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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Thanks to news contributors: Terry Brown, Catherine Grandgeorge, Tom Hyry, Francesca Marini, Vin Novara, and Jessica Ritchie.
Greetings PAR members,

First, we hope you all had a relaxing holiday season and that everyone is starting to look forward to getting together in Atlanta in August for SAA 2016!

The two main governance issues that will have a broad impact on SAA’s membership (member affinity groups and dues increases) were discussed in detail at the PAR business meeting in August 2015 and were again discussed at subsequent Council meetings. The approved minutes are available on Council’s microsite. In summary, there was a great deal of concern amongst both sections and roundtables about the proposed changes to affinity groups, and the working group on this issue has been reconvened—no changes have, to date, been implemented. PAR’s Council representative, Rachel Vagts, is on this group, and we have asked her to provide us with any updates that we can share—but the membership is also welcome to contact her individually.

Progress on implementing improvements to our microsite is happening behind the scenes. We should have more to report between now and the next newsletter. In the meantime, here are some recommendations for a few upcoming events that may be of interest to PAR members:

The Music Library Association annual meeting, which takes place in Cincinnati, Ohio from March 2-5 this year, has a number of presentations on archives-related topics, including: oral history practice, digital repositories for music recordings, description of rare and archival music records (a panel that features PAR Steering Committee member Elizabeth Surles!), and more. If you can’t make it in person, you can still follow the conference on Twitter (#musiclib2016), and be sure to check out the Slides and Handouts page for access to presentations after the conference is over.

The Joint Conference of the Art Libraries Society of North America (ARLIS) and Visual Resources Association (VRA) 2016 in Seattle, Washington, also is scheduled for March (8-12) and will offer some performing arts-related programming. Kate will be in attendance and will tweet about the conference (#arlis2016, #vra2016).

Finally, the Orphan Film Symposium will convene April 6-9 in Culpepper, Virginia at the Library of Congress Packard Campus for Audio-Visual Conservation and the State Theatre. This year’s edition, Orphans X: Sound, will include an expanded presentation on the film scoring work of Paul Bowles by newsletter contributor Bleakley McDowell, along with a rare screening of one of those films, Venus and Adonis.

Until next time!

Kate Crowe and Scott Schwartz
Co-Chairs of the Performing Arts Roundtable

This page: Michelle O’Bryan and Enrique Martinez (also company artistic director and choreographer) in his ballet, Electra (1962) with other members of the Denver Civic Ballet

Opposite: Guthrie Theater wig designer Billy Jo Siefert attends to her charges, circa 1963
Today Minneapolis is home to a thriving theatre community, boasting over 200 companies in the Twin Cities metro area alone. The spark that unquestionably started this fire is the Guthrie Theater, Minnesota’s flagship theatrical institution and one of the premier regional theatres in the country. Early in its history, just four years after its 1963 debut season, the Guthrie Theater established its archive at the University of Minnesota Libraries. This deposit was the third collection of what has now become the University of Minnesota’s Performing Arts Archives (PAA), which works to ensure the preservation of and access to Minnesota’s cultural legacy in music, theatre, and dance. Since 1967, the Guthrie’s collection has grown to over 500 linear feet of archival material that documents over 50 seasons.

In the spring of 2015, the University of Minnesota Performing Arts Archives was awarded a $100,000 grant from the National Endowment of the Humanities to
bring the Guthrie Theater archive—one of our best-used collections—into the 21st century: to address preservation issues and bring processed and unprocessed materials up to current archival standards; to create a more usable EAD finding aid from three binders of type- and handwritten inventories; and to work in collaboration with Guthrie staff and leadership to create sustainable records management and born-digital preservation/access plans. Here we share some of the Guthrie Theater’s own dramatic history, our process, progress, and findings from the field.

Act I: “Min definite”

In the late 1950s, it was impossible to separate the concept of American theatre from New York City. Writers, actors, and designers flocked to Manhattan hoping to make their careers on Broadway. Ultimately, this led to an overabundance of professionals in one place, and a dearth everywhere else in the country. New York was chock-full of jaded critics and blasé audiences, while the average American was deprived of the great dramatic masterpieces and the emotional and intellectual enrichment they could provide.

Producer Oliver Rea and stage manager Peter Zeisler were of one mind in their response to the stagnation and oversaturation they saw in New York. They wanted to do something about it, but they knew they needed a big name to lend credibility to their idea. Enter Tyrone Guthrie, one of the most acclaimed theatrical directors of his time. English-born but of Irish heritage, Guthrie got his start in broadcasting. He dabbled in acting and was producing and directing by the late 1920s. He directed plays and operas for the Edinburgh International Festival, the Shakespeare Repertory Company, and on Broadway. He was most famous for having played an integral part in creating the Stratford Shakespearean Festival of Canada in Stratford, Ontario, which launched in 1953. Guthrie established a highly loyal team while in Canada, many of whom would follow him to his next influential venture.

Over breakfast in March 1959, Rea, Zeisler, and Guthrie resolved to create a new repertory company far from the exhausting commercial demands of Broadway, with Dr. Guthrie on board to give the endeavor credibility and a bit of rebellious intrigue. The trio knew that in order to create an institution that not only could be nationally relevant, but also could alter the character of American theatre, they had to be as far from New York City—geographically and mentally—as possible. As a search for the site of this new theatre spanned the country, the Midwest emerged as a likely choice; Detroit, Milwaukee, and Minneapolis were the decided frontrunners. In May 1960, the announcement of Minneapolis as
the chosen home came in the form of a personal telegram succinctly stating, “Min definite.”

Modernist architect Ralph Rapson, then the head of the University of Minnesota School of Architecture, was commissioned to build the theatre on land provided by the Walker Art Center (Minneapolis’ major contemporary art center and the first public art gallery built in the Upper Midwest). The arrangement allowed for the Guthrie Theater (an intentional change in spelling adopted after a period of using the more European –re) to be shared by both the Walker and the Minnesota Theater Company, the body created to run the theatre.

In May 1963, almost exactly three years after Minneapolis was announced as the home of the new theatre, an ambitious season was set to debut. A strong acting company was centered around master thespian couple Hume Cronyn and Jessica Tandy, each of whom would appear in three of the four plays being performed in the repertory. The season opened with Hamlet (favorably controversial because of Guthrie’s decision to dress his cast in contemporary clothes, with modern touches, such as cigarettes and pistols), followed by The Miser, The Three Sisters, and Death of a Salesman. Acclaim was immediate. Life dubbed the theatre and its opening season “the Miracle in Minneapolis.”

From the very start of the project, Guthrie committed himself to serving as the artistic director from 1963 to 1966, returning to direct several productions in the years
following. After a series of short-term directors, Michael Langham, another connection from Guthrie’s Stratford Festival days, ushered in a fruitful period that lasted from 1971 to 1977. In 1980, following the brief and unsuccessful tenure of Alvin Epstein, Romanian director Liviu Ciulei revitalized the Guthrie Theater for the modern era. Though he was at the helm for only five seasons, Ciulei’s background in architecture and design helped the theatre become more contemporary, with bold interpretations of classics, including Peer Gynt and A Midsummer Night’s Dream. Perhaps most telling of Ciulei’s influence, the Guthrie was awarded the Regional Theatre Tony Award in 1982 under his leadership. He was succeeded in 1985 by the popular Garland Wright (at one time Ciulei’s associate artistic director), who served until 1995. After him came Joe Dowling, whose 20-year term encompassed the Guthrie’s move into its current space on the iconic Mississippi riverfront, as well as the theatre’s 50th anniversary in 2013. Joseph Haj is the Guthrie’s eighth and current artistic director (as well as a former actor on the Guthrie stage himself), and his tenure heralds yet another new era of artistic excellence and innovation.

Act II: Grant Objectives

The NEH-funded Guthrie Theater Archive project is simple in its aim. The grant is designed to meet the following goals:

- Arrangement and description of nearly 500 linear feet of archival records in a manner that represents 21st-century archival standards and best practices
- Creation of a detailed online archival finding aid using Encoded Archival Description (EAD)
- Preservation of at-risk materials
- Creation of a 21st-century records management plan that addresses born-digital preservation and access
- Identification of content-related priority areas for future digitization and public display

With these objectives in mind, workflow was split into three main activities:

- Archival arrangement, description, and EAD encoding of the finding aid for the collection
- Preservation work and flagging of content for digitization initiatives (digitization not included in the scope of the proposal)
- Analysis of born-digital content and records management planning cooperation with Guthrie Theater staff
- Dissemination and promotion of the project among university faculty, students, and the general public
Our core project staff includes a Project Archivist and two students, with leadership from PAA Assistant Curator, the Head of Central Processing, and the Co-Principal Investigators (the Director of Archives and Special Collections and PAA Curator). The Project Archivist oversees the general project plan and leads daily activities such as processing, preservation work, EAD encoding, and managing student work. All members of the team are involved with the development of a forward-thinking records management plan in collaboration with the Theater’s current staff. Dissemination and promotion of the project and its progress will be led by the Project Archivist, along with Performing Arts Archives curators.

Entr’acte: Progress So Far

More than 150 linear feet of production materials was the first group to warrant our attention. Perhaps the most outwardly appealing part of the collection, the prompt books, costume bibles, props lists, production notes, and scenic designs that make up this series illustrate the intellectual and physical work that goes into bringing a play to life. Programs, newspaper clippings, and mixed publications followed—another popular point of access. These materials are the most frequently used part of the collection, forming the basis of research by theatre professionals, as well as writers of dissertations, scholarly, and popular articles.

These records also have routinely received the most attention from archivists, lending a more practical reason to choose them as a starting point. Production materials in particular have consistently been processed at accession since the original deposit in 1967. Processing methods, however, have not always been consistent; not all enclosures used were acid-free, and many had become tattered and overstuffed due to heavy use and later accruals. Since September 2015, students have been tasked with re-foldering and re-housing the approximately 425 linear feet of materials and completing data entry (adapting the unpublished finding aid and capturing the actual contents of the boxes) for later EAD encoding.

While students tend to legacy processing issues, the Project Archivist’s attention is turned toward addressing preservation concerns, processing 75 linear feet of newer archival material, and defining the intellectual framework of the collection. Some of the documents in the collection were produced on unstable formats—Thermofax, mimeograph, and ditto copies—and have faded substantially, requiring systematic preservation in order to ensure continued access. Costume bibles are of particular concern; full of adhesive tape and staples, they will benefit greatly from attention afforded by the grant. Most of the previously unprocessed boxes require similarly focused attention; these materials are mainly administrative in nature and will require several series and subseries levels of arrangement.

Act III: Next Steps

One of the goals of the project is to illustrate how the Guthrie’s artistic legacy spans not just the Minnesota arts community, but also the national theatre community as well. To achieve this end, students and staff will identify materials that would ideally lend themselves to
research and outreach in order to extend the awareness of the Guthrie through exhibits and further grant projects. Some areas of research interest that already have been targeted include: African American theatre (in support of Umbra: Search African American History, coming out of the Givens Collection of African American Literature at the UMN Libraries); the Guthrie’s own production history of Hamlet; and examinations of the Guthrie Theater within the larger context of the 1960s arts scene locally and nationally.

As of today, the full content of the Guthrie archive is not discoverable online. The existing finding aid for the processed portion provides only brief descriptions at the series level. Researchers must contact the archives for more information, which is available only through a file-level listing of over 1000 typewritten pages. As a result of this grant, a revised finding aid will be created over the course of six months to reflect a more detailed inventory of the entire collection, including folder-level description of some of the more heavily used series within the collection.

Project staff will also begin planning a series of meetings with Guthrie Theater staff from all areas of the organization (Artistic, Education, Community Relations, Administrative, etc.), in collaboration with Jo Holcomb, Guthrie Theater staff librarian and dramaturg. The purpose of these meetings will be to review and reassess organizational practices with regard to archives. These discussions will enable the PAA Curator to recommend an up-to-date records management and retention plan that reflects current best practices, protocols for archiving born-digital records, and the particularities of the Guthrie Theater. This planning process will help to ensure that the Guthrie Theater’s archival deposits continue to accrue annually, and that they reflect the full range of the organization’s life and legacy.

Over the entire course of the grant period, we will continually spread the word about the project through various forms of public engagement. We hope to reach people through social media platforms such as Twitter and Instagram (you can follow along through the University of Minnesota’s accounts, @umnlib, #GuthrieArchives) and with posts to the University of Minnesota Libraries’ blog, Primary Sourcery. The Project Archivist also curated a display case documenting recently-processed materials from the collection to be shown within our library through February 2016. Project staff will reach out to current University of Minnesota faculty from the Departments of Theatre Arts and Dance and English as well, creating primary source material learning opportunities for undergraduate students studying theatre and dramatic literature.

Curtain Call

The Guthrie Theater was conceived as an answer to the unhealthy state of theatre in the United States. Its founders intended it to be a natural expression of its chosen home—a “tap-root in the soil” of the local community, which they knew would develop over time. In this sense, the University of Minnesota Performing Arts Archives has always been a natural partner for the Theater; our institution actively preserves and makes accessible the histories of more than 150 organizations and individuals who have contributed to the arts and cultural ecology of Minnesota. We are honored stewards of these archives, and welcome this opportunity to safeguard the Guthrie’s legacy well into the next century.

Tyrone Guthrie inside the half-finished theatre, 1962
Inside the National Theatre of Great Britain’s Archive

by Erin Lee

Erin Lee is the Archivist for the National Theatre in Great Britain, where she has been working for the past three years. Prior to this appointment, she studied for her MS in Library and Information Science at Syracuse University, New York, on a St. Andrews Society for the State of New York scholarship. Erin had moved to the States after having completed a graduate library traineeship at St John’s College, Cambridge, and her BA in Classics at Corpus Christi College, Oxford. She is also secretary of the subject specialist network, Association of Performing Arts Collections, a forum of professionals in the UK working in similar institutions. In addition, Erin runs the Archive Trainees UK network, which provides visits and talks for those new to the profession and is closely linked with the Archives and Records Association Section for New Professionals.

The National Theatre of Great Britain’s Archive is a treasure trove that strives to document, preserve, and make accessible material relating to the history of the National Theatre (NT). Situated a short distance from the main NT complex in London’s Waterloo district (next to the Old Vic Theatre, which housed the National from 1963-1976 before its South Bank home was built), and under the aegis of the NT’s Learning Department, the Archive works towards meeting the National’s aims. These include: being “an inspirational, internationally recognized resource for lifelong learning about and through theatre.” The Archive also abides by the NT’s vision, which states that “education and public engagement are founding principles for the NT and are central to our vision for the future” (Annual Report, 2013-2014).

The Archive is roughly split into three sections:

Firstly, there is the Cultural Archive, which contains all of the material relating to productions, including prompt scripts; costume bibles (a detailed record of costume designs and materials); rehearsal, technical, and production photographs; press reviews; production recordings; and much more. This section of the Archive is accessed most frequently by researchers and is where the majority of our cataloguing efforts have been focused. Our online catalogue lists the entire section. It hosts the NT’s production database as well. This database is kept up-to-date within a week and holds information on every National Theatre play—its opening, closing, and press nights, length of performance and duration of run, as well as keeping track of the all-important cast and creatives.
Then there is the Business Archive, which holds all of the administrative and legal documentation of the NT; for example, board minutes, contracts, and financial information.

The third section is that of the External Collections. The NT Archive has had several collections donated to us. Among these is the Shakespeare Memorial National Theatre Collection, which charts the movement to found the NT. The Archive also has papers from several individuals who have been closely involved with the NT, such as the theatre designer Jocelyn Herbert, the vocal coach Catherine Fleming, and staff director Derek Mitchell. These collections enable staff and researchers to view the National Theatre’s history from a different angle, shining light on aspects that might otherwise be hidden.

The splitting of the collections into these three sections has helped us to consider future strategies for the Archive. As noted, the Archive has focused its cataloguing and digitization initiatives on the Cultural Archive as it is the most heavily used by our researchers. The Archive has a mixed pool of researchers—from the general public who may want to watch archive recordings, to theatre practitioners and academics who may be studying playwrights, directors, genres, architecture, or any other of a plethora of subjects. We also host around 60 school visits annually for young people aged 11-18, as well as groups of university students at both the undergraduate and postgraduate level. With over 2,500 visitors each year, we can welcome anyone from individual researchers right up to groups of 60 for screenings. These diverse audiences drive our strategies in the Archive, and our work is focused on improving service for them, as well as attracting newer audiences. In line with this objective, the Archive has digitized all of our production recordings. With over 400 recordings available, our digitized collection of recordings now take us from 1995 up to present day. In addition, the Archive has digitized all of our photographs from 1963 up to the present.

We are located in the NT Studio, alongside the National’s New Work Department, where new plays and ways of theatre-making are explored and developed. As such, the Archive is perfectly placed to assist with the formation of new theatrical concepts. All kinds of areas of the Archive have been used to spark interests and ideas among writers, directors, and actors on attachment, and promoting collaborations and the creative use of archive material is an area that is ripe for further development.

The Archive is also made available through the extensive Learning Programme for people of all ages—from the youngest children and families right up to adult and community events. For high school students, we run Archive Learning Days, which are focused round their syllabus; those currently on offer are: Frankenstein, Greek drama, verbatim theatre, and King Lear. These Days comprise: a screening of a production, as well as a session led by a teacher or a creative involved in the production, using archive materials to aid teaching. These are free sessions and have been very popular since they are a great way of bringing primary resources to students in a guided learning environment. All activities take place in the newly-opened Clore Learning Centre, which is at the heart of the National Theatre.

The Clore was built as part of NT Future, a major programme of renewal and redevelopment that has transformed the facilities we can offer artists and audiences. As part of NT Future, we were awarded a Heritage Lottery Fund (HLF) grant, which partly went towards Learning and Archive projects. One of these projects was the Lyttelton Lounge.

The Lounge is a dedicated archive space within one of the National Theatre’s spacious foyers. Its aim is to immerse visitors in theatre and encour-
age them to explore the history of the National right back to its opening in 1963. There is a physical exhibition wall as well as a digital interface, which visitors can access on their own device or on a borrowed iPad. This aggregation brings together all the digital platforms to which the Archive has contributed, as well as exclusively curated archive content. We are planning to have around six digital exhibitions per year, some of which will also have a physical presence in the space.

The Archive develops exhibits on topics related to the repertoire, as well as backstage activities. The current physical and digital exhibition is on Jocelyn Herbert and her design process, which ties in with the building-wide initiative to raise awareness of how theatre is made. One of the other HLF projects was to open up the National’s unique backstage areas by creating a high-level walkway, which offers visitors views of the prop-making workshop and scenic assembly area and culminates in a gallery overlooking the new Scenic Painting studio. This gives visitors an extraordinary insight into how a show is created from first idea to first night, and we are echoing this process in our Jocelyn Herbert exhibition, which looks at design from the initial concept right through to her final designs, costumes, and masks. Through exploring such topics, we are hoping that the Lyttelton Lounge will raise awareness of the history of the NT and deepen our audiences’ understanding of our heritage.

As part of the HLF grant, the Archive, together with the Broadcast and Digital Department, has curated several Google Cultural Institute exhibitions. We wanted to showcase material that would appeal to the general public and perhaps those studying theatre at school. Subjects so far have included Greek Drama, Staging stories for children, Shakespeare, Black Plays, and Costume, with another in the pipeline on the NT’s architecture. These exhibitions can be freely accessed online and are packed full of archive materials such as photographs, prompt scripts, and costume designs, as well as set models and masks. New material, mainly interviews, will be added to the exhibitions. These have been created to help interpret the archive material and create a narrative thread throughout the exhibitions.

Another HLF project, which was tied to our 50th Anniversary in 2013, was the creation of our first app. 50 Years at the
National Theatre showcases 52 seminal productions in our history, illustrated with archive content ranging from cast lists, synopses, and photographs, to press quotes, and costume designs. This free app can be downloaded onto an iPad or iPhone and is a fascinating overview of the NT’s work over the past six decades. It won the Learning on Screen Educational Multimedia Award in 2014 from the British Universities on Film and Video Council.

The Archive has also forged relationships with universities in the London area, providing student inductions, as well as working on specific projects. One of these undertakings is with the University of the Arts where the Archive has been working closely with students on the MA Curating and Collecting Course. The students spent a whole term studying Jocelyn Herbert and her working relationship with Samuel Beckett, at the end of which each was tasked with curating an exhibit using Herbert’s Archive and displaying it for two weeks. This partnership was a wonderful new way for us to showcase our material outside of the National Theatre and promote the Herbert Archive to students of the creative arts—exactly those whom Jocelyn would have loved to engage.

The NT hosts the Black Plays Archive, which is a union catalogue of material for each first professional production in the UK of plays written by Black British, African, or Caribbean playwrights. The Web site also hosts essays, interviews, and play extracts around the topic—an excellent resource which points researchers towards all the other archives and repositories holding material on these productions, which might not otherwise be linked. Additionally, we have also run several short courses for those interested in the subject at the Clore Learning Centre. These workshops have involved readings, roundtable discussions, and lectures, and attract a new audience to the Clore, as well as to the Archive.

The HLF grant and these recent projects have really opened up the Archive to those working at the National, as well as our audiences—encouraging new relationships and collaborations within the National Theatre but also beyond. I am looking forward to carrying these on and seeing where we can go next. We will have completed our HLF-funded programme this year, but I am certain that the NT will continue to capitalize on its Archive with the Learning programming, exhibitions, academic partnerships, and more.
What’s Past is Prologue: Preserving the Oregon Shakespeare Festival’s Audiovisual Collections

by Debra Griffith

“What has been done here in the past is, obviously, the reason we are here now. And there are clues, hints, examples, reminders, and many, many gems of discovery and reawakening to be found in this treasure trove of what [NBC Radio producer] Andy Love liked to call our wonderful warehouse of ‘Many Brave Noises.’”

—Carl Ritchie, on the Oregon Shakespeare Festival Audio Collection, 1999

In 1996, Kit Leary, Archivist for the Oregon Shakespeare Festival (OSF), and OSF’s Executive Director, Bill Patton, realized they had a herculean task on their hands. Over the Festival’s history—at that time, from 1935 to 1996—the company had been amassing a collection of over 1,800 audio recordings of OSF radio productions, entire plays, interviews, sound cues, music, and ads. All of the recordings were stored in the Archives, but many of them had been created by obsolete technology or recorded on fragile tape. Some pieces were mysteries, with no identifying information. What Leary and Patton needed was a detective—someone who would gather up that mountain of material, figure out how to listen to it all, and catalog each piece so future employees and theatre historians would finally be able to access this wealth of material—an audio chronicle of one of North America’s largest theatre organizations.

They found their detective in former OSF company member Carl Ritchie (actor, director, writer, sound designer, and PR Director), who had participated in, or seen, the majority of the productions on the recordings. As a former radio man, he, in conjunction with NBC radio producer, Andrew C. Love, had created many of the audiotapes in the collection. Carl accepted the job and tore into the task of bringing order to this audio museum with characteristic zeal. Over the next three years, he wrote more than 900 pages of detailed reviews covering the tape quality, sound quality, performance quality, historical importance, and interrelationships between the recordings. Carl’s unique perspective resulted in a six-volume “finding aid” to the collection, an invaluable and entertaining resource to understanding both the audio collection and the performance history of the Festival.

In Performance! Winter 2012/2013, the Oregon Shakespeare Festival Archives introduced the people and projects of the Archives and its plans for the future. Since then, we were thrilled to announce in 2013 a three-year grant awarded by the National Endowment for the Humanities (NEH) of $200,000 for “Digitizing and Creating Access to the Audiovisual Collection in the Oregon Shakespeare Festival Archives.” This grant allows us to digitize at-risk materials, both audio and video, as well as Carl Ritchie’s “finding aid” to the audio collection. Now, thanks in large part to Carl’s work on the
audio collection in the 1990s, those “Many Brave Noises” can be heard (and seen) again.

**Background**

For many years the OSF Archives and the AV collection have been actively sought out by company members, resident and guest artists, and students and scholars from around the world. In the past year, researchers have come from as far as Japan to utilize our AV collections in their scholarly projects. OSF’s beta test to digitize audio reels allowed Jason Demeter of Marymount University to study recordings of OSF’s 1966 and 1973 productions of *Othello* for his dissertation on racially-inflected performances of Shakespeare during the American civil rights era.

When the digitizing project began, roughly 75% of the items in the audiovisual collections were unusable either because of technological obsolescence or physical condition.

The NEH grant is enabling us to preserve and make public the work of OSF’s founders, artists, and innovators that is documented in our extensive audiovisual collection. The funding ensures that 2,655 deteriorating reel-to-reel tapes, 8mm and 16mm films, and other aging and obsolete formats are preserved for future use and made widely available—either by visiting the Archives or through the OSF Archives Web site—for the first time. Our somewhat remote location in southern Oregon’s Rogue Valley is no longer a barrier.

The AV collections span the entire history of the Festival, offering an unparalleled comprehensive record of Shakespearean and theatrical performance by a single U.S. theatre company. Materials to be digitized were drawn from five collections: A0001 Oral History Collection, A0002 Audio Collection, V0001 Understudy Videos, V0002 Film and Video Collection, and M0005 Bowmer Family Papers.

In 1975, with the opening of the OSF Exhibit Center, led by historian Kay Atwood, the decision was made to begin documenting the experiences of the people “whose memories and perspectives about the Festival are rapidly becoming invaluable and irreplaceable.” Today the Oral History Collection (A0001) contains interviews from 1965 to 2010 and provides insight into the growth of the Festival from a two-play/three-day event in 1935 to its current incarnation, with interviews including our founder Angus Bowmer, early company members, longtime Executive Director William Patton, department heads, directors, designers, and actors.

The Audio Collection (A0002) contains full-show recordings (1950–1992, 2012), 30- and 60-minute radio adaptations of the plays (1951–1979), sound effects, sound cues, original music, radio commercials and programs, film and television soundtracks, speeches, interviews, lecture series, concerts, and special events. This collection contains the material covered in the Carl Ritchie project.

Our Understudy Videos collection (V0001) contains some material back to 1981, though performances were not comprehensively recorded and preserved until 1988. The recordings are made under the rules of our Actors Equity Association contract. Single copies may be retained in the Archives for research use.

The Film and Video Collection (V0002) contains the widest array of materials documenting the Festival in all of its aspects. The bulk of the materials was created for promotional purposes and includes PSAs, interviews, documentaries, local and national television programming, web clips, and raw footage. There are also recordings of organizational and artistic programming such as education outreach programs, Green Shows, production cues, set changeovers, special events, and more.

The Angus Bowmer family films contained in the Bowmer Family Papers (M0005) have provided a
fascinating glimpse into the life and work of OSF founder Angus Bowmer. Ranging from approximately 1929 to 1964, they include travel films of Angus’ research trips to England, theatre and construction footage, and a brief color excerpt from our 1936 production of *Romeo and Juliet*.

We had been particularly looking forward to viewing Angus Bowmer’s home movies from the 1930s. This footage features several founding Company members, Angus as *Hamlet* in 1938, and Angus rehearsing his trademark role of Shylock in *The Merchant of Venice*. After receiving the converted copies back from digitization vendor George Blood, we were thrilled to discover that the Bowmer films not only document the beginnings of the Oregon Shakespearean Festival Association (as it was known at the time), but they also provide a unique view into the life of our founder and his family. We found footage of the 1934 Oregon State Diamond Jubilee, which had been orchestrated by Angus and his first wife, Lois. The films also include coverage of events at what was then Southern Oregon Normal School, such as the ground-breaking for the Britt Ballroom and football games, and rare footage of our very first season in 1935. That 1935 footage includes the only known images of our very first Elizabethan Stage under construction. We have conducted a very successful series of History Movie Nights, some in conjunction with the Southern Oregon Historical Society, to make these films and others digitized through the grant available to a wider audience.

**The Technical Side of Things**

Before we began digitizing materials, a few preliminary steps had to be taken: evaluating items in need of preservation; collecting available metadata for those items; identifying potential partners and funding sources; researching long-term storage options and digitization standards; and gaining buy-in from the Board of Directors and key OSF departments. Once this stage was completed, we applied for and received a three-year $200,000 digitizing grant from the National Endowment for the Humanities. The decision was made to digitize 2,655 audiovisual items, including all audio items reviewed by Carl Ritchie, all items in obscure analog and digital formats, all films, and all oral histories. We also digitized Carl’s typewritten catalog (his “finding aid”), an invaluable asset in and of itself.

Unlike the audio recordings Carl worked on, many of these materials have very limited descriptive information or even titles. In some cases, when materials come back from being digitized, we can finally see what they are.

We decided to outsource the actual digitization to George Blood (audiovisual materials) and Northern Micrographics (Carl Ritchie finding aid). George Blood
has been very active on the committees that have created the standards for digital preservation, and we had used his firm on an earlier project. The analog-to-digital transfers comply with IASA-TC 04 specifications. Our Lead Archivist and project director, Maria DeWeerdt, had previously used Northern Micrographics and found them to be reliable.

Fedora (Flexible Extensible Digital Object Repository Architecture) was chosen as our digital asset management (DAM) system. Fedora can manage any type of digital content and metadata about content in any format. Most importantly, Fedora is open source. OSF's Information Technology Services (ITS) staff is developing a custom user interface and discovery tool with the assistance of Coding ZEAL.

Prior to transfer, an OSF Archives staff member, under the supervision of the project director, records administrative and descriptive metadata in George Blood's spreadsheet. Source items are then packaged and shipped to the AV digitization agent's facility.

The preservation master and user copy files come back to us on external hard drives. The materials are catalogued, embedded metadata checked, and files will be uploaded to the DAM Web site. Some of the materials have copyright or Actors' Equity restrictions, so while their metadata will be available online, the files themselves will not be. A note will be displayed indicating that the user must contact the Archives for access. The recordings are documented in finding aids and restricted to research use only in the Archives. Recordings made prior to 1959 are clear of union issues. Between 1959 and 1984, we signed Guest Equity actor contracts, and in 1984, we became an Equity house. OSF now retains unrestricted rights to promotional audiovisual materials created either by or for OSF on a work-for-hire basis. As a condition of OSF participation in interviews and news stories, their creators donate audio and video recordings to the OSF Archives without use restrictions.

**Progress**

By the six-month point in our three-year grant, we had been able to digitize 811 items. We began putting selected items up on the Festival's [YouTube channel](https://www.youtube.com) in February 2014. By the end of Year 2, we had digitized 1,516 items in the collection. Adding to this the items previously digitized as a beta test in 2009 and 2010, over 1,800 items are now available for research use. As the items previously selected for digitization have been reviewed, duplicates and oddities (such as an entire tape of a clock ticking) have been removed from the high-priority list. We have also been able to add all VHS tapes to the digitization list.

**Coming Full Circle**

In the summer of 2013, we were able to bring 90-year-old Carl Ritchie back to OSF to celebrate the NEH grant and the culmination of his work on the audio collection. Hundreds of friends and colleagues came out to honor the man who had made the Festival his home for so many years. Although Carl passed away in 2015, we continue to make public his work through our regular History Movie Nights, a recent one-hour show on Oregon Public Broadcasting's *Oregon Experience*, and our YouTube playlist. When the new OSF Archives Web site is finished (Spring 2016), his work will be available in its entirety for a new generation to enjoy.

Debra Griffith began her work with the Oregon Shakespeare Festival in 2010 under a Basic Processing Grant from the NHPRC. In 2011, she became the Records and Reference Archivist, succeeding Kit Leary. Debra received her MLIS with a concentration in Archives and Records Management from the University of Wisconsin-Madison in 2007 and worked for several years with the Wisconsin Historical Society.
I first read of American writer and composer Paul Bowles (1910-1999) scoring music for film while researching the largely forgotten husband-and-wife-filmmakers Jules V. D. Bucher and Miriam Bucher. Jules had been close friends with another very obscure filmmaker named Harry Dunham, and together they made a few short films including the 1935 Venus and Adonis. According to the only substantial description of the film I could find, it was shot between dawn and midnight on a holiday, and Paul Bowles composed the score for it. Dunham also has been identified as the cameraman on Orson Welles’s recently rediscovered first film, Too Much Johnson (1938). This revelation led me to research the mysterious Harry Dunham; I soon found that books about Bowles were one of the few sources of information on Dunham.

Harry Hickenlooper Dunham was born November 4, 1910, in Cincinnati, Ohio, to Dr. Kennon Dunham and Amelia Hickenlooper. He had one sister, Amelia. He graduated Princeton in 1933, where he studied theatre or dance (it is unclear from the records). During the 1930s, Dunham traveled and corresponded with a number of people in the American avant-garde, most notably Paul Bowles. Dunham was a collaborator—also lover, antagonist, and possibly a muse—of Bowles until his death until 1943. Dunham is said to have met Paul Bowles (perhaps apocryphally) while in Philadelphia at a 1930 performance of Stravinsky’s Sacre du Printemps, and they became close.
friends. Bowles was a struggling composer at the time and was beginning to gain the notice of Aaron Copland, who would eventually become his main mentor as a musician. Dunham came from a wealthy family and would spend lavishly on his friend Bowles (whose own finances were more meager).

In the summer of 1931, Bowles traveled to Morocco with Copland at the suggestion of Gertrude Stein and Alice B. Toklas, whom they had met in Paris. Dunham, at the same time, was studying dance in Dresden. Upon hearing that Bowles had gone to Morocco, Dunham wired him that he was “on his way” and was clamoring for “untold adventures.”

Bowles biographer Virginia Spencer Carr, has hypothesized that Dunham “envied his [Bowles’s] rootlessness and regretted his own need for accountability to his parents.” It was Bowles who also introduced Dunham to Stein. She responded positively to his proposal for a projected film adapting some of her plays, but the film was never made, ostensibly because Dunham could not raise the funds. According to Bowles, Stein took Dunham on as a “dogwasher” and advised him to meet Man Ray, which he did. “Man Ray charged him [Dunham] 10,000 francs to study until March with him; so now he is installed with M.R. & Lee Miller, the erstwhile mistress, heroine of Cocteau’s film ‘Le Sang d’un Poete.’ ”

In 1933, when Bowles sat down to write the music for a short travelogue film Dunham had directed, it was the first time the young composer wrote a film score. Bowles went on to score over a dozen short films and documentaries throughout the 1930s and 1940s before finding larger fame and success with his literary career. It was while writing the score for Dunham’s film, Bride of Samoa, that Bowles found himself “timing scene sequences and working at a Movieola [sic] counting frames.” The experience was a pleasurable one for Bowles, and even though he found Dunham’s finished film to be “atrocious” with a “leering commentary,” Bowles continued to compose for films.

Unfortunately, many of the films Bowles is listed as having composed for appear to be lost. This absence of films, recordings, and scores by which to study and experience the film score work of Bowles may largely explain why this aspect of such an influential artist of the 20th century avant-garde is largely unknown. But, many of the films are not entirely lost. Rather, they have been hiding in archives and collections, often with little or no metadata to connect them back to Bowles. Such was the case with Bride of Samoa, a sound print of which is held at the Library of Congress (LoC).
Despite Bowles’s apparent dislike of Dunham’s film work, the two teamed up again on *Venus and Adonis*, another film Dunham was working on with his friend, Bucher. On April 2, 1936, *Venus and Adonis* had its premiere screening at a concert of Bowles’s music presented by the Composers Forum-Laboratory. According to Bowles, Dunham attempted to censor the nude scenes in the film by holding his hand in front of the projector. *Modern Music* gave a positive review to Bowles’s score, but called *Venus and Adonis* “incredibly stupid.” (I saw the film recently and found it quite lovely.) The Library of Congress holds a silent print in the Aaron Copland Collection, and a sound print is available at the Museum of Modern Art (MoMA) in New York. Preservation efforts between LoC and MoMA have allowed a digitized derivative of the film with the original soundtrack to be screened recently at MoMA. The first still of the film (above) shows a young Bowles seated at a table with friends and Harry Dunham standing in the background.

Following his work on Dunham’s films, Bowles collaborated with the photographer and filmmaker Rudy Burckhardt, providing scores for at least six short films. Other than one titled *145 W.21*, none of these films, recordings, or documentation of the scores is known to exist. The other Burckhardt films with compositions by Bowles include such playful titles as: *The Sex Life of the Common Film* (1938) and *Film Made to Music Written Paul Bowles* (1939), which suggest that Bowles and his collaborator enjoyed the process.

In 1937, Bowles scored a documentary titled *America’s Disinherited*. Co-produced by Alan Hacker and folk musician Lee Hays (who also wrote the script) to benefit the Southern Tenant Farmers Union, the film was edited by Jules V. D. Bucher. Hay’s script begins:

This is the story of the sharecropper. A story of hunger and discomfort, a story of poor people in a rich land. A story of their struggle against oppression and of their hope for the future.

Today the South’s three million sharecroppers, black and white, are still without security, possessing as nearly nothing as any people in the world.

They are America’s Disinherited.
Hays had learned filmmaking from studying the work of Pare Lorenz (for whom Miriam Bucher had worked), though it is not clear how exactly Bowles came to write the music for the film. Today, the film is held at MoMA, which also has a handwritten copy of the original score, possibly in Bowles’s hand.

Bowles also wrote the music for the silent film segments used in Welles’s Mercury Theatre production, Too Much Johnson (1938), which Bowles eventually reworked and has been available as Music for a Farce (1938).

The University of Delaware holds several collections of Bowles’s papers. A recent rediscovery there unearthed discs of the soundtrack for Congo, or Congo, Belgian Government in Exile (1944). Although Paul Robeson is listed as the narrator for this film, I have been unable to determine if the film was actually made. The University of Delaware has digitized the soundtrack on the discs.

The final film Bowles scored was part of Dreams That Money Can Buy in 1947. The film was directed, produced, and written by Hans Richter. Bowles scored the sections directed by Max Ernst and Alexander Calder. John Cage also made a score for a section of the film directed by Marcel Duchamp. That same year, Bowles settled in Tangier, where he remained for the rest of his life. He continued to compose music but found greater fame as a writer with the publication of his novel, The Sheltering Sky (1949).

It is likely that Bowles will continue to be best remembered as a writer, but his music compositions are still highly respected and influential despite not being as widely known. His early work composing for film is probably the least documented part of Bowles’s career, but thanks to the preservation and access initiatives of archival repositories it can now be studied and used with greater ease by researchers and practitioners alike.

Notes

Newberry Library Receives Grant

This September, Newberry Library archivists began a two-year project to arrange, preserve, and describe 13 of the largest unprocessed collections within the library’s Midwest Dance Collection. Collections include the records of dance companies and the personal papers of individual dancers and choreographers. The project is made possible by a grant from the Gaylord & Dorothy Donnelley Foundation.

Once processed, the materials will support research into the work of major contributors to Chicago’s vibrant dance culture, including Hubbard Street Dance Chicago, MoMing Dance and Arts Center, and the dancer and choreographer Ruth Page. In addition to enhanced research tools, the Newberry will host public programs, often in partnership with organizations like the Chicago Dance History Project.

The Newberry’s dance collection originated in the 1980s, when dance critic Ann Barzel donated her collection to the Newberry, making it a center for the study of twentieth-century dance history in Chicago and the Midwest.

Houston Symphony Archives Relocates

After fourteen years in the Galleria area, the Houston Symphony Archives has moved into new space in downtown Houston. The offices are now part of the new administration offices of the Houston Symphony on the fifth floor of the Neils Esperson Building at 808 Travis Street.

The new location is an improvement in many ways: a nearly 50% increase in shelving in the stacks area; a comfortable work area for researchers and volunteers; and easy access for staff members needing assistance. Recent accessions include records of the Houston Symphony Chorus and papers of former longtime Houston Symphony manager Tom Johnson.

Visitors are welcome by appointment. Please contact us at (832) 531-6702 or terry.brown@houstonsymphony.org.
New Curator at Harvard Announced

Matthew Wittmann has been named curator of the Harvard Theatre Collection. In this role, Wittmann will assume leadership for building, interpreting, and promoting engagement with and access to the collection’s diverse array of original materials related to the performing arts.

In his previous position as Assistant Curator of American Coins and Currency at the American Numismatic Society, Wittmann directed archival administration and collections management. Prior to this, Wittmann was also a postdoctoral fellow at the Bard Graduate Center, where he produced an award-winning exhibition and book entitled, *Circus and the City: New York, 1793–2010*. The American Circus, a publication he co-edited with Kenneth L. Ames and Susan Weber, won the Choice award for Outstanding American Title in 2013. He holds a PhD from the Program in American Culture at the University of Michigan, and was a Visiting Fellow at the University of Sydney. Wittmann was also a Fulbright Scholar at Victoria University of Wellington in the Pacific Studies Programme, and holds a Master of Arts in history and a Bachelor of Arts from the University of Colorado-Boulder.

Archiving Historic Pianism—The International Piano Archives Beyond 50

In celebration of the 50th anniversary of its founding, the International Piano Archives at Maryland (IPAM) has launched an exhibition now on display in the Gallery of the Michelle Smith Performing Arts Library at the University of Maryland. This exhibition traces IPAM’s history (which began in Cleveland and New York before coming to Maryland in 1977) with various treasures from the IPAM collections on view, including rare recordings, scores, and autograph letters. Also included are tributes to prominent individuals who have built and supported IPAM over the years, as well as an interactive chalkboard, which enables visitors to respond to informal surveys from the curator, to which he responds via a Tumblr blog.

For more information on events marking IPAM’s 50th anniversary in 2015/16, visit: http://theclarice.umd.edu/series/international-piano-archives-maryland-50th-anniversary.

Flash in Time: The Washington, D.C. Punk and Indie Fanzine Collection

Special Collections in Performing Arts (SCPA) staff John Davis and Pedro Gonzalez-Fernandez co-curated the Lowens Room exhibition “Flash in Time: The Washington, D.C. Punk and Indie Fanzine Collection,” recently on display in the Lowens Room at the Michelle Smith Performing Arts Library (MSPAL) at the University of Maryland. The exhibition, which lives on in digital form, demonstrates the high informational and aesthetic values of fanzines in surveying the history of the D.C. punk and indie music scenes.

The Washington, D.C. Punk and Indie Fanzine Collection (DCPIFC) at the University of Maryland seeks to document the variety of publications that were created by fans of and participants in the punk and indie music scenes that have thrived in the Washington, D.C. area since the late 1970s. The DCPIFC contains fanzines created by members of the D.C. punk and indie music communities, as well as fanzines from outside of D.C. that include coverage of D.C. punk and indie music. The collection primarily includes paper fanzines, but it also includes born-digital fanzines and digitized files of some paper fanzine materials. View the complete finding aid at: http://hdl.handle.net/1903.1/26175. Whether you’re a musicologist, ethnomusicologist, sociologist, or a fan of the punk scene, don’t miss this great collection of primary source materials.
**John Duffy Papers At ODU**

Acclaimed composer John Duffy, whose manuscripts and other memorabilia from a distinguished musical career are housed in Old Dominion University’s F. Ludwig Diehn Composers Room, died December 22, 2015 at the age of 89. The Bronx-born Duffy, widely regarded as one of the country’s most versatile and accomplished composers of music for television, theatre, film and opera, was long-connected to the University and to the Virginia Arts Festival. Duffy composed more than 300 works and was a two-time Emmy Award winner, as well as the recipient of the New York State Governor’s Art Award and the American Music Center’s Founders’ Award for Lifetime Achievement.

Duffy donated his materials in 2011. The collection includes handwritten manuscript scores, recordings, awards, programs, photographs and other memorabilia.

ODU Libraries are currently taking in new material from Mr. Duffy’s estate and will have an updated finding aid posted soon. The collection is available to the public. The John Duffy Papers can be found online through the Diehn Composers Room page.

**American Bandmasters Association Award Collection Acquired**

Special Collections in Performing Arts (SCPA) at the University of Maryland Libraries has recently acquired dozens of scores and recordings of band compositions that have won the American Bandmasters Association’s (ABA) annual Sousa/Ostwald Award. The collection now includes a full score and at least one recording of every winning composition since the first award was given in 1956, including several standards of the concert band repertoire, as well as many unpublished and lesser-known works. To help users learn more about the Sousa/Ostwald Award collection, SCPA has created an online guide about the history of the award. Visitors can find a short biography and photo of each winning composer, listen to sound clips, and identify recordings in SCPA’s collection. All scores are located in the ABA Official Records collection at SCPA. For more information, please visit: www.lib.umd.edu/scpa. This project was generously funded by the American Bandmasters Association Foundation.

**Shakespeare’s First Folio Comes to Texas**

Texas A&M University is proud to serve as the Texas host for the First Folio! The Book that Gave Us Shakespeare. The exhibition, on tour from the Folger Shakespeare Library, will run from 8 March–3 April 2016. In conjunction, a semester-long season of programming has been planned, including an eight-part film series (Alternative Shakespeares), four live performances, four lectures, and several education opportunities for K–12 students and teachers alike. Incorporating curricula developed as part of the annual Book History Workshop at Cushing Memorial Library & Archives, there will be a Printing Shakespeare hands-on learning day for families, students, and members of the general public, during which Shakespeare enthusiasts of all ages can discover how books such as the First Folio were produced using all period-accurate equipment. Likewise, a concurrent full-scale Early Modern English literature exhibition will run from February through October 2016 in Cushing Library.

For more information, please visit: http://lonestarfolio.tamu.edu and http://cushing.library.tamu.edu.