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.

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Cover: Paul Taylor performing his 7 New Dances, 1957; photo © Robert Rauschenberg Foundation/Licensed by VAGA, New York, NY

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Jenny Wiley Theatre's 2008 production of A Chorus Line
Message From the Co-Chair

The Performing Arts Roundtable Steering Committee is thrilled to be in New Orleans for the SAA annual meeting this year. We have been working on a dynamic program and tour that will certainly bring NOLA performing arts history alive. Here is a glimpse of our presenters:

**TOUR** the Historic New Orleans Collection on Thursday, August 15 at 3:00 pm. Nina Bozak will lead a tour of the research center at 533 Royal Street.

The **PERFORMING ARTS ROUNDTABLE** will meet on Friday, August 16 from 4:00 pm-5:30 pm:

- **Cecily Marcus** from the University of Minnesota Performing Arts Archives will discuss theater archives and African-American cultural history.
- **Natalia Fernández** from the Oregon Multicultural Archives, Oregon State University, and a member of the American Theatre Archive Project’s (ATAP) Northwest team, will discuss her work with the Miracle Theatre Group and report briefly on current ATAP initiatives.
- **Eugenia Kim** of the New York Public Library will discuss a current project to make dance videos available online.
- **Bruce Raeburn**, Director of Special Collections and Curator of the Hogan Jazz Archive at Tulane University, will present on the collaborations with Music Rising, a non-profit that has given Tulane a million dollars to build a curriculum called Musical Cultures of the Gulf South. Part of this project entails construction of an oral history database with transcripts linked to MP3 files from the collection available online.

I would like to thank the Performing Arts Roundtable and its members for all the hard work and support in program planning, updating our web presence (still a work-in-progress), and the feat of adopting by-laws.

I will be sorry to miss the meeting in one of my most favorite cities, but wish you all a visit as extravagant as New Orleans itself!

Sylvia Kollar  
Co-Chair of the Performing Arts Roundtable

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Bassist Alcide “Slow Drag” Pavageau interviewed in his kitchen by Tulane University’s Hogan Jazz Archive founders Richard B. Allen (left) and Bill Russell (right), 1958
How were you introduced to Paul Taylor's work?

I was first introduced to his work in the mid-1980s while a student at Jacob’s Pillow. I was a ballet dancer, and as part of the ballet training program up there, I collided with all kinds of modern dance, very happily throughout the summer. I saw company after company come, and the last one of my stay there was Paul Taylor’s, which I’d heard very much about. But it being those days, I’d seen maybe one Great Performances [program] on television and read about others in magazines. I knew there was this great acclaim, this golden era happening with Paul’s work. They were getting so much deserved press. I skipped a class to watch them do their tech rehearsal and sneaked into the theater. As they always do, they reversed the order of the program—they started with the last piece, which was Esplanade. As the first section is just walking and running in circles, I thought it was the most boring thing in the world. It was not pyrotechnic or anything that I had been given to believe, and so I kind of cut that short after about 15 minutes and went back to my class. Later I was able to help to usher, along with other scholarship students, and in the last performance I got to sit and see the show, which featured the newly-minted Roses, Last Look, and then Esplanade.

Who were some of the dancers?

Chris Gillis, David Parsons, Cathy McCann, Kate Johnson, Doug Wright (just the stars)—the original casts of two of those dances, which were made months before. They were ferocious. When I watched Roses, it made me feel like I had been as romantically expressive as a caveman on stage within a ballet company. Then I just about threw up in the theater because Last Look was so visceral and disturbing. It was a different sort of dance experience because it was pain and ugliness. Esplanade was just amazing virtuosity and warmth. So that was my first exposure to seeing them dance. Subsequently, I came to New York and took some classes during spring breaks, and really fell in love with it.

What was the audition process like?

Since I was already dancing in a company, I’d asked the Taylor company manger, Henry Liles, to notify me when auditions were coming up, and he did. I couldn’t make the audition proper because I had a performance in New Orleans. I got permission to come to
the callback because they knew who I was. So I flew up here [New York] after a performance in New Orleans. The next morning I went down to the studio with all the other callback people—there were like 50 guys. I’d been mugged the week before in Cincinnati where I lived, so I had this great black eye, which I covered in makeup in my ballet performances. I went through the callbacks—it was exhausting, you know, and most of it foreign to me. One of the big jumping things we did was the Sacre [du Printemps] policeman’s dance, which is full-body extension, big muscle group stuff. And we did Aureole, which I had performed with Cincinnati Ballet; that prior experience was also very telling in terms of whether I would like and identify with Taylor’s movement style. The callback happened, and I got down to like the fourth of three they chose. I was dismissed, and went out and had my day in New York, then left my host’s apartment in the evening before I flew home. When I got to my friend’s apartment, there was a message from my host saying that the Paul Taylor Dance Company had just tried to reach me. Chris Gillis had called to let me know there was some sort of mix-up, and I needed to call right away. Chris told me that there had been a numerical mistake with the sheets—they had written down the wrong number. They meant to keep me and instead sent me away. They couldn’t remember who I was, but Paul was saying something about a black eye, which they misunderstood as “black guy.” They said, “Paul, there weren’t any black guys.” In the end, Paul said, “black eye!” So that’s how they found me.

That’s fantastic!

Yeah, so I was able to go back to Cincinnati the next morning with all this good news, and my director let me out of my contract early and a week later I was here understudying. I had two weeks to learn twenty parts.

How grueling was that? How were your days trying to learn all those parts?

It was awful. They were running the programs in the lead-up to the season. With ballet, there was a lot more time to prepare a three-act program for a tour. I got to New York and there were all these people I didn’t know, all these dances I didn’t know. You can’t stand in the back to observe—you have to be in the front and understudy over your shoulder or just watch and take notes. I used to borrow the keys of our finance director, Sarah Schindler, on the weekend to come in and watch videos. I’d have to slow things down because I wasn’t familiar with the syntax or language of the pieces. The recordings were 15 years old, so I was watching dancers from two generations ago that I didn’t know. It was a hard process.
What were some of the highlights of your performing career with the company?

There were many. Performing in New York was wonderful, especially at a theater like City Center. Having been in the audience and seen performances on that stage, and then to be there doing it with the company was amazing. But overall the biggest highlight was touring because I had not really traveled anywhere beyond the East Coast. Right away, our first year I think, we toured three or four continents. We went to Australia and Hong Kong. To me, that was the greatest education—national touring, anywhere. The contact with people and cultures was the best.

How can you describe the reactions of audiences abroad versus audiences here in the States? Is there a significant difference?

If I could generalize, people in other countries responded differently to the humorous moments in Paul’s dances. The humor is very universal in his work—it’s not strictly American or East Coast or anything, but I think that sometimes they wouldn’t expect it in a modern dance concert. There would be all this Sturm und Drang. We would be doing something that we knew was intended to be funny, and, as Paul insists, in a non-funny way (because it is funnier then), and it took people a while to warm up to a funny piece because they were politely thinking, you know, we shouldn’t laugh at this. It’s hard in an audience, unless you’re just the freest person in the world—the unsinkable Molly Brown—to think that this is hilarious and I’m just going to laugh my head off. You take your cues from your surroundings. The response to a tender piece was also sometimes unexpected. For example, with a somber dance like Sunset at the end of a program, it was surprising that people could be so moved by a sort of curtailing dance, rather than an explosion at the end.

When and how did you become interested in archives? In a sense you were using the company archives while you were dancing.

Absolutely. With a medium like dance, the moving image is the most-called-upon aspect, routinely. When I began dancing with the company in the late 1980s, we had very old wagons with two VCRs and two televisions—the cast-offs of whoever had moved out of an apartment. Fortunately, the company made films of dances, and sometimes they would be transferred to video. Sometimes presenters and venues would also mail us tapes they made. But we didn’t have an organized method of chronicling the dances for our use. We were constantly using whatever we had. Oddly enough, just as part of an outside earning opportunity, one year I got to build the old archives in the former studio. All the records had been kept within the office space and shelves built to the ceiling, and any place where supplies or shelving could be assembled. Records also lived in Paul’s house.
When it became apparent that it was important to start collecting things in a more organized way, we cleared out two rooms that had been used as break rooms, and installed shelving and began to organize. One of my colleagues, Mary Cochran, was tasked with identifying a lot of the unlabeled VHS tapes; her handwriting is still on them. The tapes were identified from a dancer’s point of view, like what I do now: who is in it, what is this dance. We may have only labeled the first dance, but there could have been three other dances on the tape. So, very rudimentary work on the videos, along with a little bit of climate control for films, began.

When I stopped dancing and came back to the company after an absence, I was very interested in dance on film and editing. I was jealous that the company was starting to support work with the Winthrop Group, and envious of the dancers who got an opportunity to learn video editing. I saw this flourishing collection of digital media that the dancers used, but as director of Taylor 2 then, it wasn’t part of my mandate to dabble in that. So it was just kind of from afar. I was curious and also felt proprietary about my knowledge of these things. I spent five years as Taylor 2 director and John Tomlinson’s assistant in booking and worked in areas where they could use me.

When we settled here in our new quarters, this large room was earmarked for the archives. John ascended to the position of Executive Director and did a whole staff shuffle. I was the last to have my staff evaluation meeting. He said that he wanted to create a dual position for me as receptionist/coffeemaker/Paul’s concierge/Archivist. I was flabbergasted that he didn’t want me anymore in that capacity, assisting him. This place was just wet paint and boxes everywhere at the time. It didn’t occur to me what would happen with the archives. I really liked working with John directly, so I was not immediately seeing this change as good news. He said one thing that gave me hope, which was that Paul thought my institutional memory was important. And I asked John, “What about the library science experience, you know? What if I do it wrong?” But he said my knowledge of who the players were, what the material was, and my relationship with Paul was important. These were advantages, assets, and the other things might be acquired. So then 40% of my day was thrust into figuring that out with your very kind help. You [Winthrop] broke the ground and dug all the stumps out of the territory, and we would never have a farm if we started with the rocky terrain we had.

How have you transitioned from company member to archivist?

On a purely selfish artistic side, it has been rough at times because my first identification with Paul’s work is as practitioner. It only was after I stopped dancing altogether and came back as director of Taylor 2 that I thought, “Finally, all these opinions I’ve been wrestling with all this time have a place to go.” It felt like very applicable knowledge. When I became a manager, John was very clear that artistic opinions are not part of my job, as difficult as that was. So from that point forward, there was more or less a separation from what happens in the studio and what the dancers are doing. It will always be a difficult thing to divorce myself from input and opinions—you know I have a surplus of those. On the other side, I feel like I know the materials, and thank goodness the archives was so well organized when I began, but the larger role of the archives and guiding the ship of state forward is a perpetual problem.

Are you still active as a teacher, rehearsal director, and writer?

I don’t teach here these days, figuring that since I see so many wonderful teachers I’d rather put one of them in front of students than myself. It gives me a lot of angst. I’m always seeing the shadows of my former life as a dancer. Once in a while I guest teach pedagogy classes for my wife, Deborah Damast. She is a professor in the NYU Steinhardt School (graduate study in Dance Education) and also a curriculum designer for the 92nd Street Y and the NYC Department of Education. I write very little, alas. I don’t write for my own amusement anymore.

What challenges have you faced as an archivist at the Paul Taylor Dance Company—responding to requests or making the archives known?

Responding to requests is the most fun part of my job, because I guess I don’t find myself to be a bad researcher in an unschooled way. It’s a treasure hunt, and it’s easy to find out if something is here or not. I love being able to come back to somebody in half an
hour with the obscure information they thought I would never find. The strange thing about working here in my role is that I’m almost completely unsupervised in my archival capacity, which is only part of my job. I’m much more comfortable responding to requests or orders or guidelines or something. It’s difficult for me to attack the backlog, to keep scaling that hill. But the research for authors, museums, or dancers, is great.

How often do dancers use the collection?

It seems much more streamlined now because we have two dancers who do some video with us. [Company dancer] Eran Bugge keeps great track of the dancer’s supplies. We have a library wagon in a locker with the repertory for the next season. She is really good about inventorying, and that’s a great security mechanism; it serves as a branch library for them that they can access directly. I have interactions with dancers all the time, but it’s less of a browsing opportunity. They use the archives materials daily, all of them. The repertory seems so large nowadays—they’re really selling everything under the sun—so, with finite rehearsal monies, they have quite a bit of homework. I interact with them a lot on the video front, but they are not waiting in line at the door, not that kind of a Soviet bread shelf sort of thing. When we are reviving a piece that hasn’t been done in a long time, some curious and motivated dancers will come in because they want to look at photographs. Even if we have a more recent and decipherable video, sometimes they want to look at the old grainy, beat-up black-and-white silent film of Paul or Bettie De Jong doing something. There is nothing like the source. So we regularly have them in, and we’ll pull up a chair by the monitor, and their partner will come in and say, “Look they are doing this differently.” So it’s an investigative process that the oldest things keep throwing logs on the fire of their inquiry.

Are all of the collections stored at the company’s space on Grand Street? Did Hurricane Sandy damage materials?

Many original documents, including perishable newsprint, are stored off-site at the GRM facility in a climate-controlled, bar-coded environment, as are any surviving film, cellulose. At present we have a lot here: costumes, artifacts, and photographs.

Are you responsible for archiving costumes and sets, both old and current?

No.

How long are those kept in rotation? How does that work?

For example, this year when the 1960s dance Orbs was revived, several components had to be remade, such as a life mask of Paul Taylor. While digging through a box that no one had seen since the last revival in the 1980s, they found costumes that were no longer viable, with completely disintegrated threads or unwearable rubber (stinky and not pliable). The wardrobe supervisor Clarion Overmoyer gave me the opportunity to keep the originals here, which I sometimes do. In some cases, they swap out an old brown sweater for a new one, and I don’t have the room for all of those things. While preparing for a revival of Sacre [du Printemps]
this year, Clarion came across a stack of policeman’s hats that were in poor condition, and said, as she always does very nicely, you know, “I’m replacing these, and I’m going to cast these off. Do you want any of them?”

I often just photograph the costume to document how it was sewn, as this information may be needed someday. There is a series of so-called bibles—binders with fabric swatches, detailed drawings, photographs of original casts—that are kept at Clarion’s disposal. But beyond the bibles, few costumes are housed here, with the exception of some old, original costumes that we went through a year or so ago. Some were not identified at all. We had to do a lot of photographic investigation: I know it’s important, I know I’ve seen it, but what is that dance?

Santo Loquasto has been working with Taylor for many years as a costume designer.

Since the 1980s.

Are some of his drawings found in the archives?
Or have there been any discussions with him in terms of submitting drawings for Paul’s dances?

Good you mention that. Strangely, in the last couple of years, there have been a lot more. Since we’ve licensed some of the dances to Alvin Ailey for instance, and in some cases they go to the expenditure of constructing their own backdrops and things. They’ve been trying to secure renderings and elevations of the sets from us. As for Santo’s, there has been a negligible number so far. I’m not really tasked with communicating with designers—John usually does this in tangential conversations connected with licensing. For example, this color print [holds up print] is the backdrop for the piece, Uncommitted, which went out for licensing this year. John and I wondered if we had it, so I pored through the big flat boxes, and discovered we didn’t. Santo emailed us a slide, and we made a large print to send to their designer. We have few designs by Santo—sometimes just photocopies. Paul and Santo are not usually in the same location throughout the whole development process. Santo will bring or fax black-and-white sketches to us, and we’ll photocopy them, and give to Paul. If I know this is happening, I will try to copy or scan a set for us. But there is no organized system. I think it would be a good idea because he has been our principal, exclusive designer, without exception actually, since 1987 or 1988.

Can you please describe Taylor’s choreographic notebooks?

Fascinating, especially as a former dancer—they give me and archivists chills because that’s the core of the pyramid, the treasure chamber of everything. I love looking at them. Maybe it is intuition, but as dancers we all took a lot of notes because it’s very complicated material. When I started dancing in college, kind of late, writing and notating really helped me. Having performed Paul’s [works] or seen them, when I look at the notebooks I see the labor that he goes through for each piece. The notebook is precious when he walks in the first day. You don’t know what’s in there, and you are not allowed to look. You can only glance at it while walking by. Paul’s so off-hand and kind of oblique about his choreographic process—these are like the sorcerer’s cookbooks. The notes from his earlier works, when he was finding his way and developing his language, are
significant. I think he was a different person then, just gushing out these ideas. The architecture of the dance, the charts of counts and the way he would subdivide music and people’s actions and have them maybe all line up—to us may look like a random count—are fascinating. His little drawings of body shapes and stick figures are all over the notebooks.

**Does he still use this method today?**

He does, but writes less, I think. He seems to be using the dancers more to develop material, like a painter. I don’t know much about painters, but I’m sure some did fewer studies and broader strokes as their time went on, but the early ones are just relentless pursuit on paper.

**Are dance notation scores included in the collection?**

Up to a point. There was an era when we secured funding to get notators from the Dance Notation Bureau to do Labanotation scores. There is probably at least a decade’s worth of dances. Much of the time, or maybe all of the time I was dancing, there was someone in there notating. The scores are very complete. The only part I can decipher is the beginning. The first twenty odd pages sometimes contain crucial information about the architecture. For Sunset, we had to look into the score this year and reconstruct dimensions of where the fence was and where things went because production diagrams had all been really dependent on a particular stage. We had to go back to the bible of certainty.

When we are in the studio working, the only people who are there all the time are Paul, Bettie, and the notator. We’re all wondering how to convert Paul’s instructions and quips and asides into movement success, and the beautiful thing about having a notator in the room is that they soak in these things and write them down in the margins. The prefaces of these scores are really full of useful nuggets.

**How are audio-visual materials being preserved?**

Well, we are digitizing as fast as we can. We are astounded by the number of VHS tapes that have accumulated. When I danced in the 1990s there weren’t that many yet. Since then, we have acquired shelves and shelves of tapes. We are digitizing, eliminating duplicates, and shipping off originals once we’ve done the best digitization we can. We are not concerned with photographs as a priority because we now have a climate-controlled, somewhat static place to keep them. In the future of course we want to digitize the photographs so that they are more easily searchable. Audio recordings are almost at the end of the list, but we are very conscious that radio interviews and taped interviews with Paul are vital material. It is important to keep not just the dances themselves, in all their vintages, but also Paul’s interviews, roundtables, and speeches. I’ve been called on, more than I thought I would be, to include his words in media that we’ve produced.

In 2010 the Paul Taylor Dance Company Archives received a National Historical Publications and Records Commission (NHPRC) grant to provide access to the collections online. What have been some of the challenges you have faced in providing that online access?

One of the challenges is that we must go through another couple of steps to ascertain whether or not certain material can be made available, such as the choreographic notebooks. I love the NHPRC and support we got and the fact that it nudged us into the 21st century with other worthy academic institutions. Not a lot of people seem to know about that link. [http://tdc.org; http://www.ptdcarchive.org/archive/]
The Winthrop Group handled the original organization of the archive and is now involved in providing online access. What are the challenges and/or advantages to working with a professional archival service like the Winthrop Group?

The advantages are obvious, especially when you hand something over to someone with no formal training. The archives could never have been developed in any meaningful way without Winthrop’s expertise and leadership. I would say my biggest challenge in working with Winthrop was just being able to keep up. Also that my duties here are not strictly in the archives; when we began our time in this building, I was often called away. One of my challenges personally was to try not to bother you and the Winthrop people so much that you had to slow down. There was so much to be done, and it got done.

What would you say is significant and possibly unique about the Paul Taylor Dance Company’s efforts to create and maintain an archive of choreography and dance?

Well, as with most things, probably, its core advantage both in the art and the craft of it, starts with Paul. I’m biased of course, but I think the material is so precious, and the fact that Paul has organized and saved things all his life. I know you know differently after having sorted through stacks of his mail… We have his reports cards, essays, and dance class card receipts.

Do you think he knew he was going to be famous?

He’s such a modest, “aw shucks” kind of guy. Famous or infamous? I do think that he knew rightfully that he was significant as an artist. I appreciate that he had the self-respect to feel that what he was saying was important, unique, and not trivial. If a person believes that what he is doing is trivial, he leaves no footprints, no tracks. Even presently, Paul’s correspondence—things that are not yet in the archives—are so organized. He had the presence of mind from the 1960s on, and at great expense, to have a film camera in the back of the theater on so many occasions. For example, he filmed a performance at the 92nd Street Y in 1957 in which more people in the audience got up to leave than stayed. He did these wild experiments with stillness and things. It was a big gamble to say: this is my fourth concert, and I’m practically giving away the tickets. I don’t know if anybody will come or stay, but why don’t we set up a tripod and a camera and shoot a movie of it? Nowadays, everything one does may be recorded by us and the government. But it was a big deal to do it in those days when it was not easy to haul a camera and buy, process, and store film. It’s been a great asset that Paul has given us things to archive and given us so much. On the personal side, there are considerable boxes of his family photos, family trees, and correspondence. It is not directly relevant to the company’s on-going operation at all. It is private really, so personal. We do not have permission to share any of this material, but since he has trusted and turned these things over to us, it is now our responsibility take good care of them.

Do you think that’s an indication of him saying, I’m not only a dancer/choreographer by trade but it is my life and it is who I am and all of these things from my childhood to the present are involved in creation?

Absolutely, the Paul Taylor I’ve known has never wanted to be seen just as master of choreography, icon, or dancing star. He always has insisted that he not be put on a pedestal, but that we see him as a real human with family and a background. And [as] an American, with the feelings that all of us share about family and memory. And that’s not divorced at all from the humanity of his dances. Poignant or simple or angry, he is courageously leaving it here for us.

Something in the Air: Institute of Outdoor Drama Archives

Interview with Michael C. Hardy, director of the Institute, and archivists Maurice York and Dale Sauter of East Carolina University’s Manuscripts and Rare Books Department

by Jeni Dahmus, Performance! Co-Editor

When was the Institute of Outdoor Drama founded and what is its current mission?

Michael: When the Institute was originally founded in 1963, it was at the request of the State of North Carolina, specifically Governor Terry Sanford. A number of the North Carolina historic outdoor dramas were lobbying for State support and since most of them originated from the efforts of the University of North Carolina’s drama department, the Governor suggested that an Institute be formed to provide them with ongoing technical support and management guidance. Because the Institute was founded in a university setting, it naturally adopted a research component and began to issue studies, surveys, and white papers on various subjects. From the beginning it also embraced outdoor dramas from around the United States and actively proselytized for the creation of new dramas by conducting feasibility studies, encouraging the development of new plays, and so on. That original mission continues today but has expanded to include all kinds of outdoor theater, including Shakespeare festivals, musical theater, and religious dramas. It has also taken on the types of functions that most arts associations perform such as having conferences, directories, job banks, member forums, awards, and other programs geared toward encouraging networking in the field.

How is the organization expanding internationally?

Michael: In terms of its international expansion, the Institute has identified approximately 600 theaters around the world that produce all or part of their work in outdoor settings. We have instituted periodic communications with them and, in the past year, have added new members in Canada, the United Kingdom, Italy, Taiwan, and Australia. This expansion is just beginning, and we hope it will continue and accelerate in the coming year.

Would each of you share a little about your background, including any experience in the performing arts prior to employment at the Institute?

Michael: I have a Ph.D. in theater from the University of Michigan and have worked actively in the field since 1971. I have taught at several universities, served as CEO of three performing arts centers [Roanoke Island Historical Association, Arsht Center for the Performing Arts, Kentucky Center for the Arts], and been the general manager of the longest running outdoor drama, The Lost Colony.

Maury: I am not employed by the Institute but have been an employee of the J. Y. Joyner Library, East Carolina University, for nearly 28 years. My last day here is April 23. My area of expertise is North Carolina history. When Michael approached me about the Institute of Outdoor Drama Archives, I realized that a good bit of the material would relate to North Carolina. The arts and cultural activities often are not well represented in archives, so I saw this collection as one that would add breadth to the holdings of our East Carolina Manuscript Collection.
Dale: I am originally from Evansville, Indiana. I have had a lifelong interest in history and libraries—specifically, history of the American South, as well as manufacturing and advertising history. Processing of manuscript collections is a rewarding part of my job here at Joyner. Much knowledge of the history and culture of many locations and peoples can be discovered through working with the materials. The materials in the East Carolina Manuscript Collection relate to this part of North Carolina but also to many other regions in the United States and the rest of the world.

Maury, have you been the archivist for the collection since it moved from the University of North Carolina at Chapel Hill to East Carolina University in August 2010? Was there an Institute of Outdoor Drama archivist before you?

Maury: No, the library had no association with the Institute until Michael approached us about the possibility of placing it within the holdings of the East Carolina Manuscript Collection, a component of the Manuscripts and Rare Books Department.

Dale: Up until recently, Michael is the only one who has had any affiliation with the Outdoor Drama Archives. This changed a few months ago when we decided to attempt to get a grant for processing the materials. If we are successful in getting the grant, then the plan is for our department here at Joyner Library, Manuscripts and Rare Books Department, to take possession of it and service it to researchers. Currently, the materials are housed in a separate building and are not associated with our department at all. If the grant is successful, the plan would be to make the Outdoor Drama Archives part of the East Carolina Manuscript Collection (within the Manuscripts and Rare Books Department at Joyner Library—we also have rare book collections as well) which is the collection that Maury and myself are most affiliated with.

How was the transition from the University of North Carolina to East Carolina University?

Michael: From the Institute’s point of view, the transition to East Carolina University was a very positive experience, and we are housed in the College of Fine Arts and Communications where we play an active role in the work of the college. I also teach in the theater department.

What have been some of the advantages of the new location? When was the library founded, and does it house collections that complement the Institute of Outdoor Drama Archives?

Maury: The library has some collections that complement the records of the Institute of Outdoor Drama,
but this would largely be a new direction. The library was founded in the early 20th century, but the East Carolina Manuscript Collection was not established until the mid-1960s.

Dale: The Manuscripts and Rare Books Department of Joyner Library is the largest historical research facility east of Raleigh and among the five largest in North Carolina. The East Carolina Manuscript Collection was first established by former head Don Lennon in 1966 as part of the university’s History Department. The collection officially became part of Joyner Academic Library Services in 1976. The concentrations of collecting include: North Carolina, the tobacco industry, worldwide missionary activities, and the American military (specifically, naval and maritime).

**What are some of the East Carolina Manuscript Collection’s strengths?**

Maury: Traditionally, we have collected in four areas: North Carolina, military history, the tobacco industry, and the work of Christian missionaries worldwide. In recent years, with the acquisition of the Stuart Wright Collection, we have added literature as an area of emphasis.

Are there collections that you are particularly proud of having brought in or processed?

Maury: Yes, through my efforts a donor made a planned gift of the papers of Dr. Robert Lee Humber (1898-1970). Consisting of some 185 cubic feet of records, the collection documents Humber’s efforts to establish the North Carolina Museum of Art and the state’s community college system. It also documents his efforts to promote the concept of world federation following World War II. Also included in the collection are the papers of his parents and other family members.

Do East Carolina University Libraries have collecting agreements with other active organizations or is this something new?

Maury: We do have agreements with several organizations who add to their collections on an ongoing basis. Among these are the U.S. Coast Guard Auxiliary and the Episcopal Diocese of East Carolina.

Dale: We are the official repository for the U.S. Coast Guard Auxiliary. They are soon celebrating their 75th anniversary as an institution.

Can you please describe the researchers that visit the Archives and some of their recent projects? How is the Archives most commonly used?

**PERFORMANCE!**

White Snake (Amy Kim Waschke) trembles at the hurtful words spoken by the Crane (Emily Sophia Knapp), in the Oregon Shakespeare Festival’s 2012 production of *The White Snake*.
Michael: Over the past 40 years, 18 theses and dissertations have been written about different aspects of outdoor dramas. The most recent of these was in 2007: Kristen Cooperkline’s “Staging a Reality: The Reaffirmation of Mainstream American Identity through Three Native American Historical Outdoor Dramas” (The College of Wooster, BA Honors Thesis). In some cases these researchers will come to the archives in search of information about a specific drama once they have called to ascertain that we have the types of materials they are looking for. In other instances, we answer specific questions or photocopy and mail relevant material that they request. It is in an effort to increase the accessibility to our collection that we approached the East Carolina University Libraries about the idea of their cataloging it and taking it over.

Dale: This is, strictly speaking, for our Archives, The East Carolina Manuscript Collection. We are open to students, faculty, and the general public. Historically, we have had quite a few genealogists work with our collections. Also, a local historian, Roger Kammerer, who offers professional genealogical research for people, is a regular user. He has published numerous books and articles on Pitt County and other local history. We also have an ongoing project with several classes in the History and English Departments at East Carolina University. The Freshman English 1200 “Artifact” Project began in 2001 as a joint project between the Department of English and the Verona Joyner Langford North Carolina Collection (another department within the Special Collections Division at Joyner Library.) This effort began to develop a program to encourage undergraduates to use manuscript materials. The assignment, given to second semester freshman English composition students, asks them to select an artifact from one of the collections that focuses on an aspect of North Carolina history and then to place it in its historical context. The artifacts used by students vary widely and reflect the diversity of departmental holdings, including rare books, manuscripts, maps, newspapers, periodicals, and broadsides both in print and on microfilm. Once selected, the students then seek secondary sources that will help them to explain the significance of the artifact.

What is the ratio between professional companies and community theater groups within the Archives?

Michael: There isn’t a bright line on this. If “professional” means Actors Equity Association (union) companies, there are very few of those. The majority of the dramas, however, pay their performers and staff although the scale varies widely. Housing and meals are also provided by some. In some cases, guest artists from Equity are hired to play some of the principal roles. The dramas that are mostly or all volunteer comprise 20-25% of the companies represented in the archives.

How extensively do you collect material from member organizations? Do you mostly acquire duplicate material or do you accept the entire archive of a company?

Michael: The extent of the materials collected varies from company to company. We try to avoid accepting duplicate materials unless something comes in better condition than the piece we have. In very few cases, we have accepted the majority of the archive of a given production when that production has closed down.

During the first 25 years of the Institute, the director solicited materials from the membership annually in addition to the records of the Institute itself, its feasibility studies, and research, etc. The next director served for 17 years during which time requests for the production of Tecumseh! in Chillicothe, Ohio, with Carly Jones as Rebecca Galloway and Michael Arbuckle as Tecumseh.
materials were more sporadic, but material continued to come in as well as the ongoing records of the Institute itself. Currently, we are back to the practice of formal requests for information on an annual basis. We typically do not receive entire archives of an organization. But as our collection becomes better known, we are getting more material. We have just finished negotiating for the archives of composer Frank Lewin who wrote the music for seven outdoor dramas. Lewin’s daughter contacted us to see if we wanted the scores and show tapes, which would otherwise have gone to Princeton. That agreement has been reached, and we are picking up the materials this summer. As our project with East Carolina University Libraries moves forward, I think this sort of thing will increase. In addition, as our membership grows internationally, theaters from around the world may wish to participate.

Of the over 600 theater organizations involved with the Institute, how many are currently active? And of these, which are documented the most extensively in the collections?

Michael: About 100 are currently active, and I would say 40-50 comprise 60-70% of what we have. The Lost Colony is one of the best known and has just received a Tony Award for its contributions to American Theatre. Written by Pulitzer Prize winner Paul Green, it opened in 1937. Detailed information about it can be found at www.thelostcolony.org.

Ramona, which opened in California in 1923, is the oldest outdoor drama we are aware of in the United States. Of the Shakespeare festivals, the Oregon and Utah Shakespeare Festivals are the largest and best known. Other history plays that are particularly notable are Tecumseh! in Ohio, Texas Musical, and Unto These Hills in North Carolina. Our Web site has links to all of these dramas and is sorted by states and genres.

What types of materials are housed in the Archives? How extensive is the collection of audio-visual materials?

Michael: Correspondence, blueprints, marketing materials, sound and video recordings, stage and costume designs, photographs, legal documents, financial records. There are several boxes and shelves of recorded materials.

What are some of your favorite items in the collection?

Michael: My personal favorite is the first black-and-white film ever shot in North Carolina, a 1921 enactment of The Lost Colony, shot on location in Roanoke Island. Paul Green saw this movie, and it contributed to his inspiration to write a drama. Beyond that, there are letters from people like Andy Griffith and John Houseman and a great variety of audio and visual materials so we can see how these productions actually looked and sounded.

After taking custody of over 50 years’ worth of material, how do you plan to proceed with digitization and processing? How is the grant process going?

Maury: Digitization will not take place on any significant level until after the records have been processed. Planning for the grant is on target, and we have developed several drafts of the proposal. We will run a draft by the National Historical Publications and Records Commission staff before submitting the final grant in October.

Can you describe your relationship with The Lost Colony, America’s longest running outdoor drama, and the Paul Green Foundation?

Michael: We have a close relationship with The Lost Colony, in part because all three directors of the Institute were previously producers or general managers of that show, so we know it well. All three of us also currently serve on the Board of Directors of the Paul Green Foundation.

What material was used to reconstruct the costumes for The Lost Colony after the 2007 fire? Were you involved in the research for the reconstruction?

Michael: The costume designer, William Ivey Long, relied a great deal on the 16th-century sketches by Governor John White who was the original leader of the Colony appointed by Queen Elizabeth and an amateur artist whose drawings are quite famous. White’s daughter
was Eleanor Dare, the mother of Virginia Dare, the first English child to be born in this country. William’s source material for the English court costumes, of course, were the work of such artists as Hans Holbein and scores of others. The Institute of Outdoor Drama was not involved in this research.

**Do you have material for defunct productions such as the Black Hills Passion Play?**

Michael: Yes, some attendance records, brochures, souvenir programs, and that’s about it.

**What other noteworthy defunct productions are documented in the collection? Which ones are most frequently requested by researchers?**

Michael: At least in the past several years which I’m aware of, we don’t get requests for information about defunct dramas very often. I’ve had two calls from communities that used to have dramas and have considered reviving them but not from scholars. More often, we’ll get calls or visits about dramas that are still running. These can be interested members of the public or students or alumni who used to work in those dramas. It’s important to note, however, that we have not actively promoted the existence of the archive. As that changes, we would hope to see the inquiries increase.

**How are you preparing for the Institute’s upcoming 50th anniversary?**

Michael: We will produce a 50th anniversary conference in October 2013, and we are compiling a short history of the Institute to be published at that time. We are still pulling together the source material for this document about the history, including a compendium of the subjects of the annual reports written from the early 1960s to 1990.

**What has been one of the greatest challenges you have faced during your time working at the Institute?**

Dale: Probably the biggest challenge is to get the English freshmen interested in primary sources (manuscript materials). To many of them, this type of material is foreign, and they find it difficult to locate and interpret the documents—for example, deciphering handwritten letters. However, once a student sees the importance of these primary sources and actually becomes interested in their topic, it is very satisfying.

Michael: When I came in, the Institute had been without a director for a year and a half during the time it moved from the University of North Carolina at Chapel Hill to East Carolina University. So it was time to reassess our mission, firm up our current membership, and plan for the next period of our work. The challenge was to re-energize the association, assert its value, and begin the international expansion which should increase its membership and the value of its services while promoting the unique experience of outdoor theater around the world.

**What will happen to the collection if the processing grant is not received?**

Michael: We will continue to do our best without a staff of trained archivists to continue to collect materials and keep them as well organized as possible. And we will continue to search for funds to see that they are professionally archived and preserved.
On January 13, 1926, Melba Doretta Liston was born in Kansas City—a fitting birthplace for a remarkable woman who became a proficient jazz composer and arranger and one of the few women to become a professional jazz trombonist on national and international stages. Many jazz listeners, even only casual listeners, recognize most if not all of these legendary trombonists—Tommy Dorsey, Billy Eckstine, Slide Hampton, J.J. Johnson, George Lewis, Glenn Miller, “Kid” Ory, and Juan Tizol. However, most do not know Melba Liston, who, beginning in the 1940s, not only played in some of the greatest jazz bands, including Count Basie and the Quincy Jones Orchestra, but was a stellar soloist with Dizzy Gillespie, Randy Weston, Quincy Jones, and Art Blakey. She collaborated with and arranged the music of the likes of Clark Terry, Johnny Griffin, Ray Charles, Marvin Gaye, and Charles Mingus, among many others. The list of artists with whom she performed and recorded is a virtual who’s-who: Dexter Gordon, John Coltrane, John Lewis, Billie Holiday, Billy Eckstine, and Milt Jackson. She also

In 1999, the Center for Black Music Research became the caretaker and curator of the music, both printed and manuscript, that Liston accumulated over her long career. According to Suzanne Flandreau, the CBMR’s founding librarian and archivist (recently retired), the CBMR first learned of Liston’s collection when jazz pianist Randy Weston, Liston’s long-time collaborator, contacted CBMR Founder and Director Emeritus Samuel Floyd. Weston was concerned about Liston, whose health was deteriorating. He knew how important her music was to her and to history and that she would want it to be preserved. In 1998, Flandreau traveled to New York, and, with Weston, visited Liston to discuss the eventual disposition of her music. Subsequent to that visit, Liston, a long-time resident of Los Angeles, returned to California to be cared for by a relative, Thelma Stattion, who donated the Liston manuscripts to the CBMR after Liston’s death. Collection processing was completed in March 2000.

The Melba Liston Collection is contained in 44 boxes and is comprised primarily of lead sheets, scores and parts, and a small amount of papers pertaining to her life and career. In addition to the large volume of work Liston prepared for and with Weston, the collection includes her arrangements for such artists as Ruth Brown, Louis Jordan, Gloria Lynne, the Stovall Sisters, Clark Terry, and Mary Lou Williams, to name...
but a few. Most of the materials are use copies with performance directions, edits, musician assignments, and other marginalia in Liston’s hand. It was particularly exciting when, upon unpacking the collection, among the first items that were found were Liston’s manuscript scores and performance parts for the arrangements she did for Marvin Gaye, Aretha Franklin, Dizzy Gillespie, Clark Terry, and Milt Jackson (among many other artists).

**Why Focus on Melba Liston?**

The Melba Liston Collection is an excellent example of how the CBMR Library and Archives serves as the nucleus around which all programming is designed and supported. The Center’s mission is: “to illuminate the significant role that black music plays in world culture by serving as a nexus for all who value black music, by promoting scholarly thought and knowledge about black music, and by providing a safe haven for the materials and information that document the black music experience across Africa and the diaspora.” CBMR programming is designed to foster an expansive examination of all music, regardless of genre, style, period, and provenance, that is part of the African diaspora through scholarly research and research projects, publications, conferences and symposia, performances, and educational programs for Columbia College Chicago and beyond. It is through these activities that the CBMR supports research and then takes the results of that research to educators, scholars, students at all levels, and to the general public.

The Melba Liston Collection has proved to be particularly fertile for researchers and composers and serves as a model for how the CBMR uses its archival holdings. The Liston Collection has inspired and continues to engender a broad range of research initiatives, new music compositions, publications, reference works, and collaborative programming, as described below.

**The Melba Liston Research Collective**

In 2010, CBMR Executive Director Monica Hairston O’Connell conceived a plan to expand the body of work and research on Melba Liston. She invited a group of scholars to use the Liston Collection toward various projects and discourses that highlight her influences on jazz and popular music. Collective members include: Sherrie Tucker (University of Kansas), Tammy Kernodle (Miami University, Ohio), Lisa Barg (McGill University), and Dianthe Spencer (San Francisco State University). In addition to immersing themselves in the collection, the collective members contributed lectures and presentations at the Straight Ahead Jazz Summer Camp for Music Educators (Jazz Institute of Chicago in collaboration with Columbia College Chicago and the Chicago Jazz Ensemble) and participated in a seminar and panel discussion at the CBMR.

In November 2012, collective members participated in a session at the joint annual meetings in New Orleans of the American Musicological Society, Society for Ethnomusicology, and Society for Music Theory. Titled “Beyond the Solo: Jazz, Gender, and Collaboration,” the panel promoted the argument that a re-centering of collaborative practices that abound in jazz practice and history can enrich our approaches to jazz studies, feminist musicology, gendered and raced economies of the music industry and labor, and music education. The papers presented in this session will comprise an issue of the Center’s flagship publication, *Black Music Research Journal*, which will be dedicated to Liston scholarship.

**Randy Weston Collaboration and Performance**

Melba Liston’s long-time friend and musical collaborator Randy Weston joined forces with the CBMR and the Chicago Jazz Ensemble in two events in August 2011. The first was a panel discussion held at the Chicago Cultural Center titled “Diasporic Connections: Weston’s Art, Collaboration, and World-Making.” Panelist Geoffrey Bradfield, a Chicago performer, educator, and composer, used Weston’s “African Sunrise” to demonstrate the Weston-Liston collaborations, then participated in a discussion with Weston, Dana Hall (director of the Chicago Jazz Ensemble), and John Corbett (musician and educator). The second portion of the event featured a one-on-one dialogue between Weston and Hall about Weston’s work and his collaborations with Liston in...
particular. The panel discussion and interviews were preliminary to a headliner performance by Weston and the Chicago Jazz Ensemble for the Chicago Jazz Festival that featured works on which Weston collaborated with Liston.

**The Creation of a New Composition: Performance and Recording**

Geoffrey Bradfield, who participated in the panel discussion cited above, was awarded a Black Metropolis Research Consortium fellowship to do research in the CBMR Library and Archives during summer 2010. Bradfield used his residential fellowship to study Liston’s scores and arrangements. His residency helped inspire his composition *Melba!,* an extended suite for jazz ensemble that premiered in Chicago in July 2012. Of the work, Chicago Tribune music critic Howard Reich wrote: “When Chicago saxophonist and composer Geof Bradfield immersed himself in box after box of Melba Liston’s scores at Columbia College’s Center for Black Music, his hope was that his appreciation of Liston’s work would deepen, enhance his own skills as an arranger, and perhaps lead to a project that would raise her profile. With a Chamber Music America grant in hand, Bradfield went on to create this six-part suite for septet, tracing Liston’s career from Kansas City to her work with jazz legends to her seldom discussed stints in Motown and Jamaica ….” *(Chicago Tribune, September 9, 2012).* Subsequent to the highly successful premiere of *Melba!,* Bradfield toured with and recorded the work *(Origin Records, 2013).*

**Florence B. Price: The Re-Creation of a Missing Masterpiece**

Another example of how the CBMR creates programming drawn from its archival holdings is the 2011 performance and ensuing recording of a major work by Florence B. Price (1887–1953). She was a remarkable composer, performer, and teacher and the first African-American woman to have a major work performed by a leading orchestra in the United States—her first symphony *(1932, performed by the Chicago Symphony Orchestra).* Based on the success of her symphony, Price was encouraged to compose a piano concerto that premiered in Chicago in 1934. Since the score and parts for her *Concerto in One Movement* had disappeared some time before 1940, the CBMR commissioned composer Trevor Weston to study Price’s surviving orchestral scores and then recreate the piece in 2010. Weston was able to produce a magnificent recreation of the concerto based on three manuscripts in the composer’s hand. The manuscripts include a two-piano reduction and a three-piano arrangement, as well as a second two-piano version with Price’s handwritten instrumental cues, thus providing clues as to how she orchestrated the work. The newly recreated score was premiered in Chicago in 2010 by the CBMR’s own New Black Music Repertory Ensemble, conducted by Leslie Dunner with solo pianist Karen Walwyn. It was later recorded and released as Volume 3 of the *Recorded Music of the African Diaspora* series co-produced by the CBMR with Albany Records. Sound clips from the CD, which also features Price’s first symphony, are available h<http://www.amazon.com/here>ere. The CD may be purchased at a<http://www.banyrecords.com>, amazon.com, and archivmu<http://www.music.com>.c<http://www.com>

**CBMR History and its Library and Archives**

The CBMR was founded in Chicago in 1983. It preserves and provides access to materials about black music the world over. It occupies 8,000 square feet, approximately half of which contain a reading room and administrative offices, with the other half occupied by the archives and closed stacks. The CBMR employs five full-time staff, two part-time staff, and three work-study students. Two of the full-time staff members are dedicated to the CBMR Library and Archives. The CBMR Library and Archives was established in 1990, seven years after CBMR was founded, and opened to the public in 1992. It holds 5,500 cataloged books and dissertations, 11,000 sound recordings in all formats, 4,500 scores
and pieces of sheet music, and 104 fully-processed archival collections (five additional collections are unprocessed to date). The collections contain personal papers, organizational records, research materials, published and unpublished music scores, manuscripts and typescripts, audio-visual recordings, paper-based and photographic materials, ephemera, publications, and oral history interviews. The Library and Archives holds fifteen sound recording collections and several ethnographic collections and is experiencing an average growth rate of 65 linear feet per year. In addition to the CBMR’s comprehensive library collection of books, serial publications, dissertations, and theses, the Library and Archives holds the personal papers and research files of several major scholars, including Dominique-René de Lerma, Dena J. Epstein, Helen Walker-Hill, and Eileen Southern, all of whom were pioneers in black music scholarship. The holdings contain an impressive collection of music manuscripts by black composers and excel in audio and archival video materials that are particularly strong in jazz, art music, and popular music styles from 1900 to the present. Among the unique and most-used collections are:

**Alton Augustus Adams Sr. Papers.** Alton Augustus Adams Sr., from St. Thomas, U.S. Virgin Islands, was the first black bandmaster in the U.S. Navy.

**Sue Cassidy Clark Papers.** Clark was a music and culture journalist who did extensive documentation of and writing about popular music in the 1960s and 1970s. Her taped interviews, which have been logged and digitized with the first of two preservation grants that the GRAMMY Foundation has awarded the CBMR, feature artists such as Jerry “The Iceman” Butler, Al Green, B.B. King, Patti La Belle, Chaka Khan, The O’Jays, Wilson Pickett, Martha Reeves, Nina Simone, the Spinners, and the Staples.

**Dena Epstein Collection.** Epstein is the author of the groundbreaking book *Sinful Tunes and Spirituals: Black Folk Music to the Civil War* (University of Illinois Press, 1977) in which she documented the African origins of the “American” banjo. Her collection was processed with a National Endowment for the Humanities Preservation and Access grant. Documentary filmmaker Jim Carrier has just completed the film *The Librarian and the Banjo*, which he researched at the CBMR with support from a CBMR Travel-to-the-Collections grant. For additional information about this project, please visit: [www.colum.edu/cbmr/digest/2013/spring/epstein](http://www.colum.edu/cbmr/digest/2013/spring/epstein) and [www.jimcarrier.com/librarian](http://www.jimcarrier.com/librarian).

**Helen Walker-Hill Papers.** The collection was compiled while Walker-Hill researched and wrote *From Spirituals to Symphonies: African-American Women Composers and Their Music* (University of Illinois Press, 2002), which is the most comprehensive book on black women composers. Much of her work on this book was done while she was in residence at the CBMR as a Rockefeller Resident Fellow. The collection was processed with a National Endowment for the Humanities Preservation and Access grant.
Translating Archives into Action

The CBMR uses its archival holdings to support research that can be translated into action, whether through its own programming or through programming by other individuals and organizations. In addition to the fundamental work to collect, preserve, and maintain materials that are relevant to its mission, the CBMR strives to make every collection a working and living collection. To this end the CBMR utilizes the collections to design internal programming that fosters new research, expands on existing research, and attracts users from the broadest possible sampling of those whose lives are touched by the black music experience. These users range from elementary school kids to the most seasoned teachers, researchers, performers, composers, and everyone in between. Black music is ubiquitous in world culture, and the people who can benefit from the CBMR's holdings and work are limitless. Types of programming that the CBMR has and continues to employ to make the archives a working archives include: travel and residential research grants, performances, conferences, and special research projects.

Publications

The CBMR Library and Archives supports the publication program, which is the primary means of disseminating knowledge and information to research and academic communities. The CBMR has published nearly 400 scholarly articles in its seminal Black Music Research Journal (a biannual journal published continuously since 1980). This journal is the only peer-reviewed scholarly publication dedicated to black music research. The CBMR’s International Dictionary of Black Composers (Fitzroy, Dearborn: 1999), which has won numerous awards, provides information about 186 composers of African heritage. The CBMR Library and Archives provided much of the source material used by the researchers and now contains the complete collection of additional materials that were amassed during the project. The CBMR co-publishes with the University of California Press the Music of the African Diaspora book series, which includes seventeen titles to date.

Conferences

The CBMR plans and produces national and international conferences, many of which have been held collaboratively with other professional organizations. The CBMR Library and Archives supports staff research and program development for these conferences and provided access to the materials and research assistance for many of the 325 conference papers that have been commissioned to date.

Performances and Recordings

The CBMR collections have provided most of the repertoire performed by the CBMR’s four critically acclaimed performance ensembles. Through these ensembles, the CBMR has researched, uncovered, and taken to the public, nearly 300 works drawn from oral and composed traditions, including works by almost 120 composers dating from the mid-sixteenth century to the present. For an example, listen to a sound clip from the Montague Ring recordings.

Travel Grants and Residential Fellowships

Since 2005, the Center has awarded more than twenty travel grants in aid of research projects proposed by scholars from around the world. The fellows spend a week in residence at the CBMR to perform research on projects ranging from performances and lecture-demonstrations, to articles, dissertations, and full-length books.

During 1995–2006, the CBMR hosted eighteen year-long residential post-doctoral research fellowships with funds provided by the Rockefeller Foundation. The CBMR was the only organization to have won three four-
year cycles of funding for this Rockefeller Foundation program, which has been since discontinued. By 2008, these scholars had produced over 100 articles, recordings, books, and papers based on their CBMR residencies. Among the many notable works produced as a result of these residencies is Helen Walker-Hill’s From Spirituals to Symphonies: African-American Women Composers and Their Music (University of Illinois Press, 2002, 2007). The research residencies also have helped the CBMR’s continuing collection development through the acquisition of materials requested by the fellows.

Columbia College Chicago and the CBMR are founding members of the Black Metropolitan Research Consortium (BMRC), which is supported with funding from the Mellon Foundation and is based at the University of Chicago. The BMRC is a consortium of thirteen Chicago-area archives with archival projects. The BMRC offers short-term summer fellowships in African-American studies that enable scholars to do research at member institutions—in the first three years of the program (2009–2011), the CBMR hosted 27% (7 of 26) of the research fellows. As an aside, a team of BMRC archivists processed five collections as part of the Consortium’s Color Curtain Project in the fall of 2012.

Education and Special Projects

The CBMR partners and collaborates with Columbia College faculty to enrich the academic experience of the college’s students. The CBMR’s legacy recordings, archival collections, and unique ephemera afford an exciting learning and discovery experience. CBMR staff members teach an average of twenty custom-designed classes each semester, all developed with materials from the Library and Archives. The CBMR Web site is heavily used by teachers and students as a rapid source for basic bibliographies and information about black music. The Center also provides teaching support for other Chicago area institutions of higher learning and provides internships for budding archivists and librarians who are matriculating in MLIS programs in the region. In addition the Center designs and implements special research projects such as Music and Linguistics and the Interartistic Inquiry Initiative; reference services; and community engagement activities and partnerships with organizations such as the Neighborhood Writing Alliance.

International Scope

Scholars who have won fellowships and grants have come to the CBMR from Norway, Austria, Germany, England, Russia, Italy, Belgium, and Thailand, among other countries. The Rockefeller fellowships stressed international topics and drew fellows from Germany, Austria, Brazil, and Malawi.

Intellectual Control, Access, and Custodianship

A recent survey conducted by the BMRC gave the CBMR good marks for intellectual control of its archival collections. Most manuscript and archival collections have MARC catalog records in the Columbia College Chicago Library online catalog. Scope notes for collections as well as PDF files of most finding aids are available through the CBMR Web site. To enhance research in its holdings, the CBMR has added local subject headings and name authority files for more precise and targeted access to its particular holdings, and to black musicians and organizations that may or may not have a listing in the Library of Congress Name Authority File.

The CBMR assures its donors that their materials and collections will be properly cataloged, stored, and maintained in an appropriately controlled and secure environment. Material donations and collections are accepted and a range of memberships and publication subscriptions are offered. Located at 618 South Michigan Avenue (6th floor) in Chicago, the Library and Archives is open 9:00 am–5:00 pm, Monday through Friday. The CBMR is available to the general public for on-site or remote reference assistance. Researchers are always welcome, but advance notification of a visit allows the staff to prepare materials specific for the researcher’s needs.

CBMR Staff

Monica Hairston O’Connell, Executive Director
Morris Phibbs, Deputy Director
Suzanne Flandreau, Head Librarian and Archivist, retired
Laurie Lee Moses, Archivist and Digital Librarian
Rajinder Mago, Accountant
Janet Harper, Catalog Librarian
Peter Shultz, Manager of Web Applications
Melanie Zeck, Research Assistant
Samuel A. Floyd Jr., Founder and Director Emeritus

OKeh Records’ 1920 recording by Mamie Smith of Perry Bradford’s “Crazy Blues” was a hit, especially with African-American record buyers, causing OKeh to begin a series of recordings by African-American artists specifically intended for African-American audiences. Other record companies soon followed. The concept of "race records" and of targeting audiences by race or ethnic identity is still a common practice.
Discovering the Dance Resources Center: The Creation of the University of Arizona Dance Archive by Irlanda Jacinto

At the age of 19, I began to study ballet under the tutelage of Andree Harper and Ingeborg Heuser at the University of Texas at El Paso. I became completely enamored with the art form and decided to find a way of dedicating my life to it. I encountered the issue of dance documentation while researching Vaslav Nijinsky’s The Rite of Spring. I had heard about the piece and wondered if a film of the dance existed. During my search, I came across the 1987 reconstruction of the ballet by Millicent Hodson and Kenneth Archer and was captivated by their work.

My newly-discovered interest in dance documentation led me to enroll in the University of Arizona School of Information Resources and Library Science, without any professional experience or real comprehension of what I was getting myself into. Because of my total novice status, I wanted to ensure that I developed additional skills through internships. It was a fellow student who told me about an opportunity—the University of Arizona’s School of Dance was seeking an intern to help catalog materials at their dance library. Feeling I had struck gold, I immediately emailed the contact to set up an appointment to meet.

Regarded as one of the preeminent dance education institutions in the United States, the School of Dance’s enrollment averages 120 undergraduate students and 10 graduate students. It is one of the few dance education programs that puts equal emphasis on ballet, jazz, and modern. Annually, the School holds the Arizona Jazz Dance Showcase, currently in its 21st year. In 2003, the Stevie Eller Dance Theatre, a 29,000-square foot facility built specifically for dance performance, opened its doors. Featuring a 300-seat auditorium, the Stevie Eller Dance Theatre also includes a full orchestra pit, a Pilates studio, and a dance studio.

I walked to my appointment at the School of Dance with a spring in my step (a very bouncy spring). I imagined the University of Arizona School of Dance library would be a wondrous place full of resources enabling students and scholars to study dance and where I would be the apprentice of the dance librarian and learn everything that there was to know about dance documentation and librarianship. I was convinced it was going to be a completely magical experience.

The first time I laid eyes on the Dance Resources Center (DRC), however, a combination of complete joy and panic struck me. Joy, because I knew that I had a once-in-a-lifetime opportunity. Panic, because I was not equipped to do it. I had no previous experience and was being given a mission—a very important but daunting mission—to build the Dance Resources Center. My heart sank deep into the pit of my stomach. But, just as I had been determined to dance en pointe, I became determined to create the DRC. My plan then...
became not only to devote my entire graduate student career to studying dance documentation issues, but also to come as close as possible to making the collections stored inside the DRC available to users.

I have been at the School of Dance for almost three years. During this time, I have shaped the DRC from a “storage room” into a small archive. The DRC holds a portion of Tucson and Southwest dance history in the form of moving images and what John Jackson has called the “paper trail,” the textual resources which provide additional context to audio-visual materials (for example, production notes, scripts, programs, and other ephemera). The influence the School has had in developing dance and the arts in Tucson is reflected in the collections of the DRC. Although the project will not be completed by the time I graduate (May 2013), my hopes are that the faculty and graduate students at the School of Dance will begin to utilize the collections found at the DRC to enhance their curriculum. What follows is a narrative about the development of the University of Arizona Dance Resources Center and my experiences there.

The Dance Resources Center

The DRC was established in 1991 by John Wilson with the intent of having it serve as a resource for the analytical study of dance by students, faculty, and staff of the University of Arizona. It was first housed in a portable trailer outside the school building and today resides in Room 8 on the basement floor of the School of Dance. The DRC totals: 608 books; back issues of 12 serials titles (incomplete runs); 107 sound recordings in LP record format; 33 sound recording compilations, also in LP record format; and 30 linear feet of archival material that document the dance heritage of Tucson and the Southwest region. The DRC’s collecting scope focuses on dance as an art form rooted in ballet, modern, and jazz, as well as kinesiology and dance history.

Building the DRC

In the fall of 2010, I began my internship at the DRC under the supervision of Laura Donnelly, Business and Development Manager. Initially, I was quite overwhelmed by what I was being asked to do for the School. The room was total chaos—boxes and materials were scattered all over the space. The only part that seemed to be organized was a collection of DVDs. However, even though I considered myself to be a neophyte, this lack of order was not surprising to me. Dance is ephemeral, and filming is one of the few means of documentation. Daisy DeCoster, who had interned at the DRC two years before me, had purchased shelving and created a catalog using Microsoft Access. My first three months were spent copy cataloging books according to the procedures Daisy had developed in her cataloging manual. I also created call numbers and reorganized the collection of serials, which had been organized by title, but cataloged individually, by another intern. I decided to reorganize them by arranging the collection alphabetically by title, and then organizing each title chronologically.

The spring of 2011 was spent opening every single box, cabinet, or other hiding place being used for storage. Although I had not processed a collection “professionally,” I felt confident enough to look through the contents of the DRC in order to become acquainted with them. A binder full of souvenir programs from different companies was found in a corner. In another crevice I found a magazine holder filled with folders, labeled “Artists’ Files.” Another box contained VHS, beta, and U-matic tapes, including one labeled “George Zoritch Sleeping Beauty.” Scrapbooks documenting the student organization, Orchesis, George Zoritch, and The School of Dance under director John Wilson sat on a bookshelf. Another box marked “U of
A archives” contained programs, brochures, and newspaper clippings related to the current faculty. As I looked through the collection, I realized that the DRC held a small, but important piece of Tucson dance heritage.

In July of 2011, I returned to Tucson after a summer internship at the El Paso Museum of Art, where I accessioned the Hari Kidd Collection and helped with the installation of the exhibit, “Paul Strand in Mexico.” I began by establishing simple preservation initiatives for the audio-visual resources and posters housed at the DRC. I unpacked all of the videos and placed them on a shelf in an upright position. I then created an index of the tapes and identified which had not been transferred to DVDs. I then proceeded to flatten out the collection of posters found rolled and stuffed into a box. Since I was not experienced with humidification processes, and the posters were not brittle or fragile, I opted to use the skills I had gained during my poster-obsessed teenage years to flatten them. Due to the lack of table space, I was forced to use the floor as my flattening area. In order to protect the posters, I placed a large piece of cardboard over the floor and rolled the posters onto it. I then placed another piece of cardboard on top of the posters and placed books on the corners of a second piece of cardboard, creating an impromptu binding device. The posters remained in this device for about four months. Once the posters were flattened out, I placed them inside a cardboard box and placed that on a desk where the flat files are being stored.

In September of 2011, I began to work at the University of Arizona Special Collections under the supervision of Chrystal Carpenter, Manuscript & Congressional Archivist. I processed my first collection, the Jill Corey Collection, which allowed me to grasp the methodology of arranging and describing an archival collection. The understanding of how to merge practice with theory helped me to move forward at the DRC. I began to ponder what would be the most effective means of enabling access to its archival materials. The DRC could be processed as a single collection measuring about 30 linear feet, but divisions based on donors already had been established throughout the DRC. To fit in with the existing arrangement scheme, I decided to create small collections based on either provenance (by donor) or historical commonalities.

One example of a collection that I organized on the basis of donor provenance is the Gertrude Shurr Collection. The material, which had been stored inside a cabinet, was labeled “Gertrude Shurr Files.” Because the DRC has not maintained detailed donor files, I assumed that the label indicated that Shurr had been the donor. The collection is predominantly composed of programs from performances of the Martha Graham Dance Company and Erick Hawkins, most of which date from the 1950s. An example of a collection I organized due to historical commonalities is the John Wilson Collection. Having discovered materials pertaining to the career of John Wilson scattered throughout the DRC, I gathered them together and created the John Wilson Collection in order to facilitate research on this phase of the school’s history. The collection documents Professor Emeritus John Wilson’s career from 1970 to 1995 and is comprised of correspondence, syllabi of academic courses, class notes, articles collected by Wilson, and papers written by students.

I began to process the Artist Files Collection and the Rare Pamphlet and Ephemera Collection in late October 2011. The Artist Files Collection was initially found in a magazine holder, while the rare pamphlet and ephemera collection was created from material scattered throughout the DRC. The latter consisted of items that had been housed in plastic non-archival sleeves, as well as some materials found in a plastic binder. I created finding aids for the collections and reluctantly returned them to their original acidic container because of a lack of funding to obtain appropriate supplies. The Artist Files Collection had been started by an unknown compiler and is mainly composed of clippings, articles, and biographies. However, it also contains some of the rarest and most remarkable documents found at the DRC: correspondence from Murray Louis and Charles Weidman. The letters written by Weidman are dated May 24, 1964 and September 18, 1965; both refer to Weidman’s company, “Expression of Two Arts Theatre,” and inquire about the possibility of the University of Arizona hosting a
performance of these “unique events.” The letter written by Murray Louis dated March 15, 1965 makes note of available performance dates on his spring 1966 tour. At this time it is unknown if the University of Arizona bookings proposed either by Weidman or Louis actually transpired.

After Laura Donelly left the School of Dance during fall 2011, supervision of my internship transferred over to Suzanne Knosp, Professor of Dance and Music Director for Dance. For the first time, my work at the DRC was seen by a member of the faculty of the School of Dance. The project was now met with great support, and I was allocated a budget for supplies. With supplies at hand, I began to rehouse materials into acid-free containers. At the end of the semester, the entire faculty of the School visited the DRC for the first time. Their visit generated even more enthusiasm and appreciation for the project. I ended the semester with a promise of a processing table, the removal of the cubicle spacers, two completed finding aids, and a fellowship from the Dance Heritage Coalition (DHC).

The Dance Heritage Coalition is the only organization in the United States with the mission to “preserve, make accessible, enhance and augment the materials that document the artistic accomplishments in dance of the past, present, and future.” As a Dance Heritage Coalition Fellow, I spent six weeks in Los Angeles working under the supervision of Genie Guerard, Manuscripts Librarian at the Charles E. Young Research Department of Special Collections, UCLA and six weeks at the Lula Washington Dance Theatre (LWDT), where I began to shape an in-house archival facility. Being a DHC Fellow allowed me to expand my knowledge of the needs of the dance community and discuss many of the observations I had gathered during my time at the School. One issue that interested me is how to better manage records documenting a choreographer’s creative process. Because the creative process of an artist may not be as systematic as those seen in other types of records, the documentation of dance should not be approached with traditional notions of recordkeeping. Documentation of the creative process must embrace the transient nature of the event. Digital technologies have already and will continue to bring about new means of documenting the creative process; I hope to research this issue in my professional career.

I returned to Tucson in the fall of 2012 to complete my final two semesters of graduate school. I began to work at the Center for Creative Photography but also resumed my work at the DRC where I was happily surprised to find not one processing table, but two! In September of 2012, Jory Hancock, Director of the School of Dance and Dean of the College of Fine Arts, asked me to help the School create a search tool for the collection of DVDs. I met with Whitney Herr-Buchholz, Administrative Assistant of the School, and Media Specialist Daniel Howarth, who informed me about the School’s ongoing documentation project and gave me an idea of what they needed me to create. The project involved developing a tool that would enhance access to the School of Dance DVD collection. As stated earlier, the DVD collection was the only holding in the DRC that had been organized. It was created by Carlos Terrazas, a videographer who
began recording the School’s performances in 1990. Terrazas assigned each DVD a number, photocopied a program of the performance, and placed the items in a binder. The records that he generated provide an immense amount of metadata and serve as a rich source for providing access to documentation most important to the dance community: documentation of the movement of the body itself. Carlos already had established an index of the DVDs with fields that are used by the dance community (choreographer, title, and composer). I opted to use these same database fields, instead of Dublin Core or MARC, because of their particular relevance. I used Microsoft Access for this new catalog; when complete, it will allow for cross-searching of the entire DVD holdings. The metadata is currently being extracted from the programs that Carlos cataloged throughout the years and is being inputted into the database by dance students.

In January of 2013, I started my final semester and, for the first time, utilized my work at the DRC for class credit. I now was able to dedicate ten hours a week, instead of the usual two to five, to the DRC. Since January, I have improvised oversize folders using plastic paper clips and legal size folders we already had on hand to protect materials. The immediate goal is to provide as much protection as possible to oversize ephemera until funding for adequate storage for our flat files can be found, or they can be obtained by other means. The DRC also has received donations, including six books from Dick Chauncey and three scrapbooks from Douglas Nielsen. The scrapbooks, which range in date from 1936-1945, document the life of Muriel Gromemange, who was a dancer with the Ballet Russe de Monte Carlo (she also went by the name of Muge Navikova). Not much is known about the provenance of these volumes. The scrapbooks had been given to Nielsen by Roy Blakey, a leading collector of figure skating and ice show ephemera and memorabilia. Blakey had received them from Terry Rudolph (a former ice show choreographer), but it is unclear how Rudolph originally acquired them.

My last month at the DRC has been packed with excitement and emotion. I discovered a new collection that appears to be the papers of Nik Kretvisky, an artist and educator in the Tucson region. The collection had been placed on the top shelf of a closet. How I managed to miss a box with the words, “Historical Materials,” written on it is perplexing to me. The only explanation is that during the year in which I have had access to this closet, I never had looked up until this past April. I will not say that my efforts at the DRC have been a success because students, faculty, and researchers still have not entered and used the resources housed within. Until that time, I will only state that I am content with what I have produced. A small backlog will be left. About one hundred books need to be cataloged and three collections remain unprocessed. My time at the DRC has met my expectations and exceeded them. To create order out of chaos was an amazing, intellectually stimulating experience. I feel that I would not have learned as much, nor grown as I have, had I been the apprentice of that imaginary dance librarian. I am lucky to have encountered a project such as this one and am thankful for the support the School of Dance has given me in the process of its creation.

Notes
News

Lloyd Thaxton Papers Acquired by Northwestern University

Northwestern University Archives has recently acquired the personal and professional papers of Lloyd Thaxton, a Northwestern alumnus who later became one of the biggest names in television, introducing viewers of The Lloyd Thaxton Show to some of the most popular musical acts of the 1960s.

After successfully working in radio and television in his hometown of Toledo, Ohio, Thaxton (1927-2008) relocated to Los Angeles in 1957 where his career took off. The Lloyd Thaxton Show premiered in 1961 and was nationally syndicated only three years later. Thaxton’s unique personality, along with comedic skits and lip-syncing gags, helped distinguish his program from other popular teenage dance shows at the time, becoming the highest-rated entertainment program in 1964.

Over the course of its seven-year run, The Lloyd Thaxton Show featured a number of up-and-coming musical acts such as the Supremes, Sonny & Cher, James Brown, and The Byrds. Thaxton also co-founded Tiger Beat in 1965, a pop culture magazine that remains in circulation today. From 1976-1992, Thaxton served as executive producer on the multiple Emmy-winning consumer advocate series Fight Back! With David Horowitz.

Totaling roughly 45 linear feet, the collection consists of materials dating from Thaxton’s birth and childhood through his later professional pursuits. Including a large volume of photographs from the sets of his various television programs, publicity materials, correspondence with both personal and professional contacts, video and audio recordings, and even a trombone used on The Lloyd Thaxton Show, the collection encompasses all aspects of the life and works of a distinguished entertainer and television executive.

Lloyd Thaxton, (left, seated) accompanies dancing teens on The Lloyd Thaxton Show
American Organ Institute Archive and Library to Provide Access to Unique Organ Recordings

The University of Oklahoma’s American Organ Institute Archive and Library will preserve and provide public access to a unique organ recording collection with a grant from the GRAMMY Foundation. With this funding the Institute continues its contributions to the legacy of organ music and the GRAMMY Foundation’s mission to preserve the nation’s vast recorded heritage.

The $20,000 grant will allow the Institute to restore the collection’s most treasured items, some of which are made of paper. The collection consists of 760 original and irreplaceable master organ player rolls (weighing in at 16 tons) produced by the Möller Pipe Organ Company in the early 1920s, including organ arrangements by notable performers of the 20th century.

The collection also includes a one-of-a-kind perforator mechanism used to create daughter rolls from master rolls. The master rolls are made of heavy bonded paper and were cut by hand. They are significant for their musical content and value to the history of the process involved in making this music. Many well-known artists of that period recorded for Möller. Classical, jazz, popular, patriotic, and religious music of the early 20th century can be reproduced in full fidelity from the master rolls. The specific technology used in creating the master rolls was proprietary and cannot be duplicated—if they are not restored, the technology and the music will be lost.

The technology for player rolls had been around for hundreds of years before Möller perfected the art form. The player rolls produced from these master rolls were fed into Möller’s Artiste roll player mechanisms for performances on pipe organs in private residences, music halls, funeral parlors, and churches. The Möller system is recognized by many as the best roll player system ever created by an organ firm. The Institute is restoring an Artiste player to be installed on the Möller Municipal Symphonic Organ Opus 5819 in the university’s Paul F. Sharp Concert Hall. In this way, modern audiences can hear live performances of music created more than 80 years ago.

Nearly forgotten for decades, the rolls are in delicate condition—each one needs conservation work as soon as possible. Preservation and digitization will result in much greater access to the rolls and the music contained within them. The Institute regularly offers opportunities for the public to view the entire collection, the restoration of the Möller perforator mechanism, and ongoing organ restoration work.

For more information about the American Organ Institute and to see images of its instruments, visit the Web site.
AJHS Performing Arts Initiative

The American Jewish Historical Society (AJHS) in New York City has digitized the photographic portion of the personal and professional papers of Yiddish theater and film stars, Celia Adler and Lazar Freed. The collection has many gems, including scripts, programs, sheet music, correspondence, newspaper clippings, and assorted publications. The photographs in the collection contain casual family photos, headshots, and theatrical stills of the Adler family and their friends from the Yiddish theater, including Celia as a child actress, Ludwig Satz, Eddie Cantor, and Adler’s half-sister, Stella, actress and founder of the Stella Adler School of Acting. The papers and photographs reflect the wide scope of the Adler acting family and their immense influence on Yiddish theater, Broadway, and motion pictures. The digitization of the collection is part of the Center for Jewish History’s Performing Arts Initiative, a grant-funded program that uncovers formerly “hidden” performing arts collections from the Center’s partners including the AJHS, the Leo Baeck Institute, the YIVO Institute for Jewish Research, and the American Sephardi Federation. Other AJHS collections to be included in the project are the papers of actress Molly Picon, dramatist Samuel Citron, bullfighter and actor Sidney Franklin, a small collection of early Jewish-American plays, and re-digitization, translation, and cataloging of the Abram Kanof Collection of Yiddish Theater and Movie posters.

Sayre Re-Digitization Project Complete

The more than 24,000 images in the J. Willis Sayre photograph collection are now freely available online through the University of Washington Libraries Digital Collections. Funded by a 2012 NHPRC grant, the Special Collections and Digital Initiatives departments collaborated on a year-long digitization project to present the photographs online in all their glory, whether they are exquisitely hand-colored and artfully posed publicity shots or late 1800s and early 1900s touring theater productions by the Frohman Brothers and others. The collection, assembled by Seattle theater critic and promoter James Willis Sayre, abounds with publicity photographs of vaudeville performers as well as scenes of touring productions of operettas, musicals and plays.

Yiddish theater actors, among them Celia Adler, at a Purim party; the party took place at Ludwig Satz’s house in Sea Gate Brooklyn, circa 1925

Doris Niles, stage dancer, 1920
Museum of Performance + Design Relocates

The Museum of Performance + Design celebrated its relocation to the South of Market neighborhood with a walking performance through the streets of San Francisco. On June 13, 2013, Patricia Keleher walked from 401 Van Ness Avenue to a new space at 893B Folsom Street wearing an enormous pair of wings from Angels in America, the last piece of the Museum’s collection to be moved to its new home, steps away from the Yerba Buena Gardens.

At the new location, the Museum will continue to host its extensive historical archive on the performing arts, featuring materials from the Gold Rush Era to present time. The Museum will also create opportunities for visitors to cultivate their love of the performing arts through displays, temporary exhibitions, performances, and public events.

The exhibition, A Portrait of the Cuban Ballet School will mark the re-opening of the doors to the public. It will be the first time the Cuban School of Ballet is featured in this way in the United States. In conjunction with the exhibition, the Museum will celebrate the release of Toba Singer’s latest book, Fernando Alonso: The Father of Cuban Ballet, providing a unique spotlight on the great Cuban ballet pedagogue.

This installation of 18 photographs taken by local photographer Rebekah Bowman during her 2012 and 2013 visits to the Cuban National Ballet School, Havana, Cuba showcases the virtuosic yet unaffected work of students trained in the tradition of the Cuban school of ballet. Accompanying the installation is a short audio-visual piece by acclaimed Cuban cinematographer Roberto Chile featuring an exclusive interview with Prima Ballerina Alicia Alonso. The exhibition is on view from July 19 to September 21. The Museum is open to the public Wednesday through Saturday (12:30-7:30 pm) with library reference hours on Wednesdays and Thursdays and by appointment. For more information, please visit the Museum’s Web site.

All-New Stratford Festival Exhibition

On May 27th, the 2013 edition of the Stratford Festival exhibition opened with completely new content and layout. It is dedicated to the four Shakespearean plays being performed during the Festival’s 2013 season: Romeo and Juliet, The Merchant of Venice, Othello, and Measure for Measure. Visitors can see costumes, props, design sketches, photos, rare videos, and a new interactive lighting design display, which features the set model for the current production of Romeo and Juliet. All the items are from the Stratford Festival Archives collection. The exhibition is accessible, family friendly, and free for children under the age of 13. Tours are available, and exhibition talks with festival actors and artisans will be held on select Saturdays. The exhibition runs through October 20, 2013.