The SAA Performing Arts Roundtable encourages the exchange of information on historical and contemporary documentation of music, dance, theater, motion pictures, and other performance media.

INSIDE THIS ISSUE:

Message from the Co-Chair Page 3
Patricia Neal Papers at Northwestern University Page 4
Oregon Shakespeare Festival Page 8
Rockettes 85th Anniversary Page 18
American Organ Institute Page 22
Meet the PAR Leaders Page 25
News Page 26

WINTER 2012/2013 NEWSLETTER OF THE SAA PERFORMING ARTS ROUNDTABLE
Cover: Patricia Neal poses at the Roman Forum with Vestal Virgin statues while on honeymoon with Roald Dahl in 1953. Neal and Dahl had rented a jaguar in Naples, and spent six weeks driving all the way to Great Missenden, where Roald’s family lived. Globe Photos, courtesy of the Northwestern University Archives

Page 2: Robert Alford, courtesy of the Rock and Roll Hall of Fame and Museum

Page 3: Klino-Klang Musikfilm, courtesy of the Rock and Roll Hall of Fame and Museum

Page 4: Paramount Pictures & Jurow-Shepherd Productions, courtesy of the Northwestern University Archives

Page 5, top: Globe Photos, courtesy of the Northwestern University Archives

Page 5, bottom-7: courtesy of the Northwestern University Archives

Pages 8-14, 15 (top), 17: courtesy of the Oregon Shakespeare Festival Archives

Pages 15, bottom-16: Jenny Graham, courtesy of the Oregon Shakespeare Festival

Page 18: Russell Markert with the Missouri Rockets, courtesy of the St. Louis Mercantile Library

Page 19, top: Jimmy Sileo, courtesy of Madison Square Garden Archives

Page 19, bottom: souvenir program cover, courtesy of Madison Square Garden Archives

Page 20: “The Perfect 36,” This Week (September 13, 1942), courtesy of Madison Square Garden Archives

Page 21: costume design by Frank Spencer, courtesy of Madison Square Garden Archives

Page 21, background: Jeni Dahmus

Pages 22-24: James J. Richardson

Page 25: Eduardo Patino, Radio City Music Hall Productions, courtesy of the Juilliard Archives

Page 26: The Getty Research Institute, Los Angeles (980039)


Page 28: Atelier Z. Minařík, courtesy of the Juilliard Archives

Page 29: Nan Melville

Page 30: Peter Coccia
Dear Performing Arts Roundtable members,

The 2012/2013 year is off to a great start for our Roundtable. If you were not able to join us at the annual meeting in San Diego, we covered several topics that I’d like to share with you. First and foremost, we created a committee to work on a formal set of by-laws that are required by SAA in order to maintain our status within the organization. These by-laws will ensure that the Roundtable’s leadership follows SAA’s Governance Manual as well as define the roles of each officer and appointed positions. The by-laws are due by the 2013 annual meeting, and we will keep you updated via the Roundtable’s discussion list.

The Roundtable hosted three speakers for the meeting: Dean Jeffrey, Director of Archives and Preservation at the American Dance Festival and a Dance Heritage Coalition (DHC) board member, presented on the DHC fellowship program; Linda Harris Mehr, Director of the Margaret Herrick Library, Academy of Motion Picture Arts and Sciences, discussed the Academy’s holdings; and Jessica Green, a student at Simmons College Graduate School of Library and Information Studies and an intern at the Ernest Hemingway Collection at the John F. Kennedy Presidential Library and Museum, led a lightning panel discussion on transitioning from the performing arts profession to archives with Jack Falk, Christi Weindorf, Irlanda Jacinto, and Genie Guerard.

Another item on our agenda is to finish migration of our SAA Web page into the new Drupal-based format. If you are interested in being our Web Liaison, please contact me or Sylvia Kollar. We are also exploring the use of various social media platforms, including a blog, Facebook, and Twitter accounts. These would supplement this newsletter and serve as an access point for non-archivists to be involved with the Roundtable. And in case you didn’t know, anyone can be a member of PAR! Please share Performance! with your colleagues and others that have an interest in performing arts archives.

Enjoy the rest of the newsletter,

Stasia Karel
Assistant Archivist at the Rock and Roll Hall of Fame and Museum’s Library and Archives
As She Was: Exploring the Patricia Neal Papers at the Northwestern University Archives

by Benn Joseph and Naomi Herman-Aplet

Northwestern University has a strong tradition of alumni in theater, film, and television; Warren Beatty (1959), Garry Marshall (1956), Charlton Heston (1945), and Cloris Leachman (1948) are just a few of the notables in the performing arts who attended Northwestern in the post-war era. Many of these now-famous figures studied for only a few years before continuing on either to Broadway or Hollywood. This is true as well for Patricia Neal, whose papers were acquired in 2011 (with an addition in 2012) by the Northwestern University Archives. But what sets Neal apart from her industry colleagues is her tell-all autobiography published in 1988. In it, Neal gives details of all aspects of her life, making it the perfect companion to her papers, which total 79 boxes (about 33 linear feet).

Born on January 20, 1926, Patricia Neal was raised in Knoxville, Tennessee, where her father worked as a manager at the Southern Coal and Coke Company. Neal’s interest in the arts became apparent early in her life, and by age eleven she had begun performing in recitals and theatrical productions and joined the Tennessee Valley Players, a community theater group. Upon graduating high school in 1943, Neal enrolled at Northwestern University in the School of Speech, known at the time for its legendary drama teacher, Alvina Krause.
Neal left Northwestern in 1945 to pursue a professional acting career in New York. Her body of work as an actress on stage and screen spanned several decades, though her role in *Hud*, for which she won the Academy Award for Best Actress in 1963, is among the best known. But Neal’s career did not begin as one of stardom. In fact, her life was a tumultuous one, and the tumultuous times are recorded in the collection as well as the good.

In 1953 Neal married the British writer Roald Dahl. Neal and Dahl had met at a dinner party hosted by Lillian Hellman two years prior, and although sparks did not fly upon their first meeting, Dahl persisted in his amorous attempts.

Neal had five children with Dahl, but in the early 1960s the couple endured many misfortunes. Their son Theo (who was four months old at the time) suffered a serious head injury when his baby carriage was struck by a car. Their daughter, Olivia, died at age seven from measles. In 1965, Neal suffered three strokes in rapid succession, and spent the next several years relearning speech and locomotion. In a letter written to Larry King in 2002 as part of her contribution to his book project, *Remember Me When I Am Gone*, Neal chose her own epitaph: “Show me heaven; I have seen hell.” A copy of this letter is included in Neal’s papers.

The collection itself is rich in correspondence, photographs, scrapbooks, and awards. The correspondence includes personal, professional, and fan letters dating from Neal’s childhood up through her retirement, which was spent on Martha’s Vineyard, Massachusetts.

The papers include Neal’s correspondence with Sonia Austrian, the family’s neighbor in New York. These letters reflect Neal’s relationship with Dahl, the health of her family, Dahl’s literary career, and her own schedule. Dahl maintained correspondence with the Austrians too, and these letters are also held in the collection.

Also included in the papers are letters from Neal’s co-stars Peter Cookson and Gary Cooper. Cookson’s letters were written in the late 1940s, when Neal transitioned from stage acting on the East Coast to making films in California. In them Cookson speaks of their relationship and addresses the disconnect between Broadway and Hollywood. Letters from Gary Cooper were written during their three-year affair while Neal lived with Jean Valentino (née Acker, the former wife of Rudolph Valentino) and Chloe Carter in Los Angeles.

Letters from all of the Dahl children are included in the papers, including several from Ophelia Dahl while she worked with Paul Farmer in Haiti for the organization that eventually would become Partners in Health. Dahl’s extended family wrote to Eura Petrey Neal (Patricia’s mother) during Neal’s recovery from strokes. These letters contain descriptions of Dahl’s recovery program and updates on her health. Correspondence with Valerie Eaton Griffith covers the years 1969-2010 and details the two women’s
collaboration with the Chest, Heart and Stroke Association, an organization founded by Griffith. Both Neal and her mother regularly corresponded with the Catholic nun (and former Hollywood actress), Mother Dolores Hart. While writing her autobiography, Neal spent a significant amount of time working with Hart, and this is reflected in the letters. Additionally, Neal exchanged correspondence with many co-stars and well-known celebrities, including Anne Bancroft, Kirk Douglas, Andy Griffith, Samuel Goldwyn, Larry King, (President) Ronald Reagan, and James (Jimmy) Stewart.

During her lifetime, Patricia Neal was never one to shy away from controversy or to hide her life’s misfortunes from the public. In her autobiography, Neal credits Roald Dahl with saying that she was the most honest woman he ever met. Neal directly contributed to two literary attempts to preserve her legacy: her 1988 autobiography, As I Am, and Stephen Shearer’s 2006 biography, Patricia Neal: An Unquiet Life. Researchers will see traces of these books in the papers, as much of the material gathered for their publication remains in the collection.

Neal’s lifetime of personal transparency means that none of the materials in the collection will refuel the gossip mill. Many of the most celebrated aspects of Neal’s life are documented in the collection—her rapid rise on Broadway and her move to Hollywood; her love affair with Gary Cooper and the public scandal that ensued; her marriage to Roald Dahl; and, the tragedies that befell her family. But the collection captures something the tell-all biographies miss: the quiet moments between the storms, the complexity of family relationships, as well as Neal’s desire to preserve the records of her remarkable career, saving everything from newspaper articles to crossword puzzles in which she is a clue.

The Patricia Neal papers do not simply illustrate the life of a single actress but also depict the vibrant professional network of which she was a part. Hollywood’s mid-20th century glory days are a high point in the American narrative, a period regularly romanticized in print and on film. This collection offers researchers a view of Neal’s colleagues in a unique and personal light rarely seen through the glare of the public spotlight. Researchers will see Jimmy Stewart as part of the Hollywood welcoming committee, sending Neal movie premiere invitations upon her arrival to Hollywood; Kirk Douglas as a friend and co-conspirator; Harry Kurnitz as an intellectual guide, offering reading recommendations; Roald Dahl as an enigmatic husband and a dedicated father; Cary Grant as a good neighbor, driving Neal and Dahl to the airport after her release from the hospital in 1965;
Anne Bancroft as a supportive friend to a woman coming out of a divorce; and, Ronald Reagan as an ally and colleague, staying in touch even after his dramatic career shift. In the collection Hollywood heroes become human, not by being broken down in scandal, as tell-all reports usually do, but through their relationships to one another in reaching out to those who understood the complications of celebrity.

It was because of Neal’s fondness for her university, and the generosity of the Dahl family, that the papers ended up at Northwestern. Neal did not initially want to attend university at all and would have preferred to go straight to New York to begin her stage career, but her parents insisted and her aunt offered to pay. She applied to Northwestern University because of its reputation in theater, and ended up flourishing under Alvina Krause and the other faculty. While at Northwestern, Neal was named the 1946 “Syllabus Queen” (the Syllabus being the yearbook at Northwestern), and was also named the “Best Dressed Woman” in the Chicago area by a number of local news agencies. Her campus acting credits included Twelfth Night and Beggar on Horseback, the former influencing her so much that she named her first child Olivia, after her character.

The Northwestern University Library, and specifically the Northwestern University Archives and the Charles Deering McCormick Library of Special Collections, is making a focused effort to collect archival and manuscript material in the area of theater and the performing arts. These collections support the strong drama curriculum at Northwestern. Current noteworthy collections in these areas include the Viola Spolin Papers, the Dublin Gate Theatre Archive, the Frank Galati Papers, the Paul Barrosse Papers, the Records of the Practical Theatre Company, the Winifred Ward Papers, and many others. It is hoped that by acquiring these collections and through preserving and providing access to them, the library will enhance its stature as a research center for theater and the performing arts.
William Patton wrote the above words in 1975, politely declining a second offer from the acquisitions librarian at the University of Oregon to relieve the Oregon Shakespeare Festival (OSF) of its original archival records. At the time, the idea of an institutionally-based research center of theatrical primary source materials in remote Ashland, Oregon may have seemed a questionable proposition. But then again, by 1975 Ashland had already proven its ability to defy such assumptions, successfully hosting a world-class Shakespeare festival since 1935 despite its location hundreds of miles from the nearest major city. Thanks to Patton’s appreciation of OSF’s unique history and his foresight regarding the importance of its records, the OSF Archives remain a comprehensive resource documenting the history of America’s oldest Shakespeare festival and one of its largest regional repertory theatres—housed entirely onsite in the mountains of rural Oregon. Recent accomplishments funded by a grant from the National Historical Publications and Records Commission (NHPRC) have ushered in a new era in the history of the Archives, making the collections more accessible than anyone could have anticipated in 1975.
The Dream Begins

The story of the Oregon Shakespeare Festival is something of a “rags-to-riches” tale of determination, vision, and strategic change at crucial moments in the company’s 77-year history. The Festival’s growth and prosperity were made possible by a tightly-knit relationship with the local community, which has created an atmosphere of mutual support that enables us to work together to host the influx of visitors to Ashland annually.

The “First Annual Shakespearean Festival,” as the 1935 playbill boldly and prophetically proclaimed it to be, was the brainchild of Angus L. Bowmer, who came to Ashland to teach Public Speaking and English at Southern Oregon Normal School (now Southern Oregon University) in the midst of the Great Depression in 1931. With a lifelong passion and educational background in theatre and Shakespeare in performance, Bowmer was disappointed to learn upon his arrival that the Normal School lacked a proper drama program or suitable performance space. He soon found inspiration in the remains of Ashland’s former Chautauqua Tabernacle. The circular cement foundation walls brought to mind sketches he had seen of Elizabethan theatres. He proposed producing a Shakespearean “festival” on the site, as part of the City of Ashland’s Fourth of July celebration. The City gave Bowmer a sum “not to exceed $400” for the project, and provided a state-supported crew (funded through the WPA) of largely unemployed Ashland men, to build a stage and an Elizabethan façade. Bowmer sketched the plan himself for the construction manager.

OSF debuted with repertory performances of *Twelfth Night* and *The Merchant of Venice* between July 2nd and 4th. Wary that these theatrical productions might lack popular appeal, the City requested that the new stage also be used for daytime boxing matches to cover projected monetary losses. Bowmer agreed, assuring officials that these matches were just the sort of pre-show entertainment Shakespeare’s audiences would have expected to see. Despite 42 heavy-hitting rounds, the overwhelming community response to Bowmer’s productions (at a price of one dollar for reserved seats, 50 cents for adult general admission and 25 cents for children) allowed the Festival to cover its own expenses (and to cover the financial losses of the boxing matches as well). Thus, a theatre company with staying-power had been born.

As one of America’s largest and oldest repertory companies, the size and complexity of OSF’s well-oiled repertory machine can be daunting to even the most seasoned theatre professional. While remaining devoted to its namesake playwright, OSF’s production schedule has long included works by other play-
wrights, and the company today is committed to commissioning and developing new work. Completed in 1959, OSF’s 1,200-seat outdoor theatre now stands in the same spot where Bowmer and his troupe first performed in 1935. It is the oldest existing full-scale Elizabethan stage in the Western Hemisphere. In addition to the Elizabethan Stage, the enormity of the Festival’s repertory schedule is made possible with two indoor theatres: the 600-seat Angus Bowmer Theatre and the 300-seat Thomas Theatre. The OSF Company has grown to include roughly 500 full-time and part-time professionals. From a three-day festival in 1935, the performance season now extends from February through November. During this time approximately 100 actors perform eleven plays in repertory—nearly 800 performances in all. Throughout the summer up to five different plays may be performed on the Festival’s three main stages in a single day. Around 400,000 tickets are sold each year, the vast majority to audiences traveling over 125 miles to attend.

The OSF Archives

“If a person had known, really, what the festival was coming to, I think, probably, somebody would have kept better records.”
—longtime company member Otto Wilda, 1969

Wilda’s hindsight lament is an understandable acknowledgment of the many documents that inevitably slipped away or were destroyed over the years. Nevertheless, the OSF Archives is a comprehensive resource containing over 1,500 cubic feet of materials dating from the late 1800s through the present. The earliest records document the history of the Chautauqua structure and also include family papers of Bowmer and his second wife Gertrude. Additionally, the collection includes administrative and design records, production promptbooks as far back as 1938, and publications, photographs, and personal papers since the earliest years of the Festival. The OSF audiovisual collection spans the entire 77-year history of the Festival through the Bowmer family’s personal film footage, radio broadcast
adaptations, full-performance recordings, oral histories, production music and sound cues, promotional recordings, special events, and documentaries.

As noted in the introduction, the roots of the OSF Archives stem back to the mid-1970s when then General Manager William Patton was fending off attempts from various libraries to acquire the Festival’s mounting accumulation of records. The earliest known initiative to organize and work with the Festival’s archival materials came from local historian Kay Atwood in 1974. Atwood proposed that, “an Exhibit Space be designed for the Oregon Shakespeare Festival…included in the design will be a research survey of the available archival materials belonging to the Festival which might be included in the Exhibit.” Atwood’s proposal was approved; with the assistance of a $3,000 grant from the American Revolution Bicentennial Commission of Oregon, the Exhibit Center opened on June 14, 1975.

In recognition of OSF’s 40th anniversary, the Exhibit Center’s first installation celebrated Festival and community growth through photographs and memorabilia. Additionally, Atwood used materials to “trace some of the tangible evidence of how a play is produced.” As part of her six-month research process, Atwood recorded interviews with Bowmer and original company members Robert Stedman and Dorothy Pruitt. These interviews inspired her proposal for a follow-up oral history project documenting the experiences of those people “whose memories and perspectives about the Festival are rapidly becoming invaluable and irreplaceable.” Conducted between 1977 and 1983, these recordings were the first of OSF’s formal oral history projects and are part of the Archives’ collection today.
After the Exhibit Center opened, Atwood continued on with OSF on a project basis to help tackle Patton’s aforementioned “chaos,” which was piled away in “the Vault”—literally the vault of a 19th-century bank housing OSF’s administrative offices. Her foundational archival work included “arranging like materials together,” dusting, and purchasing acid-free folders. Simultaneously, Nora Yeoman was hired as the supervisor of the Exhibit Center, and in 1980 became the first OSF employee to hold the title of Archivist while dividing her time between the Center and managing the materials held in the Vault.

In January 1986 Kathleen (Kit) Leary became the Festival’s first professionally-trained archivist. In a gesture making it clear that her workspace in “the Vault” was not merely a storage warehouse, Leary announced her arrival by asking the OSF receptionist to replace “Vault” with “Archives” on the telephone list. Passionate and infinitely knowledgeable about the company’s history, Leary served the OSF community and beyond as the sole archivist for 26 years. She managed a variety of requests from internal departments and outside researchers alike, edited organizational publications, acquired materials, and developed the Archives’ collection, among numerous other projects. Although not responsible for its management, Leary was actively involved with the Exhibit Center until it closed in 2000 due to organizational space needs.

During her tenure Leary supported a comprehensive cataloging project of the audio collection. Conducted from 1996 through 1998 by longtime company member Carl Ritchie, the project capped fifty years of Ritchie’s contributions to the Festival in a range of positions.
including actor, director, playwright, sound designer, and OSF’s first Public Relations Director from 1957 to 1967. With a side career in radio, Ritchie worked closely with acclaimed NBC Radio producer Andrew C. Love on 30-minute play adaptations of OSF productions broadcast live from the Elizabethan Stage to a national audience each year between 1951 and 1974. In addition to these broadcasts, the Archives contains several radio documentaries written and produced by Ritchie, including his 1973 Peabody Award-winning 15-part series, *Will Shakespeare and Certain of His Friends*. His project involved listening to each recording in its entirety and resulted in a six-volume catalog of over 900 pages of technical notes, historical information, and personal commentary for the approximately 1,800 items he inventoried. With engaging and often humorous typewritten entries providing the kind of detailed context that only someone who was there would know, the catalog gives immense added value to both the audio collection and the Archives as a whole.

**The Next Chapter: An Open Resource for the 21st Century**

Following the 2002 opening of the Thomas Theatre, the Archives relocated to a space designed by Leary especially for the collections. Despite improved housing, the collections remained under-utilized. OSF leadership recognized the need for increased staffing and financial support to further realize the potential of its archival resources.

A commissioned report from the NYC-based Winthrop Group in 2007 highlighted the Archives’ most pressing needs. OSF leadership responded in its 2009 long range plan, making a commitment to “modernize our Archives as an open resource for the 21st century” and “work towards OSF becoming a center for theatre scholars’ research.” The plan also prioritized the...
need to “identify funding sources for Archives development.” In 2010 the organization received a two-year grant from the NHPRC—the Archives’ first major federal grant. Completed in June 2012, NHPRC funding has allowed the Festival to tackle the processing backlog and create a more technologically advanced, accessible resource.

The project summary of OSF’s grant proposal to the NHPRC stated its overarching goal was “to align the Archives’ services with overall institutional goals for national leadership in American theater.” Actions necessary to achieve this objective included:

- upgrade technological accessibility, especially given [the Festival’s] physical location in a remote geographic area 300 miles from the nearest urban center
- resolve the accumulation of a significant processing backlog, thereby creating space for new accessions
- prepare to accept and process archival records in electronic format
- develop finding aids that will maximize the archivist’s time and invite wider use of the Archives for research and education

The first crucial step in fulfilling these goals was to increase staffing. OSF committed to doubling the Archives’ permanent staff from one to two employees. In early 2010 Maria DeWeerdt was hired as Lead Archivist. NHPRC funding allowed Debi Griffith to be hired in a two-year Processing Archivist position in 2010 and Gwyn Hervochon to be hired for a six-month internship in 2011. Upon Leary’s retirement in mid-2011, Griffith was hired permanently as Records and Reference Archivist, and Hervochon assumed the Processing Archivist position.

To efficiently guide ongoing work, Archives staff created a processing manual, collections policy, and an access policy. Following an intensive collections survey, a processing plan set priorities for the grant period. Although inventories and listings of some larger and more regularly used collections existed previ-
ously, there were no other collection findings aids. In compliance with the NHPRC’s Basic Processing Grant requirements, staff completed box level finding aids for 23 collections totaling 940 cubic feet. Additionally, in consultation with the Winthrop Group, groundwork has been laid for the establishment and implementation of an electronic records management program.

The timeframe of the grant coincided with the planning phase for a complete redesign of OSF’s Web site, which launched in October 2012. The Archives was able to secure a significantly increased presence on the site, thereby satisfying several primary goals: to facilitate access to historical information and to archival materials, and to make clear that the “Archives” tab not only leads to information about past productions, but also indicates a physical space, where services by professional staff are offered during regular business hours. PDF versions of the 23 completed finding aids are now available on OSF’s Web site. In an ongoing collaboration with nearby Southern Oregon University’s Hannon Library, MARC records and full text versions of Festival finding aids are available on the library’s OPAC and in OCLC WorldCat.

Although still in formative stages, the Archives’ pages (Archives and Our History) contain the foundation for a larger Web presence. Significantly, an updated performance history database is under construction. When added to the Archives section, users will be able to search according to play, director, playwright, actor, role, and job title, all within a specified date range. Also pending is a multimedia page, which will include selections from the Archives’ extensive audio-visual collection. Digitization of the nearly 2,000 reel-to-reel tapes from the 1950s through the 1980s has begun, and the search for funding to digitize the entire collection is underway.

Alongside management and processing initiatives, the grant proposal stressed the need for active outreach efforts to create awareness and promote use of the collections among potential user communities. Completed in July 2011, the Archives’ first comprehensive outreach plan identified OSF staff, theatre scholars,....
The Archives scored prime real estate this season in OSF's Tudor Guild gift shop as communities the Archives' collection should readily serve. The plan focused first and foremost on the OSF community, which was largely unaware of the extent of the collections and archival services offered (and in many cases unaware of the location of the Archives). Efforts to engage both staff and audiences included:

- maintaining an active Facebook page
- participating in the Festival's Park Talk series, which introduces audiences to the role of the Archives at OSF
- an interview and discussion engaging donors in the history of the Festival and the work of the OSF Archivists
- designing and distributing Archives promotional flyers around the OSF "campus"
- exhibiting in theatre lobbies and in Southern Oregon University's Hannon Library
- establishing a visible presence in the OSF gift shop
- making regular contributions to members' newsletters
- holding an open house for Festival employees

A final accomplishment made possible by NHPRC funding was the installation of compact shelving in late November 2012, which has increased Archives' storage space by 50%. Analysis of reference activity indicates that the Archives' processing and outreach efforts have indeed begun to expand use of our collections; most notably we have seen a rise in use by internal researchers. Although reference requests from OSF staff increased moderately from 2011 to 2012, staff visits to the Archives nearly doubled. Without a doubt, processed collections have received more use than unprocessed collections.
Currently there is an undeniable sense of riding a wave of positive momentum that has long been in the making. We are fortunate to be the archivists and custodians of these materials at this exciting time in the OSF Archives’ history.

In his autobiography, *As I Remember, Adam*, Angus Bowmer praises William Patton’s role in the growth of the Festival, thanks in part to his “personal knowledge of and affection for” the people of the local communities surrounding Ashland. It therefore seems fitting that Patton stood firm in his decision 37 years ago to keep OSF’s archival collections in Ashland, in the place in which they were created and as a part of the organization itself.

The Oregon Shakespeare Festival itself always has been connected to the local community, while at the same time, it has pursued a global perspective and position in the theatre world. By making its resources more widely accessible, but still remaining focused on service to OSF users, the Archives is now able to increasingly function by that same model.

Thanks to a grant from the NHPRC, Gwyn Hervochon began her work with the Oregon Shakespeare Festival as part of their FAIR apprenticeship program as the Archives Assistant in January of 2011. She has continued on the grant project as Processing Archivist since June 2011. Gwyn has a background in theatre focusing on Shakespeare in performance and completed her MLIS in 2010 from Long Island University’s Palmer School of Library and Information Science with concentrations in Archives and Records Management and Rare Books and Special Collections.

Sparked by one man’s dream:
OSF founder
Angus Bowmer
and Elizabethan Stage, circa 1975
Rockettes 85th Anniversary Exhibition at Radio City Music Hall

by June Reich

To celebrate the 85th anniversary of the Rockettes in New York, Radio City Music Hall has created an exhibition celebrating the precision dance troupe through nine decades of performance. Featuring archival and recent photographs, costumes, programs, film and video footage, the exhibition gives visitors to Radio City Music Hall a glimpse of the Rockettes on stage and off. Historic costumes are also featured in the Radio City Christmas Spectacular, which has added a retrospective showcasing six designs from the 1930s through the present to this year’s show.

Parts of the exhibition will remain on permanent display at Radio City Music Hall. Rockettes.com features a Timeline with photographs and short video vignettes on the Rockettes’ history.

Here is an assortment of some of my favorite items from the exhibition and Timeline:

From Missouri to New York City

In 1925 Russell Markert (above, center) founded the Missouri Rockets, a troupe of eye-high-kicking women in the tradition of the Tiller Girls of the U.K. Two years later, the Rockets came to New York and instantly became popular. They were a resident troupe at the Roxy Theatre, where they were called the Roxyettes, before making their home at Radio City Music Hall when it opened in 1932. They were renamed the Rockettes in 1934.
above

Archery on the Roof

To promote the film, *The Adventures of Robin Hood* (1938), the Rockettes and the resident Corps de Ballet competed in an archery match on the roof of Radio City Music Hall. One Rockette and one ballerina won the contest. The roof was a popular spot for employees to exercise and play games, relax, and sometimes rehearse.

left

Parade of the Wooden Soldiers

One of the most beloved Rockettes numbers to this day, the *Parade of the Wooden Soldiers*, premiered in 1933. Vincente Minnelli designed the costumes, which feature starched white trousers and hats measuring five feet tall. The iconic, military-precise wooden soldiers were the inspiration for this souvenir pictorial program, circa 1943.
Optical Illusions

An open secret about the famed Rockettes line is that the dancers are not exactly the same height. Ranging from 5'2" – 5'7" in the 1930s to 5'6" – 5'10-1/2" today, they are lined up with the tallest dancers in the center and the shortest dancers at either end. Precise costume hems complete the illusion.

Opposite page, background: detail of Radio City Music Hall interior
The 1960s brought the U.S. into the Space Age, and the Rockettes reached for the stars in this astronaut costume (1965). The original “Star Bright” costume no longer exists, but the Costume Shop recreated it from the original design by Frank Spencer for the 2012 Christmas Spectacular.

June Reich is the Archivist for Madison Square Garden, which includes the archives of Radio City Music Hall. She has an MLS with a concentration in Archives and an MA in Performance Studies. June loves New York City’s cultural institutions and has had the pleasure of working for the Brooklyn Academy of Music and Sesame Workshop, the makers of Sesame Street.
The American Organ Institute (AOI) at the University of Oklahoma is a truly special place. As a Library and Information Studies student who knew little to nothing about pipe organs until starting an AOI assistantship a few months ago, I have been blown away by just how much there is to learn about pipe organ construction and performance. Luckily, I have the pleasure of working with a group of incredibly talented and passionate students, professors, constructionists, and enthusiasts—all of whom are happy to share their knowledge of pipe organs.

Founded in 2006, AOI’s mission is “to reintroduce students and audiences to an evolving instrument with ancient roots by inspiring innovative and informed approaches to the pipe organ and its music, cultivating excellence in diverse forms of performance and comprehensive scholarship”.

Under the direction of Dr. John Schwandt, AOI has made numerous accomplishments, the most significant of which is the partial and ongoing restoration of the Möller Municipal Symphonic Organ Opus 5819, a one-of-a-kind instrument nearly lost to the ravages of time. Once completely restored, it will rank among the greatest concert instruments in the world.

The American Organ Institute Archive and Library was created in early 2012, with extensive preliminary archival work beginning in the fall of 2012, which is where I come in. My colleague James J. Richardson and I were assigned as graduate assistants and given the specific task of processing a large collection of materials that was acquired recently from the American Theatre Organ Society (ATOS). Founded in 1955, the ATOS is an organization dedicated to preserving the history of and continuing interest in theatre organ performance worldwide. As a student of Library and Information Studies with a concentration in archives, I brought my knowledge of archival theory and information organization to the project. James, on the other hand, as an organ performance major, brought his knowledge of the history, construction, and inner-workings of the instrument. This interdisciplinary cou-
pling has worked out well, with each of us deferring to the other in our respective areas of expertise to arrange, describe, preserve, and make accessible the historic documents in the collection.

The ATOS records are just one part of a wider collection of primary and secondary materials related to pipe organs at the AOI Archive and Library. We also have materials specific to AOI and its history, such as the papers and scores of prominent performers and professors who have helped to make the University of Oklahoma’s organ program one of the most distinguished in America, as well as the complete collection of original Möller master rolls. Created by mechanically capturing the performances of leading organists, the Möller master rolls were used to make daughter rolls, which were distributed nationally and used on various models of player organs.

But it was really the ATOS acquisition that helped to lay the groundwork for the AOI Archive and Library. The most exciting aspect of the ATOS collection is its comprehensive holdings on theatre organ construction and performance. Although sometimes overlooked, theatre organ music has played a vital part in the development of organ music in the United States. According to David L. Junchen, "Theatre organs evolved to meet the need for background music to accompany silent films," but they did much more than that. Not only were theatre organs an integral part of the silent film tradition, their unique construction also played a large part in the improvement of sound techniques on many modern classical organs. Sadly, there was a period of time in which theatre organs were undervalued, and this aspect of their historical significance was nearly forgotten. Thankfully, the dedicated musicians, technicians, and enthusiasts of the ATOS ensured that a good deal of the documentation of theatre organs and theatre organ performance was saved. Without the work of the ATOS, and without this collection, the available documentation would be relatively sparse and almost certainly fragmented across many institutions.

The materials held in the ATOS collection range from sheet music, blueprints, and stoplists, to audio and video recordings of rare improvisational performances by names as big as Jesse Crawford (and Jesse Crawford is about as big as names get in the theatre organ world). ATOS also houses glass slides that were used to display lyrics for sing-a-longs during silent film intermissions, organ player rolls, and, in terms of the depth and breadth of its scope, an unparalleled collection of books, periodicals, and other publications related to theatre pipe organs. Frequently these materials are concerned with organs that either no longer exist or are in disrepair, making the documentation relating to their construction and performance invaluable.

While I have found it inherently interesting to work with items of such cultural significance, archiving pipe
organ materials presents its own set of challenges. Due to the intricate nature of organ construction, an archive devoted to the instrument will contain all sorts of documents that would not be found in any other type of music archive. For example, blueprints are created for many organs, which describe their windchest layouts, wiring schematics, and woodwork design, among countless other individual components. The inclusion of these blueprints makes it impossible for us to simply copy the workflow of a general music archive. Another example is a stoplist, which displays each and every sound of which the instrument is capable. Stoplists come in a variety of formats, from the more formal to the handwritten. These handwritten stoplists have forced us to rethink our adherence to traditional archival theory, based in provenance, versus the day-to-day functionality of our own archive. While many handwritten stoplists are to be found within personal collections, they might be usefully connected with the specific organ that they describe, in addition to the person who created or collected them.

Needless to say, as these materials are processed, questions arise and decisions must be made every day. With each step of progress comes the necessary follow-up question: What software should we use? Should it be open-source or proprietary? Which materials should be physically separated for preservation reasons and which should remain together? What does original order look like for the collection of an organ enthusiast? How will we deal with all of our secondary materials when it comes to arrangement, identifiers, and donation plaques? How should funds be allocated? These are just a few of the questions that have come up over the past few months of intensive work.

My experience as a graduate assistant at AOI has shown me that studying archival theory and working with archives are two completely different animals. Professors and practicing archivists can warn you of this distinction, but it does not become fully evident until the first time you open a box of documents with no recorded provenance or original order. Suddenly, two of the most fundamental aspects of archival theory are pulled right out from under your feet, which can be a bit unnerving. As you open your second box, your third, and your fourth, it dawns on you that archives in real life do not always come stamped with the necessary information, ready to be filed away until it is needed. Instead they are much more complex, and their care, organization, and preservation must be analyzed on a case-by-case basis along with the context of the field in which the documents were created and used. Most of all, my assistantship in the AOI Archive and Library has been, and continues to be, a valuable learning experience, and I look forward to facing the archival challenges ahead.


Meet the PAR Leaders

CHAIRS

Stasia Karel is originally from Lancaster, Pennsylvania where she attended Franklin & Marshall College as an American Studies major (class of 2000). She decided to follow in her father’s footsteps by attending Drexel University for an MLIS but along the way discovered archives and won a summer fellowship to work at Princeton University in 2002. After graduating from Drexel in 2003, she worked for the New York Public Library’s Wilson Processing Project for four years. Then she had an opportunity to fulfill a childhood dream of living in California and worked at UC Berkeley’s Bancroft Library as a project archivist for two years. Finally, she achieved another dream by becoming the Assistant Archivist for the Rock and Roll Hall of Fame’s Library and Archives in 2010.

Sylvia Kollar has been an archivist with the Winthrop Group, Inc. since 2005. She was first part of the processing team for the Rudolph W. Giuliani Mayoral Papers Project. Since then, Sylvia has organized and managed the archival collections of The Paul Taylor Dance Company, Bill Blass, Ltd., Trinity School, St. Bernard’s School, and the American Academy in Rome. More recently, she surveyed the records of the American Stock Exchange and developed recommendations for establishing the Amex Archives Collection. Sylvia has been a Co-Chair of PAR since 2011.

STEERING COMMITTEE

Kate Crowe is the Curator of Special Collections and Archives at the University of Denver (DU), which includes the Carson-Brierly Dance Library. An endowed dance collection, Carson-Brierly is international in scope, with a focus on the Rocky Mountain region. During her time as Curator, Kate has managed several performing arts-related digital initiatives, including the digitization of a 1930s scrapbook of original photographs and documents from the Bennington School of the Dance, as well as several exhibits on dance and performing arts in the American West. Kate works to ensure that as an institution, DU is actively engaged with both the University of Denver’s faculty and students and the region’s arts community.

Since 2008 Tiffany Nixon has served as the archivist for Roundabout Theatre Company. The Roundabout Theatre Company Archives is home to the institutional and stage documentation chronicling the company’s nearly fifty-year history as an Off-Broadway and Broadway producer. She serves as consultant to the Lucille Lortel Foundation and La MaMa E.T.C. Archive. Previous projects include archivist for the interdisciplinary performance organization The Kitchen and cataloging librarian at the New York Public Library for the Performing Arts, Tiffany holds an MLIS (Archives Concentration) and an MA (English Literature) and is a member of SAA and the American Society for Theatre Research (ASTR), and is on the Executive Board of the Theatre Library Association (TLA).

NEWSLETTER EDITORS

Jeni Dahmus has been archivist of The Juilliard School since 1999. Previously she held positions in the Music Division of the Library of Congress and the University of Maryland’s Special Collections in Performing Arts. She received a BA in Music and a BA in Arts Studies from Shenandoah Conservatory and an MLS from the University of Maryland. Jeni is a member of the Dance Notation Bureau’s Professional Advisory Committee, which provides a link between the Bureau and constituent communities, including library, archive, and dance conservation professionals. She has served as an editor of Performance! since 2010.

Helice Koffler is Manuscripts and Special Collections Materials Cataloging Librarian with the University of Washington Libraries. She received an MA (English) from Hunter College, CUNY, as well as an MLIS from the Palmer School of Library and Information Science, Long Island University. Prior to coming to the UW, Helice worked at the New York Public Library, King County Archives, and Fales Library. A member of several professional and scholarly organizations, she is especially active with RBMS and SAA. In addition to serving as Performance! Co-Editor, she is a past Co-Chair of PAR. This year also finds Helice busily occupied as Vice Co-Chair of the SAA Women’s Collection Roundtable (WCR), Chair of the Northwest regional team of the American Theatre Archive Project (ATAP), and as a member of the ATAP Steering Committee.

Amber D’Ambrosio is a recent graduate of the Master of Information Science program at the University at Albany, State University of New York. Since September she has been working as the Special Collections Librarian at Dixie State College of Utah in St. George, Utah. She holds an MA in English Renaissance Literature from the University of Leeds in the United Kingdom and received her BA in English from Colorado State University. She is a recent addition to the newsletter editing team with the new position of Assistant Newsletter Editor.
News

David Tudor Audio Recordings Now Available Online

The Getty Research Institute (GRI) has recently created online access to the extensive collection of audio recordings from the David Tudor Papers. The GRI also has incorporated an inventory of the audio collection into the finding aid for the David Tudor Papers, which provides item-level descriptions for each of the recordings, as well as links to listen to them online.

David Tudor (1926-1996), noted pianist and composer, established himself as a formidable talent in avant-garde music by the early 1950s. During this time, Tudor gave first or early performances of works by composers such as Earle Brown, Sylvano Bussotti, Morton Feldman, Karlheinz Stockhausen, Christian Wolff, Stefan Wolpe, and La Monte Young. His virtuosity and imagination inspired many of these composers to write pieces for him, often involving complex graphic notations and performance problems, which they felt only Tudor could solve.

In the late 1960s, Tudor gradually ended his active career as a pianist. He had begun to experiment with the electronic modification of sound sources in the late 1950s, departing from the then common practice of fixing music on magnetic tape beforehand. He also began combining electronic sound with visual components such as found objects and sculptures. By the end of the 1960s, Tudor became fully involved in live electronic music and produced his own compositions, which introduced a new form of sound art.

Comprised of over 900 digital objects, the audio recordings in the David Tudor Papers at GRI document Tudor’s extensive contribution to experimental and electronic music. Included in the audio collection are realizations of Tudor’s compositions such as Bandoneon!, Rainforest IV, Sea Tails, and Soundings: Ocean Diary; works created for the organization Experiments in Art and Technology (E.A.T.); early piano performances by Tudor circa 1950s-60s; and, a wide variety of his found sounds.

The GRI recently received permission from the David Tudor Estate to make a significant number of audio files from the David Tudor archive accessible online and without on-site restrictions. The finding aid to the David Tudor Papers at GRI is available at http://hdl.handle.net/10020/cifa980039.

Mary K Woods, Conservation Assistant
Getty Research Institute
Report on the SIBMAS London Conference 2012: Best Practice!

London is not merely one of the world’s greatest cities; it is also the cultural powerhouse of Europe with a vibrant performing arts scene. For a collections manager who works in the performing arts sector, a trip to London is like an invitation to a huge candy store with tons of options—musicals, operas, ballets, drama… Not only do you want a taste of everything, but, as a professional, you also assuredly will want to discover what developments are going on behind the scenes and how you can benefit from these ideas in order to manage your performing arts collections in today’s fast-changing environment.

This was also the theme of Best Practice! Innovative Techniques for Performing Arts Collections, Libraries and Museums, the 2012 conference of SIBMAS (International Association of Libraries and Museums of the Performing Arts) organised by the Victoria & Albert Museum and held in London. Over the course of two days, the V&A staged a full programme with a mix of presentations from invited speakers and colleagues.

The dilemma between meeting public expectations and the operational realities of our institutions is ever-present and increasingly so. Not only are we asked to solve problems as we try to reach new audiences, but we also must understand how to manage recordings of live performance and born-digital collections. SIBMAS London 2012 promised us a showcase of innovative ideas to help us to meet these challenges, and the conference delivered!

Among the programme topics were: the use of innovative techniques in staging productions; the advanced use of social media (with Flickr emerging as maybe the best kept social-networking secret); challenges faced by digital curation and curation for digital devices; ontologies for the Semantic Web; the state of the art in 3D-scanning of objects; and, the use of live-broadcasting, video, and projection media in theatre and its attendant preservation issues.

Apart from the high-quality and well-attended lectures, keynote addresses, and poster sessions, SIBMAS London 2012 offered us well-executed logistics, with such extras as a choice of optional visits to major London performing arts collections and theatres, the Hollywood Costume exhibition (at the V&A), and a drinks reception at the French Institute. All were precious moments and ideal for discussing good practice, past and potential partnerships, and successes and failures.

Personally, I got a serious kick of adrenaline from this conference. I see it as a task for myself to sustain these good vibes, maintain contacts, and look out for further opportunities and possibilities for exchange.

SIBMAS London 2012 certainly deserves a medal for planning a conference, especially since the organisers stepped in on short notice. Maybe the length of just two days was too brief for most of us, which only makes us look forward even more keenly to the next SIBMAS conference that will be organised with our colleagues from the Theatre Library Association (TLA), in New York City in June 2014.

I hope to see you all there!

Jan Van Goethem, President of SIBMAS
A Celebration of Rudolf Firkušný and His Legacy at The Juilliard School

The Juilliard Library and Archives received the personal papers of pianist Rudolf Firkušný from his children Véronique Firkušný and Igor Firkušný in the summer of 2012. In honor of this significant donation, the Library and Archives presented an exhibition of photographs, programs, scores, and memorabilia from the collection through December. In conjunction with the exhibition, Firkušný’s former students gave a recital in celebration of their teacher and his legacy.

Acclaimed as one of the premier keyboard artists of his time, Rudolf Firkušný came from a richly varied background of Czech and Central European musical traditions. As a young man, he studied both piano and composition with Leoš Janáček at the Prague Conservatory and later studied privately with pianists Arthur Schnabel and Alfred Cortot. Hailed for his performances of the Classical and Romantic repertories, he was also considered the world’s foremost exponent of Czech music, in particular the works of Smetana, Dvořák, Janáček, and Martinů. He championed works of 20th-century American composers, among them Samuel Barber, David Diamond, Philip Glass, and Gian-Carlo Menotti.

Firkušný taught at Juilliard from 1965 until his death in 1994. Among his students were many successful piano virtuosos and pedagogues, including Eduardus Halim, Carlo Grante, Yefim Bronfman, Alan Weiss, Sara Davis Buechner, Avner Arad, Sergej Edelmann, Daming Zhu, Douglas Buys, Richard Cionco, Robin McCabe, Dora Nováková-Wilmington, Ken Noda, Edith Kraft, and Donna Lee.

Memorial Library of Music Collection

Among the new collections added recently to the Stanford Digital Repository (SDR) were items from the Memorial Library of Music (MLM). The MLM contains over 1,500 rare scores and related materials by composers, which range in date from the 17th to 20th century. In this latest project, eleven scores were digitized, as well as some manuscript correspondence, including an undated autograph note to Josef August Rockel from Beethoven. Stored in the SDR, the digital images can be found through catalog records in the Stanford University Libraries’ SearchWorks interface; each record contains a link to the asset via a persistent URL (PURL).

Performing Arts Theme for 2013 RBMS Preconference

The 54th Annual Rare Books and Manuscripts Section (RBMS) Preconference “O Rare: Performance in Special Collections” will be held from June 23-26, 2013 in Minneapolis, Minnesota. The theme encompasses collections about and around the performing arts and the role of performance in special collections, libraries, and archives, from teaching to exhibitions. For more information or to register, visit the Web site.
Rare Tanzanian Sound Archive at Risk

The country’s only station until 1994, the state-run Radio Tanzania Dar es Salaam amassed an enormous archive of recordings that document the political, social, and cultural history of the country in the years after the new nation gained its independence from the United Kingdom. A large portion of the more than 15,000 reel-to-reel tapes preserve performances from the vibrant Tanzanian popular music scene, including 1970s dance music now often categorized in Swahili as zilipendwa. Due to environmental conditions, the deteriorating tapes are at risk of being lost forever if they are not reformatted. The Tanzania Heritage Project has mounted a Kickstarter campaign to raise funds for the preservation of this unique archive. Money raised is being used to purchase equipment, pay royalty fees, produce a commercial recording, and establish a Radio Tanzania Digitization Workshop.

University of Wisconsin-Eau Claire Acquires Significant Jazz Collection

This past July, Special Collections and Archives at the McIntyre Library, University of Wisconsin-Eau Claire took in a large collection of rare jazz sheet music and recordings. Retired UW-Eau Claire Music professor Ron Keezer, who discovered the availability of the material, led a fundraising campaign and arranged for its purchase from “Pete” Peterson, a band leader from Texas. The collection forms the foundation of the John L. Bucholtz Jazz Library, named in honor of a UW-Eau Claire professor emeritus of English (himself a jazz musician). Plans are for the recordings to be digitized for preservation and enhanced accessibility.

You Learn When You Begin to Teach: Dance Education Exhibit at the University of Denver

When the Academic Commons building at the University of Denver opens on March 25, 2013, it will include an exhibit, You Learn When You Begin to Teach, about significant dance educators in the Rocky Mountain region. The exhibit will incorporate biographies, images, oral histories, and a map of the different dance schools where each educator primarily taught, worked, and made a difference in the lives of their students.

National Opera Center Opens in Manhattan

Created by the service organization, Opera America, the National Opera Center opened last September in New York City. In addition to providing rehearsal space and other services, the new facility incorporates the Elebash Score and Recording Library, the Ardis Krainik Research and Reference Library, and the Julius Rudel Archive, all of which are available to performers and researchers.

Rolling Stones 50th Anniversary Exhibition at the Paley Center

Through January 6, 2013, The Paley Center for Media in New York is hosting an exhibition to mark the 50th anniversary of the Rolling Stones. The gallery exhibit first appeared at Somerset House in London and includes seventy rare prints. Also a part of the exhibition is a video compilation from the Paley Center’s collection that highlights five decades of the band’s appearances on television.

The Rolling Stones performing at Juilliard in 2005
Nena Couch Receives 2012 Theatre Library Association Award

On October 12, 2012, Nena Couch formally received the Theatre Library Association’s Distinguished Service in Performing Arts Librarianship Award at the TLA Annual Business Meeting and Awards Ceremony, held at the New York Public Library for the Performing Arts. This special award is given each year to an individual who has made extraordinary contributions to the field.

UCLA Receives Donation of Rare 1950 California Concert Recordings

A collection of audio wire recordings made at the Sacramento Nichibei Theater in 1950 was recently donated to the Charles E. Young Research Library, UCLA. These recordings capture the first live performances given in the United States by popular singers and performing groups from Japan after the postwar ban on foreign travel had been lifted. Among the musicians represented are: Misora Hibari, Kasagi Shizuko, Yamaguchi Yoshiko, and the Akireta Boys. The recordings were originally purchased at auction by a retired sound technician who digitized them, and, recognizing their value, contacted Japanese literary and cultural scholar, Michael K. Bourdagh of the University of Chicago, who helped to identify and authenticate the collection.

New Exhibit and Book on History of Columbia Records

360 Sound: The Columbia Records Story, a special exhibition celebrating the 125th anniversary of the record label, opened at the GRAMMY Museum® in Los Angeles on November 7, 2012. The show explores Columbia’s numerous contributions to the development of the music industry and features items representing a wide roster of Columbia recording artists, including Louis Armstrong, Beyoncé, Leonard Bernstein, Johnny Cash, Miles Davis, Bob Dylan, Benny Goodman, Billie Holiday, Al Jolson, Robert Johnson, Bessie Smith, Bruce Springsteen, Barbra Streisand, and Bert Williams. Published by Chronicle Books in conjunction with the anniversary exhibit is an accompanying book by Princeton historian, Sean Wilentz, with additional contributions by critic David Marsh.

V&A Acquires Douglas H. Jeffery Collection and Releases Related App

The Victoria & Albert Museum recently announced that it had acquired the photo archive of Douglas H. Jeffery (1917-2009). Jeffery documented some 30,000 stage productions during the nearly 50 years he spent as a working photographer, supplying publicity photos to several British newspapers, but primarily the Guardian. The collection contains over 100,000 images and covers a wide range of companies and productions from the earliest years of the Royal Shakespeare Company to a recent musical version of The Lord of the Rings.

In related news, the V&A also announced the creation of a new iPad app, Played in Britain: Modern Theatre in 100 Plays, a multimedia resource on British drama in the postwar period, which includes images by Jeffery, and also features narration by the actor Simon Callow and written commentary by longtime Guardian drama critic Michael Billington. The app is available to download for £7.99 from iTunes.

Training Session for the American Theatre Archive Project

On January 5, 2013, a training session will be held in New York City for archivists interested in helping North American theatre companies establish their archives in conjunction with the American Theatre Archive Project. The free session will take place from 10am-5pm at the Disney Theatrical office atop the New Amsterdam Theatre, 214 W. 42nd Street. For more information and/or to register, email Leanora Lange at lange.lea@gmail.com.

Dance Oral History Channel, NYPL

The New York Public Library launched a Dance Oral History Channel on September 8, 2012. The channel features clips selected from the more than 4,000 audio recordings that constitute the Dance Division’s Oral History Project and Archive, which was established in 1974.