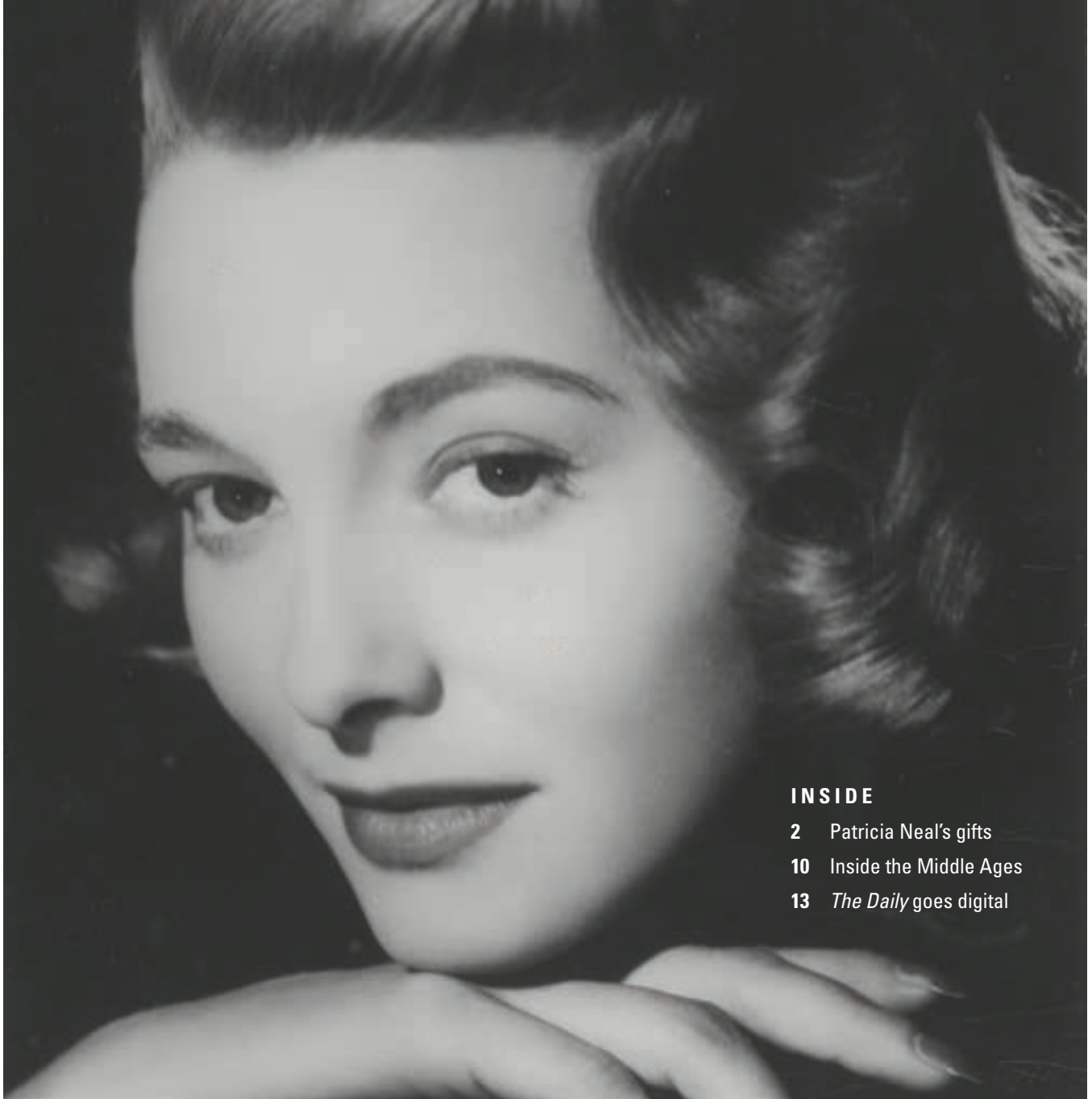


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On the cover Promotional photograph of Patricia Neal from the late 1940s

Our apologies

In the previous issue of *Footnotes*, we inadvertently left out several names from the 2012 Honor Roll of Donors. We sincerely regret the omissions.

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Library's Kaplan fellow writing Leopold and Loeb book

Nina Barrett has been selected as the Library's 2012–13 fellow at the University's



Nina Barrett

Alice Kaplan Institute for the Humanities. The fellowship grants her half-time release from her job as the Library's communications specialist—and as *Footnotes* editor and writer—to concentrate

on writing a book about the 1924 Leopold and Loeb murder case.

Nathan Leopold and Richard Loeb were wealthy University of Chicago law students who killed a 14-year-old boy in an attempt to commit the perfect murder. Tentatively titled *The Leopold and Loeb Files: An Intimate Look at One of America's Most Famous Crimes*, Barrett's book is based on the 2009 exhibit she curated for the Library called *The Murder That Wouldn't Die: Leopold and Loeb in Artifact, Fact, and Fiction*. Northwestern University Press will publish the volume.

Northwestern University Press. A professionally trained chef, she contributes food-related feature stories to Chicago's NPR radio affiliate WBEZ, including a series called *Fear of Frying: Culinary Nightmares*, which earned the 2012 James Beard Award for best radio show/audio webcast.

Powerful finding aids "uncapped"

Last October University Library and the University of Chicago Library launched new finding aids for research in primary archival sources. The Uncovering New Chicago Archives Project (UNCAP.lib.uchicago.edu) allows researchers to search both libraries' strong archival collections using hundreds of finding aids.

Sarah Pritchard, dean of libraries and Charles Deering McCormick University Librarian, says UNCAP is an important new tool that can help scholars discover the archival riches of their own institutions and those of several others in the Chicago area.

"Collections of original archives, even in this digital age, are largely unique, physical, complex, and place-bound resources for making new discoveries. UNCAP 'uncaps' them for a whole generation of students and scholars," Pritchard says.

Casas, on the road again

Catalan artist Ramon Casas's 1891 portrait of French composer Erik Satie, *El Bohemio, Poet of Montmartre*, was escorted from the Library to Paris's Grand Palais by conservation librarian Tonia Grafakos last September. The painting was part of the Grand Palais's multimedia exhibit on the bohemian as hero in painting, literature, photography, and music.

It's not the first time the Casas has been on the road. The framed oil painting, approximately 84 by 46 inches, traveled to Barcelona and Madrid in 2001 and toured the United States in the mid-2000s, with



Ramon Casas's portrait of Erik Satie

stops at the National Gallery of Art in Washington, DC, the Metropolitan Museum of Art in New York, and the Cleveland Museum of Art. After the Paris exhibit the painting traveled to Fundación MAPFRE in Madrid and Schirn Kunsthalle in Frankfurt.

"We are very careful when lending artifacts to other institutions," Grafakos says, adding that her goal for the Paris trip was to be "a good steward of the painting." Grafakos prepared a condition assessment before the painting left the Library and another after it arrived at the Grand Palais. She also observed the packing and unpacking, storage, and acclimatization processes as well as the portrait's installation at the French museum.

When it is not on loan, *Poet of Montmartre* hangs in Deering Library's Art Collection. Originally owned by Charles Deering, who was a friend of Casas (1866–1932), the painting was given to the Library by Deering's daughter, Mrs. Chauncey McCormick, in 1956.



"This is a case that's been heavily fictionalized and mythologized from the moment the newspapers started their sensational reporting on it," Barrett says. "The book is intended to strip away a lot of the embellishing and give readers the very immediate and intimate experience of the events of the case."

Barrett has also written three books published by Simon & Schuster and edited *Deering Library: An Illustrated History* for



1946

Syllabus

Queen

Patricia Neal's gifts: Artifacts of a remarkable life

To theater major Patsy Louise Neal, who arrived on campus in the fall of 1943 from Knoxville, Tennessee, Northwestern University was an inconvenient stop on her way to the Broadway stage.

Earlier that year Patsy had seen *The Three Sisters* on Broadway, and New York City had become her obsession. Her parents, Eura and William, had moved their family of five from Packard, Kentucky, where Patsy was born in 1926, to Knoxville in 1929 when William was offered a job as a coal-company manager. The Neals, who had dreams of security for their daughter, insisted that she get a formal

Evanston may have struck her as a detour on the way to the New York stage, and Patsy would leave campus two years later. But during her time at Northwestern this talented young woman would forge a lifelong professional connection with theater professor Alvina Krause and start building the skills and making the connections that would help her become the Academy and Tony Award-winning actress Patricia Neal.

If there were any doubts many years later about Patricia Neal's regard for the University she left, they were erased when, following their mother's death in 2010, Neal's two youngest daughters, Lucy

"I secretly hoped I would be turned down. Evanston, Illinois, seemed a roundabout way to my dream."

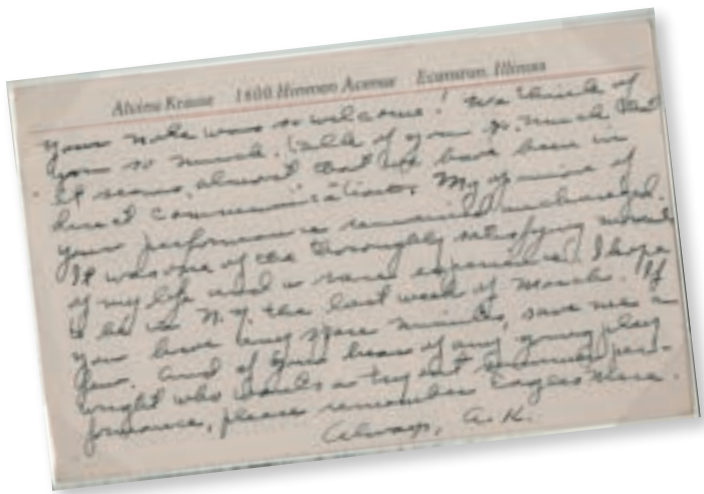
college education. It "seemed utterly ridiculous to me," wrote Neal in her memoir, *As I Am: An Autobiography*. "Going to school to learn acting! My classroom could only be the real theater."

The School of Speech at Northwestern was suggested, she wrote, because "it had an excellent speech program and it was relatively close to home." Neal confessed that she secretly hoped that Northwestern would turn down her application: "Evanston, Illinois, seemed a roundabout way to my dream."

and Ophelia, donated the largest collection of personal artifacts ever given to University Library from a celebrity alum.

It is, according to University archivist Kevin Leonard, "an exceptional collection."

The 80 boxes of family photographs, movie and magazine glamour shots, personal letters, scrapbooks, professional correspondence, newspaper reviews, news clippings, magazine profiles, theater programs, drafts of her memoir, legal and financial documents,



Letter from Alvin Krause (February 19, 1947)

awards, and speeches that arrived at the Library in multiple installments last fall help tell the story.

Neal's campus and extracurricular activities created the footprints for her career. She pledged Pi Beta Phi in 1943 and stayed in touch with many of her sorority sisters, rooming with two of them in New York when she was a struggling actress. Tall and willowy, she earned the title of *Syllabus* [the University yearbook] Queen; was named one of Chicago's 10 best-dressed women by the Chicago Fashion Industries; and modeled for the campus publication *Purple Parrot*, providing her with exposure not only at the University but also in the Chicago newspapers. She auditioned and got a role in the school's Radio Playshop, allowing her to develop what would become her distinctively deep, smoky voice. She was one of the

few freshmen to land a small role in Krause's production of *Beggar on Horseback*, which was her Northwestern entrée onto the stage. In her memoir Neal wrote that she found her champion in Krause, the legendary acting teacher at Northwestern whose methods influenced the theater curriculum and the careers of such luminaries as Charlton Heston, Garry Marshall, Richard Benjamin, Paula Prentiss, Robert Reed, and Tony Roberts.

In the midst of the good fortune, though, Neal experienced the first of what would be a succession of very hard times when her father died of a heart attack in April 1944 at age 49. The untimely death of someone close to her would be repeated throughout Neal's life.

During her sophomore year Neal earned her second theatrical role at Northwestern, this time as Olivia in *Twelfth Night*, and even though Krause thought her performance less than stellar, Neal was good enough to be invited into the small troupe of actors at a summer playhouse Krause ran in Eagles Mere, Pennsylvania. Neal was the youngest member of the acting troupe during that summer in 1945 and was cast in small roles that were well reviewed. But mostly she was tapped for cleaning, sewing costumes, and preparing tuna with noodles for the cast and crew.

The following September, Neal did not return to Evanston. Her army lieutenant beau had been killed at war, and Neal, Krause





“I knew for certain that the reason I wanted to be an actress was for that moment. Applause was love.”

said in an interview years later, left Northwestern in “a crisis.” She instead went to the city of her big dreams, rooming in New York with two Northwestern friends and working at a diner. In one year she landed the role as understudy in *The Voice of the Turtle*; met Eugene O’Neill, Richard Rodgers, and Lillian Hellman; substituted one evening for the actress Vivian Vance; received a letter of interest from Warner Bros.; and won a Tony Award for a debut performance—all before her 21st birthday.

But a bittersweet pattern was evolving: Neal would do her best work while experiencing extreme personal distress. The night before the opening of Lillian Hellman’s *Another Part of the Forest*, in which Neal had the role of a lifetime as Regina, her grandfather died, preventing her family members from attending. But Neal shone that evening in the role that would earn her a Tony. Of opening night that November 1946, Neal wrote in her memoir:

“Opening night was both the most frightening and most wonderful night of my life. I was the next thing to catatonic, but at final curtain, when we were flooded with applause as only a New York audience can give, the Broadway opening was everything I had ever hoped it would be. I knew for certain that the reason I wanted to be an actress was for that moment. Applause was love. It was approval by everybody and I bathed in it.”

Patsy had transformed into Patricia Neal, and a flood of love would follow her in numerous forms over the next five decades. One critic wrote of her Regina performance, “She burst onto the stage, a tall, beautiful and willful presence.” Another wrote, “The revelation is Patricia Neal, practically a newcomer to the stage, whose behavior as the comely but deadly Regina earmarks her for stellar eminence.” Tallulah Bankhead told her, “You are as good as I am! And dahhling, if I only called you half as good as I am, it would be a hell of a compliment!” Hellman wrote, “It gives me pleasure that I found an unknown girl, Patricia Neal, and watched her develop into a good actress and woman.” Paramount, RKO, 20th Century, and Samuel Goldwyn called. *Harper’s Bazaar*, *Redbook*, *Newsweek*, and *Vogue* published glamour photos.

Neal’s breakthrough film role came in 1949, only three years after she had first stepped onto a Broadway stage. The finest actresses of the day—Barbara Stanwyck, Joan Crawford, and Bette Davis—all wanted the part of Dominique in *The Fountainhead*, but it went to Neal, who costarred with Gary Cooper, with whom she would have a love affair for many years. The collection given to the Library includes the key to Cooper’s dressing room.

Neal’s performance in *The Fountainhead* led to unforgettable film and television roles: *The Day the Earth Stood Still* (1951),



From left: Neal in ad from the *Purple Parrot* (1944–45), looking at a photo held by two Pi Beta Phi sisters (1944), in a promotional photo, on Broadway as Regina (back row) in *Another Part of the Forest* (1946), as Dominique in *The Fountainhead* with Gary Cooper (1949)



“[The character of Alma] was an earthy, shopworn gal who had been handled badly by life, which made her wise and tough but not vulnerable. ... I knew her in my bones.”

Breakfast at Tiffany's (1961), *Hud* (1963), and *The Homecoming* (1971), which was the television pilot for what would become *The Waltons*.

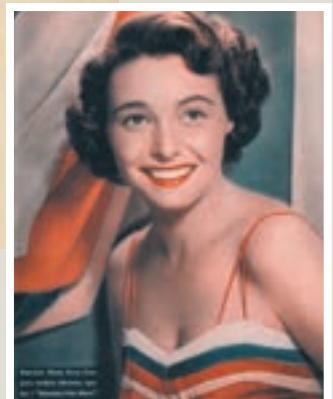
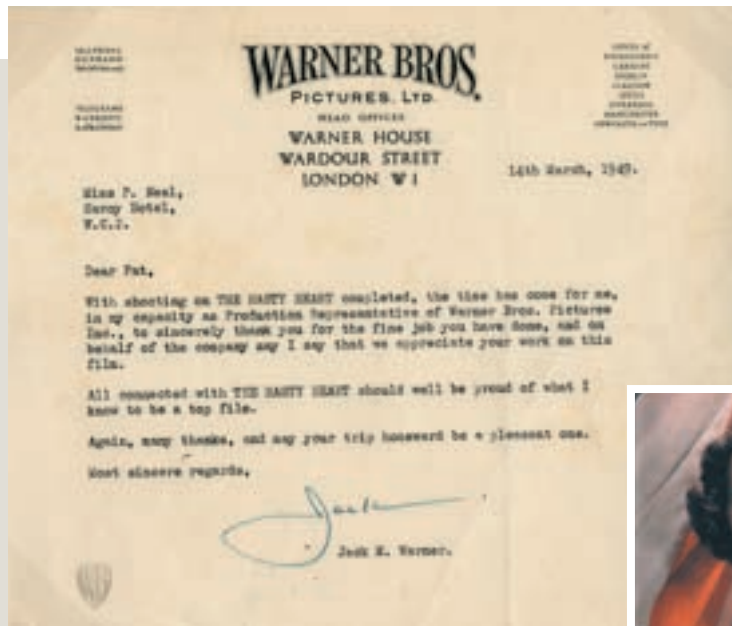
On the role of Alma in *Hud*, Neal wrote in *As I Am*, “She was an earthy, shopworn gal who had been handled badly by life, which made her wise and tough but not vulnerable. Alma had no real highs, no dramatic monologues and she played mostly in the background to other characters. But I knew her in my bones. ...”

These were telling words. Neal had just experienced a particularly wearing stretch of life that would get worse.

In 1953 Neal had married Roald Dahl, author of such children’s classics as *Charlie and the Chocolate Factory* and *James and the Giant Peach*. In 1960 their third child, four-month-old Theo, suffered a cranial fracture in a pram accident from which he spent many months rehabilitating. The next year’s success of *Breakfast at Tiffany’s* was followed in 1962 by the death of Neal’s seven-year-old daughter, Olivia, from the measles. Then came Neal’s Academy Award-winning role in *Hud* in 1963; the birth of her fourth child, Ophelia, in 1964; and another tragedy in 1965: Neal was stricken with a cerebral aneurysm, remained in a coma for three weeks, and awoke paralyzed on her right side, unable to speak. All of this was

happening while she was pregnant with her fifth child, Lucy. In 1968, after a long, difficult rehabilitation (which would steer her to become an advocate in stroke awareness and, some years later, to open the Patricia Neal Rehabilitation Center in Knoxville), Neal starred in *The Subject Was Roses*. She would go on to act in 10 other films, including Robert Altman’s well-reviewed *Cookie’s Fortune* when she was 73.

Artifacts from the Library’s Neal collection were selected for “On Her Own Terms: Patricia Neal’s Life and Legacy,” an exhibit at the Main Library that opened in January and will continue through late March. Curated by Benn Joseph, manuscript librarian for special collections and archives, the exhibit showcases Neal’s childhood, school life, career, family, legacy, philanthropy, and celebrity, including a baby book with a lock of Neal’s hair; a handwritten letter from her father for her application to Northwestern; Pi Beta Phi sorority photos; a letter from Krause; an Actor’s Equity contract; a theater program for *Another Part of the Forest*; a letter from Jack Warner of Warner Bros.; letters from Gary Cooper signed “Reg”; Academy Awards tickets from 1964 that went unused because Neal was nine months pregnant with Ophelia when she won the Oscar for *Hud*;



photographs of Dahl and their children; a letter Neal wrote about Dahl's work on *James and the Giant Peach* ("his elusive and probably last children's book"); letters from Paul Newman, Al Pacino, Ronald Reagan, Anne Bancroft, Kirk Douglas, and Andy Griffith; a profile Dahl wrote for *Ladies' Home Journal* about Neal's rehab struggle; and an invitation to the opening of the Neal Rehabilitation Center in Knoxville.

"What's unique about the Neal collection is its scope," says Leonard. "It's significant because it covers the span of her 84 years not only on stage, but off, and delves into her personal, medical, and spiritual life as well."

In 1980 Neal returned to the Evanston campus to perform, along with numerous other film and theater alumni, at the opening of the Theatre and Interpretation Center. It would be the last time Neal would see Krause before Krause's death in 1981. A DVD of that event is available in University Archives.



"The loveliest moment came," wrote Neal in her memoir, "when I was united with my beloved Alvina Krause. It had been 35 years since we had seen one another.

When a reporter asked what I had learned from Alvina, I answered, 'She taught me timing. She taught me imagination.' 'Nonsense,' retorted Alvina. 'I taught her to stand up straight!'"

With the gift of these artifacts to the Library, Neal's family has acknowledged that her path to stage and film success benefited from a detour at Northwestern. This stunning collection documenting a remarkable and very "unquiet" life (as biographer William Shearer described it) will, Leonard hopes, "serve to draw other prominent theater and film alumni to consider Northwestern University Library as a repository for artifacts from their lives and careers."

—Ellen Blum Barish



From left: Neal as Alma in *Hud* with Paul Newman (1963); letter from Warner Bros. (1949); promotional photo; Neal reading *Charlie and the Chocolate Factory* with Theo, Ophelia, and Lucy (1968); Neal with husband Roald Dahl and family in Jamaica (1967)

H I D D E N T

O F N O R T H W E S T E R N U

What is it? A Northwestern University student's dance card. In the first decades of the 20th century, formal dances were a significant component of Northwestern student social life. Most were sponsored by fraternities and sororities, but there were also sophomore, junior, and senior proms. Behavior at the dances followed strict rules of etiquette. Gentlemen would ask ladies for a particular dance, and a woman would keep track of her dance partners by writing their names on the card. Once she accepted, she had to keep her promise, which was recorded in a tiny, ornate booklet that could be attached to a cord and worn on her wrist. Covers were fabricated from paper, cardboard, leatherette, wood, metal, or celluloid and were hand-decorated, printed, embossed, and embellished with the sponsoring organization's logo.

Where is it? University Archives. The collection has cards from 1903 to 1935.



What is it? A reproduction of a Hellenistic sculpture of Diana the Huntress, who in Roman mythology reflects the heavenly world while preserving humankind through her protection of childbirth. The original is in the Louvre. The reproduction was a gift from its sculptor, Anna Hyatt Huntington (1876–1973). University Librarian Theodore W. Koch initially contacted Huntington to inquire about planting evergreens around a statue. Koch later wrote that as a result of their correspondence, “Huntington became interested in [the garden question] and presented to the Deering Library Gardens a replica of her bronze statue of Diana.”

Where is it? The Koch Memorial Garden, on the south side of Deering Library.

REASSURES

N I V E R S I T Y L I B R A R Y

What is it? A detailed, full-color reproduction of a 15th-century heart-shaped songbook titled *Chansonnier de Jean de Montchenu*. The original manuscript, which is housed at the Bibliothèque nationale de France, was commissioned sometime between 1460 and 1477 by the French nobleman Jean de Montchenu. Along with the manuscript's musical notation for polyphonic love songs in Middle French and Italian by Dufay, Dunstable, Binchois, Busnois, Ockeghem, and other prominent composers of the time, this facsimile meticulously replicates the lavish illustrations that appear throughout, including drawings of lovers, hearts, birds, dogs, cats, and flowers.

Where is it? The Music Library.



What is it? Possibly the first positive representation of an interracial kiss in 19th-century American illustrated fiction. It is found in *Sammy Tubbs, the Boy Doctor, and "Sponzie," the Troublesome Monkey* (New York: Murray Hill, 1874) by Edward B. Foote, a physician and birth-control reformer. The title character is an African American boy named Sammy who is studying with a kindly white doctor. The story revolves around progressive themes of human sexual biology and reproduction.

Where is it? The Charles Deering McCormick Library of Special Collections. Purchase of the book was made possible by the Taylor-Federico-Kamen Endowed Fund.



The tolls of Tarascon: An inside look at the Middle Ages

Students in Professor Scott Hiley’s *Merchants, Thieves, and Poets: Money and Markets in Medieval Fiction* class won’t be relying solely on printed articles and online readings in their course packet this winter. These juniors and seniors will be getting a real sense of the Middle Ages by viewing a 14th-century manuscript that was recently purchased by University Library in partnership with Chicago’s Newberry Library.

Written in Provençal, one of the medieval languages of southern France, the document is an annotated register of toll charges levied by Tarascon, a municipality 14 miles south of Avignon along the east bank of the Rhone River. Hiley hopes that the manuscript will help reveal to students that the Middle Ages are “not just a collection of King Arthur stories.”

The manuscript, from the late 1300s, is likely to be the only Provençal document in its original 14th-century binding in the Chicago area, says Jeffrey Garrett, associate University librarian for special libraries. But what makes the artifact particularly valuable is the detail it offers about the occupations and social status of residents and of travelers and merchants journeying along the river. In addition to the local French villagers, there were also Italians, Spaniards, English, and Germans passing through, men and women who made their living transporting and selling oils, oranges, skins and furs, and building materials.



Opposite and above: Interior pages from the Tarascon manuscript. Right: Front cover.

Professor emeritus and Library Board of Governors member William Paden translated the 16-page register and presented some of his early findings at a Library event last fall. “Translation is a lot like developing a photograph,” he says. “At first it can appear baffling and opaque, but the details gradually come through.” Paden says that what he found showcases a rich vocabulary of medieval commerce, including weights and measures, textiles, botanic specimens, produce, and livestock as well as contemporary fiscal, monetary, and trade terminology. Among the commodities detailed are a disassembled windmill and the ingredient vital for food preservation in the Middle Ages: salt.

Customs and values are also suggested in the document. One record included a “fiddler’s toll,” which Paden says suggests that a musician was compensated for a performance given at the side of the river.

Hiley, who teaches French literature in the Judd A. and Marjorie Weinberg College of Arts and Sciences, is interested in the economic systems expressed in written works. He is writing a book on theories of credit in the Middle Ages. He believes the manuscript will help generate discussions about how merchandise was exchanged in medieval times.

“I’ll be asking my students what specifically about this book of tolls can help us think about how goods circulate in literary narratives,” Hiley says. “I’ll be asking questions like ‘Who owns the revenue of the tolls in Pascal?’ and ‘How can we compare this flow to other moments in imagined fictions or real practices?’”

The Tarascon manuscript was purchased with funds from the Library Board of Governors Acquisition Fund. It can be viewed at the Newberry Library or by request through the McCormick Library of Special Collections at Northwestern.
—Ellen Blum Barish

The era of Parseghian: A game-saving mission

Kicking off Homecoming and Reunion Weekend on October 25, 2012, University Library hosted alumni and friends on Deering Meadow to reminisce about the 1962 Wildcat football team. Jim Phillips, vice president for athletics and recreation, and former players Jay Robertson, Paul Flatley, and Tom Myers were on hand for the event. Clips were shown from University Archives' hundreds of hours of football films dating from 1929 to the recent past.

The Northwestern Game-Savers Team is working to ensure that Wildcat fans will be able to continue watching football highlights from the past by funding the digitization of the films. Though the memories of games and plays can last generations, film does not. "Film is an impermanent record that suffers as it ages," says University archivist Kevin Leonard. "These [football] films are not going to last forever."

The football collection comprises more than 3,000 items, including videotapes, audio recordings, highlight reels, and preview films of games and practices. The Library is spearheading their repair, cleaning, and reformatting into other media, says Stefan Elnabli, the Library's moving image and sound preservation specialist.

"Digitizing these films will make them available to scholars of sport, historians of football, fans, current and former players, as well as their children and grandchildren," says Leonard. So far, an exciting selection of game films has been saved, including the 1949 Rose Bowl game and the notorious 1982 "Lake the Posts" game.

For more information on becoming part of the Northwestern Game-Savers Team, contact Carlos Terrazas, director of development for libraries, 847-467-2631, c-terrazas@northwestern.edu. To see the films that have been digitized, visit www.library.northwestern.edu/footballfilms.



Left to right: Jim Phillips, vice president for athletics and recreation; former players Jay Robertson (WCAS62), Paul Flatley (WCAS63), and Tom Myers (SESP65); and Library Board of Governors member Dan Jones (KSM61). Photo by Bruce Powell.



Deering doors reopened

Shuttered since 1970, the doors of Deering Library were reopened October 26, 2012, with a ribbon-cutting ceremony and reception. Crowds of alumni and Library supporters gathered in front of Deering, including Christopher Hunt, chairman of the Chauncey and Marion Deering McCormick Foundation, whose gift, combined with support from Mrs. Charles Deering McCormick, helped make the reopening possible. Guests toured the newly renovated lobby, which features improved security, accessibility, and climate control. Cutting the ribbon are (left to right) Morton Schapiro, University president; Sarah Pritchard, dean of libraries; Nancy McCormick, Library Board of Governors member, and her children, Sebastian and Cyra Vella; and Stephen M. Strachan, chair of the Library Board of Governors. Photo by Bruce Powell.



Explore Your Library day

The User Experience staff staged a series of events October 10, 2012, to encourage exploration and engagement with Library resources and personnel. Here students pose with Willie the Wildcat in the Library lounge after searching for clues to his whereabouts.

donor spotlight



Dan Jones (in striped tie) with University archivist Kevin Leonard (in purple tie), associate University librarian for special libraries Jeffrey Garrett (seated), and the fall 2012 editorial board of *The Daily Northwestern*. Photo by Jim Ziv.

Daniel S. Jones

In the fall quarter of his final year as a business major at Northwestern's School of Commerce, Daniel S. Jones (KSM61) was looking at his options.

It was 1960 and most graduating men had military service requirements. Every other quarter he had been lucky to work as a financial auditor with a public accounting firm that would later become Deloitte.

"At the time, a business writing professor who had served in the reserves urged me to consider the Navy Supply Corps. He thought it would be a good fit for me," Dan recalls. "I took his advice and ended up on a destroyer as a supply corps officer."

At age 23, Dan found himself on the business side of the ship, managing the financials, purchasing, food service, laundry, and barber shop, as well as 35 men. He loved it. "I knew then that I didn't want to go into a large firm or be an auditor. I wanted to be an entrepreneur."

When Dan returned to the States after his military service, he went to Columbia School of Business, where he met the woman he would marry, Susan Stoner (WCAS63). After receiving his MBA, he worked as a banker and management consultant before starting a digital data business. That business ultimately became NewsBank, with Dan serving as chief executive officer. The company, headquartered in Naples, Florida, provides web-based research products and media services to libraries, schools, professionals, and researchers around the globe. In 2012 it celebrated its 40th anniversary.

Dan, who lives in Naples, Florida, and New Canaan, Connecticut, returns to Evanston frequently for University-related commitments. In addition to being president of the Northwestern Alumni Association and a University trustee, Dan has been on the Library's Board of Governors for the past three years. And not only are he and his wife alumni, he is also a Northwestern parent and father-in-law and the nephew of an alum. "We have seven Northwestern degrees in our family," he says proudly.

130 years of Northwestern history, digitized

Last fall, NewsBank finalized a long-held dream of Daniel Jones: to fully digitize 130 years of *The Daily Northwestern*.

The project was completed not a moment too soon, says University archivist Kevin Leonard. "Much of the original paper and the microfilmed versions of *The Daily* had deteriorated to the point where the content was in serious danger of being lost."

Access is currently available only to Northwestern students, faculty, and staff. There are plans to make the database available to all alumni regardless of their geographic location; until then University Archives is happy to continue performing *The Daily Northwestern* research if alumni provide them with search information such as names, dates, and events.

"With the new search function you can really go in depth in practically a snap of the fingers," according to Janet Olson, assistant University archivist.

Sarah Pritchard, dean of libraries, says, "For some time we have wanted to preserve and make available this great historical material. We were thrilled to do it with the leadership of one of our own alumni and the resources of a premier newspaper digitizing company like NewsBank."



NORTHWESTERN
UNIVERSITY



AT THE LIBRARY

On Her Own Terms: Patricia Neal's Life and Legacy January 10–March 22, University Library, Main Level

The late Oscar-winning actress and Northwestern alumna Patricia Neal lit up the screen in films like *Hud*, *The Fountainhead*, and *The Day the Earth Stood Still*. This exhibit—drawn from her newly established archive at Northwestern University Library—also explores the heartbreaking drama in Neal's personal life.

Viola Spolin: Improvisation and Intuition April 1–August 30, University Library, Main Level

Viola Spolin has been called the high priestess of improvisational theater. Her work as a theater educator, actor, and author was the impetus for Second City and the improvisational theater movement, and she wrote the seminal book *Improvisation for the Theater*, published by Northwestern University Press.

The exhibit will provide an exciting glimpse into the work of the late theater pioneer through the use of the Library's Spolin Collection of her writings, games (instructions for which are pictured at right), photos, video, and audio.

