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

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**WINTER 2015 NEWSLETTER OF THE SAA PERFORMING ARTS ROUNDTABLE**
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Cover: George Duvivier and dog, circa 1933, Ismay and George Duvivier Papers, Realia and Audiovisual Materials (MC 009), Institute of Jazz Studies, Rutgers University Libraries

Monnaie; all other photographs by Tiffany Nixon

Pages 10-15: All images courtesy of College Archives, Stan Getz Memorial Library, Berklee College of Music; screen shot of Toshiko Akiyoshi (page 14) from her interview in the online Berklee Oral History Project

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Thanks to news contributors: Susan Brady (Theatre Guild); Rosemary Davis (French); Rachel Rosenfeld (Waters); Patrick Seymour (THS); Imogen Smith (DHC)

Page 2: Costume design for Lillian Russell Opera Company (circa 1891-1893), in Samuel French Theatre Collection, Amherst College Archives and Special Collections, Amherst College Library

Page 3: Marshall and Carolyn Durand Brooks Photography and Dance Collection, courtesy of University of Denver Special Collections and Archives

Pages 4-9: La Monnaie brochure, courtesy of La Monnaie
Greetings PAR members,

The Performing Arts Roundtable (PAR) is, first and foremost, an affinity group—everyone who chooses to become a member of this roundtable shares a common professional experience. The roundtable brings together archivists and archivists-to-be from all different kinds of institutions: academic libraries, special libraries, art libraries, performing arts organizations, and more. We come together in person once a year at the annual meeting of the Society of American Archivists, and share our knowledge and experience remotely through Performance!, our roundtable listserv, and our Facebook page. In addition, and probably more importantly, in coming together we are able to not only share, but to create knowledge in a way that is only possible when individuals with a shared experience come together to talk, laugh, and kvetch.

In anticipation of the 2015 annual meeting, we would like to encourage the membership of the roundtable to think about and talk about (perhaps over the listserv!) how we might become more engaged as a community. Having a glass of wine with colleagues during the annual meeting is wonderful, but perhaps there are methods to connect between these encounters that we need to try out more vigorously. We have a Facebook page, perhaps we could and should have a Twitter presence as well.

We want your help on figuring out how we can make this as valuable and meaningful a community as possible. Anyone can start by suggesting a topic for the upcoming annual roundtable meeting in Cleveland, Ohio. We had such good feedback about last year’s roundtable theme, that it would be nice if we could find another theme to base our next meeting around. Please feel free to share your ideas on the listserv, post them to the Facebook page, or email the co-chairs directly.

Here’s to another great year in Performing Arts Archives!

Katherine Crowe and Rachel Rosenfeld
Co-Chairs of the Performing Arts Roundtable

Hanya Holm and Marshall Brooks, between 1960-1965
Performing and Preserving Arts in Belgium

by Tiffany Nixon

At the end of September 2014, I was fortunate to travel to Belgium, primarily to visit colleagues working in performing arts archives in and around Brussels. We had met in the United States when I gave tours of the Roundabout Archives and I was eager to compare Roundabout’s collection with the living archives maintained by European performing arts companies. My first stop was Theatre Royal de la Monnaie (or simply La Monnaie; or in Dutch, De Munt) which is the National Opera of Belgium and one of the world’s foremost opera houses; and my second stop took me 20 minutes outside of Brussels to the picturesque town of Mechelen where Het Firmament has its offices.
La Monnaie—Artists and Archives

Dating back to the 1700s, opera has been performed in three different venues on the site where the current structure, which opened in 1856, now stands. The huge opera house sits alone but majestic in a bustling square. Its technical and administrative offices are located directly behind in a converted building with seemingly hundreds of subterranean warrens and storage rooms. The opera house is truly a jewel box in deep reds and gold, with lovely decorative motifs throughout.

The archives of such a formidable opera company are beyond impressive (and when I visited, were deep in the final stages of a massive move to another nearby location to accommodate scheduled renovations of the facilities: I saw only a portion of the collection and much of what I saw was already packed up). Director of Archives Jan Van Goethem (who has held the position since the mid-1990s) was an incredible host who provided tours of the rambling Archives spaces, the music library, the set building shops, and the extensive and overwhelmingly delightful costume shops (which include milliners, cobblers, and a small army of artisan...
designers and seamstresses employed to make the wonderful costumes and accessories required to mount their numerous productions).

The Archives contain extensive production-related holdings (set and costume designs, scores, photographs, posters, etc.) as well as artworks, books, busts, and other treasures from the near and distant past. Some of the most striking artifacts were painted portraits of 19th-century opera singers, nearly life-sized and beautifully rendered. Jan shared set models with their elements stored in flat clamshell boxes, many of which dated back well over one hundred years and all still amazingly intact.

We spent time exploring the workshops where teams of skilled artisans design, construct, and maintain the set properties and costumes. The ateliers filled with centuries-old shoe forms, hat steamers, and all manner of costume-making thrilled me. Coming from New York, where much of this work is done not in or by theatre,
opera, or dance companies themselves, but by outside studios, it was wonderful to see these craftspeople all under one roof collaboratively envisioning and then creating for the stage these awe-inspiring pieces.

More about La Monnaie and its history can be found here. The online face of the Archives is virtually a treasure trove of performance documentation from this truly admirable group of artists and archivists who are making and preserving groundbreaking performances.

During my visit I was able to attend the starkly modern staging of Richard Strauss’ Daphne at the opera house proper, as well as an incredible concert held at Flagey, a partner venue. Flagey is a stunning Art Deco building with a long history in performing arts. It now acts as a multi-disciplinary venue offering cinema, music, and literary events. On offer the night I went was a program of music by Frank Martin, inspired by Rainer Maria Rilke’s Die Weise von Liebe und Tod des Cornets Christoph Rilke, with musical direction by Daniel Kawka and featuring the haunting vocals of mezzo soprano Michele Losier. More information about Flagey can be found here.
Het Firmament: Puppets and Beyond

Veerle Wallebroek is the coordinator of a government-funded project aimed at preserving records that document all manner of performance. She and a team of three others are actively building online resources for a wide variety of performers. Het Firmament, as the agency is called, is located in Brusselpoort (Dutch for Brussels Gate), the last standing city gate in the city of Mechelen. The tower dates back to the 13th century and has been home to a prison and all forms of city agencies before becoming the offices of a performing arts archives organization!

Het Firmament’s original mission was to document regional puppetry (the attic office contains hundreds of puppets, some large and displayed standing, but many others tucked away like sardines in file drawers), but quickly discovered that help was needed for all performers—from traveling carnivals to dance and theatre. Some of the companies with whom they have consulted include performers whose families have been intertwined with the work for generations. Many of these companies have been performing continuously, while being responsible for maintaining archives that contain decades-old hand-painted backdrops, fragile set materials, and elaborate costumes—all in need of restoration and documentation. Het Firmament provides onsite assessments for these companies, as well as comprehensive resource guides on their Web site. While I was there I got a full walkthrough of the Web site (then only in Dutch, but recently sections have been translated into English) and was highly
impressed by the breadth of the work they are accomplishing. You can learn about them and their project at the TRACKS site. Mechelen is the stuff of fairy tales and so it was only fitting that I came away utterly enchanted.

**Synthesizing the Trip**

As a department of one in a theatre company I often feel isolated from the larger archives world. Returning from this trip I found that my kinship with colleagues doing much the same (if not THE same) work across the ocean really inspired me, and instead of reinforcing my aloneness actually made me feel a part of a much larger global performing arts community. Visiting archives of companies with hundreds of years of history put my work in perspective (imagine what it will be 150 years from now!), and has made the small role I play in helping to record history for future scholars and practitioners all the more rewarding. Special thanks to Jan Van Gheem at La Monnaie and Veerle Wallebroek at Het Firmament for making my trip so memorable and for reminding me how vital our work is.
Berklee College of Music Archives Opens its Doors: NHPRC Grant Helps to Establish Archives and Records Management Program

by Sofia Becerra-Licha

Sofia Becerra-Licha is the archivist at Berklee College of Music’s Stan Getz Library. Her professional interests include participatory archives, audiovisual preservation, metadata, and diversity in the library and archives profession.

About Us

Berklee College of Music’s Stan Getz Library recently completed a two-year NHPRC (National Historical Publications and Records Commission) start-up grant to establish a college archives and records management program. In October 2012, the College hired its first archivist. Project deliverables included: the creation and institutional approval of a mission statement, acquisitions, and access policies; surveying academic departments and drafting a college records management policy; processing a backlog of approximately 900 cubic feet; producing 32 finding aids; evaluating existing systems and procedures for storage and delivery of archival collections; and launching a dedicated college archives webpage. Additional accomplishments have included the publication of two new online exhibits.

Archival holdings include: founder Lawrence Berk’s collection of eleven notebooks detailing his studies with Joseph Schillinger; photographs and clippings collected by Alma Berk between the 1960s and 1980s during her tenure as chief public affairs officer; Berklee concert programs; instructional materials pertaining to the Schillinger System of Musical Composition, the history of jazz in Boston, and oral histories chronicling the rich and diverse history of Berklee and Boston music from those who have lived, shaped, and defined it. Given Berklee’s stature as a leader in the field of contemporary music, the Archives also welcomes jazz and popular music materials of note.

Founded in 1945 on the revolutionary premise that America’s contemporary music was worthy of rigorous study for practical application, Berklee is the world’s leading college for studying contemporary music. In accordance with Berklee’s mission and philosophy, the Archives serves as the primary repository for materials documenting the history, activities, and contributions of the Berklee College of Music: its academic and administrative departments, faculty, students, and alumni. In addition, the Archives actively collects materials pertaining to Joseph Schillinger and the Schillinger System of Musical Composition, where applicable.
duced by Berklee faculty for the classroom; a wealth of unique audio and video recorded performances; and the papers of various illustrious Berklee faculty members, which include original scores, manuscripts, unpublished recordings, teaching materials, and more. Several collections may be perused online via the Archives’ virtual display and what follows is a brief overview of some of the highlights from our processed holdings.

Collection Highlights: Schillinger System of Musical Composition

Lawrence Berk papers on the Schillinger System

Lawrence Berk (1908-1995) grew up in Boston’s West End and was the founder and first president of Berklee College of Music, a position he held from 1945-1979. Berk was particularly influenced by Russian-born mathematician, music theorist, composer, and educator, Joseph Schillinger (1895-1943), who developed a unique mathematical system of music composition and analysis known as the Schillinger System of Musical Composition (SSOMC). Other practitioners of this system included many well-known popular musicians, such as George Gershwin and Benny Goodman.

Lawrence Berk worked as a composer and arranger for CBS and NBC radio in New York in the 1930s, during which time he studied with Schillinger. Berk went on to become one of a dozen instructors sometimes referred to as the “12 disciples” who were authorized to teach the Schillinger System of Musical Composition. In 1945, Berk purchased a three-story building at 284 Newbury Street and established his own
Schillinger House soon became widely renowned as an innovative school for jazz and contemporary music and was eventually renamed Berklee College of Music, as it is known today (Hazell, Ed, and Lee Eliot Berk. Berklee: The First Fifty Years. Boston: Berklee Press Publications, 1995. 10-11.).

The Lawrence Berk papers on the Schillinger System consist of 11 binders comprised of notes, formulas, and other figures compiled and created by Berk. Although materials are undated, it is assumed that these materials were produced in the 1930s as a result of Berk’s private study with Joseph Schillinger. Therefore, these papers presumably contain the foundation of Berklee’s early curriculum.

For more information on this collection, please see the accompanying finding aid. This collection also has been digitized and may be viewed online in its entirety.

The Jerome Gross and Bert Henry papers on the Schillinger System

Dr. Jerome Gross (1904-1969) was born in Russia, but spent most of his life in Cleveland, Ohio. A surgeon by trade, he was also an accomplished violinist whose musical studies included composition with Joseph Schillinger. A great friend of the arts, he received a posthumous Special Citation for Distinguished Service to the Arts in 1969, and the Cleveland Institute of Music established an annual violin prize in his name.
Bert Henry also studied under Joseph Schillinger. He was an authorized teacher of the Schillinger System of Musical Composition and briefly directed the now-defunct Schillinger Center of Cleveland.

The bulk of these papers consists of correspondence coursework undertaken by Dr. Jerome Gross under the direct tutelage of Joseph Schillinger, although not all lessons are accounted for here. Related materials include theory exercises by both Dr. Gross and Mr. Henry, clippings and pamphlets on the Schillinger method, and correspondence. Correspondence includes exchanges between Dr. Gross and the Schillingers regarding his progress, as well as Mr. Henry’s Schillinger-related educational ventures.

For more information on this collection, please see the accompanying finding aid. This collection also has been digitized and may be viewed online in its entirety.

**Collection Highlights: Faculty Papers & Teaching Materials**

**John D. LaPorta papers**

John D. LaPorta (1920-2004) was an American saxophonist, clarinetist, and educator, who taught at Berklee College of Music from 1959-1985. LaPorta’s papers include published and unpublished compositions and arrangements, teaching materials, correspondence, clippings, programs, assorted writings, photographs, awards, and performance recordings collected by LaPorta over the course of his career as a performer and teacher. Audiovisual formats include CDs, DVDs, VHS tapes, cassettes, and reel-to-reel tapes of both live and recorded performances, as well as ear training and other pedagogical materials.

As a performer, LaPorta played with the big bands of Bob Chester (1942-1944), Woody Herman (1944-1946), and Herb Pomeroy (1976). In 1953, he was a founding member of the experimental Jazz Composers’ Workshop alongside musicians such as Teo Macero and Charles Mingus in New York. LaPorta also recorded with Lennie Tristano (1947) and pianist Bob Winter (1981), among others. He also performed in a faculty saxophone quartet during his tenure at Berklee.

A prolific composer for professional and collegiate ensembles, LaPorta also authored a number of instructional workbooks and other teaching materials. He was a founding member of the National Association of Jazz Educators (later the International Association of Jazz Educators), which eventually awarded him a Lifetime Achievement Award.

For more information on this collection, please see the accompanying finding aid.

**Dean Earl papers**

It is believed that these pedagogical arrangements were created and/or compiled by distinguished
pianist, faculty member, and alumnus, Dean Earl, as teaching aids for Berklee Piano Department courses in harmony and piano performance. The arrangements themselves consist mainly of popular music and jazz standards as well as musical exercises.

Everett G. “Dean” Earl (1910-2002) was on the Berklee faculty from 1961-2002, where his students included Bruce Hornsby and Cyrus Chestnut. Earl played with the Army Air Corps service band during World War II, later enrolling at Berklee College of Music (then still known as Schillinger House) on the G.I. Bill in 1953 to study music. After graduating in 1956, he became a mainstay of the Boston jazz scene in the days of the Hi-Hat Club, Connolly’s, and Wally’s Paradise. Earl played shows with jazz legends such as Charlie Parker, Ella Fitzgerald, Count Basie, Billie Holiday, and Sonny Stitt.

For more information on this collection, please see the accompanying finding aid. This collection also has been digitized and may be viewed online in its entirety.

Jazz in the Classroom (virtual display)

From 1957 to 1980, Berklee College of Music produced the Jazz in the Classroom series: an innovative educational method that combined scores and recordings that demonstrated jazz writing and performance techniques. These albums often featured the finest student composers and performers from each of the thirteen school years represented, such as: Toshiko Akiyoshi, Gary Burton, Sadao Watanabe, Kenny Werner, Abe Laboriel, Joe Zawinul, John Scofield, Henry Mancini, Alf Clausen, and many others.

This seminal collection has been digitized and presented online in an interactive display. In keeping with its pedagogical origins, audio recordings have been synced with their respective scores, which may be annotated and otherwise manipulated for in-depth study.

Popular Music

James P. Goss papers

These materials were created and/or compiled by author James Goss over the course of writing two books: Vinyl Lives I and Vinyl Lives II. Goss has written works for Elmore Magazine and The Audiophile Voice, and his work has also appeared in Wood & Steel and San Francisco. His book, Pop Culture Florida (2000) details the histories of many Florida-based musicians. Vinyl Lives (2010) and Vinyl Lives II (2013) both include interviews of record store owners and collectors following the decline and resurgence of LPs. Unpublished materials in this manuscript collection include the author’s research files, which contain: interview outlines and questions, handwritten chapter outlines, handwritten interview transcripts, project notes, biographical information, correspondence, and interview recordings (30-60 minutes each).
For more information on this collection, please see the accompanying finding aid.

**Berklee Oral History Project**

Established in 1998 by the Stan Getz Library, the Berklee Oral History Project aims to chronicle the rich and diverse history of Berklee College of Music and the Boston popular music scene. This collection is comprised of 83 born-digital video-recorded interviews and accompanying transcriptions. Topics include jazz history, the Boston jazz community, musical education, the early development of the Berklee College of Music.

With the exception of the first three interviews (conducted by library staff members) and the occasional panel, the vast majority of interviews have been carried out by journalist and Berklee College of Music faculty member Fred Bouchard. Bouchard holds a B.A. from Boston College and is currently an associate professor in Berklee’s department of liberal arts. He has written for publications such as Down Beat, Jazz Times, All About Jazz, the Boston Herald, the Boston Phoenix, the Boston Globe, the Patriot Ledger, and Jazz Journal International.

For more information on this collection, please see the accompanying finding aid. Selected interviews are available online.

**Franklin McGinley Collection on Duke Ellington**

This small collection consists of memorabilia compiled and created by Franklin McGinley for and by Duke Ellington, including a scrapbook, additional clippings, and various commemorative materials. The scrapbook, presumably put together by McGinley, documents the rise of swing music and Duke Ellington and includes autographs by Ellington and other musicians of the period. The remaining loose materials document Ellington’s posthumous legacy, with the majority of the clippings consisting of obituaries or coverage of Duke Ellington’s passing in 1974.

For more information on this collection, please see the accompanying finding aid.

With the exception of two copyrighted publications, this collection also has been digitized and may be viewed online.

**Final Thoughts & Visitor Information**

As demonstrated by the preceding highlights, the project to officially establish a college archives at Berklee College of Music revealed a wealth of materials of potential interest to scholars and practitioners of American popular music, pedagogy, and more. For those of you interested in some behind-the-scenes photos of our progress over the course of the NHPRC start-up grant, check out our October 2014 Archives Month virtual display, archived online here.

Finding aids for all processed collections, including those briefly described here, are available at: library.berklee.edu/archives. The Berklee College of Music Archives is located in the Stan Getz Library at 150 Massachusetts Avenue in Boston, Massachusetts. To schedule an appointment or to request further information on a particular collection or the archives start-up project as a whole, please email: archives@berklee.edu or call 617-747-8001.

Opposite page: Screen shot of Toshiko Akiyoshi, alumna, 1959 and honorary degree recipient, 1998, from her 2007 oral history interview (BCA-011)

This page: Scrapbook page with autographs from the Franklin McGinley collection on Duke Ellington (BCA-004)
Gaining Archival Experience in the Brick City: A Profile of the 2014 Jazz Archives Fellowship Program

by Elizabeth Surles, Archivist, Institute of Jazz Studies and Members of the 2014 IJS Fellows Cohort

Introduction

With support from the Morroe Berger-Benny Carter Jazz Research Fund and donor John Van Rens, the Institute of Jazz Studies (IJS) at Rutgers University-Newark launched the Jazz Archives Fellowship Program in 2012 to foster the professional development of early career music archivists and to increase diversity in the field. By design, the program encourages the Fellows to learn from each other, from Rutgers University Library (RUL) faculty and staff, and through observation and evaluation. Fellows spend two weeks in residence at the IJS, with all expenses paid. During these residencies they process an archival collection together, create a digital exhibit, attend informal seminars, and meet with RUL faculty to discuss various topics. They also take “field trips” to local music archives and gain valuable hands-on experience through their work with the world-renowned collections of the IJS.

The 2014 cohort included: Barrye Brown, 2014 M.S.L.S. graduate of the University of North Carolina at Chapel Hill; Joy Doan, Music Inquiry and Research Librarian, University of California, Los Angeles; and Rory Grennan, Archives Assistant at the University of Illinois Archives and Sousa Archives and Center for American Music. They were joined by Manuel Jusino, RUL’s joint intern-resident with Rutgers’ School of Communication and Information for 2013-2016. Barrye, Joy, Rory, Manuel, and the IJS “archival arm,” (which included Adriana Cuervo, Angela Lawrence, Tad Hershorn, and myself) processed the Ismay and George Duvivier Papers, Realia and Audiovisual Materials. We selected the
Duvivier collection because of its relatively organized condition, the wide variety of formats it presented, and because Rutgers holds the copyright to some of the materials. In the sections that follow, Barrye, Joy, and Rory share their experiences as Fellows.

**Fellows’ Perspectives**

**Barrye Brown**

At the time of my application to the Institute of Jazz Studies Archival Fellowship, I was approaching the end of an M.S.L.S. program and was employed as a Carolina Academic Library Associate. Since I had worked primarily with manuscripts and photographs, I was seeking the opportunity to work with a wider variety of archival formats by applying for the IJS Archives Fellowship. Upon arriving at the Institute of Jazz Studies, we started our processing project almost immediately. We were tasked with processing the Duvivier collection. Other archival Fellows similarly had expressed a desire to work with a broader range of format types, and the Duvivier collection did not disappoint. While the collection contained formats that already were familiar to me, such as textual documents and photographs, it also contained scrapbooks, music scores, sound recordings on lacquer and vinyl, audio cassettes, as well as an array of realia.

Processing the Duvivier collection was a team effort that required appraisal of the materials, as well as both physical and intellectual arrangement and description. To me, the biggest strength of the IJS Archival Fellowship was the concept of a group processing project. It provided a great opportunity to learn from not only the IJS staff, but also from the other Fellows. I really valued the autonomy granted to the Fellows in the planning and decision-making involved in processing the collection. Given that we only had two weeks to complete our assignment, we decided as a group to take an MPLP approach. The context and quality of our description also was greatly augmented by the presence of Edward Berger, coordinator for the IJS archival Fellowship. Mr. Berger had known the Duvivier family personally, which truly made the input he was able to provide a fantastic resource. Our DACS-compliant finding aid was marked up using EAD by IJS Processing Archivist Angela Lawrence, and is now available at: [http://www2.scc.rutgers.edu/ead/ijs/duvivierf.html](http://www2.scc.rutgers.edu/ead/ijs/duvivierf.html).

In addition to the processing project, the Fellowship experience was further enriched by guest speakers, tours, field trips, and insightful presentations from IJS staff. As Fellows, we had the opportunity to converse with other librarians at Rutgers, as well as upper-level library administration, about a number of pertinent issues, such as the role of an academic library in the larger community, jazz history and diversity, and copyright law and fair use. Tours and field trips were interspersed throughout our two-week stay at Rutgers. Since this was my first visit to Newark, New
Jersey, I was thrilled to learn that we would get a special tour from historian Dr. Clement Price. As we cruised through various parts of the city, we learned about the Newark riots of the late 1960s and how much the city has become transformed. I will never forget the kindness of Dr. Price, who not only gave us an amazing tour of Newark, but also invited us to his home afterwards. I was deeply sorry to learn of his passing in November 2014.

The Fellows and IJS staff also visited the New Brunswick campus of Rutgers, the very impressive New York Public Library Services Center in Long Island City, and the Louis Armstrong Archives and House Museum in Corona; the latter two are located in Queens, New York. While at the Louis Armstrong Archives, archivist Ricky Riccardi gave us a tour of the facilities, as well as a close-up look at some of Armstrong’s trumpets. A particular highlight of this visit was the opportunity to listen to snippets from reel-to-reel audio recordings of Louis Armstrong himself. For me, these recordings provided a very candid and intimate peek into the true personality of Armstrong, a consummate performer with a penchant for dirty jokes (many of which certainly made this archivist blush).

I consider myself extremely lucky to have taken part in the IJS archival Fellowship. I am thankful not only for the practical hands-on experience that I gained in the principles and practices of archival arrangement, description, preservation, and access, but I also am thankful for the opportunity to have met and worked with such wonderful and knowledgeable people. I would like to thank my cohort of Fellows and the IJS staff for the good times and laughter, as well as their hard work and guidance.

Joy Doan

As a recent M.L.I.S. graduate who had been given only limited opportunities to work with archival collections, the prospect of appraising, arranging, and describing a 35-linear foot collection in two weeks appeared simultaneously a daunting and exhilarating task. The collaborative approach taken by the IJS archivists greatly assisted in making this task both feasible and an excellent learning opportunity for four burgeoning LIS professionals. Each day the
team—archivists and Fellows—enacted a war room process where we actively mapped out daily tasks, came up with a division of labor, and refined the arrangement of the collection. The war room exercise accomplished two things: it built camaraderie and became a sandbox for discussion. The archivists encouraged, nay, advocated for, our input. They ensured that we understood this to be our project, and that they were collaborating as mentors.

The choice of the Duvivier collection was an astute one, because the collection contained enough material to allow a large team to work intensively on the project and for novices to engage with a plethora of materials (for example: papers, musical scores, photographs, and realia). Given my background in musicology, scores were my comfort zone. However, Adriana Cuervo persuaded me to work with materials that were less familiar to me. During our first war room session, she pointed at me and exclaimed, “No scores!” While this was said in jest, it did persuade me to engage with material formats that I was unfamiliar assessing or processing. Given the abundant amount of photographs (both personal and professional) in the Duvivier collection, I decided to exert my efforts there. I thoroughly enjoyed working with this medium because of how it informed other parts of the collection. On a comic note, my take-away from working with photographs is as follows: original metadata on photographs is good, but glue residue on photographs is bad. After my time with photographs, I could not resist the musical siren in me and organized scores, including Duvivier’s original works and his arrangements. It was fascinating to recreate the progress of Duvivier’s career, first as arranger, then as composer, as well as to observe his creative process through marginalia and corrections.

While the primary focus of our time at IJS was placed on the processing of the Duvivier collection, the archival team and Fellows alike spent an ample amount of our free time forming collegial bonds via team outings. I was gratified by this experience, because, yes, it was enjoyable, but, more importantly, it touched on a vital part of the archives profession, networking. While my C.V. now reads that I was an IJS Fellow who assisted in processing a 35-linear foot collection, written between those lines is the formation of personal relationships with
esteemed colleagues. In the long-term, I believe this network that we have established will be more monumental than the dent we made in the IJS processing backlog.

Rory Grennan

As a bass player, I was thrilled to discover that our main project during the Fellowship was to be the arrangement and description of the papers of jazz bassist George Duvivier and his family. As a budding archivist, I was even more excited by the wide range of materials present in the collection. The typical 20th-century archival collection found frequently in many university special collections is made up of ream after ream of text on letter-sized paper, and often presents little challenge (or learning opportunity) in its arrangement and preservation. The Duvivier collection contained not only textual documents, but music scores (printed and manuscript), photographs in an assortment of sizes, and an astounding variety of sound and audiovisual recording formats, including vinyl sound discs, lacquer transcription discs, compact audio cassettes, ¼ inch audio tapes, as well as U-matic video. In addition, the collection included a wide variety of objects that documented the diverse life experiences of the Duviviers, such as award plaques, medals, patches, lapel pins, and religious realia. Each format and type of object carries its own unique preservation and access challenges, and each of the Fellows, in effect, got a crash course in processing unfamiliar materials. No one involved in the processing, Fellow or IJS staff, was an expert in everything; thus the “crash course” was collaborative in nature, and out of necessity all Fellows shared their areas of expertise as well. It is said that by teaching one will learn, and there were plenty of opportunities to teach each other throughout the Fellowship.

Something that all students and new professionals in the archives field should strive to do is to visit as many repositories as possible. Each archives unit develops different policies and procedures depending on its unique holdings. Those of us new to the field should inform our own opinions with as much research as possible into different viewpoints. And the Fellowship provided a wealth of personal experience for us. In addition to allowing us to compare the collections of the Institute of Jazz Studies with our own home repositories, we were able to visit a number of other institutions. Discussions with librarians and administrators in Newark and New Brunswick provided us with a framework for thinking about special collections in a greater context. A trip to the recently-rewoven New York Public Library Services Center in Queens was surprisingly inspiring. NYPL has pulled no punches in creating a modern facility designed to support the efficient processing of archives.
and manuscripts. The space and equipment afforded to each staff member stunned our group, and showed what is possible with a generous application of planning and funding. Visits to the Louis Armstrong Museum and Louis Armstrong Archives, each maintained by Queens College, were a fascinating look inside the preservation of the remarkable collections of an extraordinary individual, as well as really fun tours! If the variety of materials in the Duvivier collection was instructional, the collections of the Louis Armstrong Archives were revelatory. I would be remiss if I failed to mention that one of the most impressive excursions (though it had little to do with jazz) was a tour of Newark led by the late Professor Clement Price. It was truly an honor to see the city while guided by its official historian, and I am glad to have experienced it before his passing in November 2014.

Conclusion

Clearly the Jazz Archival Fellows Program successfully fulfills its goal of providing emerging archivists with valuable practical experience, while at the same time helping the IJS to process its backlog. Meeting the other major objective of the program—cultivating diversity in the archives—is accomplished not only by encouraging Fellowship applications from minority candidates, but also by focusing the program on collections that document the contributions of people of diverse backgrounds who have contributed to jazz history, as well as through dedicated discussion and presentations about diversity during the Fellows’ residency. The IJS is fortunate to have support for this program, which not only benefits the IJS through the Fellows’ efforts, but also the broader archival profession by fostering diversity and training the next generation of archivists. In the words of Duke Ellington, “The memory of things gone is important to a jazz musician.” The IJS aims to keep that memory alive through the Jazz Archival Fellowship Program.

Coda

Although the deadline for the 2015 Jazz Archival Fellowship Program has passed, the application cycle for 2016 will begin in the late fall of 2015, with applications due by mid-December. Potential applicants are encouraged to direct questions to Elizabeth Surles at elizabeth.surles@rutgers.edu. For additional information about the application process, please visit the Rutgers IJS Web site, where you can see the 2015 call for applications.
Processing Begins on the Samuel French Collection at Amherst

Shortly after graduating from Amherst College in 1934, a gentleman named M. Abbott Van Nostrand started working in the mailroom at the Samuel French theatrical publishing company. Chances are high that if you have read or purchased a play script in the last one hundred and fifty years, Samuel French might be responsible for publishing it. Founded in 1854, the Samuel French Corporation has grown into one of the most prominent international theatrical publishing concerns in existence today, making thousands of plays and musicals available to performers, directors, scholars, and theatrical enthusiasts.

Mr. Van Nostrand quickly rose through the ranks and eventually presided as the company’s president from 1952 until his retirement in 1990. Knowing the immense value of his corporation’s history and output, Van Nostrand approached his alma mater in 1964, offering an initial gift of Samuel French records and publications to the Amherst College Library. Over the next fifty years, the library accepted more than four hundred linear feet of unprocessed material, including thousands of plays and publications, photographs, costume design illustrations, theatrical ephemera, and documentation of the Samuel French Corporation’s business transactions dating back to the mid-1800s.

In 2014, the Archives received a CLIR “Hidden Collections” grant in order to process a vast portion of the French Collection materials that date from 1794-2012. During the initial phases of processing, some uncovered treasures include pre-publication play manuscripts, scads of playbills from the 1860s-1990s, documents pertaining to the development of international copyright law, a wealth of musical scores, and scrapbooks that detail decades worth of amateur theatrical performances at the turn of the 20th century. With processing due to be completed in 2016, the collection will be of incalculable research value to anyone who wishes learn more about the history of performance and theatrical publishing in the 19th and 20th centuries.

Rosemary K. J. Davis was appointed the Samuel French Collection Processing Archivist with Amherst College’s Archives and Special Collections. In addition to an M.S.L.I.S. degree from Pratt Institute, she holds a B.A. in Visual Studies and Fiction from the New School. Prior to her work at Amherst College, Rosemary processed Riot Grrrl collections at the Fales Library at New York University, exhibition records at the Metropolitan Museum of Art, Jazz Loft oral histories at Duke’s Rubenstein Rare Book and Manuscript Library, and the papers of Christian J. Lambertsen at the Duke University Medical Center Archives.
The Theatre Historical Society of America Receives Digitization Grant

The Theatre Historical Society of America (THS) was founded in 1969 to document, preserve, and celebrate the architectural, cultural, and social history of America’s theatres. The THS archive contains over 100,000 items documenting more than 18,000 theatres in America dating back to the 1880s. The collections in the THS archive contain photographs, negatives, slides, postcards, scrapbooks, renderings, blueprints, business records, trade catalogs, theatre furnishings and artifacts, and other items that document the history of American theatre buildings.

THS is pleased to announce that they are the recent recipients of a grant from the Gaylord and Dorothy Donnelley Foundation. The grant will support the digitization of THS’ Chicago Architectural Photographing Company (CAPC) collection. The CAPC firm dates back to 1885 documenting buildings in Chicago and the Midwest. THS purchased the theatre related portion of their collection in 1973 as the firm was selling its negatives. The CAPC collection contains approximately 1,100 negatives covering over 250 theatres primarily in Chicago, with additional theatres throughout the Midwest represented. Many significant theatres of the movie palace era are represented including works built and designed by Rapp & Rapp, John Eberson, JEO Pridmore, and others. The photos originate from the first half of the 20th century and show both interior and exterior views of the buildings. In addition to digitizing the negatives in the collection, the images will be uploaded to THS’ Web site for public access.

Theatre Guild Archive Open to Researchers

Staff of Yale University’s Beinecke Rare Book and Manuscript Library recently completed a multi-year project to process the records of the Theatre Guild. Established in New York City in 1919 as an independent theatrical production company, for over fifty years the Theatre Guild sought to improve the standards and quality of American theatre by introducing audiences to new playwrights and forms of dramatic writing, stagecraft, and musical theatre, as well as broadcasting innovative drama through radio and television. Initially administered by a board of managers, the Theatre Guild was for the greater part of its history co-directed by Lawrence Langner and Theresa Helburn, with Langner’s wife, Armina Marshall Langner, and son, Philip Langner, serving in several administrative roles. The Theatre Guild produced over 225 stage productions, including world and American premieres of plays by Eugene O’Neill and Bernard Shaw, DuBose Heyward and George Gershwin’s Porgy and Bess, and Rodgers and Hammerstein’s Oklahoma! and Carousel.

One of the Beinecke’s largest collections, the Theatre Guild Archive was acquired through a series of gifts from Lawrence Langner and his family from 1957 to 2004. It contains an extensive array of manuscript, printed, visual, and audiovisual material that documents theatre, radio, and television productions from the selection of the play, director, and designers, to the casting of actors, and rehearsals and performances. The Theatre Guild Archive, together with the Beinecke’s holdings of records of the Civic Repertory Theatre, the Phoenix Theatre, and the Living Theatre, as well as personal papers of important playwrights and theatre artists, is an exceptional resource for the study of 20th century American theatre and cultural history.

Top: Roosevelt Theatre, Chicago

Bottom: Publicity photograph of two female singers auditioning for Oklahoma! with Theresa Helburn and Oscar Hammerstein II
Academy’s Margaret Herrick Library preserves Ethel Waters material thanks to the Union Rescue Mission

The Academy of Motion Picture Arts and Sciences gives all of its special collections the red carpet treatment, even the ones discovered in a storage room of a homeless shelter in the heart of Skid Row. This was the very special case when the Union Rescue Mission, a private Christian homeless shelter in downtown Los Angeles, got in touch with the Academy’s Margaret Herrick Library Special Collections department after an employee found some boxes full of the personal possessions of Academy Award-nominated actress and singer, Ethel Waters, in one of their storage closets. No one there knew how the Mission came to be in possession of such items, but they were happy to have them donated to a proper long-term home at the Margaret Herrick Library.

Ethel Waters (1896-1977) was an American blues, jazz, and gospel vocalist, and actress. Her singing career started in the 1920s when she began to frequently perform blues, jazz, big band, and pop music on the Broadway stage and in nightclubs, leading the way for African American entertainers of her time. Waters stepped off the stage and on to the silver screen during the 1940s, playing roles in the films Cairo (1942) and Cabin in the Sky (1943). She was nominated for a Best Supporting Actress Academy Award in 1949 for her role in Elia Kazan’s film Pinky, making her the second African American actress to be nominated for an Academy Award.

From 1960 to 1975, the devoutly religious Waters toured with the evangelist Billy Graham. The Ethel Waters material has been processed and the manuscript inventory to the collection is fully accessible via the library’s Web site. There is correspondence, personal ephemera, disc recordings, and photographs relating to Waters’ long career as a singer and actress. Collection highlights include her birth certificate, passports, and a Senate resolution in her name. The bulk of the correspondence is from Waters’ good friends, President Richard Nixon and the Reverend Billy Graham.

MP+D Exhibitions and Projects

Pulled from the collection of the Museum of Performance + Design, Instant Love presents a series of sketches and photographs offering a glimpse backstage and other intimate views of performers.

Artists include: Anna Pavlova for her self-portraits; children’s book author and graphic artist Don Freeman for his theatre life sketches; Life magazine photographer N. R. Farbman for his images of San Francisco Opera Ballet; San Francisco Opera chorister Alexander McAdam for his 1950s snapshots of peers; and artist Katherine Barieau for her watercolors of Stern Grove Festival. The show, which runs through April 18, 2015, also includes selfies of
professional artists, including dancers, actors, musicians, and singers.

Also on display (at the War Memorial Opera House) is a collection of rare lobby cards, which takes audience members back on a journey through four decades of San Francisco Opera and San Francisco Ballet performances and celebrates the longevity of the venue as the home to these two leading San Francisco performing arts companies. The exhibition will be available free to ticket holders through December 31, 2016.

In other news relating to the San Francisco Ballet, eight BRAVO volunteers have worked on various projects involving the San Francisco Ballet Archives hosted at the Museum of Performance + Design. Two volunteers worked in tandem to catalog and take reference photographs of the posters in the collection, four volunteers worked with the extensive Ballets Photographs series, identifying dancers and organizing images to ease reference access. Two additional volunteers worked with the Press Clippings, removing duplicates and arranging press materials in chronological order. The finding aid for the publicly accessible San Francisco Ballet Archives at the Museum of Performance + Design can be found here.

**Artist-Driven Archives blog features case studies**

Dance Heritage Coalition (DHC) has launched a blog documenting the IMLS-funded Artist-Driven Archives project. Posts investigate strategies for including the artist’s voice in the archiving process and for creating archives that reflect and preserve the unique body of work, creative process, and artistic vision of the subject. The blog presents dynamic case studies contributed by artists, who discuss how they take the initiative to save their legacies. Read their stories and add your voice to the conversation through the interactive comments feature:

https://artistdrivenarchives.wordpress.com/

Terry Fox, director of Philadelphia Dance Projects, is interviewed by archivist Brittany Austin (a 2014 DHC Fellow) about the creation of an online community archive, the Local Dance History Project. Multi-disciplinary downtown New York artist David Gordon converses with archivist Patsy Gay about adding context to the documentation of his work through his “Archiveography” project. Choreographer and educator Ze’eva Cohen, whose documentary about her life in dance premiered at the 2015 Dance on Camera Festival, writes about her decision to make the film, asking a question that motivates all these artists: “Why can I not tell my own story?”

Although the major activities of the Artist-Driven Archives project have been completed, DHC continues to seek additional case studies and think-pieces for the blog. Findings from the project include the importance of developing effective strategies that proactively document the creative practice of the artists and the contributions of studios, arts presenters, and other organizations as incubators of creative talent and sources of documentation of artists’ legacies.

Please share the link with archivists, performing arts subject librarians, academic departments, and your contacts in the artistic community. To contribute a column, get in touch with Imogen S. Smith, DHC Project Manager, at ismith@danceheritage.org.