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 2017 NEWSLETTER OF THE SAA PERFORMING ARTS ROUNDTABLE
Greetings PAR members,
Now that 2017 is in full swing, we hope that your successes in 2016 are inspiring you for the year ahead at your many wonderful performing arts programs. The recent election and transition to a new presidential administration may suggest to some of you that we’re living in an unusual chapter of United States history. Thankfully, regardless of today’s politics, America’s vital and vibrant performing arts community continues to challenge social injustice through beautiful and thoughtful artistic expressions. And we, as archivists and special collections curators, have the privilege and opportunity to preserve and provide access to these expressions for future generations.

SAA’s reconfiguration of sections and roundtables into one affinity group designation has been implemented, and all of SAA’s roundtables are now designated as sections. The critical issues raised by SAA members in relationship to the proposed changes were addressed by the SAA Council, and once the dust had settled and the details of the change had been established, we were asked to discuss with Roundtable members the need to change our group’s name.

With the transition from a roundtable to a section, SAA suggested a simple change of our acronym from PAR (Performing Arts Roundtable) to PAS (Performing Arts Section). While this was a logical substitution, we discovered that the Percussive Arts Society used this same acronym for its organization, so we felt another acronym for our group would be better. After a series of email exchanges on our group listserv, general consensus emerged that the group’s focus on the performing arts should be clearly represented in a new acronym. The result of this discussion led to two potential names: “PArts” section, or “PAR” section, with the understanding that the “AR” portion of the acronym represents the first two letters of the word “Arts.” Based on the group’s feedback, we decided to keep PAR as the group’s acronym, in keeping with the latter option, making the new official group name “PAR Section.”

This past fall, our group’s superb Performance! newsletter editor, Helice Koffler, rotated out of this position, and Maureen Cech, who had been the
assistant newsletter editor, became the new editor. Maureen worked with Helice for the past year on excellent issues of the newsletter, which we hope everyone has enjoyed reading. Helice’s work with the newsletter over the past several years has been exceptional, and we commend her for her tireless work and attention to the many details of Performance! We wish her well and welcome Maureen as our new newsletter editor, with Amanda Axel as assistant editor. Amanda is the Processing Archivist for the Berklee College of Music.

During the Performing Arts section’s 2016 annual meeting in Atlanta, Kate Crowe discussed the strategic direction of the roundtable, specifically how we can most effectively collaborate with our affiliate/partner organizations (Music Library Association, Theater Library Association, American Theatre Archive Project, Dance Heritage Coalition) to ensure that we not only know what’s happening with them, but also how we can best contribute to their work. To that end, Elizabeth followed Kate and discussed her work co-chairing the Music Library Association’s Working Group for Archival Description of Music Materials. The group’s charge is to develop a supplement for Describing Archives: A Content Standard to help archivists and others who are tasked with describing music scores in archival collections. The timeframe for the project is two years, with the group’s recommendations to be completed in 2018. Although the Music Library Association is the lead organization behind the initiative, the working group’s membership has broad representation and includes many SAA members, including one representative from SAA’s Technical Subcommittee for DACS. Our goal is to establish guidelines for best practices that will meet the needs of any archivist, librarian, or other information professional who is tasked with archival description of music materials. Elizabeth will continue to provide updates to the PAR section as the project continues and would be glad to answer questions and hear your feedback about issues related to archival description of music scores.

During this same meeting, Scott also talked briefly about a special hip-hop panel presentation that he was developing with a colleague, Alonso Avila, from the University of Iowa, which focused on the application of social justice principles to archival practice. The proposed panel, “Liberation: A Hip Hop State of Place and Mind,” was accepted by the 2017 SAA Program Committee, and we look forward to presenting this alternative session later this year. The session will feature hip-hop performance and open discussion with participants to actively define social justice as a guiding preservation principle for archivists. This special hands-on musical dialogue will utilize archival hip-hop specialists and local Portland hip-hop artists to express through music and words social justice as a statement of preservation’s place and mindset.

To close out this short update, we want to remind you that the Performing Arts listserv is a great way to either gather performing arts information from your section colleagues or post information about your great programs. The current listserv address is par@forums.archivists.org.

Here’s wishing all of our performing arts colleagues a wonderful start to your 2017 year.

Scott Schwartz and Elizabeth Surles
Performing Arts Roundtable Section Co-Chairs
Klaxons, Screamers, Rolling Thunder, and Mike the Radio Hound: The Unconventional Life of Henry Fillmore

by Scott W. Schwartz

Scott W. Schwartz is the Director and Archivist for Music and Fine Arts for the Sousa Archives and Center for American Music at the University of Illinois at Urbana-Champaign.

Each November, the University of Illinois’ Sousa Archives and Center for American Music celebrates American Music Month. This year, we examined America’s trombone and circus music performance traditions through the music and life of Henry Fillmore (1881-1956).

We began the celebration of Fillmore’s 135th birthday in November with a master class and lecture by the country’s leading bass trombonist, Doug Yeo, followed by a halftime show featuring the University’s Marching Illini Band performing Meredith Wilson’s famous 76 Trombones. From the fifty-yard line, seventy-six trombonists from across the state of Illinois played for over 45,000 fans. The annual celebration closed on December 3rd with a special concert of Fillmore’s original compositions performed by the University’s Wind Orchestra and Hindesley Symphonic Band, and the Cincinnati, Ohio, Fillmore Wind Band in the Krannert Center’s grand Foellinger Great Hall. These ensembles were joined by local “singing” canine Missy Boshaft (aka Missy the Mischievous One) to bark the role of Fillmore’s beloved musical hound dog Mike, whose exclusive performances with the original Fillmore band made him a star in the 1920s and 1930s.

This year’s programming was well received by the many students, faculty, and members of the general public who attended, but some events went in directions that were completely unexpected and likely would have brought a raucous laugh from Fillmore were he alive today.

James Henry Fillmore (1881-1956) was an unconventional trombonist, composer, and bandmaster who loved circus music, American football, and his music-loving dog. He was the only son of a deeply religious family, and his parents hoped that he would either become a minister or a church composer. Fillmore’s father and uncle owned Cincinnati’s Fillmore Brothers Company, one of the country’s leading publishers of church music and hymnals at the turn of the twentieth century.

Growing up with four sisters and deeply religious parents was not always easy for Fillmore. The hustle of Cincinnati’s river wharfs and his and his Uncle Fred’s love of the many circuses that passed through town frequently distracted him from the drudgeries of school, piano lessons, and weekly trips to church. While he showed little interest in learning the piano, he taught...
himself to play the guitar, flute, and violin. However, the trombone fascinated him the most because it always led the circus bands. His father felt trombonists weren’t respectable musicians, but Fillmore’s mother recognized the instrument’s potential to keep him out of mischief. His father eventually agreed to pay for “proper” music lessons so that Henry could accompany their church’s Sunday school choir.

While Fillmore’s formal trombone lessons were short-lived, he continued playing for anyone willing to listen. His unruly teenage, however, humor embarrassed the family, and after one shocking escapade in 1898, he ran away from home to join John Robinson’s 10 Big Shows Circus. His brief tenure as a circus roustabout and pickup trombonist introduced Henry to the seedy-side of circus life. Homesick, Fillmore returned to Cincinnati, where his father enrolled him in Ohio’s Miami Military Institute.

Fillmore was tasked to form a string orchestra—the first of its kind for the school—by the Institute’s founder, Colonel Orvon Graff Brown. Brown had been impressed by the young cadet’s leadership qualities on the football field and innovative musical abilities (the young Fillmore repaired a broken piano while completing a punishment.) Henry’s work as the orchestra’s student director was a turning point in his life: his grades improved dramatically, and he began to manage his irreverent sense of humor.
After graduating in 1902, Fillmore was given a position in the family business music company, which his father felt was the best way to recoup the money he had invested in his son's college education. The position, however, did not suit Fillmore's abilities. A brief stint as a student at the College of Music of Cincinnati that same year only confirmed a classical music career was not for Henry. His improved musicianship provided opportunities to perform with Cincinnati's many wind bands and orchestras, which helped supplement the meager wages his father continued to offer.

During a family summer vacation to St. Louis in 1904, Fillmore fell in love with Mabel May Jones, an exotic dancer performing at the St. Louis World Exposition. He married Mabel on April 10, 1905, much to his parents' chagrin. When the family tension finally became intolerable, Fillmore left his father's company to join the Lemon Brothers Circus as its band leader. Fillmore also played the trombone and calliope in the circus band. The couple remained with the circus until September of that year when it was shut down for illegal gambling operations. Jobless, they were forced to return to Cincinnati and to the Fillmore Brothers Company.

Over the next several years Fillmore's skill on the trombone continued to improve, and he was frequently asked to play in Cincinnati bands, vaudeville theater orchestras, and minstrel shows. While the extra money helped to make up for the modest salary his father was still paying him, these performances also allowed Fillmore to showcase many of his new music compositions, including The Victorious First (1907), The Circus Bee (1908), and his first novelty trombone smear, Miss Trombone (1908). All of these compositions were published by his father's company under Fillmore's own name.
because they not only reflected well on Fillmore Brothers Company, but they also helped supplement sagging sales of church hymnals. But when James Fillmore felt his son's new compositions were too risqué to be published under the Fillmore name, Henry published the works under a number of pseudonyms including Gus Beans, Harold Bennett, Ray Hall, Harry Hartley, Al Hayes, Will Huff, and Henrietta Moore.

In 1919, Fillmore became a Freemason and joined Cincinnati's Syrian Temple Band as a trombonist under the direction of Herman Bellstedt, who had previously performed with the Sousa Band. Two years later, Henry was appointed its director, and he quickly began weeding out the weakest players. The newly refined line-up gave its first public performance during the Shriner's June 1921 Imperial Council meeting in Des Moines, Iowa, and it was voted the convention's best.

With the help of fellow Shriner John Robinson, Fillmore programmed the first Shrine circus event in early 1922 to raise funds for the organization's charities and his band's travel expenses. Under Fillmore's direction, the Cincinnati Masons produced elaborate circus events that brought in large sums of money. But by 1925, Henry's excessive expenditures for his bandsmen's travels and their immoderate consumption of alcohol during these trips were beginning to raise concerns. The Cincinnati Temple's leaders accused Fillmore of financial irresponsibility. Fillmore stepped down as the band's director and resigned his membership as a Freemason. Several band members were unwilling to play under another conductor, and they left the Shrine band to form the Fillmore Band later that year.

Although 1925 proved a challenging year, more of Fillmore's new compositions were published and performed by bands across the country. In addition, a significant highlight that
year for both Henry and Mabel Fillmore was the adoption of a coon hound puppy. The runt of its litter, the little pup was not expected to live, but under the Fillmores’ care, the puppy thrived. Henry Fillmore named the dog “Mike” after the microphones used for the WSAI Radio Station’s newly-aired baseball game broadcasts that Henry helped produce.

During the spring of 1925, Fillmore wrote a special character piece for his Shrine band titled *The Whistling Farmer*...
Boy. The composition utilized a variety of sound effects produced by the percussion section to imitate the sounds of his uncle’s farm. The instrument that was used to re-create barking sounds was notoriously unreliable and frequently required the percussionists to bark like dogs whenever it failed to work. Recognizing Mike’s easy barking behavior whenever he chased a ball, Henry started training Mike to bark in time. When Mike was ready for rehearsal, he sat on a chair next to Henry as he conducted. Each time Henry raised his hand to cue Mike to bark, the pup barked in perfect tempo, surprising the band’s members with his special musical ability. From this simple “audition,” Mike became a full-fledged member of the Shrine band, and his first public performance with the ensemble occurred on January 15, 1926, during the Cincinnati Temple’s annual election of new officers. He later “sang” with the band during its performances for the Temple’s 1926 circus. While this would be the last year that Fillmore would direct the Shrine band, Mike became the country’s most popular radio personality, after his first radio broadcast with the Fillmore Band on October 4, 1927, on Cincinnati’s WSAI station. The popular pup even began to receive more fan mail than Fillmore himself. In October 1928, Mike and Fillmore became the subject of a Pathé short news feature film, Audio Review, filmed at Cincinnati’s WLW radio studio, and the following month Mike recorded The Whistling Farmer Boy with the Fillmore Band for Columbia Records.

Fillmore and Mike’s weekly radio program was cancelled in 1930. Mike continued performing across the Midwest until 1932 when he became quite sick and died on July 26. Fillmore was devastated by Mike’s death, and he never again used a dog for his band’s performances.

Returning to our final concert this past December, our star canine soloist Missy had been well-rehearsed for her performance with our two bands. Backstage, she warmed up her voice with barking exercises, much to the bands’ amusement. When I came out to the stage to explain that Fillmore’s Playfellow March was written specifically for Mike and to introduce Missy and her handler to the audience, our canine soloist was greeted with enthusiastic applause, which she graciously accepted. I also mentioned that this was Missy’s debut public performance and suggested the audience was welcome to join her barking solo with the conductor’s cues. The band began its peppy performance, and when the conductor gave his cue, the audience barked perfectly in time...while Missy just looked at the conductor. Undaunted, the audience continued to bark and provide words of encouragement to Missy, their efforts inspiring only a half-hearted yawn from the dog. After the band finished the selection, the audience applauded loudly, and Missy took a quick bow before prancing off stage. Then she started barking.

When Missy came out for her second music selection, Whistling Famer Boy, a voice from the audience shouted, “Come on Missy, you do it.” The music started, and on the conductor’s cue, the audience again barked in perfect time, but our canine diva just looked at her handler and laid down on the stage as the audience’s laughter nearly drowned out the band’s performance.

Immediately following the last note of the Fillmore selection, Missy stood up and with a wag of her tail and acknowledged the applause as if to say, “Well done, audience.”

As I walked off stage behind Missy, I could almost feel the laughter of Henry Fillmore and Mike, reminding us that Fillmore’s beloved coonhound remains the only canine singer to perform his music in public. Some might suggest that Henry and Mike may have gotten the best of this silly Sousa archivist, but on further reflection, I am left with the happy thought that we were able to make our entire concert audience bark like dogs for Henry Fillmore’s 135th birthday.
In Motional Context: The Living Legacies of Alwin Nikolais and Murray Louis

An interview with Alberto “Tito” Del Saz and Marcia Kelly by Maureen Cech

Revolutionary in modern American dance and choreography, Alwin Nikolais (1910-1993) and Murray Louis (1926-2016) pioneered a philosophy known for decentralizing the dancer and focusing on the motional context of movement in, with, and around obstacles. Although they had their own studios, Nikolais and Louis collaborated over a forty-year span, their experiments pushing the boundaries of the avant-garde with elaborate stage productions.

The Nikolais/Louis Dance Foundation for Dance and the Nikolais Legacy Committee aim to keep this philosophy vital to the dance and artistic communities through reconstructions, teaching, and the Alwin Nikolais/Murray Louis Dance Collection held at Ohio University.

Can you both tell me a bit about your backgrounds?

Marcia: I danced with Murray Louis in the early half of the ’70s and with Alwin Nikolais in the second half of the ’70s. I served as a master teacher in both companies as we toured internationally 30-40 weeks a year. So, I developed an interesting perspective while working with them when they were both at the height of their creative and touring careers. I was able to experience their creative processes as a performer. I really benefitted from that, and it quite clearly informed the rest of my life—which was not necessarily in dance, but in a variety of other activities.

Tito: And I came from a very different background in that I had already accomplished a professional career. I used to be a figure skater, so I came from the skating world. At the age of seventeen, I became the Spanish national champion, and I went on tour with a group called Holiday on Ice. I toured around the world. Then I felt like I needed to change the way that I was exploring my artistry; I felt like skating was not giving me what I really needed as an artist to fulfill my needs. So I came to New York with very little dance background and I stumbled upon the Nikolais/Louis school. It was quite prominent in the ’80s—this was the early ’80s—and I came to New York, and I dove into the technique and into the whole philosophy. A year later I was in the company. I worked closely with Alwin Nikolais for the last ten years of his life. I have remained the artistic director of the rehearsal director for the Nikolais/Louis Foundation. Now I am the person who keeps the legacy and archives alive through repertory performances and teaching residencies. My mission, in the last ten to twenty years after ending my performing career, has been to keep this legacy alive and as vital as possible.

What is the Legacy Committee, and what are its goals?

Marcia: [laughs] The goal is to…talk. Many of us are at different stages in life and [belong to] different generations of artists exposed to the philosophy that
Nikolais and Murray created. And it’s a philosophy, not a style. It isn’t a set of movement motifs or concrete ways of going about doing steps. Rather, it is a set of concepts that allows one to embody and create essential quality or gestalt of a piece. So the resulting artistic expression that comes from this philosophy is quite varied and unique. [We] get together and we talk about it. We talk about how this philosophy is related to other art forms, or to neuroscience, or to astrophysics, or any subject that happens to come our way that is inspiring to us or that we feel akin to. We meet at least four times a year to do this. We support and put our energy into the Foundation and Tito, who is actively keeping both Nik and Murray’s work alive and moving forward.

**Tito:** Often we think of dance as the art of motion. [But] with these meetings and these meetings and exchanges of words and ideas, we realize that this motional philosophy has very universal principles and fundamentals. How do we talk about dance without necessarily having to focus on what separates dance from other forms? There are these principles that Marcia was mentioning that we have in common with other art forms. We bounce ideas off each other about how to communicate the experience of embodying these principles as performers. In the Legacy Committee, we are speaking the same language and we appreciate how extremely valuable the Nikolais/Louis philosophy has been for our lives beyond the classroom, into our daily lives.
Marcia: And part of it is understanding the responsibility we feel to keep it alive in our own creative work and to share it with the younger students and the younger generation of artists coming through. It is a very simple philosophy dealing with how to embody and qualify time, space, shape, and motion. And these are the elements, as Tito said, that are common to every art form. So we’re working to keep the philosophy moving forward.

Tito: I think by calling it a living archive, we are making the connection that dance is a live art form because that is experienced through a live performance. Ohio University is the entity that is keeping these works alive by preserving them, by making sure the materials themselves don’t decay and that they are cataloged in a safe environment. The bigger job is how we are able, with the collaboration between the Foundation and the archive and Library, to make this information available to the general public. We want to make sure that this material at Ohio University is available to anybody who wants to do research on dance, to view photographs to get a sense of what these individuals were about.
They experienced World War II, they received great accolades during their lives, and they had great opportunities to meet different cultures and personalities. We find it a challenge to make these materials available to a mass audience. The archives need to be digitized and made available online. We are now in the process of discussing how we make these materials more available through multimedia online so that people have the opportunity to not have to be there physically to be able to work with the materials.

Marcia: Tito is the person who places works with contemporary dance organizations, whether they are professional or university companies. He uses the video archive to set Nik and Murray’s dances on these groups so that they might be seen as living art. The best videos were done later in the ‘80s and ‘90s with advanced technology. But many of the videos that were made earlier, when some of the pieces were originally conceived, are in danger of disintegrating! There is a perspective to be gained when one sees how a piece evolves from its conception through generations of dancers who have had the opportunity to perform it. Nik and Murray were very much proponents of having the performers make the dances their own. So it’s a very interesting issue to preserve the different generations of dancers who performed the pieces.

I know this is a complicated question, but what is the Nikolais/Louis technique, or philosophy, as you both have called it, is a better word. And how does a living archive help preserve it?

Tito: I often start by saying that Nik defined dance as the art of motion not emotion. We are dealing with an art form that speaks to the innate need for the human being to be in motion. That was the seed or the motivation for Nikolais and for us...to active, engaged, and committed to his work...the natural need to be in that state of motion. There is a big difference between movement and motion. For us, it’s the qualitative integration and natural understanding of what Nik’s bigger picture was. For me that was a very clear starting point about his work and his understanding about the art of dance.

Marcia: We were constantly challenged through improvisational exploration to qualify motion and create different states of being. Let’s say you’re extending your leg. It’s not the fact that you’re extending your leg, it’s how you extend your leg. What is the motion- al context in which you are extending that leg? It really required the dancers, both in class and on stage, to be completely and totally present in the space of their bodies—and present in time—so that one could embody motion and embody the idea of sculpting the body into and out of motion. Much of that was integral to what we would call technique class. It was not a movement vocabulary; it was a vocabulary qualifying the elements.

With this complicated, involved philosophy and the use of multimedia and individual dancers’ interpretations, can you describe what goes into reconstructing a dance?

Tito: Going back to what you just mentioned...Nikolais incorporated sound, light, color, design, and motion into his creative aesthetic. Dancers need to know how to qualify the basic elements to serve total vision of the choreography. One thing maybe we can tack onto the definition of the technique is that we were given—and now as teachers we are hoping to give to our students—the understanding of and the breaking down of dance into different layers. Four of the fundamentals we use in the technique are the ideas of shape, space, time, and motion—they are the pillars of the whole philosophy or technique. Often we were assured and it was re-enforced that we were unique in our own ways. The whole technique requires the individual to perform. We were encouraged to gather the knowledge and then to start finding

Opposite page: Crucible (1985) by Alwin Nikolais
Marcia: And those ideas, when we were able to manifest them, became colors on the palette for the choreographer. Murray Louis and Alwin Nikolais, were very different creators. Nikolais was totally involved with a large, spatial, multimedia environment with costumes, props, extensions, color, visual projections through space, and the dancers were the motional, sculptural elements at work in that multimedia space. Murray Louis was a dancer’s dancer, and much of everything the dancers expressed in his dances was the internal space and motion of the dancer’s body—the facility of the body and the eloquence of the body. They came from really very different places, but used the same philosophy to teach dancers to be able to do their work.

Tito: And going back to your question of setting the repertory, I’ve been doing it for over twenty years now. It’s very easy to teach steps to dancers nowadays. They are trained to be very efficient, very quick at learning phrases of steps or counts very, very quickly.
And sometimes you only have a week to instill in them a philosophy of sixty years. So the way I work, I teach the steps very quickly because I know [the dancers] can manage, and they feel they have accomplished something very quickly. But then I spend the rest of the week just giving feedback on how this idea was conceived, what kind of qualitative changes need to happen, because often this is the first time [younger dancers] have had any kind of contact with this specific work or technique. Often they haven’t heard of his (Nikolais) name. So how do you take sixty years of someone’s thinking and process and ideas and bring them to a place of understanding and accomplish something with the dancers in a very short amount of time? Which is often two or three weeks at the most, if it’s a major reconstruction. So, the challenge we find is, how do you make these dancers understand the qualitative intentions and approaches and subtleties and nuances of the movement? Some of the movements might be very ordinary to them because they are doing it daily. One of Nikolais’ approaches was, how do you make something extraordinary out of the ordinary? It takes the work of the performer in terms of how much do you transcend beyond steps and go into that place of becoming, as Marcia was mentioning, another element of this bigger picture, this bigger environment he was creating on the stage.

You mentioned some of the challenges of trying to teach this approach, but what do you find most rewarding about teaching younger dancers?

Tito: The most rewarding thing is that once they get a little taste of it, once they get a little bit of a hint of what it could’ve been working with Nikolais or being in the company, they are hooked. I think you often need to break a barrier where they are a little hesitant, or a little put-off in a way. Sometimes you are dealing with the simplicity of it, but within that simplicity, can you see the difficulty of it? Once they reach that place where they are really submerged in the work and in the whole philosophical understanding of this work, new doors open for them. They see possibilities of what can happen for their own growth. They reach a place they couldn’t at first imagine.

Marcia: Partly due to the whole competition system…and the huge emphasis on being very facile and technically accomplished, there’s this element of fear that you’re not being perfect. And somehow you’re not able to accomplish something unless you do it perfectly. I think one of the values of this particular philosophy is that it takes that fear away because what you’re doing is refocusing on how you do what you do, and not the shiny end-product. And I don’t mean that pejoratively. I mean that there’s more to dance than technical perfection.

There’s a mastery that comes with the ability to qualify what you’re doing. Once you crack through that perfection, there’s a whole new world for dancers to explore. It’s quite amazing when it happens and you see it happening before you as a teacher or when you’re reconstructing a dance. It’s really quite amazing.
Do you document your own process of reconstructing dances? And if so, how?

**Tito:** I usually work with a lot of universities, and the universities take it upon themselves to document it depending on how much value they see in the process. Usually I work with a faculty member who is in charge of the piece once I leave because I am there for one or two weeks. The performance is three months down the road. So, there is always a faculty member in charge. Five or six years ago, I reconstructed a piece at Ohio University. And the faculty member I worked with took it upon herself to make a documentary about the whole process. It was quite interesting for me to see it from someone else’s point of view and through someone else’s eye.

**Marcia:** Is that video on the Foundation’s website?

**Tito:** It’s on YouTube. It’s up to the university or college that I’m working with to do that. Most of the time people do tape the performance, though not always the process, and that becomes part of the archive.

How do you work with the Nikolais/Louis collection at Ohio University?

**Marcia:** Tito has a duplicate collection of the more recent digitized video documentation used in reconstructions of choreography. We don’t necessarily go into the artistic lives and creative pro-
cess of Alwin Nikolais and Murray Louis in our own creative work. We don’t necessarily make use of the archive in order to do what the Foundation needs to do or what I’m doing, which is different. Though I have been to the archive. I have put on the white gloves and gone through the boxes! And we are actively trying to improve the quality of what is there.

**Tito:** That is the physical home of where all the work is housed. I have access to the collection at the University and to my own private collection here in New York. The collection (at Ohio) is hopefully housed there for life so we know it is in a safe environment. The collection went there almost twenty years ago now, [and] we are trying to find the funding to take it to the next step: how we can make it available to an audience without having to actually visit the archives.

**So you’re interested in being able to pursue digitization, perhaps of the videos, or of photographs of different kinds of productions?**

**Tito:** Yes, that’s our next step. Finding either a grant or a funder or a donor. It requires a lot of work and time. It’s quite a labor-intensive project, as someone must physically sit in the room monitoring the transfer from one format to another. We’d imagine a year-long project with a dedicated person. And then developing a website from the Library through which people can centrally access the material.

**Marcia:** We hope to create a gateway.

**Besides the dancing community, whom do you see as other audiences that would benefit from greater accessibility to the collection at Ohio?**

**Tito:** I think just the fact that Nikolais was a composer, a set designer, a costume designer, a choreographer, a lighting designer, there is potential for many people to be curious about his work. Because the work is so visual and accessible to people in terms of the design quality, the color, and structure. People in photography will be interested in looking at his photographs. Some of his major works were created in the ‘50s, ‘60s, and ‘70s, and they were extremely impactful at that time because nothing was being done in the same way. He was a visionary. He broke many rules, and he was groundbreaking in his approach to that aesthetic point of view that he had in combining all of those elements—light, sound, images, costumes.

**Marcia:** Nikolais owned one of the first Moog synthesizers! [Laughs.] Mr. Moog gave it to him! Nik created many of his own musical scores with that instrument. Nik was the first American multimedia choreographer. You see these huge stage productions in the performance world now, and it’s kind of comical to us because Nik started doing this in the ‘50s, ‘60s, and ‘70s. He was pre-Pilobolus. Pilobolus was after Nikolais, and many contemporary audiences erroneously believe Pilobolus was the beginning of multimedia choreography. Cirque de Soleil is a similar kind of extension of the incredibly facile staging and costuming that was the hallmark of Nikolais’ work.

**What would you like professional archivists working with these types of collections to know from your perspective? How would you like to collaborate with archivists and special collections librarians?**

**Marcia:** For me, I think archivists need to understand that the physical objects and papers and everything that is stored for preservation combined doesn’t really give you the spirit or presence of the artist, but may give you an entryway into the thought processes, the evolution of the art through time, the creative genius of the person involved. But that ultimately, they’re there so that one could recreate the work in space and time so it...
could be performed.

Tito: I think we were very lucky at Ohio that the first person who was the curator of the collection (Judith Connick) took great, great care. She made a ten-year commitment to make sure everything was preserved and cataloged. The collection wasn’t just put into a box for generations. She really took care from a personal level of making sure that everything was seen and taken care of, and it will remain for years and generations to come and to enjoy.
Marcia: Your questions are thought-provoking because we just lost Murray Louis a year ago. They have both passed away, and all of us who are the holders of this particular philosophy are feeling a greater responsibility towards keeping it alive. Having the archives live and also encourage the younger dancers to extend themselves in different ways. This particular philosophy can provide them with a path toward greater creative expression. That feeling of responsibility extends to the preservation of the archives.

I think certainly that the archival profession shares the Foundation’s ideas of not just preservation but also emphasizing use.

Marcia: Yes! And to explore! For example, Nikolais created with inks and colors and paints the slides through which light was projected onto the stage space and dancers, and just those slides alone are amazing little pieces of art. So, there are many ways to look at it. And to make it available so that people could see what he did create.

Tito: I think it’s important that one of the missions of the Library is to represent how important Alwin Nikolais and Murray Louis were and are chronologically and historically in the United States and in the world. I’m on my way to France to teach for three weeks, where Nikolais was designated by the French government to open the first French center of modern dance. He was the director there for three years and every major city in France has one of his centers. The archives allow the dance community and any other art form to understand the importance of these two artists. They had a huge footprint in not only the history of dance, but of creating teachers, choreographers, and even critics. Critics needed to learn how to view dance in a different way as well. Nik and Murray were doing things that were new at the time. They work feels very contemporary nowadays, and I think that is was one of the values of the archives—these are not museum pieces. We want to keep them as current and available as possible to inspire and stimulate new generations of dancers and artists.

Marcia Wardell Kelly performed for both the Murray Louis Dance Company (1970-1975) and The Nikolais Dance Theatre (1975, 1978-1981). She served on the faculty of the Nikolais/Louis Dance Theatre Lab in New York, as well as the Centre National de Dance Contemporaine in France; the American Dance Festival in Durham, North Carolina; and University of California, Santa Cruz and the University of Minnesota, St. Paul. Ms. Kelly has recently published A Dancer’s Pocket Guide to Embodied Performance (2016). Photo credit: Audrey Kelly

Alberto “Tito” Del Saz serves as the co-director of the Nikolais/Louis Foundation for Dance. Mr. Del Saz began his career in figure skating, and at the age of 16, became the Spanish national champion. He studied at the Nikolais/Louis Dance Lab in New York, under Alwin Nikolais and Murray Louis themselves, as well as Hanya Holm, Claudia Gitelman, Tandy Beal, and Beverly Blossom. Mr. Del Saz debuted as a lead soloist with the Nikolais Dance Theatre in 1985. He is actively involved in reconstructions of the Nikolais/Louis repertory and with the Alwin Nikolais/Murray Louis Dance Collection held at Ohio University.
As a musician, it’s easy to underestimate how intimidating sheet music can be to someone who doesn’t know how to read it. I remember thumbing through my mother’s piano scores as a child wondering how she made sense of what was on the pages. It was as if someone spilled ink on the paper, leaving a mysterious cipher of lines, dots, and symbols. It took years of studying the cello and taking music theory classes to unlock the deeper mathematics and elegance of music composition. In college, I was fascinated by the history of sheet music and how it evolved from oral traditions, to complicated patterns of written symbols, to the bits and bytes of today’s computer-based compositions. Considering how complex music is and how it has changed over time, it’s no wonder that archivists can feel overwhelmed by sheet music collections. Even archivists who are comfortable reading music may acquire a complicated collection of jazz lead sheets or medieval open scores and think, how can I possibly make sense of this? For archivists without a music background, it can seem impossible.

I encountered this issue in the first week of my current job as Head of Special Collections and University Archives (SCUA) at Old Dominion University (ODU). I discovered that while music special collections are a major collecting area of the department, none of the other staff members have music backgrounds. This wasn’t always the case; for many years, the Libraries had the position of Librarian Archivist for Music Special Collections whose job was to oversee the Diehn Composers Room, which houses collections of twentieth century postwar composers. When the librarian who had held that position left ODU, library administration decided to repurpose the position to become the more acutely needed position of University Archivist. While this was ultimately the right move for the University, it meant that SCUA staff who had never worked with music collections were now in charge of processing, describing and making available complicated collections of contemporary music.

In order to help staff members feel more comfortable working with music collections, I designed a training course to teach them the fundamentals of sheet music. We set aside time for a staff retreat so that we could focus on learning the new skills together. While the staff didn’t learn how to “read”
music, they did become literate in sheet music fundamentals and could identify and describe such key information as title, composer, format, and instrumentation. At the end of the session, they felt much more comfortable working with sheet music, and I was confident that our music faculty and students would be better able to find what they need.

After the session, I spoke with a colleague and friend of mine who works at a special collections public library, and she shared that their collection contained sheet music that they didn’t know how to describe. Without anyone on staff with specialized music knowledge, the materials were simply described as “sheet music.” Given that many institutions are facing shrinking budgets and limited staffing, I wondered how many other archivists must be in this same position? And how many music collections might be hiding out there waiting to be discovered?

I offered a workshop at the Spring meeting of the Mid-Atlantic Regional Archives Conference in 2016. While I knew I...
wouldn’t be able to teach people to “read” music in two hours, I could help them feel more confident and knowledgeable about basic sheet music literacy.

The morning of the session, there were archivists and librarians present from many different types of institutions, including seminaries, state universities and private institutions. The participants’ music background ranged from no experience at all to expert knowledge of music. Some attendees said they had recently acquired large collections of sheet music, while others had discovered small collections of music in their university archives or manuscript collections. Nearly everyone reported that they had sheet music in their collections, but that they did not have anyone on staff who felt confident describing it. I was also somewhat surprised to learn that the attendees felt unsure about how researchers and musicians might use their collections.

I began the session by explaining that music collections can be great tools for community engagement, since musicians are often excited to premier works or to design unique programs that are meaningful for their communities. We also discussed how historians, musicologists, and researchers in a variety of disciplines are able to use music archives for innovative research. We then talked about how important it is to find a balance between standard archival description and the information seeking behaviors of musicians, since they can sometimes be at odds. I used an example from a previous institution where there was a large collection of 19th-century domestic sheet music that was described very well according to standard archival description; however, it was, unfortunately, difficult for musicians to find what they needed. When members of the local symphony visited the archives to find harp, flute and piano music for a performance, the finding aid did not list the instrumentation or format of the pieces so they spent hours looking through the entire collection to find the right parts.

With the attendees feeling more positive about the relevance of their collections, I moved on to sheet music fundamentals. I demonstrated how to identify key information on a piece of sheet music and how to make sense of certain idiosyncrasies and words such as “opus,” “arrangement,” and “traditional.”

Next came the more complicated task of identifying formats, types and instrumentation of sheet music, i.e., different types of scores and parts (vocal and/or instrumentation). I touched on all the major types of Western music from medieval illuminated open scores to contemporary compositions and sketches. We talked about opera, jazz, orchestral music, sacred music, popular music, and more. I showed a wide range of examples, including Dixieland vocal scores and untitled Coltrane sketches. I discussed how the structure of all these very different types of music tend to follow similar patterns and that there are ways to glean important information without being fully fluent in what was on the page. We also talked about how to identify published and unpublished works, since music special collections can be fraught with thorny legal aspects of title and intellectual copyright.

In structuring music finding aids and creating digital collection metadata entries, I suggested finding an exemplary finding aid. If you ever feel too confused by a collection, you can also seek out an
intern or volunteer with a music background, or reach out to a musician in your community or institution. Even though I have a degree in music, I often have to reach out to colleagues who know more about jazz or contemporary music than I do.

At this point, as we often are after a presentation, I was suddenly gripped by the fear that I made things worse. Was everyone going to leave the session feeling even more confused? I somewhat hesitantly concluded the training with an exercise in which I displayed several different types of sheet music and asked the attendees to identify the information necessary for describing the music in a finding aid. I was impressed—and relieved—with how quickly they were able to make sense of even the trickiest examples!

Some attendees reported to me afterward that they were excited to return to their institutions and start promoting their sheet music collections to both their institutions and local communities. To me, this was the best reward, since music enriches the world and adds such extraordinary depth to the historical record. Hopefully, as more archivists feel comfortable working with music collections, there will be more available to discover.
In December 2014, descendants of Barbara and Willard Morgan surrounded a large freight truck bearing thirteen pallets of shrink-wrapped boxes headed from upstate New York to UCLA. The truck, containing over 300 boxes of the Barbara and Willard Morgan archives, was sent off with fanfare by the family; Barbara Morgan was returning to her artistic roots at UCLA, where her legacy will continue to be preserved.

One of the most inspired and illustrious photographers of American dance in the twentieth century, Barbara Morgan was driven to capture the visual expression of movement, whether manifested in dance, experimental light photography, or the landscape of the American Southwest. She was also an accomplished painter, printmaker and designer, and the co-founder of Aperture magazine. Dance critic Joan Acocella has written that Morgan’s iconic 1940 photograph of Martha Graham in Letter to the World “may be the most famous photograph ever taken of an American dancer.”
Morgan’s photography captured dancers’ creative genius and proved instrumental in moving modern dance to the forefront for American audiences. Her work also embodies a spirit that permeated America and Western Europe during the mid-twentieth century and roused artists to make revolutionary breakthroughs in all art forms.

While the visual energy in her photography is immediately evident, it is fascinating to discover the artist’s purpose expressed in the writings held in the Morgan archive. Barbara Morgan was heavily influenced by her father’s world view, as we learn from a 1971 oral history interview conducted at UCLA. His family couldn’t afford to send him to college, she says, “[but] he had a tremendous mind and he was the most inspiring and challenging brain I’ve ever known.” She continued:

*I learned something about atoms and how millions of atoms were in every little thing and everything was dancing and all the atoms were dancing. The things that we see with our eyes are only a very tiny part of the world...See this pencil? It looks as if nothing’s moving doesn’t it? But you see there are millions of dancing atoms in it. Look at your finger, they’re dancing in there too...I really think the reason I ultimately ended up, at least with my photography, with dance and photographing dance and making photomontage was that basic experience I had in the countless discussions with my father where his own thinking, which was really a form of—well I hate to use the word because it’s so misused—really cosmic consciousness. He was aware, he was uniting philosophical thought with scientific thought in what we would call today interdisciplinary thinking.*
With even a cursory look into the correspondence, it is evident that she and Willard together continued to seek out “inspiring and brilliant minds” like her father’s in many figures in the creative arts and humanities, such as Joseph Campbell, D.T. Suzuki, Gerald Heard, William Carlos Williams, and John Dewey. Conversations range from the personal to political, from changes in the arts prompted by the artists’ movements, to the political and economic aspects of gallery and museum success (which Ansel Adams describes with dismay, as there was often a split between what the galleries wanted to show and the kind of work he wanted to produce.)

Willard “Herc” Morgan was a photojournalist who experimented with, and became an expert in the use of emerging photographic technologies. He introduced the 35mm Leica camera to the world through his extensive publications for Leica, which were often illustrated with his and Barbara’s photographs of the captivating land, skies, and cultures of the American Southwest, including such austere landmarks as Rainbow Bridge, New Mexico. He published all of Ansel Adams’ early books and was the first Photographic Contributions Editor for Life, the first Director of Photography for MOMA, and co-founder (along with Wolfgang Zieler, Leica USA) of The Circle of Confusion—a salon devoted to the miniature camera that eventually included Edward Steichen, Albert Boni, Alfred Eisenstaedt, Ansel Adams, and others.

Barbara Morgan began as a painter, taking her art training at UCLA from 1919 to 1923. She was among the first, and the youngest, of the art faculty on the Westwood UCLA campus when it was first built in 1925. She resisted the idea that photography could be a “real art” despite her husband’s thinking otherwise. When she met Edward Weston at UCLA in 1925, she began to see the potential in photography as...
an art form. She describes working with Weston in the gallery and when she first saw his prints:

I just absolutely fell hook, line, and sinker for them...they were real objects but somehow he’d brought some peculiar magic to them so they were far more than the original object or far more than just journalistic replicas of the object. And I really didn’t know what he was doing to it but I knew something very revolutionary was going on. And I just knew he had it...So that at the same time though I had this strange other feeling that if I ever became a photographer I would be on an entirely another beam. Because as much as I instantly loved them and revered them, I knew that they were, to me, relatively static and I knew that if I ever did anything in this vein it would have to move. And it hit me just like that. [snaps her fingers.]

Barbara and Willard Morgan spent many summers camping in the Southwest, she painting and he photographing and testing the limits of the 35mm camera. He also tested Barbara’s limits when, to demonstrate the mobility that the small, lightweight Leica afforded, he photographed her, sometimes tied atop a cliff, in the Grand Canyon, for instance. They also connected with Native American culture, particularly the spiritual aspects of Native American dance. Willard’s new job at Leica brought the Morgans to New York in 1930, and when Barbara and Martha Graham met five years later, they had an immediate connection. Martha Graham had also visited the Southwest in the early ‘30s and was equally taken with the spirituality of Native American dance and the austere light and landscape of the environment.

From 1935 through 1941, Barbara worked on producing the seminal work, *Martha Graham: Sixteen Dances in Photographs*. She spent days

This page: Barbara Morgan cooking while camping out in Canyon de Chelly, 1928. Photograph by Willard Morgan

Opposite page: Willard Morgan with Leica Model A Camera, Bandelier National Monument New Mexico, 1929
watching the company rehearse and perform and would reflect on certain movements or gestures she felt captured the essence of what Graham wanted to convey. The photographs were taken in Morgan’s studio where she selected gestures that she remembered as holding an essence of energy in a dance or in the way a dancer embodied its rhythm. As described in the book:

“...to capture that essence, those instantaneous moments when feeling, idea and expression crystalized, it was necessary to perfect a camera technique that could preserve the infinite variety of a Graham dance. The resulting photographs are thus not only superbly beautiful in themselves, but manage to convey a sense of the continuing motion of the dance and to recreate eloquently the vision of life the dance symbolized.”

Morgan Archives Overview
Photography
Together, Barbara and Willard Morgan left an extensive and substantive archive of their photography and personal papers. The photographic archive includes vintage negatives and prints of all of Barbara’s dance photography,
including mounted, exhibit-ready prints from a landmark exhibition, *Faces of Modern Dance: Barbara Morgan Photographs*. In addition to Martha Graham, she photographed many other modern dance pioneers, among them Erick Hawkins, Hanya Holm, Helen Tamiris, Pearl Primus, Doris Humphrey, José Limon, Merce Cunningham, Sophie Maslow, Valerie Bettis, Jane Dudley, Daniel Nagrin, Anna Sokolow, May O'Donnell, and Charles Weidman. The archive also includes Morgan’s work in photomontage and her groundbreaking experimental light photography. In all, the archive includes over 13,000 negatives and 4,000 prints by Barbara Morgan, in addition to Willard Morgan’s photography. Willard’s work capturing the American Southwest is augmented by his architectural photography of structures designed by Frank Lloyd Wright and Richard Neutra, with whom he worked on joint projects and developed a lifelong friendship.

**Correspondence and ephemera**

The photographic archive is enriched with 125 feet of personal papers, featuring correspondence with other photographers, dancers, painters, architects, and writers who challenged the formalism of the Beaux Arts and charged the modernist movement. The Morgans’ roles in the cultural developments of the period and their deep and lasting relationships with many of its key figures are documented in their correspondence. Along with a depth of correspondence with Ansel Adams, it includes letters to and from Edward Weston, Edward Steichen, Carl Van Vechten, Lázló Moholy-Nagy, and Imogen Cunningham; Martha Graham and many of the other dancers she photographed; architects Richard Neutra and Frank Lloyd Wright; and others so vital to the arts such as Merle Armitage, and Nancy and Beaumont Newhall.

The archive also includes a wealth of correspondence between Barbara and Willard, Barbara’s personal diaries, art works including drawings, paintings prints and sketchbooks, manuscripts, essays, lecture notes, and meeting minutes from the Artists’ Congress. Print-
ed ephemera includes exhibition invitations and catalogues, and copies of *Aperture*, and *Dark and Light*, a UCLA Art Department publication from 1925-1930, for which Barbara served as editor.

**Celebrating the Morgan Archives at UCLA**

There is a long history of collaboration between Barbara Morgan and Martha Graham, which continued on even after they passed, and during the year of the 90th anniversary of the Martha Graham Dance Company, we held events at UCLA that reflect the collaboration that began over eighty years ago.

In April 2016, the UCLA Library brought the energy housed in those archival boxes to life, and to the attention of the L.A. dance community, through two events on the campus. First, a Graham technique master class for UCLA World Arts & Cultures/Dance Department students was taught by former member of the Graham Company and its current Rehearsal Manager, Denise Vale. Following the
master class, UCLA students attended a performance the next night by the Graham Company at the USC Bovard Auditorium that included students of the inaugural class of the USC Kaufman School of Dance.¹

A deep, connective thread ties the papers of Barbara and Willard to many dancers, photographers, and other creative innovators whose archives are held in the UCLA Library Special Collections. The Westwood UCLA campus had a specialty in Dance within its Physical Education Department in the 1930s, and by 1962 became the first state university Dance Department. This year will mark the 55th anniversary of the Department of Dance. Finding aids to the records of the dance department are available on the Online Archive of California (OAC) under “Dance” and “World Arts and Cultures.” They include departmental records, masters’ theses, as well as Dance Department scrapbooks.²

The UCLA Library Special Collections holds the papers of its founding faculty: Alma Hawkins, Juana de Laban, Allegra Fuller Snyder; and influential dancers who performed or taught at UCLA, such as Ruth St. Denis and Jack Cole. Other early modern dance pioneers’ archives include Isadora Duncan (one of the most complete archives of the dancer’s life) and Maude Allen. The Collection of Dance Programs dates from 1892 to circa 1987, while the Lewis Segal Collection of Dance and Theatre Materials includes programs beginning in 1970 to the present. Earlier dance critics’ collections are the Arthur Todd Dance collection, circa 1900-1968, and the Dorathi Bock Pierre Dance Collection, 1929-1996.³

**Processing the Morgan archives at UCLA**

The breadth of the Barbara and Willard Morgan Photographs and Papers presents challenges in archival processing, description, and management in that it is an archive of historic documents, records and ephemera, as well as a complete photographic archive, which might also be thought of as having two major components: one is the negatives, proof and working prints; and the other is the finished works—some in the form of loose prints of varying sizes, and others that are mounted or matted (exhibition-ready). Each will require different means and levels of processing, description and management. In order to strike a balance between providing access to research materials as quickly as possible, and managing a fine arts collection, we will engage two archival methods—one for processing the historic materials, and the other for the photographic archives. Kelly Kress has been organizing and arranging the correspondence, ephemera and printed material since February 2015.

**Six Months In**

While Barbara Morgan’s striking photos of Martha Graham and other luminaries of modern dance are already well known, the Barbara and Willard Morgan collection contains a wealth of other materials that will eventually provide much insight into the public and private lives of both Morgans. Through family and business correspondence, personal journals, family snapshots, and an abundance of materials related to both Morgans’ careers, we trace the growth of two people from creative teenagers into successful, inspired adults. At the same time, through the life’s work of both Morgans, we also observe the growth of photography as a journalistic and artistic medium. We meet Willard D. Morgan and Barbara Brooks Johnson as high school students in Pomona, California, and journey with them through college, marriage, parenthood, and career. We get to know Barbara and Willard as young people with goals, hopes, and dreams. And then we see them grow together into adults, have adventures and a family, create things, achieve things.

Barbara’s artistic sensibilities were evident from a young age, in teenage journals filled...
with serious thoughts and playful sketches. We see her trajectory from art student to artist/teacher, and her creative output as a young woman in Los Angeles, including paintings, drawings, woodcuts, and writing. Athletic Willard competed in track meets but also nurtured an interest in typography that would last his entire life. As college students, Willard and Barbara were separated: she in Los Angeles attending UCLA, and he still in Pomona. They stayed in touch through mail, their letters from this time a document of youthful romance and courtship, with all its ups and downs, then, finally, serious commitment. Yearbooks, snapshots, and campus newsletter writings from both round out this period.

Some of the most fascinating and illuminating materials date from their time as a young married couple living in the Echo Park neighborhood of Los Angeles. While significant for the insight into the Morgans’ early days together, Barbara’s teaching and painting career, and Willard’s earliest photography, we also get a glimpse of life in the 1920s, pre-freeways Los Angeles area. Willard’s snapshots of roadside avocado stands, Gay’s Lion Farm, and crowds waiting for evangelist Aimee Semple McPherson outside the Angelus Temple show a different, bygone Los Angeles. Willard’s photos also include forays into Baja California and the Mojave Desert, as well as some beautiful shots of the young Barbara at work on the couple’s balcony. Items
from the two well documented road trips Barbara & Willard took through the American Southwest are a major highlight of the materials from this era. Traveling by car, and camping by the side of the road, Willard used Leica cameras to capture the landscape and illustrate articles about photographing the area, while Barbara sketched and painted. While the trips were important for the professional and artistic output generated by Barbara & Willard, their journals and snapshots also provide wonderful documentation of the joys and challenges of such an adventure.

A move to New York City in 1930 brought major changes. Barbara and Willard became parents, and family was a priority. Willard had a job promoting Leica cameras, and it was also around this time that Barbara moved away from painting and dedicated herself to photography. As Barbara focused on her new career, Willard took a series of photography related jobs and also founded a publishing company. Materials from this era reflect the professional aspirations of both Morgans, and the difficulties of balancing work and family, particularly for Barbara. Her fascination with a new city and a new medium is evident, however, in the many photos and negatives of New York City that are included in the collection.

The next decades are rich in archival material, reflecting the fruitful, productive lives of the Morgan family. For Willard, materials document his work with Leica, Life magazine, the Museum of Modern Art, and his own printing company, Morgan & Morgan. Also significant are the letters and photos related to his
friendship with the architect Richard Neutra, whose designs he photographed and books he published. For Barbara, materials document the variety of projects and interests she took on as a professional photographer, including book and magazine projects, exhibitions, articles, and lectures. Many of these revolved around dance, and her relationship with Martha Graham, Doris Humphrey, Erick Hawkins, and others. There is extensive documentation of the 1938 Bennington School of Dance, as well as materials related to the multiple editions of Barbara’s Martha Graham book, and decades of correspondence with dancers, photographers, and galleries.

While Barbara’s dance photography is remarkable, her less well-known forays into portraiture, photomontage, and flash experimentation are also a large part of her legacy, and well represented in the collection via prints, negatives, exhibition files and published materials. In addition, Barbara’s “Think Books,” unique volumes in her own hand comprised of ideas, musings, and sketches concerning art, politics, and life, span the entirety of her adult life.

Becoming a mother also highly influenced Barbara during this time, reflected in her personal writings as well as a newfound interest in photographing children, resulting in her second book, Summer’s Children. Barbara’s involve-

ment in the Photo League cooperative and Black Mountain College is also represented through correspondence, newsletters, and photos. In addition to the professional lives of Willard and Barbara, their family life is documented through snapshots, the childhood letters, scrapbooks & schoolwork of their sons, Lloyd & Doug, and materials related to the construction of a new home in Scarsdale.

The careers of both Morgans are deeply intertwined with the history of photography itself. Numerous figures and organizations associated with this history, including Edward Weston, Beaumont and Nancy Newhall, Ansel Adams, the Photo League, Aperture, Leica, and Life, just to name a few, make appearances in the collection. In many cases, friendships and business relationships overlap, reflecting the fluidity of the Morgan’s professional and private worlds. The family’s long
bond with Ansel Adams is detailed in the records of the Morgan & Morgan publishing company, with voluminous correspondence describing the back and forth necessary for publishing a book but also revealing bits of personal news. Morgan & Morgan company records also document the inner workings of a family business and Willard’s passion for typography, which he passed on to his sons.

Augmenting both the family business and photographic history angles of the archive, is a small but significant collection of materials related to the Morgan Camera shop, owned by Willard Morgan’s brother Gilbert. Newsletters, correspondence, and photographs tell the story of the shop, which opened in 1932 and was a fixture on Sunset Boulevard in Hollywood for over 50 years.

And finally, thanks to Barbara’s commitment to keeping in touch with relatives, and avid interest in family history, the collection also contains genealogical materials related to the families of both Morgans. These nineteenth century letters, documents, and photographs, including historical formats such as tintypes and cabinet cards, are among some of the oldest items in the collection.

Six months in to processing the Morgan archives, there is still much work to be done. Soon the materials will be properly housed and described so that researchers can use them, and in the meantime, there are many more discoveries to be made.

References
1 UCLA Graham class on YouTube
2 UCLA Dance Department scrapbooks, 1954-1991
3 UCLA Library Special Collections finding aids on Online Archive of California
An Evening with Charlie McCoy

The Center for Popular Music presented a program with legendary Nashville session musician and Country Music Hall of Famer Charlie McCoy on November 14, 2016, on the campus of Middle Tennessee State University in Murfreesboro, Tennessee. McCoy has been a mainstay session man in Nashville since the 1960s and recorded with the likes of Bob Dylan, Johnny Cash, Elvis Presley, and many others. He’s also released countless solo albums and tours yearly in Europe and Asia.

The evening’s program included an interview conducted by West Virginia University’s Dr. Travis Stimeling, in which McCoy discussed his lengthy and fascinating career. McCoy and his band then took the stage, delighting the crowd with his world-class harmonica playing and fun tunes cranked out by his talented band.

Ella Fitzgerald Exhibit Opens

The Great American Songbook Foundation, Carmel, Indiana opens a new exhibit on Thursday, January 19. Ella Sings the Songbook celebrates Ella Fitzgerald’s centennial with an exploration of a series of recordings Ella made with Verve Records between 1956 and 1964. The FREE exhibit is open Monday through Friday from 10 am to 4 pm. Contact Lisa Lobdell llobdell@thesongbook.org for more information.

Berklee Archives Processes Collection of VHS Tapes

The Berklee Archives are proud to have recently published an item-level finding aid for the Berklee College of Music Video Services Event Recordings, 1979-2005. Established in 2012, the Berklee Archives document Berklee College of Music’s history, activities, and contributions. Berklee students, faculty, staff, and visiting
artists perform in hundreds of campus performances, clinics, and concerts each year. When requested, these tapes are digitized on-demand for in-house viewing by patrons. This collection of almost 4000 VHS tapes includes real gems, such as commencement speeches by David Bowie, Annie Lennox, Sting, and other honorary degree recipients, clinics led by working musicians at the top of their field like Dave Liebman and Gunther Schuller, and concerts by Berklee student and faculty ensembles.

Entertainment, Old School Style: Cylinder Recordings at the Center for Popular Music

The Center for Popular Music (CPM), located on the campus of Middle Tennessee State University, is known for its large collecting scope of American vernacular music. A research center dedicated to the full study of popular music (all time periods, all genres, and all media formats), the CPM collects, preserves, and makes accessible over one million items, including sheet music, rare books, song broadsides, published books and periodicals, trade magazines, unique manuscript collections, photographs, and sound recordings in all formats.

Included in those sound recording collections are Edison-style cylinders. The CPM's Curator of Recorded Media Collections, Martin Fisher, does new cylinder recordings with some of today’s most prominent local and national music stars. Using his favorite Edison Triumph Model-B cylinder machine (circa 1906) and blank cylinders purchased from England, Fisher captures the essence of today’s music in a way that propels fascination and reverence in all performers who then gain a better appreciation of the mechanisms used in cylinder recordings. For more information on this, visit our social media pages!
Theresa Rebeck papers Shine with Performing Arts collections at the University of Delaware Library

The University of Delaware Library is home for the archives of acclaimed American playwright, television and film writer, producer, and author Theresa Rebeck. On the occasion of Rebeck’s third campus appearance for productions of her plays by the University’s Resident Ensemble Players (REP), the Library mounted a reading room exhibition of production posters of her plays and also opened a virtual exhibit to introduce researchers to her papers. The virtual exhibit is hosted on the Library’s Omeka site: http://exhibits.lib.udel.edu/exhibits/show/rebeck

The online exhibit is a preliminary glimpse of the papers, suggesting the scope of the collection and the types of resources available for researchers. Like many contemporary archives, this is a multimedia collection with DVDs, floppy disks, and other born-digital formats. This is also a growing collection, still in process, with additions expected to further document the highly productive career of Ms. Rebeck.

A gift of the dramatist in 2014, the Rebeck papers document her prolific work as a playwright, screenwriter, producer, essayist, novelist, and generous participant in workshops for writers and actors. The papers span the dates circa 1964 to the present and comprise approximately 30 linear feet with oversize material and media. The archive is in good company at UD Library, joining other notable collections related to the performing arts, such as the archives of the Delaware Theatre Company and Proscenium Press (publisher of Irish dramatic arts and literature founded by former UD professor Robert Hogan). The Library also holds manuscripts of dramatists Tennessee Williams, Samuel Beckett, Barrie Stavis, Arthur Miller, August Wilson, Beth Henley, David Mamet, Lorraine Hansberry, Neil Simon, Woody Allen, Edward Albee, and many others.

The online exhibit highlights Ms. Rebeck’s beginnings as a writer through high school in Ohio and college at Notre Dame, and her postgraduate studies at Brandeis University where she earned her doctorate in English and American literature with a dissertation on Victorian melodrama. Ms. Rebeck writes one acts, short and full-length plays, and is frequently produced by regional theaters and campus drama departments in addition to her successes on and off Broadway. Her Broadway productions include
Mauritis (2007, IRNE Best New Play and Elliot Norton Award), Seminar (2011-2012), and Dead Accounts (2012-2013). Omnium Gatherum, a post-9/11 satirical comedy she co-wrote with Alexandra Gersten, received the PEN/Laura Pels Foundation Award for Drama for an American Playwright in Mid-Career and was also a finalist for a Pulitzer Prize.

Theresa Rebeck is an outspoken artist, championing the right of writers to make a living by telling stories in more than one medium, notably defending playwrights who are accused of “selling out” by also writing for television and screen. Rebeck credits the stability of regular (and well-paid) employment as a writer for series such as NYPD Blue and Law & Order with her ability to continue as a playwright. Rebeck was a writer or producer for at least fifteen television series and was creator of Smash, a musical drama that lasted two seasons on NBC. She wrote screenplays for Harriet the Spy (1996) and Gossip (2000) and recently has been involved with independent film projects, some of which are adaptations of her plays.

Resisting categorization as “woman playwright” or a “feminist playwright,” Rebeck still sees the need to champion women in all aspects of theater. When she gave the keynote address at the Women’s Playwriting Festival at Providence, Rhode Island, in 1997, she explained that she saw the situational sexual harassment she wrote about in her earlier play Spike Heels as a story point, not an opportunity to make a feminist point of view. “I saw the experience as one among the human spectrum, something to be written about as we might write about death, love or betrayal.” And yet, after years in theater and working in Hollywood, Rebeck joined with Marsha Norman and Julia Jordan in 2010 to co-found The Lilly Awards Foundation to recognize and promote outstanding women in the theater.

To date, S&K (Smith and Kraus Theater Book Publishers) has published four volumes of Theresa Rebeck’s complete plays (1989-2012) and she is featured in their Playwrights in an Hour series. Rebeck is also published in anthologies of best monologues, festival plays, women playwrights, and short plays, making her work widely studied as well as frequently produced. Supplemented by the new primary sources available in the Theresa Rebeck papers, researchers will have a rich body of material to explore.
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