011 musical directed by Diane Paulus.

Let's say a researcher is interested in the 1935 Broadway production. Right now she can search *Playbill Vault* for *Porgy and Bess*, select the 1935 production, and get a list of all of the people associated with it. In both *Playbill Vault* and in results would not be simple names, but uniquely defined web addresses that disambiguate, for instance, the Alexander Campbell who played the detective in the original production from the founder

of the Stone-Campbell Christian evangelical movement of the mid-19th century.

The engine might then go to an archive registry with its list of uniquely defined URLs. In this ideal world, when any library or archive created a finding aid, it would identify all of the proper names in the finding aid with the unique URLs (something like this already happens with the Library of Congress's Named Authority File, but these names are not connected to *Playbill Vault* or other commercial sources). The search engine could then locate every finding aid that mentions these uniquely identified people. If the researcher wished, it would also be possible to construct a network graph of connections (think the Kevin Bacon, 6 degrees of separation game), to show closely related archives that contain the papers of those who worked with Alexander Campbell in other contexts (we all know that finding aids don't always reveal every artifact in a collection, and these closely related collections might be worth examining).

In the commercial and political sphere, though, big, linked data sets are used not only for discovery, but for also for prediction. Google, for instance, has demonstrated that searches for flu-like symptoms can be tracked to reliably predict the outbreak of flu epidemics. In other cases the correlation need not be so directly linked to a cause. If, for instance, an analysis of big data reveals that scholarly interest in the history of languages is highly correlated with the rise and fall of dung beetle population, one might argue that libraries might do well to watch entomology statistics when purchasing etymology books.

Of course, such arguments should be considered critically. A correlation between beetles and Beowulf scholars may break when the underlying bonds that linked their prolificacy separate. As a result, it's probably not wise to base one's purchasing decisions solely on little understood correlations. This might, I should hope, be obvious; yet as Nate Silver (New York Times writer and big data expert) is quoted as saying in a piece by Elizabeth MacBride on the BBC's website, “The recitation of a statistic (sometimes) shuts down critical thinking.”^{viii} In fact, it is sometimes more useful to examine cases in which the results of big data analysis predicts something

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obviously wrong as, in the terminology of Matt Kirschenbaum, a “provocation” for future research.^{ix}

We are entering an era in which the best researchers may be those who can conceive of the best questions to ask of big data sources. The best work is likely yet to come as an increasing number of large datasets become available. And, of course, the tools themselves must be constantly interrogated and evaluated for both their usefulness and theoretical implications.

In Dallas, Kimon Kermindas from Bard College presented his own reactions to the emergent trend of using big data to investigate text-centric topics and its implications for theater studies. He argued that theatre, which exists in a set of traces rather than in one single text, must be studied by careful, manual “bricolage” that does not lend itself to current big data tools. Nena Couch and Harmony Bench of the Ohio State University presented on some of the work they have done using large data sets to study dance history, and the pedagogical value of creating metadata as part of a class that can then be mined by other researchers. A lively discussion of the ethics of crowd sourcing and scholarly reinterpretation of the intellectual property of artists followed.

Doug Reside

The New York Public Library for the Performing Arts

Notes

i. Clement, Tanya E. “A Thing Not Beginning and Not Ending?: Using Digital Tools to Distant-read Gertrude Stein’s *The Making of Americans*.” *Literary and Linguistic Computing* 23, no. 3 (September 1, 2008): 361–381. doi:10.1093/llc/fqn020.

ii. “War and Peace - Google Maps.” Accessed December 13, 2013. <https://maps.google.com/maps/ms?msa=0&msid=213589048994924963749.00045886cf4df09fa6fdf&dg=feature>.

iii. “Google Trends.” Accessed December 14, 2013. <http://www.google.com/trends/explore>.



Kimon Kermindas, Harmony Bench, and Nena Couch, TLA Plenary, ASTR-TLA, Dallas, 2013.

iv. #q=supercomputer%2C%20big%20data. @michaelscherer, Michael Scherer. “Inside the Secret World of the Data Crunchers Who Helped Obama Win.” *Time*. Accessed December 14, 2013. <http://swampland.time.com/2012/11/07/inside-the-secret-world-of-quants-and-data-crunchers-who-helped-obama-win/>.

v. “‘Big Data’ Is Bunk, Obama Campaign’s Tech Guru Tells University Leaders – Wired Campus - Blogs - The Chronicle of Higher Education.” Accessed December 14, 2013. <http://chronicle.com/blogs/wiredcampus/big-data-is-bunk-obama-campaigns-tech-guru-tells-university-leaders>.

vi. Ibid.

vii. Basu, Anupam. “[Humanist] 27.495 Big Data Is Bunk” *Humanist ListServ*. 31 October 2013

viii. “How to Out-argue a Data Guru at the Office.” *BBC Capital*. Accessed December 14, 2013. <http://www.bbc.com/capital/story/20131105-resist-the-siren-song-of-big-data>.

ix. Kirschenbaum, Matthew G. “The remaking of reading: Data mining and the digital humanities.” In *The National Science Foundation Symposium on Next Generation of Data Mining and Cyber-Enabled Discovery for Innovation*, Baltimore, MD. 2007.

ASTR/TLA CONFERENCE

American Theatre Archive Project (ATAP)

The American Theatre Archive Project celebrated several important milestones during the 2013 ASTR/TLA annual conference. ATAP held its first conference working session, “Expanding Scholarship through the American Theatre Archive Project,” convened by Ken Cerniglia, Susan Brady, and Colleen Reilly. Working sessions provide a forum for discussion of previously disseminated papers on a specific topic and welcome additional conference-goers to attend. Eight participants shared their exceptional work on active and ongoing projects and discussed how ATAP has already and may continue to intersect with and expand their current projects and interests.

Participants included Claudia Case (City University of New York, Lehman College), “Teaching the Archive: A Graduate Seminar on Reconstructing Performance;” Patrick Finelli (University of South Florida), “Broadway Visions: Digital Exhibit of American Scenographers—Boris Aronson;” Shannon Fitzsimons, (Northwestern University), “Work in Progress: Editorial Communities and New Play Development in Chicago Regional Theatre;” Kristin Leahey (Northlight Theatre Company), “The Erased Legacy of Charlotte Chorpenning;” Michael Kaufman (Temple University), “Teaching Drama Through Collaborations;” Lillian Manzor (University of Miami), “Integrating Archival and New Media Work in the Undergraduate Classroom;” Michelle Salerno (University of Illinois at Urbana Champaign), “Archiving Inner Voices: Making Space for What Students Have To Say;” and Cynthia SoRelle (Literary Managers and Dramaturgs of the Americas), “ATAP and LMDA: Surveying the Landscape.”

Additional attendees joined in the lively discussion, which was filled with inspiring suggestions for developing ATAP teams and projects nationwide. Participants also exchanged ideas for addressing challenges faced by theatre scholars, archivists, and dramaturgs in many critical areas: educating theatre and non-theatre majors in archival theory and practice through coursework and internships with living theatre companies; creating digital repositories of performing arts archives; develop working relationships with theatre practitioners; establishing archives of non-traditional performance; and providing evidence of how the loss of archives has

prevented historians from telling the full story of important theatre artists. The discussions also addressed legal/ownership/permissions issues and confidentiality/privacy concerns. The session papers will soon be posted on the ATAP website (<http://americantheatrearchiveproject.org>) with follow-up information as the participants’ projects develop.

ATAP is also celebrating its new status as an ASTR regular committee, bestowed by the ASTR Executive Committee during its meeting at the annual conference. In addition to serving as recognition of its important work, being a standing committee means that ATAP is eligible for administrative and monetary support. In a subsequent meeting with ASTR President Heather Nathans, ATAP Steering Committee members discussed proposals for furthering the work that has been accomplished over the past four years. ATAP looks forward to working with TLA on this endeavour.

Joining the ATAP Steering Committee for the next three years are Charlotte Canning (University of Texas-Austin), Christa Williford (Council on Library and Information Resources), and Adam Versényi (University of North Carolina at Chapel Hill), who will also serve as ASTR Executive Committee liaison to ATAP. Colleen Reilly (Slippery Rock University) will serve as the new Co-Chair with Ken Cerniglia (Disney Theatrical Group). Helice Koffler (University of Washington-Seattle) and former co-chair Susan Brady (Yale University) will continue as committee members. ATAP thanks former committee members Jessica Green, Ann Haugo, and Brian Herrera for their many contributions to ATAP’s development.

ATAP’s recent online publication, *Preserving Theatrical Legacy: An Archiving Manual for Theatre Companies*, is only one of a number of ATAP resources available to those who are working to preserve the archives of living theatre companies. ATAP welcomes TLA members to join us in our endeavours.

Susan Brady
Yale University

ASTR/TLA CONFERENCE

Tour of the AT&T Performing Arts Center

TLA's tour of the Dee and Charles Wylie Theatre and the Margot and Bill Winspear Opera House, the two venues which make up the AT&T Performing Arts Center in Dallas, was an intimate, informative, and entertaining affair. Kevin Moriarty, Artistic Director of the Dallas Theater Center, the Wylie's resident theatre company, escorted a small but enthusiastic group of conference attendees on a tour of the innovative space. The Wylie, designed by Joshua Prince-Ramus of REX and 2000 Pritzker Award Winner Rem Koolhaas of the Office for Metropolitan Architecture (OMA), is the world's only vertical theatre, featuring a completely configurable performance and seating space. Employing mechanized seating towers, the main performance space can transform from a proscenium, to a thrust, to a flat-floor configuration, allowing for maximum flexibility. The American Institute of Architects awarded the 2010 National Honor Award to the Wylie Theatre.



Wylie Theatre, Dallas, TX, 2013.

views of the Dallas Arts District and the city skyline. At the time of our visit, the crew was loading in a very industrial-looking set for a production of *A Christmas Carol*, adapted and directed by Kevin Moriarty.

Having graciously volunteered his time and energy to our group, Kevin turned us over to two docents affiliated with the AT&T Performing Arts Center, who conducted a tour of the Winspear Opera House.

During our tour, Kevin gave us a brief history of the Dallas Theater Company from its beginnings at its original home in the Kalita Humphreys Theater, the only freestanding theatre designed by Frank Lloyd Wright; to Adrian Hall's artistic directorship which saw the DTC perform in the Eugene Lee-designed Arts District Theater; through the design process that resulted in the construction of the Wylie. One of the interesting tidbits he shared was that when Rem Koolhaas met with the concerned parties, he asked them what they wanted the theatre to do, not how they wanted it to look. The design also managed to convert what is normally an operational cost: reconfiguring a space for each performance, into a capital cost, making the resulting space flexibility much more affordable.

We toured a number of smaller rehearsal and performance spaces, the costume shop, and the main performance space: The Potter Rose Performance Hall, whose three glass-walled sides affords audiences



Wylie Theatre, The Potter Rose Performance Hall, 2013.

ASTR/TLA CONFERENCE

Tour of the AT&T Performing Arts Center



Winspear Opera House, The McDermott Performance Hall, 2013.

The Winspear Opera House, with its soaring, clear glass outer walls and striking red glass panels surrounding the McDermott Performance Hall, was designed by Foster + Partners under the direction of 1999 Pritzker Winner Norman Foster and Deputy Chairman Spencer de Grey. The McDermott Performance Hall features retractable screens, huge side and rear stage areas, and accommodates 2,200 patrons.

Entering at the Grand Tier level of seating put our group at eye level with a magnificent crystal chandelier and offered a somewhat harrowing vertical look down to the stage, where the set for the Dallas Opera's production of Bizet's *Carmen* was on view. Although the Winspear was engineered

specifically for opera, it can accommodate other musical performances including musical theatre, as well as ballet and dance performances.

The docents also took us out onto a terrace where we could see two other performance spaces that are part of the Performing Arts Center: Strauss Square, which includes a lawn, pavilion, and porch and performance space; and Sammons Park, which is also used as a performance space. Both venues are open to the public when not in use for performances, providing beautiful recreational spaces for city residents.

Leaving the Dallas Arts District and the Wyly and Winspear, it was difficult not to be impressed by the buildings themselves—and the architects associated with them, a veritable Who's Who of contemporary architecture—but also by the vision and dedication on the part of Dallas leaders to create such a vibrant cultural center in the midst of their city.



Winspear Opera House, interior of The McDermott Performance Hall, 2013.

Angela Weaver
University of Washington

News

Collections, Exhibits, Staff Transitions, etc.

The Paradox of the Post-Human: Archival Subjects, Systems, and Sites

ASTR/TLA 2014 Conference TLA Plenary Call for Proposals

November 20-23, 2014

Baltimore Marriott Waterfront, Baltimore MD

Archival methodologies seek to re-construct the theatrical past through interventions by scholars, practitioners, librarians, and archivists. The archive is re-animated through human intervention, but first the ephemerality of performance is fixed in time through the creation of archival surrogates. Inert materials populate the temporal space previously inhabited by theatre makers and their documentarians. Some ensemble companies like the Wooster Group deliberately engage these proxies in performance, while others like the Studio for Electronic Theatre re-position theatre makers through avatars and cybernetic art.

This panel invites papers that investigate the paradox of the post-human in the broadening spectrum of archival subjects, systems, and sites. What do these archival subjects tell us about human culture? How are archival sites constructed in the digital age? What new challenges and opportunities are posed by multimedia, digital content and information systems? How do these information systems operate? Where do individual or institutional memories reside, and what technologies can best support them?

Panelists are invited to consider the following:

Archival Subjects

- Virtuality, avatars, digital doubles, and surrogates
- Cybernetic theatre/Non-Human presence/Internet performance
- Agency of things: props, puppets, and proxies

Archival Systems

- Repositioning the human in a system of information, as subject, agent, and arbiter
- Virtual archives
- Genealogies of multimedia performance

Archival Sites

- “Post-human” archival experience
- Human finding aids and institutional knowledge
- Community (user) contributors: tagging and distributed processing by those outside the profession

Proposals should be submitted as an abstract (maximum 250 words) that includes name, affiliation, mailing and e-mail address. Full-length papers will not be accepted. Individual presentations should not exceed 20 minutes. All submissions must be received by **February 15, 2014** and should be sent as e-mail attachments in MS Word to: colleenkreilly@gmail.com.

Plenary Co-Chairs: Colleen Reilly, Slippery Rock University and Lisbeth Wells-Pratt, University of Georgia

Exhibition Review

“Diaghilev and the Ballets Russes, 1909–1929: When Art Danced with Music”

How can we experience the dance of the past? This is a question of abiding importance to artists, scholars, and archivists of the performing arts. Dance is inevitably described as “ephemeral,” a word that is meant to convey the fugitive spirit of live performance, but that also tends to cast dance as a flitting butterfly, something colorful but frail and short-lived. In practice, the primary way we experience past performances today is through film or video recordings, but some dance artists have been strongly opposed to such recordings, believing that video is inadequate to capture, and can even distort, live performance. One of the most implacably opposed was Serge Diaghilev, founder and director of the Ballets Russes. As a result, there is no film footage of this profoundly influential company, except for one brief, silent clip of a rehearsal for *Les Sylphides* in 1928. How then can we grasp the shocking, rapturous impact that the Ballets Russes had on western culture in the first part of the 20th century?

The exhibition “Diaghilev and the Ballets Russes, 1909–1929: When Art Danced with Music” demonstrated the remarkable degree to which the effect, the ethos of the Ballets Russes can be recovered through surviving artifacts: costumes, backdrops, set and costume designs, and artworks inspired by the company and its dancers. This is partly because the impact of the Ballets Russes derived from its design elements and personalities as much as from its choreography, only a small portion of which has survived in the repertory of modern ballet companies. The exhibition’s success also reflected the scholarship and brilliant design that went into it, and the wealth of treasures it had to offer. Conceived and first exhibited in 2010 at the Victoria & Albert Museum, from which many of the artifacts are drawn, the exhibit was on view at the National Gallery of Art in Washington, DC, from May 12–October 6, 2013, with around 50 objects added from other collections for the American version.

“Diaghilev and the Ballets Russes” was superbly displayed on two levels of the National Gallery’s East Building, providing an experience at once intimate and expansive. The combination of artworks, enlarged scenic designs, music, and video clips, a mix that might have become distracting or overwhelming, instead meshed to create an absorbing sensory environment, while leading visitors skillfully through the history of the company and its immense cultural and artistic significance.

The Ballets Russes was formed in 1909 by impresario Serge Diaghilev, whose vision was to bring together the best Russian dancers and choreographers with the most innovative composers and visual artists of the day. Productions like *Schéhérazade* (1910), *Petrouchka* (1911), *L’Après-midi d’un Faune* (1912), *The Rite of Spring* (1913), and *Firebird* (1910) brought influences from Russian and Central Asian folk art, Oriental exoticism, and ancient Greece together with modernist music and choreography that broke many rules of classical ballet. The Ballets Russes provoked a frenzied and often adulatory response in Paris and London in the ‘teens, influencing fashion and art across Western Europe and later America. In the 1920s, Diaghilev mounted productions designed by Pablo Picasso and Henri Matisse, artists whose modernism was likewise nourished by “primitive” art and Orientalism. The National Gallery show contained models of Picasso’s cubist costumes for the circus-themed *Parade* (1917), which completely and controversially obscured dancers’ bodies, and originals of Matisse’s Chinese-inflected costumes for *The Song of the Nightingale* (1920). Throughout, the exhibition richly illustrated the roles of cultural appropriation and multi-disciplinary collaboration in the growth of modern art.



Eugène Druet, French, 1868–1917,
Vaslav Nijinsky in Siamese Dance
from The Orientals, 1910.

Exhibition Review

“Diaghilev and the Ballets Russes, 1909–1929: When Art Danced with Music”

The Ballets Russes also changed the gender dynamics of ballet as male dancers broke free of traditional prince or cavalier roles to express qualities of androgyny, animalism, and savagery, as well as modern masculinity. The company brought to the ballet stage a new and scandalous eroticism, whether cast in exotic settings (harems, Arcadian glades) or in sharp satires of modern life (Riviera vacationers in Bronislava Nijinska’s *Le Train Bleu*). Seminal Ballets Russes productions broke with classical ballet vocabulary and traditions, introducing expressive, character-driven movement that drew from both modern dance (especially Isadora Duncan) and folk and ethnic dance. Ultimately, however, George Balanchine, the last of the great Ballets Russes choreographers, shaped 20th century ballet most with his neoclassicism, a blending of pure classicism and modern innovations, often in service of plotless dance works with minimal design elements.



Giorgio de Chirico, Italian, 1888–1978, Set design (scene 2) for *The Ball*, 1929.

At the National Gallery, glimpses of Ballets Russes choreography were provided by video excerpts of re-stagings by later companies, chiefly the Joffrey Ballet, with Rudolf Nureyev frequently taking the roles created by Vaslav Nijinsky. The iconic star of the Ballets Russes and one of the most revolutionary dancers of the 20th century, Nijinsky is probably the last legendary dancer of whom no film footage exists. But would film really capture his electrifying performances better than the expressive sculptures, drawings, and paintings of the dancer by artists like Auguste Rodin? Writers who saw Nijinsky in Michel Fokine’s *Le Spectre de la Rose* (1911) described his exit in a leap that seemed to cover half the stage; it can’t have been true, but the impressions of the audience offer a different kind of

documentation than film could provide. Cocteau’s delightful caricature of Igor Stravinsky at the piano, and Modigliani’s painting of Léon Bakst looking like an old roué bring to life a whole cultural milieu, providing context that is often lacking from archival films.

To see the original costumes worn by Ballets Russes dancers brings a thrilling sense of their physical presence and immediacy. The costumes’ lavish ornamentation and intense, often violent colors seem nearly untouched by time; it is largely these colors, as Alastair Macaulay noted in his *New York Times* review (May 23, 2013), that gave the show such a feeling of life and warmth. The actual costumes were accompanied by rich, fantastic drawings by Léon Bakst, whose highly stylized designs—works of art in themselves—defined the company’s original aesthetic. The show revealed the fascinating array of artists who designed for the company, including surrealists Pavel Tchelitchew and Giorgio De Chirico (whose 1929 costumes for *The Ball* proved difficult to dance in), and fashion legend Coco Chanel, whose simple, natty sportswear for Nijinska’s 1924 *Le Train Bleu* was a radical departure from Bakst’s vision. This ballet, featured in the show’s final gallery, was cutting-edge not only in its subject matter and look, but in being both choreographed and designed by women.

Exhibition Review

“Diaghilev and the Ballets Russes, 1909–1929: When Art Danced with Music”

“Diaghilev and the Ballets Russes” provided dance-history context for some familiar ballets, such as Balanchine’s *Apollo* and *The Prodigal Son*, which remain very much alive in the repertory of New York City Ballet and other companies. Equal weight was given to lesser known works that have disappeared from stages—offering such delights as the ballet of undersea creatures from the Rimsky-Korsakov opera *Sadko* or Sonia Delaunay’s dazzling, jazzy costume for the 1918 *Cleopatra*. Souvenirs of Ballets Russes tours of the United States—which brought them not only to major cities, but to places like Knoxville, Toledo, and Wichita—opened a glimpse of the company’s off-stage life. Material relating to the company’s time in America was added for the National Gallery’s run: for instance, a photograph of Nijinsky posing with Charlie Chaplin in Hollywood.



Henri Matisse, French, 1869–1954,
Costume for a Mandarin from *The Song of the Nightingale*, 1920.

Further highlighting connections between the Ballets Russes and cinema, the National Gallery presented in conjunction with the exhibit an intriguing series of films featuring Russian artists working in the French film industry in the 1920s. These movies not only displayed direct influences from the Ballets Russes but illuminated the theme of exile, which ran through the show without explicit comment. The Ballets Russes was deeply and essentially Russian, yet performed exclusively outside of its homeland, from which many of its artists were severed by the Revolution and birth of the Soviet Union. Similarly, the film company Albatros was made up of Russian expatriates working in France, producing innovative, artistically daring works in collaboration with French actors and filmmakers. Russians also worked at the German studio UFA and elsewhere in Europe.

Celebrating this cultural intermingling, Alexandre Volkoff’s *Secrets of the Orient* (1928) drew heavily on the fancifully exotic designs of Ballets Russes productions such as *Schéhérezade*, *The Golden Cockerel*, *The Blue God*, and *Firebird*. Starring the very funny, natural, and engaging Russian actor Nicolas Koline, *Secrets of the*

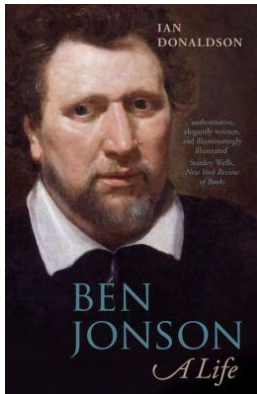
Orient is an elaborate fantasy filled with ornate Siamese ships, beautiful Arabian princesses, camels laden with treasure, and harem girls who dance like Busby Berkeley chorines. All this turns out, poignantly, to be the dream of an ordinary man—something like the dream an average Parisian might have had after going to see the Ballets Russes. Several other films in the series starred the intense, commanding, Russian-born Ivan Mosjoukine, who also wrote the bizarre, psychologically dense scripts for *Le Brasier Ardent* (1923) and *Le Lion des Mogols* (1924). In the latter (directed by French avant-garde filmmaker Jean Epstein), Mosjoukine plays a regal Central Asian warrior who defies a tyrannical ruler and winds up exiled in Paris, where he dissipates in the nightclubs, falls in love with a woman who may be his sister—and stars in a movie. The sense of dislocation and nostalgia that haunts these inventive, spectacular movies added a bittersweet undertone to the exhibit they complemented.

With live musical accompaniment by pianist Ben Model, the films played to large audiences who responded enthusiastically to their humor and imagination, demonstrating the power of art to speak across time and cultures.

Imogen Smith
Dance Heritage Coalition

Book and Media Reviews

Reviews of Theatre and Film-Related Books and Multimedia



Donaldson, Ian
Ben Jonson: A Life
 New York: Oxford
 University Press, 2013
 533 pp.
 ISBN: 9780198129769

Jonson's career contains early examples of the author-as-celebrity syndrome, and Donaldson shows Jonson's artistic and cultural significance going well beyond the plays and the poems he left behind.

Ian Donaldson's *Ben Jonson: A Life* is not only the definitive biography of the seminal renaissance playwright by a pre-eminent scholar in the field, but also a meditation on the art of biography and fame that informs Jonson's life and works, as well as Jacobean culture and politics.

The introduction sets the pace with a fascinating examination of Jonson's burial. Apparently to save space, he was interred standing on his head in Westminster Abbey. He was disinterred on at least two occasions, and the whereabouts and authenticity of his skull were in question. The genuine article was preserved by a veteran gravedigger and reunited with the rest of his remains.

The other event in Jonson's life that Donaldson describes in his introduction is a walking tour late in the playwright's career. He made the journey from London to Edinburgh entirely on foot in accordance with a wager. Donaldson describes the hero's welcome the renowned Jonson received.

Jonson's career contains early examples of the author-as-celebrity syndrome, and Donaldson shows Jonson's artistic and cultural significance going well beyond the plays and the poems he left behind.

Apocrypha, such as the two lives Jonson allegedly took (one in single combat in the Netherlands and one

in a duel with an actor), are treated with a scholarly precision and insight that adds concreteness to murky events without relying unduly on assumptions. Donaldson also examines Jonson's role in the Gunpowder Plot and its aftermath. Jonson's attempts to redeem himself, by locating a sympathetic Catholic priest who could compel the conspirators to confess without having to resort to torture, show a playwright at the height of his powers (he wrote *Volpone* during this period) forced to walk a political tightrope.

Donaldson employs a number of contemporary biographical sources, for example *Timber or Discoveries*, a collection of Ben Jonson's conversation concerning his artistic and political life, in his research. In addition, Jonson's poems provide a wealth of autobiographical material that Donaldson mines judiciously.

Attention is also paid to the masques, their commission by noble patrons, and their performance (described in wonderful detail that allows the reader to imagine being a spectator at the events). Perhaps most revealing of all, Donaldson focusses on Jonson's prickly relationship with the pioneering master of scenic design, Inigo Jones.

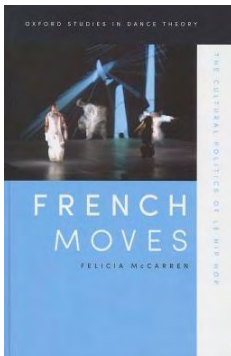
Jonson's incarceration in connection with the content of more than one of his works provides another compelling facet of the playwright's life. The lost satire *The Isle of Dogs* and the stellar city comedy *Eastward Ho!* both landed the playwright behind bars (King James, a Scot by birth, failed to appreciate Scottish dialect humor). These imprisonments illuminate Jonson's epistle dedication to *Volpone*, wherein he attributes all objectionable material in his prior works to his collaborators.

Donaldson, a contributor to *The Cambridge Edition of the Works of Ben Jonson*, has produced a biography that will stand as a landmark of Jonsonian study and theatre history.

John Frank
 Los Angeles Public Library

Book and Media Reviews

Reviews of Theatre and Film-Related Books and Multimedia



McCarren, Felicia
French Moves: The Cultural Politics of le hip hop
 New York, NY: Oxford University Press, 2013
 240 pp.
 ISBN: 97801999939978

Though it is frequently esoteric, there is much more to this work than simply an application of theoretical texts to a specific subculture—it's a model for situating choreographies within a global society, bringing specificity to universal problems of cultural appropriation, class structure, and the unstoppable march of technology.

In the United States, the 40 years since hip hop's birth have shown the culture becoming both marginalized and heavily commercialized—a complex history marked by constant rebirth as its impact has spread across the globe. In France, le hip hop has a very different history. Beginning in the 1980s under President François Mitterrand, the French government subsidized hip hop dance instruction, funded festivals and performances in prominent venues, and helped disseminate the form through the internet and printed literature. Examining the institutionalization of hip hop dance in French culture and its particular effects, Felicia McCarren attempts to illuminate the granular “French-ness” of le hip hop, restoring meaning and power to the individual movements and gestures of the dance.

McCarren is a professor of French at Tulane University and the author of two previous books on dance theory. As a dancer herself, she brings a distinctive level of personal engagement to complex ideas that draw from Foucault, De Certeau, Leroi-Gourhan, and a host of other theorists of language, movement, and French identity. As such, discussions of works from state-supported hip hop choreographers like Stéphanie Nataf and Farid Berki are interspersed with observations from her own experiences in dance classes and as a participant in

the day-to-day milieu of contemporary urban France. “In the United States, I felt that I knew nothing about hip hop,” she writes, “but in France, somehow, I was completely at home in the form and found its ownership being projected onto me.” This dual status of insider and outsider informs a work that is cognizant of both the cultural factors that influence identity and the ways that bodily movement transcends them to create its own meaning.

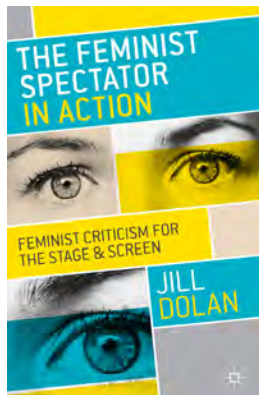
While praising France's rapid and widespread embrace of hip hop dance, McCarren is also critical of the way French cultural ideology ignores the experiences of the marginalized immigrant populations that the form purportedly represents. Citing Mathieu Kassovitz' iconic 1995 film about suburban unrest, *La Haine*, she writes that “the arts of the *banlieue* have fared better than the *banlieues* themselves.” Elsewhere, in one of the most fascinating sections, McCarren looks closely at the work of dancer/choreographer Yiphan Chiem, whose solo piece “Apsara” combines break-dance postures with those of traditional Cambodian dance. This new set of movements helps her describe the experience of migration in the wake of the Khmer Rouge, expressing a mixture of pain and empowerment that echoes through the diverse works examined in the book's six chapters.

Though it is frequently esoteric, there is much more to this work than simply an application of theoretical texts to a specific subculture—it's a model for situating choreographies within a global society, bringing specificity to universal problems of cultural appropriation, class structure, and the unstoppable march of technology. This would be a valuable addition to any library that supports dance studies or general performing arts research.

Abigail Garnett
 Long Island University

Book and Media Reviews

Reviews of Theatre and Film-Related Books and Multimedia



Dolan, Jill
The Feminist Spectator in Action: Feminist Criticism for the Stage & Screen
Houndsmills, Basingstoke, Hampshire: Palgrave Macmillan, 2013
248 pp.
ISBN: 9781137032898

*The ideal use of *The Feminist Spectator in Action* would be in tandem with Dolan's *The Feminist Spectator as Critic*, so that readers could access the nuances of her theory and then see it put to work on salient pop culture performances.*

The 1991 publication of Jill Dolan's *The Feminist Spectator as Critic* marked a watershed moment for performance scholarship. Dolan indicted theatrical legacies that marginalized and exploited women artists while hailing the work of progressive, liberatory theatre makers whose processes and performances enacted social justice and equality. The 2012 expansion and reissue of Dolan's groundbreaking text underscore the persistent relevance of her theoretical discourse. In the year following the reissue, Dolan also published *The Feminist Spectator in Action: Feminist Criticism for the Stage & Screen*, a pithy and relevant application of her theoretical precepts and a useful companion piece to *The Feminist Spectator as Critic*.

In 2005, Dolan began a blog entitled, "The Feminist Spectator," in which she offered critical responses to theatre, film, and television. *The Feminist Spectator in Action* is largely culled from that blog. Divided into four sections—advocacy, activism, argument, and artistry—slightly less than half of the essays address live performance while the remainder concern themselves with film or television. What unites the pieces in this collection are the ways in which Dolan "considers contemporary popular culture and the arts through analytical optics that yield the pleasure of informed and empowered viewing" (4). Taken together, these essays offer timely and relevant

critiques, navigating the tricky (and sometimes nonexistent) terrain between aesthetic pleasures and political discomfort. By utilizing film and television for more than half of the case studies, Dolan demonstrates the broad applicability of her feminist criticism and widens the potential audience for her collection. The borders between film, television, and theatre (at least in terms of commercial and large-scale regional theatre) are porous in the twenty-first century as many artists work in all mediums. By encompassing all three, Dolan electrifies criticism for a new generation of artists and scholars while reinvigorating her approach for those familiar with her earlier work.

Although many of the case studies included in the collection remain available on her website, the printed edition bookends them with indispensable tools accessible to novices as well as those well-versed in feminist criticism. Her introduction offers background on the genesis of the blog and the tenuous position of women in the American theatre. More importantly, however, the introduction is part primer on the status of criticism in the digital age and part manifesto, calling for "critical generosity" and an embrace of the phenomenon of "citizen criticism." The book concludes with a "How To" guide for feminist critics, complete with lists of questions to provoke reflection and analysis. Finally, the book includes an indispensable list of suggestions for further reading on an array of related subjects.

The ideal use of *The Feminist Spectator in Action* would be in tandem with Dolan's *The Feminist Spectator as Critic*, so that readers could access the nuances of her theory and then see it put to work on salient pop culture performances. Alone, however, *The Feminist Spectator in Action* offers all readers impassioned and acute analyses that ultimately raise the stakes of critical discourse and illustrate how much more work needs to be done towards equality.

Christine Woodworth
Hobart & William Smith Colleges

Upcoming Events

TLA Events and Deadlines

2014

February

1

Deadline for submissions for TLA Plenary

14

Winter Board Meeting
The New York Public Library for the Performing Arts

June

10-13

Joint Conference of the International Association of
Libraries and Museums of the Performing Arts
(SIBMAS) and Theatre Library Association: Body,
Mind, Artifact: Reimagining Collections

John Jay College
City University of New York
524 West 59th Street
New York, New York

14

Spring Board Meeting
The New York Public Library for the Performing Arts

October

17

Fall Board Meeting
The New York Public Library for the Performing Arts

Annual Business Meeting
The New York Public Library for the Performing Arts

November

20-23

ASTR/TLA Annual Conference
Baltimore Marriott Waterfront, Baltimore MD

BROADSIDE Deadlines

March

14

Spring 2014 Issue

July

4

Summer 2014 Issue

December

12

Fall 2014 Issue