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 <author>Prepared by Alexandra Lightle</author>
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US</addressline></address>
 <date>November 18, 2018</date>
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                <persname encodinganalog="100" source="lcnaf">Jacob J. Shubert</persname>
                <persname encodinganalog="100" source="lcnaf">John Shubert</persname>
                <persname encodinganalog="100" source="lcnaf">Lynn Seidler</persname>
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                <corpname encodinganalog="110" source="lcnaf">The Shubert Foundation</corpname>
                <corpname encodinganalog="110" source="lcnaf">The Shubert Organization</corpname>
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            <head>Administrative History Note</head>
            <p>Sam (1878-1905), Lee (1871-1953) and J.J. (1879-1963), Shubert were brothers who, at the end of the 19th century, began a theater operating business in Syracuse, Buffalo, Utica, Troy, and Albany in upstate New York. In 1900, Sam expanded the business to New York City when he

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leased the Herald Square Theater on the NW corner of Broadway and 35th St. Not long after this, Lee also came to New York City, which left J.J. in charge of the upstate theaters. It wasn't long until the brothers butted heads with the Theatrical Syndicate, which consisted of businessmen who held a monopoly over the American theater industry by their control of booking operations. Overtime this clash died down because the brothers had managed to build the nation's largest theater system, and the Theatrical Syndicate lost most of its stronghold on the industry. Unfortunately, in the middle of their monumental business growth, Sam Shubert was killed in a railroad accident in 1905. Lee and J.J. continued to grow the business in the wake of this loss, and by the eve of the Great Depression, the brothers owned, operated, managed or booked approximately 1000 theaters across the United States, and produced around 500 plays and musical attractions. Staring in these productions were some very notable stars such as Bud Abbot (1897-1974) and Lou Costello (1906-1959), Sarah Bernhardt (1844-1923), Cary Grant (1904-1986), Katherine Hepburn(1907-2003), Bob Hope (1903-2003), Carmen Miranda (1909-1955), and Mae West (1893-1980), among many others. In 1973, the Shubert's company was reorganized to create the Shubert Organization, which owns/operates 19 theaters in New York City, as well as one in Boston and one in Philadelphia. The Shubert Foundation was created by Lee and J.J. in memory or their brother Sam, and its mission is to sustain and advance American performing arts. The Shubert Archive was established in 1976, and its creation is the work of Lynn Seidler (1936-2004), who was then the Executive Director of the Shubert Foundation, as well as Gerard Schoenfeld (1924-2008), Bernard Jacobs (1916-1996), and the Shubert Foundation. </p>

</bioghist>

<scopecontent encodinganalog="520">

<head>Scope and Content Note</head>

<p>Contains 11 series, each with sub-series. Series 1 is Correspondence from 1900-present. Within this series is housed general office correspondence, correspondence of Shubert employees, business correspondence of the three brothers, Sam, Lee, and J.J., as well as from other family members. Also included are papers from Shubert colleagues and business rivals. Series 2 is Business Records from 1900-present, including a variety of papers such as management records of theaters and productions, contracts and booking arrangements, statements from box offices, real estate negotiations, corporate records, ledgers and journals, financial transactions and legal actions. Series 3 is Manuscript Music 1900-present, and includes full scores, piano vocal scores, parts, sides, librettos, as well as chorus books for over 600 shows. Series 4 is Scripts, from 1900-present, and contains over 11,000 documents for Shubert productions and other productions by various companies. Series 5 is Press Materials, and contains clippings, programs, ad flyers, press releases and special souvenir programs, arranged by production, personality and subject. Series 6 is the Photograph Collection, containing mostly images of productions and performers, although pictures of the interior and exterior of theaters are included, as well as Shubert family photos, and a small collection of autographed photos. Series 7 is the Poster and Window Card Collection, 1900-present, and contains posters, most of which are from the early part of the century, three sheets from the 1970s and 80s, as well as over 1000 window cards illustrating productions. Series 8 is Architectural Plans, 1900-present, and includes items such as original pencil drawings, blueprints, oil cloths, and Mylar reproductions. Series 9 is the Costume Collection, 1900-1948, and contains designs mostly from Shubert productions, primarily from the 1910s and the 1920s. Series 10 is the Set Designs Collection, 1915-1960, and contains technical drawings and designs for sets for approximately 280 productions, primarily from 1920-1929. Series 11 is the Objects Collection, 1890-Present, and contains paper items such as special programs, tickets, theater passes, route

books, travel diaries, business cards, railroad tickets, cigar cards, etc., as well as three-dimensional objects such as pin back buttons, a pincushion shaped like a lady's slipper, pictorial ceramic tiles, and architectural fragments, etc.

</scopecontent>

<arrangement encodinganalog="351\$a">

<head>System of Arrangement Note</head>

<p>Arranged into 11 series: 1. Correspondence 1900-Present; 2. Business Records, 1900-Present; 3. Manuscript Music Collection, 1900-Present; 4. Scripts 1900-Present 5. Press Materials, 1900-Present; 6. Photographs, 1900-Present; 7. Posters and Window Cards, 1900-Present; 8. Architectural Plans, 1900-Present; 9. Costume Designs, 1900-1948; 10. Set designs, 1915-1960; 11. Objects, 1890-Present.</p>

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<persname encodinganalog="600" source="lcnaf">Shubert, J. J. 1878?-1963</persname>

<persname encodinganalog="600" source="lcnaf">Shubert, John, approximately 1909-1962</persname>

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    <head>Conditions Governing Access</head>
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and/or historians researching materials for a book, essay, article, or documentary, theater
professionals, or architects. The collection is generally not open to undergraduate students. </p>
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    <p>Relevant audio and visual equipment is needed for variety of formats.</p>
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    <p>Where applicable, the Shubert Archive retains all rights, including copyright, in
all data, image, text and any other information contained in these files. Copyrights and other
proprietary rights in the Materials on the website http://www.shubertarchive.org/index\_flash.htm
may also subsist in individual and entities other than, and in addition to, The Shubert Foundation,
Inc. Additionally, the reproduction of some Materials may be restricted by donor restrictions,
privacy and publicity rights, Licensing and trademark rights. The Shubert Archive expressly
prohibits the copying of any protected Materials on the website, except for the purposes of fair use
as defined in the U.S. Copyright laws.</p>
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    <bibliography encodinganalog="581">
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        <p>The Shubert Archive publishes a newsletter entitled "The Passing
Show," which focuses on aspects of the collections, which has been in existence since 1977.
</p>
        <p>A book entitled The Shubert Present: 100 Years of American Theater, was written
by members of the Shubert Archive staff and published in 2001. </p>
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        <p>The archive provides box lists. </p>
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must submit requests at least 48 hours in advance. </physloc>
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<bioghist encodinganalog="545">

<head>Biographical Note</head>

<p> The extensive Rothschild family has a truly cosmopolitan past, with branches spread across Europe. They can all be traced back to Mayer Amschel Rothschild (1744-1812), a native of Frankfurt. He began building his fortune by trading in rare coins, and gained the royal patronage of Wilhelm I, Elector of Hesse (1743-1821) in the 1760s, becoming his court factor in 1769. This allowed him to gain other royal patrons, and he extended his business into banking services. Using his vast capital, he was able to send four of his five sons to different prominent cities throughout Europe equipped with large sums, so that they may extend the family business across the continent. His eldest son, Amschel Mayer Rothschild (1773-1855), remained in Frankfurt to work with his father. The second eldest, Salomon Mayer Rothschild (1774-1855), went to Vienna, and established the Austrian branch of the family, followed by Nathan Mayer Rothschild (1777-1836), who moved first to Manchester and then London, establishing the English Rothschilds. Calmann Mayer (1788-1855) went to Naples, and Jacob Mayer (1792-1868) went to Paris, to create the French dynasty. Because of the instability that plagued Europe at the end of the 18th and beginning of the 19th centuries, due to events like the French Revolution and the Napoleonic Wars, the stability of a multi-national family-run banking business provided the necessary funds for the rulers of the continent. They continued in the high finance business throughout the industrial era. The Unification of Italy, which eliminated the various aristocratic clients of the Naples branch, led to its closing of its bank in that location, although later in the 19th century it was able to establish financial relations with the Vatican. The other branches continued to grow and prosper up until the Second World War, when Nazi persecution forced most of the Continental members of the family to emigrate to Allied Countries, only returning after the war. Today the Rothschild families are involved in a wide array of businesses, including banking, energy, mining, real estate, and philanthropy. The archives cover the English and French branches, as well as the Frankfurt and Viennese Rothschilds. There was a proclivity of many members of the family to have their papers destroyed upon their deaths. Additionally, a large number of records were destroyed during World War II. In order to preserve what records were left, Victor, 3rd Lord of Rothschild, established The Rothschild Archive in 1978, and in 1997 control was given over to The Rothschild Archive Trust, made up of family member and consultants dedicated to securing the future of the collection. Many of the papers that make up the collections of the English families were given over to the archive by Sir Evelyn de Rothschild and the late Mr. Edmund de Rothschild. The survival of many of these papers can be contributed to the disposition of Sir Evelyn's grandfather, Sir Leopold, to collect such items. The bulk of the French records come from the Lafite Papers, named after the château where they were stored. More information about the French, as well as the Frankfurt and Vienna branches come from a collection called the Moscow Papers, which came from a Russian archive of material captured by the Soviet Red Army after the second World War.</p>

</bioghist>

<scopecontent encodinganalog="520">
<head>Scope and Content Note</head>

<p>The Archives are arranged into 8 series. There are four geographical series: Series 1, English series (1777- present) contain the personal papers of over 40 members of the Rothschild family; Series 2, French series (1805-present) contain the papers of 28 members of that branch of the family; Series 3 Frankfurt series (1788-1931) consists of papers from 11 German family members; Series 4, Viennese family papers (1774-2012) are made up of the papers of 10 Austrian family members. Series 5 is Sundry Family Papers, which contains family correspondence, official family documents, family pedigrees, correspondence with non-family members, and papers from families with connections to the Rothschilds. Series 6 is the Named Collections. When there is a large amount of material pertaining to individual members of the family, a named collection is created, and is named either after the individual it pertains to most or the place where the collection came from. This series consists of 11 different series containing photographs, publications, artefacts, and papers. Series 7, Estates, where records pertaining to over 40 estates spread throughout England, France, Frankfurt, Germany, and Austria that are now, or were once, under the ownership of the Rothschilds are listed. There are also secondary materials, which may not have been produced by a particular estate, but are placed there for convenience. Series 8 is Papers of Institutions, which contains information related to 30 charitable organizations in England, France, Frankfurt, Vienna, and Jerusalem.</p>

</scopecontent>

<arrangement encodinganalog="351\$a">
<head>System of Arrangement Note</head>

<p>Arranged into 8 series: 1. English family papers, 1777-present; 2. French family papers, 1805-present; 3. Frankfurt family papers, 1788-1931; 4. The Viennese family papers, 1774-2012; 5. Sundry family papers, containing 6 sub-series; 6. Named Collections; 7. Estates; 8. Papers of institutions.</p>

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<head>Administrative Information</head>

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<head>Conditions Governing Access</head>

<p> Access to the collections are subject to the Archive's conditions. Access to family papers is given at the discretion of the Archive. In addition, users may need to gain further permission for donors and depositors before given access. All family papers created after 1945 are closed to the public. Applications to some parts of papers later than 1945 must be submitted in writing to The Director of The Rothschild Archive. All researchers must first provide details of their research purpose, as well as two written references supporting that purpose, and register with the Rothschild Research Forum, all in advance of the visit. </p>

</accessrestrict>

<phystech encodinganalog="340 | 506">

<head>Physical Access</head>

<p>The research center of The Rothschild is located in London. The reading room is open from 10 am to 4:15 pm., Monday through Friday, and is closed on UK national holidays. Many parts of the collection are stored off-site; therefore, researchers must submit requests at least 48 hours in advance. </p>

</phystech>

<phystech encodinganalog="340 | 538">

<head>Technical Access</head>

<p>Relevant audio and visual equipment is needed for variety of formats.</p>

</phystech>

<userrestrict encodinganalog="540">

<head>Conditions Governing Reproduction and Use</head>

<p>The information in the archives is the property of The Rothschild Archive Trust. It should not be copied, reproduced or circulated without the written permission of the Trustees of The Rothschild Archive. Researchers must sign an agreement on their first visit that assures any work that is produced from their research will be submitted to the Archivist before being commercially published. </p>

</userrestrict>

<custodhist encodinganalog="561">

<head>Custodial History</head>

<p>Some English papers came from the Rothschild families of the Exbury Estate, Rushbrooke Hall, and Ashton Wold. Some French papers were housed in the French branch of the Rothschild bank before being transferred to Château Lafite after the nationalization of the banks in 1981. The Nazis had thoroughly looted the Germanic branches of the families, and these papers are from what the Red Army had captured from the after WWII. These papers were held by the Centre for Historico-Documentary Collections in Moscow.</p>

</custodhist>

<acqinfo encodinganalog="541">

<head>Immediate Source of Acquisition</head>

<p>The majority of English papers were donated by Sir Evelyn de Rothschild and the late Mr. Edmund de Rothschild. The Lafite Papers were donated by Baron Eric de Rothschild

in 1994. Fonds 58 off the Moscow Papers was received from the Centre for Historico-Documentary Collections in Moscow in 1994. In 2001, after long negotiations, papers relating to Viennese family members were released by the above-mentioned Moscow Archive to the heir of the Viennese Rothschilds, Mrs. Bettina Looram, who in turn, transferred the collection to The Rothschild Archive in 2002.

</acqinfo>

<processinfo encodinganalog="583">

<head>Processing History</head>

<p> A hard-copy guide entitled 'The Rothschild Archive: A Guide to the Collections,' was written in 2000, with contributions from the following archivists: Vic Gray, Melanie Aspey, Tamsin Black, Elaine Penn, Richard Schofield, Mandy Bell and Gill Crust. An online edition of the Guide was created by CBJ Digital in 2014 for The Rothschild Archive, London, using the hard copy edition of 2000 as its basis. Since 2014, Justin Cavernelis-Frost and Ricardo Cavernelis have expanded the online guide to include more detailed catalogue information about individual series.

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<prefercite encodinganalog="524">

<head>Preferred Citation</head>

<p>Citing items from The 'Old Catalogue': volumes and files from NMR historical records items bear a roman numeral and number code. In addition, some individual items may bear a further reference number. e.g. Rothschild Archive London VIII/13/6; Rothschild Archive London XI/82/8/1. Citing items accessioned after 1999: these items bear a 000/ reference code. Some individual items may bear a further reference number to denote sub-items, folios, folders or individual letters or documents. e.g. Rothschild Archive London 000/424/1; Rothschild Archive London 000/848/1/1. Citing the Moscow Papers and Lafite Papers: In addition to the 000/ reference code, these papers have a further reference which should be quoted. e.g. Rothschild Archive London, Moscow Papers 000/930 (58-660); Rothschild Archive London, Moscow Papers 000/1059 (637-1-38); Rothschild Archive London, Lafite Papers 000/929 (OE 381). Citing the 'T' files: These files of transcripts of documents from the collection are available in the Reading Room. They should be cited as in the example below; the first part is the T file number, followed by the entry on the relevant page, and then the title of the 'T' file. e.g. Rothschild Archive London T49/102: 1834-1862, America. Citing records from the RAL collection at Roubaix: Material consulted at Roubaix should be cited thus- Archives Nationales du Monde du Travail, Fond Rothschild, 132 AQ.

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<bibliography encodinganalog="581">

<head>Publication Note</head>

<p>A complete catalogue to the collections was published as a printed document in 2000, The Rothschild Archive: A Guide to the Collections, ed. M. Aspey (RAL London). The online guide progressed from this document.

</bibliography>

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<head>Additional Finding Aids</head>

<p>Unpublished finding aids are available at the repository. Many collections have detailed finding aids with box level information available on the Rothschild Archive Website. <https://guide-to-the-archive.rothschildarchive.org/welcome-to-the-guide>

</otherfindaid>

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 <p>The Balfour 100 is a collection related to Lionel Walter Rothschild (1868-1937) part in the Balfour Declaration, which expressed sympathy with Jewish Zionist aspirations. The Correspondence Department of the London Bank holds documents relating to Rothschild estates. The British Library Department of Manuscripts holds a collection of diaries and correspondence of Constance de Rothschild, with her husband, Lord Battersea, father, mother, and sister, called the Battersea Papers. The Hartley Library, University of Southampton has a special collection of papers relating to British Jews, in which the Rothschild family and members of their set are represented. The Historic England Archive contains many photographs of Rothschild estates. </p>
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 <head>Separated Archival Materials</head>
 <p>Archives Nationales du Monde du Travail in Roubaix, France are holding on deposit the papers of de Rothschild Frères, and also contain documents related to the Paris branch of the banking empire. </p>
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 <head>Biographical Note</head>
 <head>Administrative History Note</head>
 <p>When gold was discovered in California in 1848, setting off a great migration of people seeking their fortunes in the western United States, businessmen Henry Wells and William Fargo took notice. When board members of the American Express Company (which had been co-founded by Wells and Fargo) opposed the idea of opening up their operations to serve the mass amounts of people who moved to California, Wells and Fargo created a new separate venture to serve this need. Thus, Wells, Fargo & Co. was created on March 18th, 1852. Establishing a store in San Francisco, they undertook the conveyance of letters, parcels, etc. as well as banking, allowing miners to sell what gold they found at a fair price. Basing their business on the principles of ingenuity, courtesy, and trustworthiness in all transactions allowed them to earn a reputation for being the most dependable of express services. By 1866, Wells Fargo had created the largest stagecoach network in the world. They employed a line of state-of-the-art coaches, called Concords. In April of 1860, Wells Fargo introduced a short-lived venture that left an indelible mark on American cultural memory; The Pony Express. Lasting only 19 months, it provided service between Missouri and California that could deliver mail in as few as 10 days, compared to the 25 days it took stagecoaches. In 1869, when the US was connected coast to coast by rail, the stagecoaches began their decline in importance, and were replaced by wagons that transferred goods to the areas where the railroad did not go. During World War I, all express services were nationalized under the name American Railway Express. This meant the Wells Fargo became solely a banking institution. Through its sound financial practices, it was able to ride out the Great Depression without losing any money. During the economic boom after World War II, Wells Fargo expanded the amount of services it offered its customers to include automobile and home mortgage financing, traditional checking accounts, small business loans, etc. With the advent of computers, Wells Fargo introduced many technological upgrades, including the creation MasterCharge (later renamed as MasterCard in 1979. Also in the 1970s, they introduced ATMs that allowed customers access to cash any time of the day or night. In the 1990s, the advent of interstate banking as well as changes in banking regulations let Wells Fargo become a one stop source for banking, brokerages, and mortgages, and today is still a diversified financial company with branches all across the US. </p>

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<head>Scope and Content Note</head>

<p>Series 1, Objects: documents the history of Wells Fargo, including stagecoach history, technological and banking innovations, popular culture, as well as the activities of Wells Fargo and their merger partners. Series 2, Photography: the photograph collection documents the origins and development, as well as the operations and impact of Wells Fargo and its merger partners and subsidiaries. Series 3, Advertisements: advertising for Wells Fargo and its merger partners highlights the products and services offered throughout their histories. Series 4, Annual Reports: from Wells Fargo covering the years 1967-2011, as well as reports for Norwest Corporation, with which Wells Fargo merged in 1998, covering the years 1988-1997. Series 5, Ansel Adams Murals: photo murals of photographs by Ansel Adams, as large as 8 x 10 ft., hanging in eleven different bank branches.</p>

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<head>System of Arrangement Note</head>

<p>Series 1, Objects: documents the history of Wells Fargo, including stagecoach history, technological and banking innovations, popular culture, as well as the activities of Wells Fargo and their merger partners. Series 2, Photography: the photograph collection documents the origins and development, as well as the operations and impact of Wells Fargo and its merger partners and subsidiaries. Series 3, Advertisements: advertising for Wells Fargo and its merger partners highlights the products and services offered throughout their histories. Series 4, Annual Reports: from Wells Fargo covering the years 1967-2011, as well as reports for Norwest Corporation, with which Wells Fargo merged in 1998, covering the years 1988-1997. Series 5, Ansel Adams Murals: photo murals of photographs by Ansel Adams, as large as 8 x 10 ft., hanging in eleven different bank branches.</p>

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<persname encodinganalog="600" source="lcnaf">Adams, Ansel,
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 <p>Companies that have merged with Wells Fargo & Company have also had their archives merged into the Wells Fargo Corporate Archive. </p>
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 <p>Wells Fargo Museums in the following cities have replica stagecoaches: Charlotte, NC; Phoenix, AR; and San Francisco, CA.</p>
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 <head>Publication Note</head>
 <p>The Wells Fargo Book of the Gold Rush written by Margaret Rau and the Wells Fargo Company in 2001 features items from the Wells Fargo Archives. The Pageant of History in Northern California, is a publication of 57 Ansel Adams photographs, with historical text by Nancy Newhall. It is the basis for the Adams Photo Murals in 11 Wells Fargo bank locations. </p>
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 <head>Related Archival Materials</head>
 <p>The Digital Public Library of America (DPLA) has a primary source set on the California Gold Rush, which contains Wells Fargo artefacts. The Wells Fargo Corporate Art Collection contains over 7,500 works depicting Wells Fargo history. The Wells Fargo & Company Records collection in the Huntington Library in San Marino, California, is made up of letters to and from Hosmer Benjamin Parsons (1846-1908), who was a prominent banker for company, joining in 1867 and going on to become president of its bank in New York.</p>

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