



Smithsonian

Archives of American Art

Finding Aid to the Audiovisual Materials Relating to the Documentary *Beatrice Wood: Mama of Dada*, 1990-1993, in the Archives of American Art

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Collection Overview

Repository:	Archives of American Art
Title:	Audiovisual materials relating to the documentary <i>Beatrice Wood: Mama of Dada</i>
Date:	1990-1993
Identifier:	AAA.nefftom
Creator:	Neff, Tom, 1953-
Extent:	11 Linear feet
Language:	The collection is in English.
Summary:	Audiovisual materials relating to the documentary <i>Beatrice Wood: Mama of Dada</i> measure 11 linear feet and date from 1990 to 1993. Records include sound recordings, motion picture film outtakes, transcripts, production notes, lab records of the film production, and video recordings of the completed documentary.

Administrative Information

Acquisition Information

Donated 1992 by Wild Wolf Productions via writer, director, and producer Tom Neff.

Related Materials

The Archives of American Art holds multiple oral histories and collections of archival material related to Beatrice Wood, including the Beatrice Wood papers, the Beatrice Wood letters to Elizabeth Stein, and the Belle M. Deitch papers concerning Beatrice Wood.

Oral histories include two interviews with Wood conducted by Paul Karlstrom, one on August 26, 1976, and another on March 2, 1992.

The Center for Creative Photography at the University of Arizona holds a collection of material collected and created by Tom Neff for his 1999 documentary "Louise Dahl-Wolfe, Painting with Light."

Processing Information

The collection was fully processed and a finding aid prepared by Megan McShea in 2018. Motion picture film reels were assessed and re-housed in 2017 with funding provided by the Smithsonian Collections Care and Preservation Fund.

Preferred Citation

Audiovisual materials relating to the documentary *Beatrice Wood: Mama of Dada*, 1990-1993. Archives of American Art, Smithsonian Institution.

Restrictions

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C., Research Center. Use of archival audiovisual recordings records with no duplicate copies requires advance notice.

Conditions Governing Use

Outtakes, reels and transcripts: Authorization to quote or reproduce for purposes of publication requires written permission from WILD WOLF PRODUCTIONS via Tom Neff, producer. Contact Reference Services for more information.

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Biographical / Historical

Beatrice Wood: Mama of Dada was written and directed by Tom Neff and released by Wild Wolf Productions in 1993 to correspond with Wood's 100th birthday. Tom Neff is a filmmaker, producer, and television executive who was born in 1953 in Chicago, Illinois and received his MFA from the University of Southern California in 1981. Neff founded the production company Wild Wolf Productions with Diandra Douglas in the early 1990s, and *Mama of Dada* was the company's first production and was written and directed by Neff, and produced by Neff, Diandra Douglas, and Amie Knox.

Neff has produced, written, and directed over a dozen documentaries on historical and cultural subjects since the mid-1980s. In addition to his work on Wood, Neff's filmography includes several documentaries about American artists, including Louise Dahl-Wolfe, Frederic Remington, and Red Grooms. His short documentary *Red Grooms: Sunflower in a Hot House* earned him an Oscar with Madeline Bell in 1987. He currently teaches at Middle Tennessee State University in Murfreesboro, Tennessee.

Scope and Contents

Audiovisual materials relating to the documentary *Beatrice Wood: Mama of Dada* measure 11 linear feet and date from 1990 to 1993. Records include sound recordings, motion picture film outtakes, transcripts, production notes, lab records, and video recordings of the completed documentary.

Original sound recordings and transcripts include two recorded public appearances by Wood, as well as multiple interviews with Beatrice Wood and with others about Wood; interviewed are Francis Nauman, John Perrault, Garth Clark, Mark Del Vecchio, Anne D'Harnoncourt, Steve Watson, Rupert Pole, R.P. Singh, Henry Huglin, and Lee Waisler. Partial transcripts are found for most recordings. Records created by the sound recordist, referred to in this finding aid as sound roll logs, are found with several of the sound reels and document general content and the camera roll numbers of corresponding film footage.

Production notes and lab records include script notes, shot lists, editing notes, detailed editing logs, camera reports, and lab records including work orders for dailies, effects such as titles and superimpositions, and documentation of the final print. Many of the sound recordings were shot synchronously with the motion picture film found in the collection, and while the documentation does not always make the link between picture and soundtrack explicit, the link can be investigated via sound roll logs, camera reports, negative logs, and shot lists.

Moving images include three video copies of the finished documentary and 153 rolls of 16mm motion picture film negative, which are outtakes from 166 original camera negative rolls. The content of outtakes consists of three general types: film shot during several of the interviews and one of Wood's public appearances found in Series 1; silent footage of locations and Wood working in her studio; and footage of historical photographs and artworks. All of the film found in the collection consists of outtakes; footage that was used in the documentary was not donated, although complete sound recordings exist in series 1.

Arrangement

The collection is arranged as three series:

- Series 1: Original Sound Recordings and Transcripts, 1990-1991 (1.6 linear feet; Boxes 1-2)
- Series 2: Production Notes and Lab Reports, 1990-1992 (0.3 linear feet; Box 2)
- Series 3: Moving Images, 1990-1993 (12.1 linear feet; Box 2, FC 3-122)

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Beatrice Wood: Mama of Dada -- motion picture
Dadaism
Motion pictures (visual works)
Women artists
Women ceramicists

Types of Materials:

Interviews
Sound recordings
Transcripts
Video recordings

Names:

Clark, Garth, 1947-
D'Harnoncourt, Anne, 1943-2008
Del Vecchio, Mark
Huglin, Hugh, 1915-
Naumann, Francis M.
Perreault, John, 1937-2015
Pole, Rupert
Singh, R.P.
Waisler, Lee, 1938-
Watson, Steve
Wood, Beatrice

Occupations:

Ceramicists -- California

Container Listing

Series 1: Original Sound Recordings and Transcripts, 1990-1991

1.6 Linear feet (Boxes 1-2)

Scope and Contents: Series contains sound recordings of interviews with Beatrice Wood, interviews with others about Wood, and public appearances by Wood recorded for the documentary *Beatrice Wood: Mama of Dada*. Transcripts of the recordings are also found and filed with the original tapes. Many of the transcripts appear to be incomplete, perhaps containing only passages under consideration for inclusion in the final film. A transcript of a phone conversation with Wood, without a corresponding sound recording, is arranged at the end of the series.

Individuals besides Wood who are interviewed include Francis Nauman, John Perrault, Garth Clark, Mark Del Vecchio, Anne D'Harnoncourt, Steve Watson, Rupert Pole, R.P. Singh, Henry Huglin, and Lee Waisler. Recorded public appearances by Wood include a December 8, 1990 appearance at the Santa Monica Library auditorium, and a November 6, 1991 appearance at an Ojai, California bookstore.

Some of the recordings appear to have been made as sound-only recordings, and some were recorded while filming. Sound roll logs documenting corresponding camera roll numbers and brief notes on content are found with many of the sound reels. Their presence is noted in the folder listing.

Arrangement: Arrangement is chronological, with transcripts for each item followed by tapes. Sound roll logs are filed with sound reels. Where corresponding film footage exists, it is found in Series 3, Moving Images.

Researchers should note that the link between picture and soundtrack is not always explicit in the original labeling and documentation. Sound roll logs usually note the "CR" or camera roll number and brief notes on footage content. Series 2 contains additional documentation linking corresponding sound and picture reels. These CR numbers are different from the existing negative roll numbers found on the film reels themselves and in this finding aid. This reflects the filmmaker's process of assigning one set of numbers during shooting, and assigning a different set of numbers during editing to the same material.

Camera roll numbers are the numbers assigned during shooting and are found on sound roll logs, transcripts, and other production notes. Negative roll numbers assigned during editing are the numbers found on the physical film leaders and cans, and are the numbers referred to in Series 3 of this finding aid.

Although camera roll numbers are sometimes found in transcripts in Series 1, these transcripts also seem to contain several numbering errors. "Slate" numbers spoken at the beginning of recordings seem to be more reliable than transcripts, although not all slate numbers were verified during processing. CR numbers found on sound roll logs also appear to be reliable, and often contain in addition general notes about content.

Box 1, Folder 1-5 Interview with Beatrice Wood, 1990 November 29 - December 1
7 Sound tape reels (Includes partial transcript labeled "Transcript 002"; numbered "roll#1 – roll# 7" and labeled "wild track")

Box 1, Folder 6-8 Interviews with Beatrice Wood, Francis Nauman, John Perrault, 1990
December 7

	<p>3 Sound tape reels (Includes partial transcript labeled "Transcript 001" and sound roll logs; numbered R-1, R-2, and R-3)</p> <p>Notes: Nauman is identified in sound roll log as "historian #1" and Perrault as "historian #2"; transcript refers to a tape #4, but this tape does not appear to be in the collection.</p>
Box 1, Folder 9-10	<p>Beatrice Wood appearance at the Santa Monica Library auditorium, 1990 December 8</p> <p>1 Sound tape reel (includes partial transcript labeled "Transcript 003" and sound roll log; numbered R-5)</p>
Box 1, Folder 11-15	<p>Interviews with "Experts" in New York City, 1991 May 30</p> <p>7 Sound tape reels (includes transcripts labeled "Experts: NYC" and sound roll logs; numbered sound roll 40-46)</p> <p>Notes: Includes interviews with John Perrault, Garth Clark, Mark Del Vecchio, Anne D'Harnoncourt, Francis Nauman, and Steve Watson.</p>
Box 1, Folder 16-17	<p>Beatrice Wood appearance at Table of Contents bookstore in Ojai, California, 1991 November 6</p> <p>2 Sound tape reels (includes transcript labeled "Beatrice at Bookstore"; numbered reels 1-2, also numbered sound rolls 50-51)</p>
Box 1, Folder 18-20	<p>Interview with Beatrice Wood, 1991 December 7-8</p> <p>3 Sound tape reels (Includes transcript labeled "Wild V.O., sound rolls 200-201" and sound roll logs ; numbered roll #200-202)</p>
Box 2, Folder 1-3	<p>Wild Voiceover and Interview of Beatrice Wood, 1991 December 10</p> <p>2 Sound tape reels (Includes sound roll logs and transcript labeled "Beatrice wood, sound 203, 204, 205, camera 116, 117, 118, 120"; 2 sound tape reels ; numbered 203-204)</p>
Box 2, Folder 4-5	<p>Conversation with Beatrice Wood at Luncheon, 1991 December 11</p> <p>1 Sound tape reel (Includes transcript labeled "Sound #205, At the table"; numbered 205)</p>
Box 2, Folder 6-9	<p>Interviews with Rupert Pole, R.P. Singh, Henry Huglin, and Lee Waisler, 1991 December 11-13</p> <p>3 Sound tape reels (includes transcripts labeled "Sound #206" and "Sound #208" and sound roll logs; numbered 206-208)</p>
Box 2, Folder 10	<p>Beatrice Wood opening letters, 1991 December 13</p> <p>1 Sound tape reel (numbered 209)</p>
Box 2, Folder 11	<p>"Olavee/Beatrice Phone Conversation" , circa 1990</p> <p>Notes: transcript only</p>

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Series 2: Production Notes and Lab Records, 1990-1992

0.3 Linear feet (Box 2)

Scope and Contents: Series includes script notes, shot lists, editing notes, detailed editing logs, camera reports, and lab records including work orders for dailies, effects such as titles and superimpositions, and documentation of the final print.

Partial scripts contain an overview of the main sections of the documentary in narrative form with an indication of footage to be used for each section, and a partial transcript for an unidentified fragment of the documentary.

Records in this series that are especially helpful in linking the content of film footage with their identifying numbers include camera reports, negative logs, and shot lists. Negative logs provide the most comprehensive link between the camera roll numbers and the negative roll numbers, which match the numbers used on film cans and in this finding aid. Negative roll numbers are listed in the first column under the heading "N.R.#", and camera roll numbers are found in the far right column under the heading "comments."

Camera reports, although they do not exist for every roll of film, contain dates, camera roll numbers, and often contain brief notes on the content of the film roll. Shot lists provide detailed content description for silent location footage and footage of photographs and artwork.

Lab work orders for dailies (the term for unedited camera rolls processed by the lab each day of shooting) also contain brief notes by lab technicians on the general content of the film rolls, although these notes are generic and are not made by people familiar with the subject of the film. For instance, close up footage of Beatrice Wood is simply identified as "C.U. Lady." Nevertheless these notes are helpful in distinguishing between interview footage, silent location footage, and footage of photographs and artwork.

Box 2, Folder 12	Partial Scripts, circa 1991
Box 2, Folder 13	Camera Reports, 1991-1992
Box 2, Folder 14	Summary of Shoots and Shot Lists, 1990-1992
Box 2, Folder 15	Negative Log, Workprint Log, and Workprint Cut Check, circa 1992
Box 2, Folder 16	Editing Notes, Correspondence with Negative Cutter, circa 1992
Box 2, Folder 17-18	Lab Work Orders, Dailies, 1990-1992
Box 2, Folder 19	Lab Records and Notes, Final Print, 1992
Box 2, Folder 20	Photographs of Original Film Containers, 1990-1992

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Series 3: Moving Images, 1990-1993

12.1 Linear feet (Box 2, FC 3-122)

Scope and Contents: Series contains three video copies of the finished documentary and 153 rolls of 16mm motion picture film negative, which are outtakes from 166 original camera negative rolls. Footage consists of three general types of content: film shot during several of the interviews and one of Wood's public appearances found in Series 1; silent footage of locations, Wood working in her studio; and footage of historical photographs and artworks.

As noted elsewhere in the finding aid, the camera roll numbers assigned during shooting, and appearing throughout the production documentation, do not match the negative roll numbers assigned during editing, which are the numbers on the existing film rolls. Although the documentation is not always precise in its transcription of the footage content and numbering, a rough inventory of footage content was made during processing to facilitate research. Verification by visual inspection is recommended prior to requesting any duplication of the footage in this series.

Footage from interviews of December 1990 appears to be on negative rolls 1-11. Footage from Wood's appearance at the Santa Monica auditorium should be on negative rolls 13-15. Interviews conducted in New York City appear to be on negative rolls 21-36. The December 1991 interviews with Wood and others appear to be on negative rolls 90-94, 105-106, and 116-119. The Luncheon shot on December 11, 1991 is likely to be on negative rolls 102-103. A lengthy shoot in Ojai in December of 1991 includes a significant amount of silent footage of Wood's studio and home, interiors and exteriors, and footage of Wood working in her studio. This footage is likely found on negative rolls 75-79, 80-88, 95-101, 108-114, 126-133, and 135. The remainder of the rolls appear to contain stills of artwork and historical photographs shot in Francis Nauman's apartment and the Philadelphia Museum, New York City exteriors, and stills of artwork shot in Ojai.

Also found in this series are three rolls of assembled shorter trims and outtakes labeled "select neg," and 7 small rolls of work print containing mainly titles and superimpositions. The "select neg" reels seem to have been roughly assembled in early stages of editing, and the footage that was ultimately used in the documentary was cut from these rough edits. Although the footage that was used in the documentary is not found in the film footage in this series, the sound recordings in Series 1 are the complete, unedited original recordings.

Arrangement: Film footage is arranged in rough numerical order by negative roll number, the sequence of numbers assigned during editing. Some of the film rolls were combined, with one roll containing footage from two or more original negative rolls. See Series 2, production notes and lab reports, for more documentation of footage content and links between negative roll numbers and camera roll numbers.

Camera film was originally stored in 33 cardboard boxes provided by the film lab; it has been transferred to archival film cans, sometimes with multiple rolls in single cans. Digital photographs of original cardboard boxes, which have been replaced with archival cans, are available in printed form in Series 2.

Box 2, Folder 21	Beatrice Wood, Mama of Dada, 1993 3 Videocassettes (VHS)
Box 3	Original Negative Rolls 1-16 and 144, 1990-1992 17 Film reels (17 reels in 16 film cans; 16mm) Notes: Film cans numbered FC 3-18
Box 4	Original Negative Rolls 17-34 and 37, 1990-1992

	19 Film reels (19 reels in 14 film cans; 16mm) Notes: Film cans numbered FC 19-32
Box 5	Original Negative Rolls 35-36 and 38-52, 1990-1992 17 Film reels (17 reels in 16 film cans; 16mm) Notes: Film cans numbered 33-48
Box 6	Original Negative Rolls 53-70, 1990-1992 18 Film reels (18 reels in 16 film cans; 16mm) Notes: Film cans numbered 49-64
Box 7	Original Negative Rolls 71-90 and 158, 1990-1992 18 Film reels (18 reels in 14 film cans; 16mm) Notes: Film cans numbered 65-78
Box 8	Original Negative Rolls 91-107, 1990-1992 17 Film reels (17 reels in 13 film cans; 16mm) Notes: Film cans numbered FC 79-90
Box 9	Original Negative Rolls 108-134, 1990-1992 16 Film reels (16 reels in 13 film cans; 16mm) Notes: Film cans numbered 92-104
Box 10	Original Negative Rolls 135-143 and 145-153 15 Film reels (15 reels in 11 film cans; 16mm) Notes: Film cans numbered 105-115
Box 11	Original Negative Rolls 154-157 and 159-166, 1990-1992 6 Film reels (6 reels in 3 film cans; 16mm) Notes: Film cans numbered 116-118
Box 11	"Select Neg for Optical", 1992 2 Film reels (16mm) Notes: Film cans numbered FC 119-120
Box 11	"Interpositive from A roll" and "Select Neg for IP", circa 1992 1 Film reel (16mm) Notes: Film can numbered FC 121
Box 11	A and B Roll, Titles, Supers, circa 1992 7 Film reels (7 film reels in 1 film can; 16mm) Notes: Film can numbered FC 122

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