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Finding aid for the
Stephen Sprague collection, circa 1964 - 1979

AG 65

Stephen Sprague collection, circa 1964-1979

AG 65

Creator

Sprague, Stephen

Abstract

Activity files, personal library, photographic materials, and audio-visual materials, circa 1964-1979, of Stephen Sprague (1942-1979), photographer, teacher, and filmmaker. The activity files include correspondence and research notes documenting his film, photography, and video projects; office files from his tenure as professor at Purdue University; and research papers on geology, photography, and anthropology. The bulk of the collection consists of photographic materials: black-and-white and color negatives, transparencies, proof prints, and fine prints-which relate to his major projects including his M.F.A. thesis Maxwell Street Flea Market, The Work of C.J. Pansirna, Photographs of Fraternity Life, Photographs of DePue, Illinois, A Decade of Documentary, Yoruba Photography, and his last projects on Mexico and Peru. The films, videotapes, and audiotapes represent his documentary, artistic, and ethnographic efforts. Some of the more realized projects are John David Mooney: Plasma Light Sculpture (1974), Mr. and Miss Nude America (1974-75), When It Is My Time, My Star Will Shine (1975), Maxwell Street Alley Blues (1976), and Deep in a Dream (1977).

Quantity/ Extent

28.5 linear feet

Language of Materials

English

Biographical/ Historical Note

Stephen Sprague (1942-1979) was an American photographer, teacher, and filmmaker. Sprague received an MFA from the School of the Art Institute of Chicago in 1970. He worked as an assistant professor of photography and film for Purdue University. He was mainly interested in the concepts of documentary photography, including the ways in which the photographer's personal and cultural biases might be revealed. Sprague died in 1979.

Scope and Content Note

This collection has been divided into four series: Activity Files (1966-79), Personal Library (1971-75), Photographic Materials (1964-79), and Audio-visual Materials (1968-78), relating to the short but varied career of photographer, filmmaker, and videographer, Stephen Sprague. The collection was arranged largely as received from David Sprague.

Series one: Activity Files, 1966-79. Arranged alphabetically by the original folder headings, and then chronologically within each folder. The bulk of these files concern documentary projects in the 1970s employing photography and film. Maxwell Street Alley Blues, Naked City, Old Time Fiddlers Convention, C.J. Pansirna, Peru, and Yoruba are all represented. While assistant professor at Purdue, Sprague taught several film and photography classes. Files from this period contain correspondence with colleagues; bibliographies for classes on the history of photography and visual anthropology; two self-published books containing work by his photography students; several grant proposals; and others relating to personal and professional matters. There is correspondence relating to specific projects or subjects in several folders throughout the series especially those labeled "Peru," "Yoruba," and "Society for the Anthropology of Visual Communication". The folder "Photography Correspondence" concerns one-person and group exhibitions, video and film demonstrations, and exchanges of information on related topics.

The Activity Files contain five research papers by Sprague; two relate to his studies in geology, two to his studies in photography and film, and one to his published paper on research done in Africa, "Yoruba Photography: How the Yoruba See Themselves" (1978). The latter was delivered (in several versions) to audiences ranging from anthropologists to photographers. Considering the trajectory of his interests during his last years, this was probably the direction that his future work would have taken.

Of special interest in this series are the following items: two research papers by Bruce Jenkins and a handwritten note by Sprague on a lecture by Hollis Frampton, filmmaker; correspondence and biographical notes on C.J. Pansirna (1888-1969), a commercial photographer in Chicago whose interests in documenting ethnic groups may have been an early influence on Sprague; a three-page, photocopied typescript titled "Harold Allen- A Photographic Autobiography"; and several scripts and logs relating to Sprague's film, video and slide productions.

Series two: Personal Library, 1971-1975. Contains books and photographic miscellany by photographers Les Krims and Charles Swedlund. This is probably a small portion of a larger library once owned by Sprague; though there is no evidence of the scope of that collection. There are three books, 1971-1972, by Les Krims. Two of the books by

Swedlund are illustrated flip-books. Also included are Swedlund's Do-It-Yourself Portfolio, and his Phenakistascope Discs.

Series three: Photographic Materials, 1964-1979. Includes a wide range of black-and-white and color materials-transparencies, positives, negatives, proof sheets, work prints, and fine prints. There are some unidentified photographs in this series. The earliest materials relate to Sprague's geological interests and travels. The bulk of the series begins with his serious study of photography in Chicago around 1968, and continues through his teaching career at Columbia College and Purdue University.

This series has been divided by record types into the following subseries: Negatives and Contacts (1964-78); Transparencies (1965-78); and Photographs (ca.1965-79).

Series four: Audio-visual Materials, 1968-78. Includes 16 mm. and super 8 mm. films, 1/2 in. helical scan black-and-white videotapes, 1/4 in. reel-to-reel audiotapes, and 1/8 in. audiocassettes. This series encompasses nearly every project Sprague undertook during the period 1968-78. Included are final edited pieces which represent the culmination of the project, original camera footage, various work prints, and audiotapes. The clips vary in length from a few seconds to one hour and include fifty-two 16 mm. films, sixteen super 8 mm. films, thirty-three 1/2 in. reel-to-reel videotapes, twenty-six 1/4 in. reel-to-reel audiotapes, and ten 1/8 in. audiocassettes.

Sprague's earlier work, 1968-73, consists of three film projects. The most noteworthy of these, Oink, won an honorable mention at the First International Erotic Film Festival, San Francisco (1970). Beginning in 1973, Sprague began utilizing several moving picture formats. The bulk of this series represents projects undertaken between 1973 and 1978 and includes both film and video productions on fraternity life at Purdue University, the Mr. and Miss Nude America Contest, a blues band on Maxwell Street (Chicago), and Nigerian and Peruvian culture.

Audio-visual materials have been separated into film and video projects, and then arranged chronologically. Audiotapes which pertain to a particular project have been kept with that project. Otherwise, the tapes have been arranged chronologically.

Arrangement

Series One: Activity Files, 1966-1979

Series Two: Personal Library, 1971-1975

Series Three: Photographic Materials, 1964-1979

Series Four: Audio-visual Materials, 1968-1978

Names and Subject Terms

Sprague, Stephen, 1942-1979 [<https://lccn.loc.gov/n90650914>]

Restrictions

Conditions Governing Access

Access to this collection requires an appointment with the Volkerding Study Center.

Conditions Governing Use

It is the responsibility of the user to obtain permission from the copyright owner (which could be the institution, the creator of the record, the author or his/her transferees, heirs, legates or literary executors) prior to any copyright-protected uses of the collection.

The user agrees to indemnify, defend, and hold harmless the Arizona Board of Regents, the University of Arizona, Center of Creative Photography, including its officers, employees, and agents, from and against all claims made relating to copyright or other intellectual property infringement.

Provenance

The Stephen Sprague Archive was gifted to the Center between 1983 and 1984 from the Sprague family and Sprague's ex-wife, Linda Sprague. After Stephen Sprague's death in 1979, the collection was inventoried by his brother, David Sprague, and later transferred to the Center.

Separated Materials

One portfolio, "Photographs: Institute of Design" (Portfolio 6, Illinois Institute of Technology, 1969. Number 100 of 100) and approximately 3 linear feet of master prints by Stephen Sprague were transferred to the Center's Fine Print Collection.

Preferred Citation

Stephen Sprague collection, circa 1964 - 1979. AG 65. Center for Creative Photography, University of Arizona, Tucson, AZ.

Processing Information

Finding aid updated by Alexis Peregoy in January, 2018.

Container List**Series 1: Activity Files, 1966-1979**

Note: arranged alphabetically then chronologically. Quantity: 2 linear feet.

Box	Folder	
1	1	[restricted], 1970
	2	Biographical, 1970-1978
	3	<u>African Arts</u> , 1978
	4	"Between Time and Timbuktu" script, 1974
	5	Capital expenditure, 1972-79
	6	Documentary photography, 1972-1973
	7	Drawings, unidentified, circa 1970
	8	Ethnographic film, 1973-1978
	9	Hollis Frampton, 1974-1977
	10	Fraternities, 1973
	11	Grant information, 1973
	12	Higher order image material, circa 1975
	13	Invoices, income, W-2, 1977-1979
	14	Mailing list, circa 1975
	15	Marshall Fields and Co., 1974
	16	Maxwell Street Alley Blues, 1976
	17	Mooney film invoices, 1979
	18	Naked City, 1974
	19	News clippings, circa 1974
	20	Old Time Fiddlers' Convention, 1974
	21	C.J. Pansirna, 1972-1976
	22	Paper samples, 1970s
	23	Personal papers, 1969-1977
	24	Peru: Rosa Gamarra-Thomson, 1978
2	1	Photography articles, circa 1972-1974
	2	Photography correspondence, n.d., 1971-1972
	3	Photography correspondence, 1973-1974
	4	Photography correspondence, 1975-1976
	5	Photography correspondence, 1977-1978
	6	Photography shows, 1975-1979
	7	Purdue: books by students, 1975
	8	Purdue: books by students, 1977
	9	Purdue: campus cops, 1974-1976
	10	Purdue: clippings, 1977
	11	Purdue: correspondence, 1973-1975
	12	Purdue: correspondence, 1975-1979

- 13 Purdue: Grand Prix, 1973-1974
- 14 Purdue: gum bichromate, 1972
- 15 Purdue: "History of Photography," 1: reading list, 1978
- 16 Purdue: "History of Photography," 2: lectures and readings, 1978
- 17 Purdue: "History of Photography," 3: Szarkowski articles, ca.1975
- 18 Purdue: "History of Photography," 4: Coleman, other articles, circa 1975
- 19 Purdue: "History of Photography," mid-term review and exam, 1978
- 20 Purdue: "History of Photography," form for final projects and exam, 1978
- 21 Purdue: "History of Photography," evaluations, 1978
- 22 Purdue: photo criticism, 1970s
- 3 1 Purdue: proposals funded, 1974
- 2 Purdue: proposals, 1975
- 3 Purdue: resumes, 1973-1978
- 4 Purdue: vernacular photography, circa 1978
- 5 Purdue: video, circa 1974-1975
- 6 Purdue: video personal, circa 1974-75
- 7 Purdue: visual anthropology course, 1979
- 8 Purdue: visual anthropology course, 1979
- 9 Research papers: architectural aggregates, "A Study of the State of the Art," S.F. Sprague, 1966
- 10-11 Research papers: "Petrographic and Petrologic Investigation of the June Canyon Granitic Complex," S.F. Sprague, circa 1967
- 4 1 Research papers: "A Few Ideas about Lasers and Holography," S.F. Sprague, 1968
- 2 Research papers: "Is There Hope for a New American Cinema?" S.F. Sprague, 1969
- 3 Research papers: "Yoruba Photography: How the Yoruba See Themselves," S.F. Sprague, 1978
- 4 Research papers: "The Cognitive Style of Field Dependence," Kathy P. Tuite, 1978
- 5 Running Dog One and Done, 1976 [periodical with article by S.F. Sprague]
- 6 Society for the Anthropology of Visual Communication, 1975-1979
- 7 Society for the Anthropology of Visual Communication, reprints, 1978
- 8 The Whammy Hour, circa 1975
- 9 Yoruba photography, 1973-78
- 10 Yoruba photography: funding, 1973-1978
- 11 Yoruba photography: Ibeji, 1973-1978
- 12 Yoruba photography: proposal by Marilyn Hammersley Houlbert, 1972-1974
- 13 Yoruba photography: slide lecture, 1976

Selected Index to Activity Files

(By folder heading)

Photography correspondence

Arnold, Bill, 1973
Crane, Barbara, 1976
Deschamps, Francois, 1975
Estabrook, Reed, circa 1974
Harris, Lynn, 1974, 1976
Josephson, Ken, 1975
Meek, A.J., 1974
Mooney, John David, 1975, 1978
Parker, Bart, 1973, 1975
Sugarman, Charles, 1975
Swedlund, Charles, circa 1975
Society for Anthropology of Visual Communication
Ruby, Jay, 1975-1978
Peru
Gamarra-Thomson, Rosa, 1978
Yoruba photography
Houlberg, Marilyn Hammersley, 1973-1976

Series 2: Personal Library, 1971-1975

Note: arranged alphabetically by author. Quantity: 0.5 linear feet.

Box	Folder	
5	5	Krims, Les. <u>The Little People of America, 1971</u> . [limited edition folio by Krims, 1972. In slipcase, signed, with intro., no. 455/4000]
		Krims, Les. <u>The Deerslayers, 1972</u> . [limited edition folio by Krims. In slipcase, signed, with statement, no. 516/4000]
		Krims, Les. <u>Making Chicken Soup</u> . Rochester, N.Y.: Humpy Press, 1972.
		Swedlund, Charles. <u>My Wife is Pregnant!</u> , 1971.
		Swedlund, Charles. <u>Thaumatrope</u> , 1971. [3 photographs on a string]
		Swedlund, Charles and Liz. <u>We Have a Daughter, 1972</u> . [with photograph on a string]
		Swedlund, Charles. <u>Do-It-Yourself Portfolio, 1973</u> . [10 high contrast 35mm negatives]
		Swedlund, Charles. <u>Phenakistoscope Discs, 1974</u> . [15 discs with holder and mirror]
		Swedlund, Charles. <u>Ms. Is Housebroken, 1975</u> .

Series 3: Photographic Materials, 1964 - 1979

Note: materials are separated into the following subseries – negatives, transparencies, and photographs. The black-and-white and color negatives and contacts in the collection span the years 1964 to 1978. They include Sprague's major projects: Maxwell Street Flea Market (1970), The Work of C.J. Pansirna (1972), Photographs of Fraternity Life (1973), Photographs of DePue, Illinois (1973), and Yoruba Photography (1975-1978). Many miscellaneous and smaller project negatives are also represented, including negatives for commercial work for Marshall Fields and Company, a department store in Chicago; the "Plastic America" series; and shots of Battleground, Indiana.

The negatives are divided into two groups: black-and-white and color. They are arranged chronologically by project. A miscellaneous category includes smaller identified and unidentified projects. When a particular subject or project encompassed several years, the negatives for that project were kept together at the expense of strict chronology.

The contact-printed proof photographs are in the form of contact sheets, i.e., two or more negative strips printed side by side on one sheet of photographic paper, or contact strips, i.e., a single negative strip printed on a piece of photographic paper cut to the size of the negative strip. Contact sheets were originally stored in loose leaf binders with the contact sheets serving as pages. The contact strips were originally stored with the negative inside the negative sleeves.

The contact sheets and strips were ordered to mirror the organization of the negatives, i.e., they were first divided by film type, and then by identified or unidentified project in chronological order.

In most cases, the negatives have a matching positive in the form of either contact sheets or strips. A notation in the lower left corner of the negative envelope indicates the existence of either contact sheets or strips.

Black-and-white and color negatives and contacts include 35 mm., 6x6 cm., 4x5 in. and some 5x7 in. The bulk of the negatives and contacts are black-and-white 35 mm. and 6x6 cm. There are some glass plate negatives by C.J. Pansirna.

There are approximately 2,700 transparencies, mostly color. The bulk of the transparencies document Sprague's climbing trips from 1967 to 1973; his boat trip in 1971; his multi-media production of a script by Kurt Vonnegut titled "Between Time and Timbuktu," presented in 1973; and his slide lecture, selected from a larger group of transparencies, on non-western uses of photography, and involving his studies in Nigeria, Mexico and Peru. Many of the camping, hiking, and sailing transparencies appear to be casual, personal photographs of outings with friends.

Most of the transparencies arrived untitled and unorganized, and were arranged by processing date. Some contain annotations by Sprague concerning place and date. Transparencies of his Nigerian, Mexican, and Peruvian projects are in the original metal boxes. There are handwritten notes and subject classification headings inside the boxes.

The 1,677 photographs in the collection are divided into three groups: black-and-white, color, and photographs by others. There are 1,315 black-and-white prints, 136 color, and 226 photographs by others. The prints range in size from 8x10 in. to 16x20 in.

The bulk of this series relates to Sprague's major projects: Maxwell Street Flea Market (1970), The Work of C.J. Pansirna (1971), Photographs of DePue, Illinois (1973), Photographs of Fraternity Life (1973), and Yoruba Photography (1975-78). The remainder are miscellaneous smaller projects and unidentified photographs which are arranged chronologically. These projects include geology thesis micrographs (ca.1967); photos from a summer workshop (1969); photographs of Chicago (1970-73); nudes; series entitled "Out of Focus" (ca.1970) and "Plastic America" (1970-73); commercial work done for Marshall Fields and Company (1971-73), and photographs of

Battleground, Indiana (ca.1975). The miscellaneous category (1967-79) also includes work from 1969 and earlier, and many portraits of Sprague's wife and friends.

Photographs by others consist primarily of images by his students. The majority of the work is from Sprague's class projects at Columbia College, and document the community of DePue, Illinois and fraternity life at Purdue University. There are two portfolios from classes at Columbia College and Purdue University.

Items transferred from this series to the Master Print Collection include the portfolio, "Photographs: Institute of Design," from the Illinois Institute of Technology with fine prints by Aaron Siskind, Joseph Jachna, and others, and master prints by Sprague.

Subseries 1: Negatives and Contact Prints

Note: Box 6 contains black-and-white, 35 mm., 6x6 cm., or 4x5 in. negatives. Box 7 contains black-and-white, 35 mm., 6x6 cm., 4x5 in., or 5x7 in. negatives. Box 8 contains color and glass plate negatives, 35 mm., 6x6 cm., or 4x5 in. negatives and contact sheets. Box 9 contains contact sheets, black-and-white negatives, 35 mm. or 6x6 cm. Boxes 10-11 contains contact sheets, black-and-white negatives, 35 mm., 6x6 cm or 6x9cm.

Box	Folder	
6	1	Maxwell Street, 1970
	2	Purdue, 1973
	3	DePue, 1973
	4	Yoruba, 1975-1978
	5	Miscellaneous, 1964-1968
	6	Miscellaneous Chicago, Nudes, Out of Focus, 1969-1970
	7	Miscellaneous Out of Focus, School of the Art Institute of Chicago, Society of Photographic Education, 1970-1973
7	1	Miscellaneous Marshall Fields, 1971-1973
	2	Miscellaneous Marshall Fields, Cats and Dogs, Latin, Brent and Mia's Wedding, 1972-1976
	3	Miscellaneous Battleground, Christmas, Niagra Falls, 1974-1979
	4	Miscellaneous Chair, COVA [Convention of Visual Anthropology], Summer '76, 1974-1979
	5	Miscellaneous Zimmerman, Pounders, Peru, 1976-1978
	6	Miscellaneous Nudes, Libertyville, 1970s
	7	Miscellaneous Libertyville, Hear Muffs, 1970s
8	8	Miscellaneous Coffin Series, Maxwell Street, 1970s
	1	Maxwell Street, 1970; DePue, 1973
	2	Pansirna, 1972 [glass plates]
	3	Miscellaneous Summer Workshop, 1969-1974
	4	Miscellaneous Plastic America, Marshall Fields, 1970-1973
	5	Miscellaneous Libertyville, Nudes, n.d., 1967-68, contact sheets
9	6	Miscellaneous, circa 1965-1970, contact sheets
	1-2	Maxwell Street, 1970
	3-4	Purdue, 1973
	5	DePue, 1973

	6	Yoruba, 1975-1978
10	1-25	Miscellaneous, 1967-1975
11	1-9	Miscellaneous, 1975-1978
	10-15	Maxwell Street, 1970; DePue, 1975; miscellaneous, n.d., 1969-1974

Subseries 2: Transparencies

Note: arranged chronologically. Quantity: 2 linear feet.

Box	Folder	
12		Trip to Maine, Indiana, New York, Canoe Trip, Buildings, Caves, Portraits, 1965-1966 "Pyramid Peak" (Colorado), Car Trip to San Francisco, Portraits, White Mountains (New Hampshire), Martha's Vineyard, David and M.J. Wedding, 1967-1969 Mountain Climbing in the Rockies, 1970 Boat Trip Side Show, 1971 [also includes transparencies not in slide trays] "Bike Trip to Attica," 1972 DePue, Climbing Trip to Grand Teton National Park, Santa Fe (New Mexico), 1973 "Between Time and Timbuktu," Portraits, Art History Class Transparencies, 1974 Pet Cemetery, Big Bend (Texas), Ceramic Pieces, Landscapes, "Eating and Drinking: Photographs by A and D 209," Van Gogh Exhibition Installation, 1975 Slide Lecture on Yoruba, Mexican, and Peruvian Uses of Photography, 1975-1978 [handwritten notes on transparencies]
13		"Eating and Drinking: Photographs by A and D 209," 1975 [duplicates] "Africa," "Mexico," 1975-1978 [metal boxes] "Peru," 1978 [metal box] Linda Sprague, 1969-1973 [color, unmounted, 35 mm.] Plastic America, 1970-1973 [color, unmounted, 35 mm.] Marshall Fields, 1971-1973 [color, unmounted, 35 mm.]

Subseries 3: Photographs

Note: arranged chronologically. Box 29 contains color photographs. Box 30 contains the Stephen Sprague collection of photographs by others. Quantity: 11 linear feet.

Box	Folder	
14		Maxwell Street, 1970
15		Miscellaneous, Early work, pre-1969 Maxwell Street, 1970 Purdue, 1973 DePue, 1973

- | | |
|----|--|
| 16 | Pansirna, 1971 |
| 17 | Purdue, 1973 |
| 18 | DePue, 1973 |
| 19 | Yoruba, 1975-78 |
| 20 | Yoruba, photographs by local photographers, 1975-78:
Ade. De-Love Photo
Ariyo Photo Studio
Blessed Hope Photo
Chief Atos Photo Works
Dupe Photo Studio
I. Mudah Photo
Oju Mo Ola Photo Service
Pax Photo Works
Remmy Photos
Simple Photographer
Sir Special Photography |
| 21 | Yoruba, photographs by local photographers, 1975-78 [glass plates] |
| 22 | Yoruba [photoconstruction of Oba of Ila-Orangun], 1975 [one piece] |
| 23 | Miscellaneous geology thesis [photomicrographs], ca.1967 |
| 24 | Miscellaneous, 1969-1975 |
| 25 | Miscellaneous, 1969-1975 |
| 26 | Miscellaneous, 1975-1979 |
| 27 | Miscellaneous, 1975-1979 |
| 28 | Miscellaneous oversize, 1969-1979; miscellaneous artwork [non-silver],
n.d. |
| 29 | Maxwell Street, 1970; DePue, 1973; miscellaneous, 1969-1973 [color] |
| 30 | Personal photographs, circa 1920-1940; student work, ca.1971-1976;
Peru [personal photographs], ca.1978 |
| 31 | Student work, 1973 [DePue] |
| 32 | Student work, 1973 [Purdue] |
| 33 | Student portfolios, 1971-1972 [<u>Project 1: A Portfolio of Photographs</u> ,
Columbia College, 1971; <u>Ten Prints</u> , Purdue University, 1972] |

Series 3: Audio-Visual Materials, 1968 – 1978

Note: materials have been separated into the following subseries – moving pictures, videotapes, and audiotapes. The materials have been separated into film and video projects, and then arranged chronologically.

Subseries 1: Moving Pictures

Box Folder

- | | |
|----|---|
| 34 | <u>Maintaining Workers Interest</u> , n.d.
<u>Christmas</u> , n.d. |
|----|---|

- 35 Santa Film, n.d.
When I'm 64, n.d.
Between Time and Timbuktu, 1974
When It Is Time, My Star Will Shine, 1975
Ila Ibegi Ikinne Ibegi, 1977
Carver, 1977
Haircutting, 1978
Animals, n.d.
Oink, 1968
Blue Moon, 1968
Our Boat Movies, 1970
Bed Race, 1973
Cattle Marking I and II, 1978
Photographer, 1978 [with Melcho]
Melcho I and II, 1978
Gift Exchange, 1978
Huachua, 1978
Discussion and Weaver, 1978
Market, 1978
Wedding, 1978
36 Atomic Alert, n.d.
No Core, n.d.
Garbage, n.d.
Eclipse, n.d.
John David Mooney: Plasma Light Sculptures, 1974
George Sugarman at Purdue, 1975
Robert Mallery: Sandbox, 1975
Family, 1977 [incomplete]
37 Maxwell Street Alley Blues, 1976
Deep in a Dream, 1977

Subseries 2: Videotapes

Box Folder

- 38 DePue Show, n.d.
Fair Girls Tap Dance; Linda's Mother, n.d.
 [unrelated pieces]
Grand Prix '73 Bed Race, 1973
Grand Prix '74, 1974
Naked City: Mr. and Miss Nude America, 1974
Miss Nude Teeny-Bop, 1974

Little Miss Indiana Talent Contest, 1974
Wabash Ash, 1974
Old Time Fiddlers' Convention, 1974
Steve and S. Pounders, 1974
Letter to Don V., 1974 [Don Visicini]
Beer Olympics '75, 1975
Beta Theta Pie Party, 1976
A Day in the Work Life of F. Treesia, 1978

Subseries 3: Audiotapes

Box Folder

34	<u>Time Warp, n.d.</u> <u>Doc in Chicago, n.d.</u> <u>DePue Documentary, 1972</u>
35	<u>Uncle John, n.d.</u> <u>David Stratton, n.d.</u> <u>Dennis, Eric, Linda, n.d.</u> <u>Linda Sprague Sings, n.d.</u> <u>Boat Trip Slide Show, 1970</u> <u>Marilyn and Family, 1975</u> <u>Highland Music, 1978</u> <u>Rosa, 1978</u>
36	Frame (oversize, ornate, painted picture frame)

Index to Audio-Visual Materials

Moving pictures

(AG65 Box 34)

Maintaining Workers Interest, n.d.

Educational film, 16 mm., possibly not by Sprague

Christmas, n.d.

Outtakes, 16 mm.

Santa Film, n.d.

Original, super 8 mm.

When I'm 64, n.d.

Original, 8 mm.

Between Time and Timbuktu, 1974

Vonnegut production, 1/4 in. reel-to-reel audiotape

When It Is My Time, My Star Will Shine, 1975

Reflexive film showing an anthropologist and Yoruba crafts persons in Nigeria
47 min., sync., sound, color

1. Magnetic track 950, super 8 mm.
2. Introduction outtakes, super 8mm.
3. Introduction outtakes, super 8mm.
4. Edited original ELA, super 8mm., 843 ft.

Ila Ibegi Ikinne Ibegi, 1977

Miscellaneous, super 8 mm.

Carver, 1977

Outtakes, super 8 mm.

Haircutting, 1978

1. S8 sync., camera original, super 8 mm. (Peru, 8 July 1978)
2. Hairdresser outtakes, super 8 mm.
3. Rosa Gamarra-Thomson explains Quechua cosmetology and [gives] her interpretations of the Makitos, 1/8 in. audiocassette (11/15 July 1978)

4. Haircutting ceremonial music, non-sync. and sync., Charango music, 1/8 in. audiocassette

(AG65 Box 35)

Animals, n.d.

1. Original, silent, 16 mm.
2. Outtakes, 16 mm.

Oink, 1968

1. Original, black-and-white, 16 mm.
2. Soundtrack, 1/4 in. reel-to-reel audiotape

Blue Moon, 1968

Synchronized sound original, 7 1/2 ips., 1/4 in. reel-to-reel audiotape

Our Boat Movies

16 mm.

Bed Race, 1973

1. Unlabelled, 16 mm.
2. Frat slingshot, 1/4 in. reel-to-reel audiotape
3. Frat slingshot, 16 mm.
4. 1/4 in. reel-to-reel audiotape
5. Original EFG, 16 mm. head

Cattle Marketing I and II, 1978

1. S8 sync. sound, camera original, super 8 mm. (Peru, 8 July 1978)
2. S8 sync. sound, camera original, super 8 mm. (Peru, 8 July 1978)
3. Film sound, Paucara, music from haircutting ceremony, Rosa's discussion of Makitos, 1/8 in. audiocassette (26 July 1978)
4. Santiago in Paucara, sync., 1/8 in. audiocassette (26 July 1978)

Photographer, 1978 [with Melcho]

S8 sync. sound, camera original, 24 fps., super 8 mm. (8 July 1978)

Melcho I and II, 1978

1. S8 sync. sound, camera original, 24 fps., super 8 mm. (Peru, 8 July 1978)
2. Herd scenes, Melcho and wife, super 8 mm.

3. Melchos, 1/8 in. audiocassette

Gift Exchange, 1978

Sync. sound, Kod., 24 fps, super 8 mm.

Huachua, 1978

S8 sync. sound, 24 fps., camera original, super 8 mm. (Peru, 8 July 1978)

Discussion and Weaver, 1978

Makitos, S8 sync. sound, 24 fps., camera original, super 8 mm. (Peru, 8 July 1978)

Market, 1978

S8 sync. sound, 24 fps., camera original, super 8 mm. (Peru, 8 July 1978)

Wedding, 1978

1. S8 sync. sound, 24 fps., camera original, super 8 mm. (Peru, 8 July 1978)
2. Sync. sound and non sync., Market day, sync. sound, 1/8 in. audiocassette (23 July 1978)

(AG65 Box 36)

Atomic Alert, n.d.

16 mm., possibly not by Sprague

No Core, n.d.

16 mm.

Garbage, n.d.

16 mm., black-and-white

Eclipse, n.d.

1. Magnetic track, 16 mm. head
2. Work print, 16 mm. tail
3. Optical track print, 16 mm. tail
4. A-Roll, print, 16 mm. tail
5. B-roll, print, 16 mm. tail
6. Answer print, 16 mm.
7. Final mix master, 1/4 in. reel-to-reel audiotape

John David Mooney: Plasma Light Sculptures, 1974

With Lynn Harris, a personal response to the essence rather than the form of Mooney's sculpture 12 min., sound, color

1. Short version, 16 mm.
2. Long version, 16 mm.
3. Print outtakes with sync., 16 mm.
4. Titles, 16 mm.
5. Original sync. sound, 1/4 in. reel-to-reel audiotape (16 Mar. 1974)
6. Music track, 1/4 in. reel-to-reel audiotape

George Sugarman at Purdue, 1975

An informal discussion with the sculptor about his work while a visiting artist at Purdue. 18 min., sound, color

1. Studio C.A.S., 16 mm. tail
2. Titles original, 16 mm.
3. Slides, cut A.S., 16 mm.
4. Mag. and film, slides end sequence, 16 mm.
5. Slides, outtakes with sync., 16 mm.
6. Mag. outtakes, slides with sync., 16 mm.
7. Last scene (Gwen's house) titles, 16 mm. head
8. Work print, 16 mm. head
9. First answer print, 16 mm.
10. Original processed EFB, 16 mm. head
11. Low noise AV 176, #2, 1/4 in. reel-to-reel audiotape

Robert Mallery: Sandbox, 1975

Visual record of the artist's kinetic sculpture constructed at Purdue. 12 min., sound, color Print, 16 mm.

Family, 1977 [incomplete]

1. Family lobster, 16 mm.
2. David Sprague, 16 mm.
3. Parents, 16 mm.

4. Betsy Sprague, 16 mm.
5. Betsy Sprague, 16 mm.

David Sprague interviewed, conversations in the van, interviewed on deck, ¼ in. reel-to-reel.

7. Betsy Sprague, tails out, 1/4 in. reel-to-reel audiotape
8. Betsy Sprague, 1/4 in. reel-to-reel audiotape
9. David Sprague, 1/4 in. reel-to-reel audiotape
10. Stephen Sprague's house, tails, 1/4 in. reel-to-reel audiotape

(AG65:36)

Maxwell Street Alley Blues, 1976

Direct cinema documentary of a blues band on Maxwell Street (Chicago, Ill.) 10 min., sync.

1. Original negative, no work print, Linda talks and record store window speaker, sync.
2. Outtakes, C.A.S. work print of negative, 16 mm.
3. Original negative, Linda and Globe, Art Institute of Chicago, 16 mm. tail
4. Original negative print, 16 mm. head
5. Band sync. outtakes, 16 mm.
6. Reversal original, 16 mm.
7. Outtakes/mag. sync. track, 16 mm.

Maxwell Street Alley Blues, 1976 (continued)

8. Original black-and-white negative, roll #1, 70-453, 16 mm. head
9. Original black-and-white negative, non-sync., pan of circle, CU people and merchandise, record store, 16 mm. head
10. Reversal, rough edit, 16 mm.
11. Work print, 16 mm.
12. Work print, sync. sound and CA outtakes, 16 mm.
13. Head track, 16 mm.
14. Interviews, work print, sync. sound, 16 mm.
15. Blank used, 16 mm.
16. Mag. used, splices, 16 mm.

17. Mag. blank used, 16 mm.
18. Print 06, 16 mm. (2 Jan. 1977)
19. Sync. sound, original, 1/4 in. reel-to-reel audiotape
20. Background of Maxwell St. with ducks, 1/4 in. reel-to-reel audiotape
21. Sync. sound tape transfer, first, 1/4 in. reel-to-reel audiotape

Deep in a Dream, 1977

What to do at a high school prom; film class project satirizing traditional educational films

20 min., sound, black-and-white

1. Original black-and-white reversal, 16 mm. head
2. Original black-and-white reversal, outtakes, 16 mm. head
3. Outtakes, 16 mm. head
4. Work print, titles, 16 mm. head
5. Work print, 16 mm. head
6. Music track, 16 mm. head
7. Narration track, 16 mm. head
8. Dialogue, 16 mm. head
9. Final print, 16 mm.
10. Narration sound effects, 1/4 in. reel-to-reel audiotape
11. Sync. #1, tails out, 1/4 in. reel-to-reel audiotape
12. Sync. #2, 1/4 in. reel-to-reel audiotape
13. Sync. master track, 1/4 in. reel-to-reel audiotape

Videotapes

(AG65:38)

DePue Girls, n.d.

Master mix, 30 min.

Fair Girls Tap Show, Linda' Mother, n.d.

Unrelated pieces, 30 min.

Grand Prix '73 Bed Race, 1973

1. 30 min.

2. 30 min.
3. 30 min.
4. Master dub
5. 30 min.

Grand Prix '74, 1974

1. Balloons, 30 min.
2. Debbie Patterson, 30 min.

Naked City: Mr. and Miss Nude America, 1974

1. Original footage, 30 min.
2. Original footage, 30 min.
3. Original footage, 30 min.
4. Original footage, 30 min.
5. Original footage, 30 min.
6. Master edit, 60 min. (3 Aug. 1974)
7. Dick Drost interview, original footage, 30 min.

Miss Nude Teeny-Bop, 1974

1. Original footage, 30 min.
2. Original footage, 30 min.
3. Original footage, 30 min.
4. Original footage with winners

Little Miss Indiana Talent Contest, 1974

30 min.

Wabash Ash, 1974

Conceptual art, 30 min.

Old Time Fiddlers' Convention, 1974

1. 30 min.
2. 30 min.
3. 30 min.
4. 30 min.
5. 60 min.

Steve and S. Pounders, 1974

1. 30 min.
2. 60 min.

Letter to Don V., 1974 [Don Visicini]

Collaborative letter to photographer, 30 min. (20 Oct. 1974)

Beer Olympics '75, 1975

Purdue, master, 30 min.

Beta Theta Pie Party, 1976

30 min.

Audiotapes

(AG65:34)

Time Warp, n.d.

1. Final mix, dup., 1/4 in. reel-to-reel audiotape
2. Master, 1/4 in. reel-to-reel audiotape

Doc in Chicago, n.d.

1/4 in. reel-to-reel audiotape

DePue Documentary, 1972

12 min., slide/tape show

1. Class project, Columbia College (Chicago), 1/8 in. audiocassette
2. Twin track, 7 1/2 ips., 1/4 in. reel-to-reel audiotape

(AG65:35)

Uncle John, n.d.

Original, 1/4 in. reel-to-reel audiotape

David Stratton, n.d.

Track, 1/4 in. reel-to-reel audiotape

Dennis, Eric, Linda, n.d.

"Star Spangled Banner," "Let It Bleed," 1/4 in. reel-to-reel audiotape

Linda Sprague Sings, n.d.

1/4 in. reel-to-reel audiotape

Boat Trip Slide Show, 1970

Master mix, 1/4 in. reel-to-reel audiotape

Marilyn and Family, 1975

Accompanied by a super 8 mm. film not in collection, 1/8 in. audiocassette (14 May 1975)

Highland Music, 1978

Jaime Guardia-Charango/Las Hermanas Sandhez, vocals, 1/8 in. audiocassette (Lima, Peru, 11 July 1978)

Rosa, 1978

Rosa after seeing Marilyn's film, 1/8 in. audio cassette (21 June 1978)
correspondence and research notes, 1978.