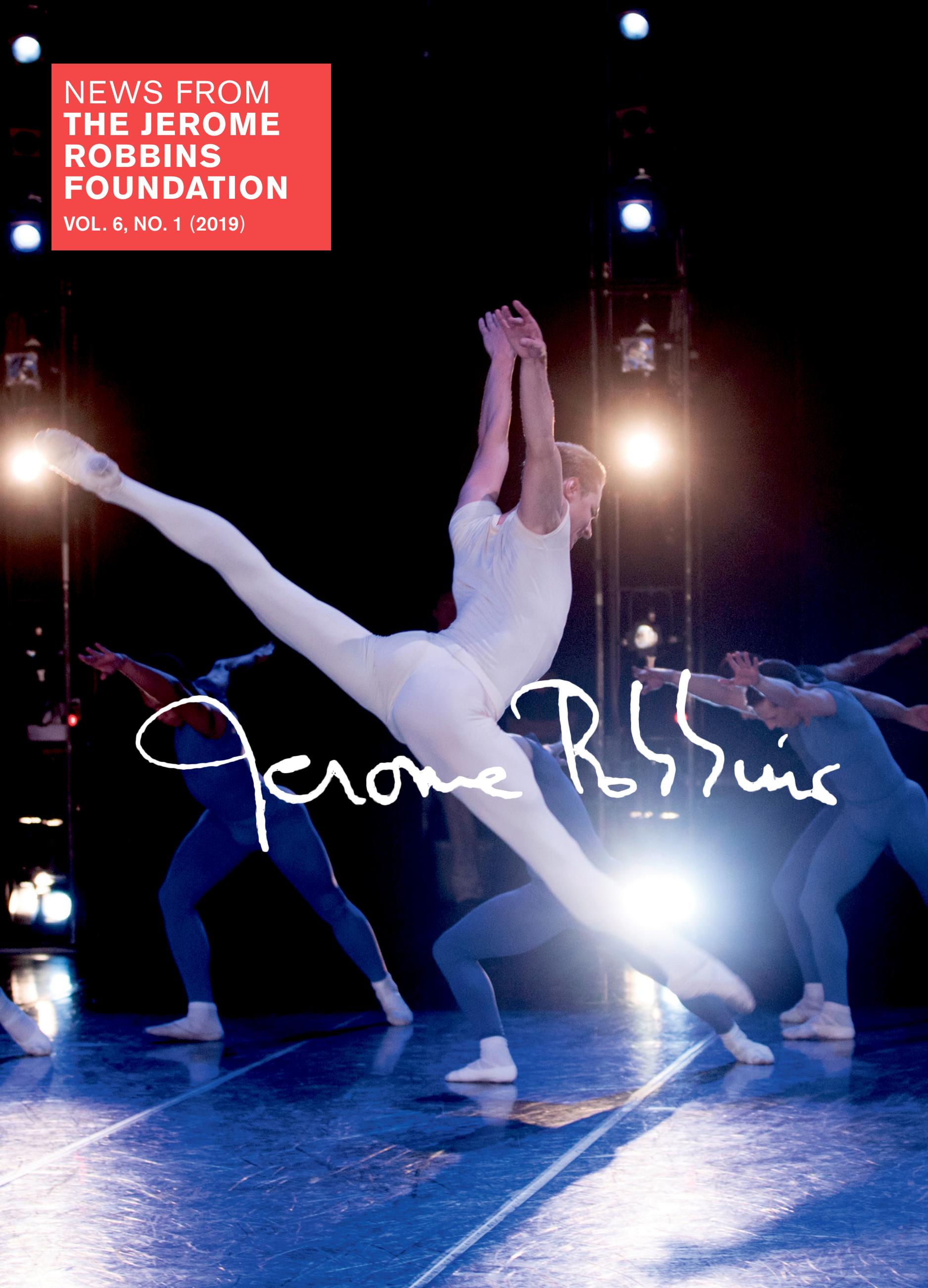


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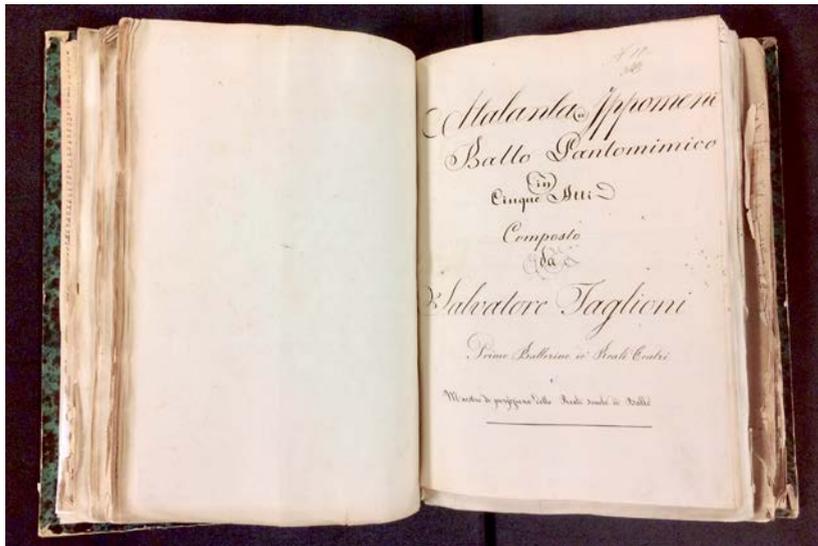
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Jerome Robbins



The Jerome Robbins Dance Division: 75 Years of Innovation and Advocacy for Dance

by Arlene Yu, Collections Manager, Jerome Robbins Dance Division



Scenario for Salvatore Taglioni's *Atlantida ed Ippomena* in *Balli di Salvatore Taglioni*, 1814–65.
Black Fiddler: Prejudice and the Negro, aired on ABC-TV on August 7, 1969.

Isadora Duncan, 1915–18. Photo by Arnold Genthe.

New York Public Library for the Performing Arts, Jerome Robbins Dance Division, "backstage."

With this issue, we celebrate the 75th anniversary of the Jerome Robbins Dance Division of the New York Public Library for the Performing Arts. One of New York City's great cultural treasures, it is the largest and most diverse dance archive in the world. It offers the public free access to dance history through its letters, manuscripts, books, periodicals, prints, photographs, videos, films, oral history recordings, programs and clippings. It offers a wide variety of programs and exhibitions throughout the year. Additionally, through its Dance Education Coordinator, it reaches many in public and private schools and the branch libraries.

In 1965, when the Library established a film and video archive of dance, Jerome Robbins created an endowment to support the collection with a percentage of his royalties from *Fiddler on the Roof*, the Broadway musical he choreographed and directed. In 1998, the Dance Collection of the New York Public Library for the Performing Arts received Jerome Robbins' bequest of his entire archive. In 1999, the Dance Collection was renamed the Jerome Robbins Dance Division. In 2019 we celebrate it with a look at 75 physical treasures from the trove of the ephemeral art!

History

In 1944, an enterprising young librarian at The New York Public Library named Genevieve Oswald was asked to manage a small collection of dance materials in the Music Division. By 1947, her title had officially changed to Curator and the Jerome Robbins Dance Division, known simply as the Dance Collection for many years, has since grown to include tens of thousands of books; tens of thousands of reels of moving image materials, original performance documentations, audio, and oral histories; hundreds of thousands of loose photographs and negatives; over 10,000 prints, designs, and artworks; and over 3,000 linear feet of manuscript materials and clipping files. Like its sister divisions in the Library, the Jerome Robbins Dance Division is open to the public and access is free of charge.

But the Dance Division has always been more than just a collecting institution. Since its founding, the Division has sought "to pierce the myth of illiteracy that has surrounded dance, and to provide a continuing history for this elusive art." To that end, the Division has worked with communities of dance scholars, critics, creators, documentarians, and devotees to pioneer initiatives to support the recognition of dance, both as an independent art form and as a subject worthy of intellectual inquiry. By February 1948, for example, the Division—then still known as the Dance Collection—was presenting programs to educate the public about the art form.

In 1950 the Dance Collection mounted an exhibition on Ted Shawn who, with Ruth St. Denis, donated an extensive collection of materials from their company, Denishawn, the following year. The Denishawn donation, among other acquisitions, established early on the Dance Collection's goal of "total documentation from head to toe."² Along with the books that formed the initial kernel of the collection, the Dance Collection gathered "oral history tapes, motion picture films, prints, photographs, librettos, letters, manuscripts of all kinds, clipping files, original decor, and costume designs."³ So assiduously did the Dance Collection amass material, and so clearly did it demonstrate public support for its work, that by 1964 it had achieved status as a separate division of The New York Public Library, with its own organizational structure and its own slice of the Library's budgetary pie. And when New York City's fiscal crises of the early 1970s imperiled the research divisions of the Library, the dance community rallied to mount an extraordinary gala program to save the Dance Collection and the Library for the Performing Arts.

In 1967, the Dance Collection expanded its activities further with its first filmed documentation, of a rehearsal of Jerome Robbins' *Les Noces* with American Ballet Theatre. Since then, over 2,500 dance works, lectures, and seminars have been filmed and preserved for posterity, with more items added every year. The Dance Collection also began its own Oral History Project in 1974, adopting dance's traditional mode of oral transmission of knowledge to preserve the personal testimonies of significant dance figures. To date, over 400 oral histories have been recorded, including an important initiative to capture the stories of dance professionals with HIV and AIDS in the 1980s and 1990s.

The Dance Collection's audio and moving image archive became the Jerome Robbins Archive of the Recorded Moving Image in 1987, in recognition of Jerome Robbins's contributions to the archive's founding and his continuing aid in its growth. In 1999, the Dance Collection itself became the Jerome Robbins Dance Division, after the Jerome Robbins Estate donated his personal papers and archives and the Jerome Robbins Foundation provided additional financial support. The name change better reflected the Division's administrative status in the Library and distinguished the Division from the collections of materials it and other Library divisions held.

In 2013 the Dance Division unveiled a new platform to serve audio and moving images to its patrons via streaming video. The platform facilitates the discovery and display of high quality audio and video, while managing access to content in accordance with intellectual property and other applicable rights restrictions. Over 4,000 videos have been added to the platform, including newly acquired large collections such as the *Mikhail Baryshnikov archive*, the *Ronald K. Brown video archive*, and the *Merce Cunningham Dance Foundation collection*, as well as legacy collections on now obsolete formats, which have been transferred to digital files. Transferred collections include the Dance Division's original documentations of performances by the New York City Ballet during its *Festival of Jerome Robbins' Ballets* in 1990 and its *Balanchine Celebration* in 1993. Analog video collections still viewable at the Dance Division include those of Rudolf Nureyev, Jerome Robbins, New York City Ballet, American Ballet Theatre, Alvin Ailey American Dance Theater, Brooklyn Academy of Music, Works & Process at the Guggenheim, Dance Theater Workshop, and P.S. 122.

In addition to its streaming video platform, in January 2016, the Dance Division announced the culmination of a project making more than 2,000 dance images in the public domain available for download in high resolution from the Library's Digital Collections website. The downloadable prints represent only a portion of the Dance Division's holdings on the history of European court and social dancing. Among other acquisitions on the subject, the Division received a large collection of books, librettos, prints, photographs, manuscripts, music scores, and autograph letters from Walter Toscanini, husband of the Italian ballerina Cia Fornaroli. The Toscanini/Fornaroli donation includes the oldest manuscript in the division, Guglielmo Ebreo da Pesaro's mid-fifteenth-century manuscript, *Trattato dell' arte del ballo* (Treatise on the Art of Dance).

Perhaps the most significant undertaking of the Division, however, has been in the field of knowledge organization. To increase access to its materials, the Division created over 8,000 subject and 45,000 name headings under which dance could be categorized by librarians and then found by researchers using a *controlled vocabulary*. (A controlled vocabulary is an authoritative, organized list of terms that can be used to index and retrieve materials consistently.) Prior to this achievement, the terms under which dance materials could be cataloged were extremely limited. Moreover, by creating and disseminating standardized titles for choreographic works, the Dance Division has promoted the status of choreographic works as creations conceptually independent of the music usually used as accompaniment. In contrast, library catalogers outside of the Dance Division had, in the past, classified *The Nutcracker* as a work by the composer Pyotr Ilyich Tchaikovsky, and Marius Petipa's choreography as merely a derivative work

overlaid on the original. Despite the existence of choreographic works danced to non-musical sounds, or indeed to no sound at all, the library community at large has only recently recognized the status of choreographic works as conceptually independent creations, at least in part because of the Dance Division's advocacy.

Collection highlights

The Dance Division is justly famed for its collections on ballet, which include Sergei Denham's *Records of the Ballet Russe de Monte Carlo, circa 1936–1978*, the *Leonide Massine papers, 1932–1968* and the *Leonide Massine collection of moving image materials, the American Ballet Theatre records, 1936–ca. 1967*, multiple manuscript collections for Lincoln Kirstein and Ruth Page, and multiple manuscript and multimedia collections for Agnes de Mille and Jerome Robbins.

The Dance Division first directed its efforts primarily toward modern dance, however, and its collections on the subject display an unrivalled breadth and depth of coverage. The first Denishawn donation was later joined by several more collections from Ted Shawn and Ruth St. Denis. Multiple manuscript, and in some cases moving-image, collections represent Doris Humphrey, Charles Weidman, Louis Horst, José Limón, and Loie Fuller. The *Helen Tamiris collection, ca. 1939–1966*, the *Irma Duncan collection of Isadora Duncan materials, 1914–1934*, and the *Hanya Holm papers, 1803–1984 [bulk dates 1931–1980]* document still more figures in modern dance history.

Currently, researchers most frequently access the *Merce Cunningham Dance Foundation, Inc. records, 1938–2003*, the *Merce Cunningham Dance Foundation, Inc. records, Additions*, and the *Merce Cunningham Dance Company choreographic records*. The Division has also recently acquired a media and manuscript collection from Elaine Summers, a founding member of Judson Dance Theater, and continues to seek collections documenting Judson and other postmodern dance work.

Still, many collections remain to be explored more fully by researchers. In addition to the Division's collection of tap dance videos, manuscript collections on the genre include the *Jerry Ames papers, 1945–2009*, the *American Tap Dance Orchestra records, 1988–1995*, the *D'Lana Lockett research files, 1951–2003 [bulk 2001–2003]*, and the *Paul Draper papers, 1909–1991*. Indonesian dance is documented via Claire Holt's large collection of *Photographs of Indonesia*, as well as numerous films and videos dating from the early 1960s. The *Deena Burton papers, 1927–2005 [bulk 1976–2003]* provide additional material on Indonesian dance into the twenty-first century.

The future

The Dance Division continues to actively add to its collections. Beyond the previously mentioned collection received from Elaine Summers, recent acquisitions include the *Michael Holman archive*, comprising the working files and private collections of the downtown New York producer, experimental musician, and journalist. Once processed, the *Michael Holman archive* will provide a trove of multimedia materials documenting hip hop culture from its beginnings in New York City. In addition, the Dance Division has acquired a collection of lighting designs from award-winning designer Jennifer Tipton. Tipton's designs join the *Thomas Skelton papers, circa 1953–1994* and the *Nicholas Cernovitch designs, 1965–1982* in providing detailed documentation of late twentieth-century lighting design. Finally, the recently-acquired *Les Ballets Trockadero de Monte Carlo archive* will provide researchers with manuscript and multimedia materials from the American all-male "drag" ballet corps, whose performances parody ballet conventions and clichés.

Dance documentation has moved far beyond the handwritten *Trattato dell' Arte del Ballo*, and the Dance Division continues to explore ways in which it might expand the concept of "total documentation." Whether by increasing the Division's geographic reach, historical scope, coverage of genres, or technological methods of preservation and access, the librarians and archivists of the Jerome Robbins Dance Division are committed to the idea that "the rapid and steady progress of any art is dependent upon past records which can be studied, re-expressed, and used as a foundation for growth and experiment."⁴

1. Allen Hughes, "Dance Archive; Collection Pierces Myth of Illiteracy," *New York Times*, April 12, 1964, X17. 2. Genevieve Oswald, "Creating Tangible Records for an Intangible Art," *Special Libraries*, vol. 59, no. 2 (1968), 147. 3. *Ibid.* 4. Doris Humphrey, "The Dance Score: A Project for Dance Notation" (unpublished manuscript, circa 1936).

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Celebrating 75 Years: Treasures from the Jerome Robbins Dance Division

compiled and edited by Jennifer Eberhardt

The Jerome Robbins Dance Division at The New York Public Library, the largest and most comprehensive archive in the world devoted to the documentation of dance, celebrates its 75th anniversary this year. The following list highlights 75 items from its collections – manuscripts, rare books, prints, designs, photographs, artifacts, films, videos, and oral histories – that demonstrate the diversity of its holdings and commitment to the preservation of materials that document the history and practice of dance in all its forms. Careful readers will quickly note that in some cases entries include more than one item, a testament to the rich and productive connections that can be made across the Division's many collections (as well as reluctance on the part of staff contributors to choose *only* 75 favorites). Entries for the Division's moving image holdings were selected by Daisy Pommer, Original Documentations Producer, and oral history selections were compiled by Cassie Mey, Oral History Coordinator and Audio Archivist, with contributions by Emma Brown, Oral History Assistant; the remaining paper-based materials were identified by Jennifer Eberhardt, Special Collections Librarian.

Additional thanks to the staff of the Jerome Robbins Dance Division for their contributions to this article: **Linda Murray, Curator; Tanisha Jones, Assistant Curator; Arlene Yu, Collections Manager; Daisy Pommer, Original Documentations Producer; Cassie Mey, Oral History Coordinator and Audio Archivist; Emma Brown, Oral History Assistant; and Stephen Bowie, Digital Curatorial Assistant**

For your convenience, Jerome Robbins Dance Division call numbers are provided for each item.

* Denotes illustration of this object or an object from this collection.

I. Manuscripts & Rare Books

1. Jerome Robbins*

Jerome Robbins papers, bulk 1940–1998

*MGZMD 130

Jerome Robbins personal papers, bulk 1931–1998

*MGZMD 182

Jerome Robbins diaries, 1971–1984

*MGZMD 228, volumes 1–24

Jerome Robbins photographs, c. 1890–1994

*MGZEB 99–9451

Jerome Robbins collection of graphic works, 193?–1998

*MGZMD 134

Following four years of training at Senia Gluck-Sandor and Felicia Sorel's New York Dance Center and three summers dancing at the progressive Tamiment arts resort in the Poconos Mountains, Jerome Robbins (1918–1998) began his dance career in 1940, joining the newly-formed Ballet Theatre. By 1944, Robbins would choreograph his first work for the company, the immediately successful *Fancy Free*, with a score by then-emerging composer Leonard Bernstein (1918–1990). Robbins went on to create some of the most iconic dance works of the twentieth century, developing an expansive and imaginative choreographic style

equally at home on Broadway or in classical ballet. Robbins' highly successful work in musical theater – *The King and I* (1951), *West Side Story* (1957), *Gypsy* (1959), *Fiddler on the Roof* (1964) – complemented his long-term relationship with the New York City Ballet, which he first joined in 1949, becoming Associate Artistic Director to George Balanchine. After leaving NYCB to form his own touring company, Ballets U.S.A., in the late 1950s, Robbins turned to work on the film version of *West Side Story* and experimental theater during the 1960s. In 1969, he returned to NYCB, adding to his body of inventive ballets from the early 1950s – *Age of Anxiety* (1951), *The Cage* (1951), *Afternoon of a Faun* (1953), *The Concert* (1956) – new dances displaying a confident and mature vision, including *Dances at a Gathering* (1969), *Goldberg Variations* (1971), *Watermill* (1972), and *Glass Pieces* (1983). The Robbins collections held by the Dance Division document the full range of Robbins' creativity and career, including both professional and personal manuscripts, robust photographic documentation of his life and works, intimate journals, and – perhaps surprising – his gifts as a visual artist. The Jerome Robbins Dance Division is proud to be the namesake of one of the world's leading and most influential choreographers.

2. Merce Cunningham*

Merce Cunningham Dance Foundation, Inc. records, 1938–2003

*MGZMD 196

Merce Cunningham Dance Foundation, Inc. records, Additions, bulk 1964–2011

*MGZMD 351

Merce Cunningham Dance Company choreographic records, 1942–2003

*MGZMD 295

Routinely among the most frequently requested collections within all of the Library for the Performing Arts' holdings, the Merce Cunningham Dance Foundation records and subsequent Additions document the work of choreographer Merce Cunningham (1919–2009) and his company, the Merce Cunningham Dance Company, founded in 1953. In 1939, after studying dance as a child growing up in the Pacific Northwest, Cunningham moved to New York to join the Martha Graham Dance Company. In 1944, he presented his first solo performance with composer John Cage (1912–1992), who would become his lifelong artistic collaborator and partner. Cunningham's influential body of works – 180 dances and over 800 dance happenings or 'Events' – relied heavily on the rich contributions of the many musicians and visual artists who worked extensively with him throughout his career, including, in addition to Cage, David Tudor, Robert Rauschenberg, and Jasper Johns. Their combined efforts were guided by Cunningham's radical understanding of the relationship between music, decor, and choreography in dance: each should be conceived and created entirely independent of one another. Cunningham's additional interests in indeterminacy and technology also helped shape his dances, encouraging innovative applications of chance procedures and new film and television techniques. The Cunningham collections held by the Dance Division offer researchers valuable documentation of Cunningham's works, his company and its administration, and his teaching, and include original choreographic sketches and notes for over 100 of his dances.

3. Ted Shawn and Ruth St. Denis

Denishawn collection photographs, c. 1896–19??

*MGZEB (Denishawn Collection: Photographs)

Ruth St. Denis letters, c. 1914–1959

*MGZMC–Res. 32

Ruth St. Denis papers, c. 1915–1958

*MGZMD 6

Ted Shawn papers, bulk 1940–1972

*MGZMD 133

Ted Shawn papers, additions, bulk 1920–1970

*MGZMD 419

Dancers Ruth St. Denis (1879–1968) and Ted Shawn (1891–1972) met and married in 1914. St. Denis, after some early tours in vaudeville and theater, began her solo dancing career in 1905. Shawn turned to dancing in 1910 as a form of physical therapy, moving to Los Angeles in 1912 to join a ballroom exhibition troupe. In 1915, the



Kay Mazzo in Merce Cunningham's *Summerspace* at New York City Ballet, 1966. Photo by Martha Swope.

couple founded the Denishawn School of Dancing, whose students included later modern dance luminaries like Martha Graham, Doris Humphrey, and Charles Weidman. The Denishawn Company toured internationally until 1930, when the Denishawn School (and St. Denis and Shawn's marriage) officially dissolved. The next year, Shawn would go on to convert a rural farm in Western Massachusetts into the dance center and school Jacob's Pillow, and his all-male company of dancers presented their first performances there in 1933. Denishawn-related collections and materials—including the more than 3,800 photographs of the couple and their dancers in the Denishawn photograph collection, Ruth St. Denis' correspondence, writings, and choreographic notes, and Ted Shawn's scrapbooks, posters, and programs—are some of the most plentiful in all the Dance Division's holdings, documenting the significant impact of St. Denis and Shawn's legacy on American dance.

4. Vaslav Nijinsky

Vaslav Nijinsky diaries, 1918–1919

*MGZMB-Res. 94-2666, volumes 1-3

Vaslav Nijinsky paintings, 1922 and 19??

*MGZGB Nij V Mas 1 / *MGZGA Nij V Mas 2

Vaslav Nijinsky manuscripts, 1938

*MGZM-Res. Nij V F6-7

Trained at the Imperial Ballet School in St. Petersburg, celebrated Russian dancer and choreographer Vaslav Nijinsky (1890–1950) spent two years dancing at the Mariinsky Theatre before joining Sergei Diaghilev's Ballets Russes in 1909. Many of the company's most iconic and innovative works of the succeeding years—*Petrouchka* (1911), *Afternoon of a Faun* (1912), and *The Rite of Spring* (1913)—were danced or choreographed by Nijinsky, before a rift with Diaghilev in 1913 ended their association. In 1919, after a nervous breakdown, he was diagnosed with schizophrenia, and spent much of the remainder of his life in various sanatoria. Traces of the dark end of Nijinsky's brilliant career are reflected in the three-volume set of his diaries held by the Dance Division, written at the

Villa Guardamunt, Switzerland, during the winter of 1918–1919. The sometimes disquieting imagery that appears in sketches in those diaries—large, imposing eyes and masks formed from geometric shapes—reappears in Nijinsky's paintings and artwork of roughly the same period. Later correspondence and manuscripts related to Nijinsky also held by the Dance Division document his treatments at Bellevue Sanatorium in 1938, including the use of insulin shock therapy.

5. Loie Fuller

Loie Fuller collection, bulk 1914–1928

*MGZMC-Res. 9

Loie Fuller notebooks and letters, 1907–1911

*MGZMD 121

American dancer Loie Fuller (1862–1928) was known for her captivating performances incorporating extraordinarily long, billowing silk costumes, which she used to create spiraling eddies of fabric & light around her as she danced. Born in Illinois,

she began her career dancing in burlesque and vaudeville. In the early 1890s, she created the *Serpentine Dance* that would make her famous, spawning countless imitators who attempted to capitalize on her notoriety and success. By the mid-1890s, Fuller had settled in Paris, seeking serious aesthetic recognition for her work; there she danced regularly at the Folies Bergère and befriended many of the major artists of the art nouveau, particularly Auguste Rodin. The Loie Fuller collection, in addition to correspondence, manuscripts, and business records related to Fuller's career, includes valuable photographic documentation of her in costume, many in early and rare photographic formats. Fuller also held several patents for innovative stage technologies (color lighting gels and luminescent salts for special effects); her notebooks and letters contain personal research notes regarding Thomas Edison's early film experiments and scientist Marie Curie's 1898 discovery of radium, which Fuller wanted to use to create self-illuminated—and radioactive—costumes for performance.

6. Mary Wigman

Sketchbook, 1931–34

*MGZGV Res. 79-217

German Expressionist dancer and choreographer Mary Wigman (1886–1973) completed early studies at the movement schools of Émile Jaques-Dalcroze and Rudolf Laban. By the 1920s, she had opened her own school in Dresden, where her students included Harald Kreutzberg and Hanya Holm. In 1931, Holm would open a New York location of Wigman's school, in turn teaching Alwin Nikolais. The Wigman sketchbook in the Dance Division's collections contains her original color drawings, many captioned in German, of Wigman and her company in rehearsal and performance around the time of their first tours to America; the exaggerated, angular style of Wigman's illustrations is highly idiomatic of Weimar-era graphic art, paralleling her approach to expressionist choreography.



Jerome Robbins (center) in rehearsal for *West Side Story*, 1957. Photo by Martha Swope.

7. Doris Humphrey, *A Dance Score: A Project for Dance Notation*, c. 1936

*MGZMB-Res.+

American choreographer Doris Humphrey's (1895–1958) unpublished manuscript *A Dance Score*, written in New York around 1936, compellingly outlines the urgent need for an adequate and comprehensive system of dance notation—and a dedicated archive to house it—to ensure the long-term preservation of original dance works and enable their ongoing study and performance. Calling for a combination of written notation, verbal description, and moving image documentation, Humphrey's proposal represents a kind of written manifesto for the work of the Dance Division, some of whose earliest acquisitions were Humphrey's own letters, papers, and writings. Born in Illinois, Humphrey received her early training in modern dance at Ted Shawn and Ruth St. Denis' Denishawn School in California, leaving in 1928 with fellow Denishawn student Charles Weidman to jointly found their own company in New York. The Humphrey-Weidman company toured extensively throughout the 1930s until Humphrey retired from performing in the mid-1940s to lead dancer José Limón's company. Throughout her career, Humphrey developed influential theories about movement technique and choreographic practice, and the legacy of her forward-thinking advocacy for the preservation and documentation of dance continues to resonate with the staff who steward the Division's collections.

8. Walter Toscanini (collector), *Libretti di ballo*, 1614–c. 1942?

*MGTY-Res., volumes 1–1133

Lucia (Cia) Fornaroli (1888–1954) was a celebrated Italian ballerina, dancing at La Scala in the 1920s and succeeding ballet master Enrico Cecchetti as director of their ballet school from 1929–1932. In 1938 she married Walter Toscanini (1898–1971), an antiquarian bookseller, dance scholar, and son of the famous Italian conductor Arturo Toscanini. That same year, Fornaroli and Toscanini, having both lost their professional positions because of fascist political attacks, emigrated to New York, where Fornaroli founded her own school. On her death, Toscanini donated their vast and historically significant library of materials on dance to the Dance Division in his wife's honor. The collection includes some of the earliest extant writings on dance, scores of books, letters, and programs, and hundreds of designs, photographs, prints, and ephemera, but one of its most exceptional components is Toscanini's expansive library of more than 1,100 ballet scenarios (*libretti*). These range in date from the early Baroque through the 1940s but are especially strong in materials from the seventeenth and eighteenth centuries, and it is rare for a repository outside Europe to afford researchers the opportunity to be able to work with original materials from this period in person, particularly in the quantity and variety available in the Dance Division as a result of Toscanini's generous memorial to his wife.

9. Treatises, Notation, and Pedagogy

Guglielmo Ebreo da Pesaro, *Trattato dell' arte del ballo*, c. 1453

*MGZMB-Res.+ 72–254

Raoul-Auger Feuillet, *Chorégraphie*, 1700

*MGRN-Res.

Pierre Rameau, *Le maître à danser*, 1725

*MGRK-Res. 73–831

Carlo Blasis, *Studi per ballo*, 1823–78*

*MGZRS-Res.++ 14–6760

Enrico Cecchetti, *Manuel des exercices de danse théâtrale...*, 1894

*MGTM-Res.

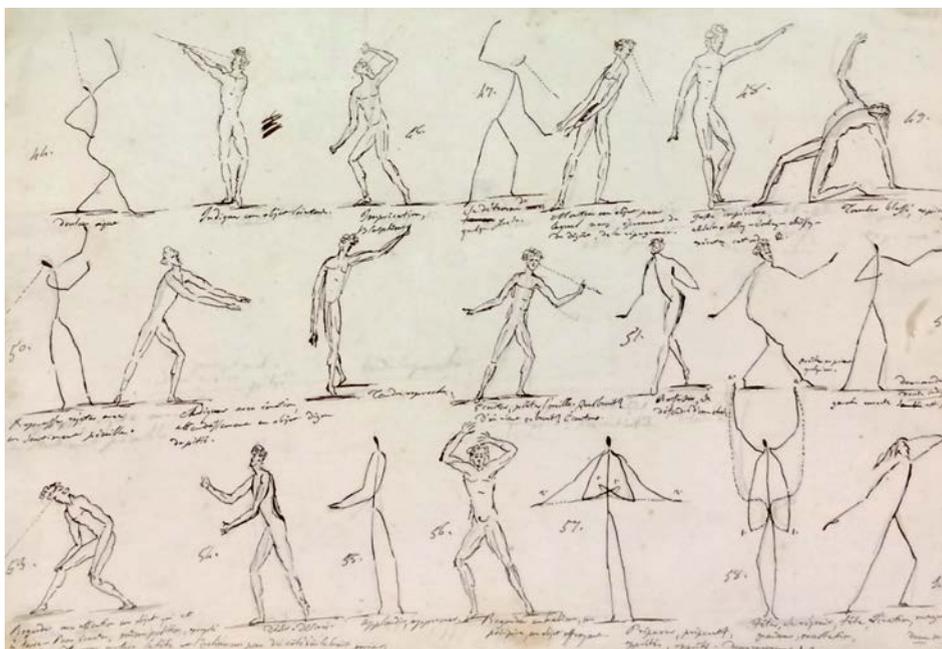
The oldest item in the Dance Division's collections is a manuscript copy of *Trattato dell' arte del ballo* (Treatise on the Art of Dance), written in the early 1450s by Italian dancing master Guglielmo Ebreo and one of the earliest existing dance treatises. The manuscript discusses two central dance forms of the Renaissance, *basse danse*, a processional court dance, and the more general *balletti* (ballets, or simply dances), and contains descriptions of 55 individual works by Guglielmo himself and several other major masters of the Italian courts. Covering the sweep of Western dance history from the Renaissance through the twenty-first century, the Dance Division's rare books collection contains dozens of historic texts on the order of Guglielmo's *Trattato* from all major periods and practices. Raoul-Auger Feuillet's 1700 *Chorégraphie* (Choreography) is a crucial Baroque text, the first written description of Beauchamp-Feuillet notation, a choreographic notation system commissioned by Louis XIV in the 1680s from court dancer Pierre Beauchamp, who is credited with devising the five positions of the feet in classical ballet. Pierre Rameau's 1725 *Le maître à danser* (The Dancing Master) is another important Baroque resource detailing conventions of Baroque social dance, particularly the proper positioning of the arms, as demonstrated

through several illustrative, fold-out plates. *Studi per ballo* (Studies on Dance) is a rare bound collection of figurative sketches and notes by Carlo Blasis, the most well-known dancing master of the nineteenth century and author of two key dancing manuals from the Romantic period. Enrico Cecchetti's 1894 *Manuel des exercices de danse théâtrale* (Manual of Theatrical Dance Exercises) describes one of the most well-known methodologies of modern classical ballet training, which Cecchetti taught to some of the foremost dancers of the twentieth century—Anna Pavlova, Léonide Massine, Vaslav Nijinsky, George Balanchine—as dancing master at the Imperial Ballet in St. Petersburg and later the Ballets Russes.

10. Agnes de Mille papers, 1926–1975

*MGZMC-Res. 27

In 1942, the Ballet Russe de Monte Carlo commissioned a relatively unknown choreographer, Agnes de Mille (1905–1993), to collaborate on a new project. The resulting ballet, *Rodeo*, with music by Aaron Copland and an inventive, overtly American choreographic style, established de Mille's career and her position as a central figure in twentieth-century American dance. De Mille's earliest choreographic attempts, first as a solo performer in New York in the late 1920s and later in London in the 1930s, went largely unnoticed; after returning to New York in 1940, she joined the new Ballet Theatre to create works for its first two seasons. In 1942, Ballet Russe's production of *Rodeo* was an immediate success, and quickly led to others: musicals like Rodgers and Hammerstein's *Oklahoma!* (1943) and *Carousel* (1945) and the American Ballet Theatre's *Fall River Legend* (1948). The Agnes de Mille papers held by the Dance Division, in addition to correspondence and personal writings documenting de Mille's career, include original scenarios and choreographic notes for these and other examples of her work.



Sketches from Carlo Blasis' *Studi per ballo*, 1823–78.

11. Japanese dance drawings, 1926

*MGS-Res.++ (Japanese), volumes 1–2

The Japanese imperial court dance tradition of *bugaku* is one of the oldest continually-practiced dance forms in the world, with a history that extends back to the seventh and eighth centuries. Prior to the end of WWII, viewing a *bugaku* performance was an exclusive and privileged experience, as it was only performed at the Japanese imperial court, and, very rarely, as part of religious rituals at temples or shrines. However, American dancers Ruth St. Denis (1891–1972) and Ted Shawn (1891–1972), on tour in Asia with their company in 1925–26, were purportedly able to hear, but not see, a rare semiannual performance of two *bugaku* dances in Japan as special guests of the imperial court. Known for incorporating non-Western elements into their choreography, St. Denis and Shawn were enthralled, and as mementos were given two oversize volumes of color illustrations of traditional *bugaku* costumes, beautifully constructed with traditional Japanese accordion-fold bindings and silk covers. Around 1951, St. Denis and Shawn in turn donated these volumes to the Dance Division; the only other copies known to exist are housed in the archives of the Imperial House Library in Japan.

12. Sally Gross papers, 1959–2015

*MGZMD 468

Postmodern dancer and choreographer Sally Gross (1933–2015) grew up on the Lower East Side of Manhattan and lived for the majority of her career at the Westbeth Artists Housing complex in the West Village. In the 1950s, she studied with choreographers Anna Halprin, Erick Hawkins, and, at the Henry Street Settlement, Alwin Nikolais. In 1960, she joined Robert Dunn's experimental movement classes at the Merce Cunningham studio, where her classmates included fellow dancers Simone Forti, David Gordon, Steve Paxton, Lucinda Childs, Yvonne Rainer, and Trisha Brown. By summer 1962, this group would present their first performances at Judson Memorial Church, founding Judson Dance Theater. Gross' choreographic style is often described as quiet, minimalist, and influenced by Buddhism, and the collection of her papers held by the Dance Division contains journals, notes, photographs, programs, and correspondence that document both her performance and teaching career. In some of her works, like *Across the Wall* (1975) and *Along the Walls and Into the Eights* (1978), Gross would use large paper backdrops and charcoal to create abstract visual traces of her movement in performance; her collection includes three such rolled 9-foot-tall drops.



Martin Engelbrecht paper theater, early 1700s.

II. Artifacts

13. Joseph Cornell box assemblage, c. 1949

3D-0101

Artist and filmmaker Joseph Cornell (1903–1972) worked primarily in assemblage, constructing intricate three-dimensional shadow boxes from found objects. The delicacy and idiosyncrasy of his works have made his constructions some of the most easily recognizable American art of the twentieth century, though he lived for most of his life in a modest house on Utopia Parkway in Flushing, New York. One of the great passions of his quiet life, however, was nineteenth-century Romantic ballet, and the Dance Division holds a box assemblage he made in the late 1940s for dancer and dance historian Lillian Moore (1911–1967), an early patron and researcher with the Division. Titled *From the Slipper of a Sylphide*, the small black footed box contains, on a bed of deep royal blue velvet, various blue objects: a satin ribbon, glitter, and two small glass beads. The ballet *La Sylphide* was choreographed in two versions in the early nineteenth-century, by Filippo Taglioni in 1832 and August Bournonville in 1836; in the letter of New Year's Day 1950 from Cornell to Moore that accompanied his gift, he implies that Taglioni may have possibly worn the ribbon herself in a performance of the work.

14. Martin Engelbrecht paper theaters, early 18th century*

*MGZGX 01–1297, nos. 1–5

*MGZGX 01–1298

Engraver and printer Martin Engelbrecht (1684–1756) was active in Augsburg, Germany, during the first half of the eighteenth century. His paper theaters, a popular form of Baroque optical

entertainment, typically consist of 5–8 hand-colored, cutout prints depicting various theatrical or aristocratic settings. They were intended to be displayed in customized viewing boxes in a sequentially-spaced arrangement so as to achieve the illusion of a forced three-dimensional perspective. Richly colored and intricately designed, Engelbrecht's theaters are considered to be unique precursors to other later optical entertainments, including toy theaters (especially popular in England in the nineteenth century), stereoscopes, and proto-cinematic devices like magic lanterns and zoetropes. The Dance Division holds six Engelbrecht theaters, including banquet, street, theater, and garden scenes, several of which portray various dancing figures.

15. Maria Tallchief headdress, n.d.

3D-0129

Maria Tallchief (1925–2013) was America's first major prima ballerina. A member of the Osage Nation, after studying with Bronislava Nijinska in Los Angeles as a young dancer she joined the Ballet Russe de Monte Carlo in 1942. At the Ballet Russe, she first encountered choreographer George Balanchine, whom she would marry in 1946; by 1947, Tallchief would leave the company and join Balanchine's Ballet Society, just prior to its reorganization as the New York City Ballet. Over her eighteen-year career with NYCB, Tallchief's speed, athleticism, and stage presence would propel her to become one of its most celebrated ballerinas. Balanchine's 1949 *The Firebird* would become one of Tallchief's most renowned roles and the Dance Division's collections include the elaborate headdress she wore in performance – eighteen inches tall with red feathers and multicolored sequin embellishment – designed by Marc Chagall and executed by NYCB costumer Barbara Karinska.



Tanjore painting by unknown artist, circa 1800.

16. Judson Dance Theater, first Concert of Dance program, 1962

*MGZB Summers, Elaine

On July 6, 1962, a small group of adventurous dancers and choreographers, with the collaboration of several like-minded artists and musicians, presented a concert of 14 new works at Judson Memorial Church in Greenwich Village. Between 1962 and 1964, members of the group—Lucinda Childs, Trisha Brown, Sally Gross, Steve Paxton, David Gordon, Deborah Hay, James Waring, and Yvonne Rainer, among others—would go on to present more than 200 performances and open rehearsals there, and the experimentalist spirit of Judson Dance Theater would dramatically expand the trajectory of twentieth-century dance. While radically diverse as a collective repertoire, Judson works shared key aesthetic priorities—juxtaposition, fragmentation, open-ended instructional scores, non-specialized, pedestrian movement vocabularies—and the legacy of their transformation of accepted notions of dance and performance continues to deeply influence contemporary dance practice.

17. Royal Vauxhall Gardens silk broadside, 1848

*MGZP-19+++ Lon V 1

In 1848, the Ethiopian Serenaders, an American blackface minstrel troupe overseen by Gilbert W. Pell, brother of American blackface entertainer Richard Pelham, embarked on an eighteen-month tour of Britain. The troupe's newest member was African-American dancer William Henry Lane (c. 1825–c. 1852–3). Lane performed under several related stage name variants—Juba, Master

Juba, Boz's Juba—derived from references to juba dancing, a highly rhythmic dance style involving clapping, stomping, and other percussive actions traditionally performed by African-American slaves and possibly originating from West African dance. Performing in New York and Boston since at least the early 1840s, Lane's most storied dancing occurred in one-on-one competitions or challenge dances against white dancers, particularly the Irish-American dancer John Diamond (1823–1857). British audiences attending the 1948–49 performances of Pell's troupe were universally astounded by Lane's dancing. Thirty excerpts of commentary from British periodicals related to shows at Vauxhall Gardens in the summer of 1848 are recorded on a rare souvenir broadside, printed on silk, held by the Dance Division.

18. Anna Pavlova pointe shoe, 192?

3D-0038

A legendary figure in the history of ballet, Russian ballerina Anna Pavlova (1881–1931) attended the Imperial Ballet School in St. Petersburg. Following her professional debut in 1899, Pavlova steadily rose through the company's ranks, becoming prima ballerina in 1905. Pavlova's signature style, which relied on lyricism and expressivity rather than rigorous technique, was unusual among her contemporaries but eventually endeared her to her audiences and became the basis of her worldwide popularity. Michel Fokine (1880–1942), later closely associated with Serge Diaghilev's Ballets Russes, choreographed Pavlova's trademark solo *The Dying Swan* in 1905 to capitalize on her characteristic strengths, and after touring with Adolf Bolm (1884–1951) in 1907 she left the Imperial Ballet to

forge an independent career outside Russia. From her first American visit in 1910 up to her death in 1931, Pavlova toured unceasingly, developing an international celebrity that she leveraged to popularize ballet as an art form. The pointe shoe held by the Dance Division dates from the height of Pavlova's international tours in the 1920s, and attests to the famed petiteness and high arch of her feet.

19. Tanjore paintings, 1800?*

*MGZGV 78–4063

The small collection of early nineteenth-century Thanjavur (or Tanjore) paintings held by the Dance Division depicts six individual, richly-colored scenes of Indian dancers, tumblers, and musicians. A style of South Indian painting dating back to the seventeenth century, Thanjavur images were traditionally constructed from a canvas mounted to a wooden board and treated with gesso; gold leaf, inlays of glass, pearl, or precious stone, and vibrant pigments were then applied, resulting in an ornate, high-relief surface. With the increased presence of British colonialists in the Thanjavur region starting in the late eighteenth century, a secondary style of Tanjore painting developed more in keeping with European styles of figurative art; this new style was most frequently executed on paper and used only pigments and minimal gold leaf. The colors and imagery of this later type of Thanjavur painting are nonetheless still striking, as evidenced by the examples in the Dance Division's collections, which were done in gouache and gold paint around the turn of the century by an unidentified artist.

III. Prints & Designs

20. Romantic ballet

19th-century prints of Marie Taglioni, bulk 1830s–1860s*

*MGZFB Tag M [various]

19th-century prints of Fanny Elssler, bulk 1830s–1850s*

*MGZFB Els F [various]

Marie Taglioni pearl, n.d.

3D-0121

Fanny Elssler castanets, c. 1842?

3D-0062

Balli di Salvatore Taglioni, 1814–65

*MGTY-Res. + 73–265, volumes 1–2

Choreographic notation for Paulo Taglioni's *La fille mal gardée, 1909?*

*MGZMB-Res.+

A decisive strength of the Dance Division's print collection is its sheer quantity. Dating primarily from the 17th–19th centuries, the Division's thousands of prints—more than 2,000 of which are available online through NYPL's Digital Collections—are a crucial means of visually documenting the breadth and development of historical dance practices at a time when, prior to the advent of photography, alternative forms of recording movement could only rely on the mediation of written notation or description.

One example is early nineteenth-century Romantic ballet, particularly representations of celebrated ballerinas Marie Taglioni (1804–1884) and Fanny Elssler (1810–1884). Contemporary nineteenth-century audiences notoriously emphasized the stylistic differences between Taglioni and Elssler: Taglioni was light and quick, with frequent and airy jumps and leaps; Elssler was earthy, firm-footed, and rhythmic, performing stylized national character dances. Print depictions of both dancers reinscribe and expand these interpretive frameworks, Taglioni ethereal in diaphanous skirts, perched delicately en pointe and often surrounded by flowers, Elssler grounded but charismatic, castanets or tambourine in hand and long braids swirling. The consistency of these representations across many multiple prints attests to the tenacity of these dancers' popular characterizations, as well as features of Romantic ballet and notions of performance and femininity generally within the historical imagination.

The Division's print holdings are frequently complemented by robust materials in other formats. In the case of Taglioni and Elssler, the Division has physical artifacts that relate to prominent historical characterizations of their styles: a pearl from a necklace worn by Taglioni in performance, a pair of Elssler's castanets. The Division also holds a significant collection of original scenarios, cast lists, production notes, and drawings belonging to Taglioni's uncle Salvatore Taglioni (1789–1868), who like her father Filippo (1777–1871) was a leading Romantic choreographer, in addition to choreographic notation for her brother Paul Taglioni's (1808–1883) original version of the canonic ballet *La fille mal gardée* (1864).

21. *A Long Minuet as Danced at Bath, 1787*

*MGZV-Res.+ 79–304

With a total length of over seven feet, the late-eighteenth century print *A Long Minuet as Danced at Bath*, drawn by English caricaturist Henry William Bunbury (1750–1811), is one of the most well known publications by London-based engraver William Dickinson (1746–1823). Though Dickinson was primarily a fine art portraitist, the ten dancing couples portrayed in *A Long Minuet*—variously bowing, turning, and curtsying in exaggerated three-corner hats, copious skirts, and abundant feather plumes—clearly aim at parody, matching the witty play between the work's title and format. The Dance Division's example of *A Long Minuet* is from Dickinson's first 1787 printing; mounted to an external paper support and stored as a rolled scroll prior to acquisition, in 2018 it was treated by conservation staff to repair surface deterioration and stabilize it for long-term storage and display.

22. Abraham Walkowitz drawings of Isadora Duncan, c. 1906 and later

*MGZGA Wal A Dun 1–262 / *MGZGV 12–2325

Over the course of his career, Russian-born painter Abraham Walkowitz (1878–1965) is believed to have completed more than 5,000 studies, in pencil, ink, crayon, and watercolor, of American modern dance pioneer Isadora Duncan (1877–1927). Among its collections, the Dance Division holds 484 of those portraits. Closely associated with photographer and gallerist Alfred Steiglitz and the avant-garde artists of the photo-secessionist movement, Walkowitz reputedly first met Duncan at the Parisian studios of sculptor Auguste Rodin, also friends with fellow American dancer Loie Fuller. Walkowitz's studies of Duncan effectively capture the fluid, natural classicism that was a hallmark of her style, showing her in a seemingly infinite number of variations on the same easily flowing extension, bare feet arched and draped in a simple Grecian dress.

23. Ruth Sobotka costume designs and sketchbooks, 1940–1965

*MGZGA Sob R [various] / *MGZGB Sob R [various] / *MGZGV-Res.+ 77–803, volumes 1–8

In 1938, as a young teenager, Ruth Sobotka (1925–1967) emigrated to the United States from Vienna with her parents. After studying at the newly-founded School of American Ballet, she became a member of George Balanchine's Ballet Society and then the New York City Ballet, dancing in *Concerto Barocco* at NYCB's very first performance at New York City Center on October 11, 1948. Sobotka later worked as a fashion and costume designer for both theater and dance, and was briefly married to the American filmmaker Stanley Kubrick in the mid-1950s. Among the Dance Division's holdings of Sobotka's original designs are her strikingly modern costume sketches for Jerome Robbins' 1951 *The Cage* and John Taras' 1963 *Arcade*. Her sketchbooks, dating from the early 1950s, contain charming pencil studies of NYCB personalities, including Balanchine, identified using his playful nickname "Mr. B," and a bored Francisco Moncion doing barre stretches in the cramped corridor of a passenger train while the company was on tour.

24. Artist-collaborators

Léon Bakst costume design for *Narcisse*, c. 1911

*MGZGC Bak L Nar 1

Pavel Tchelitchew costume and set designs and drawings, bulk 1919–1943

*MGZGA Tch P [various] / *MGZGB Tch P [various]

Mikhail Larionov costume design for *Le renard*, 1921

*MGZGB Lar M Ren 1



Fanny Elssler dancing *La Cachucha*, 1838–46.



Marie Taglioni and Antonio Guerra in Filippo Taglioni's *Ombre*, 1840.

Salvador Dali unrealized set designs for *Romeo and Juliet*, 1942

*MGZGB Dal S Rom 1

Marc Chagall curtain design for *The Firebird*, 1945

*MGZGB Cha M Fir 1

Eugene Berman costume and set designs for *Giselle*, 1946

*MGZGA Ber E Gis 1–10

Alexandre Benois costume designs for *Petrouchka*, 1956

*MGZGA Ben A Pet 1–6

The Dance Division's original designs collection is rich with examples of prominent artists who, particularly during the first half of the twentieth century, collaborated with equally notable choreographers and dance companies. Many of these partnerships (perhaps predictably) originate with Serge Diaghilev's Ballets Russes, from the roiling passion of Léon Bakst's designs for Michel Fokine's *Narcisse* (1911) to Mikhail Larionov's watercolor sketches for Bronislava Nijinska's *Le renard* (1922). Ballets Russes restagings and reinterpretations are also represented, with Marc Chagall's curtain design for Adolf Bolm's 1945 version of *The Firebird* and Alexandre Benois' costume designs for the 1957 Covent Garden production of *Petrouchka*. Other exceptional artists and choreographers appear as well, including Pavel Tcheitchew's designs for early George Balanchine works like *L'Errante* (1933) and *The Cave of Sleep* (1943), Salvador Dali's unrealized designs for Antony Tudor's 1943 *Romeo and Juliet*, and Eugene Berman's costume and set designs for Ballet Theatre's 1946 production of *Giselle*.

25. Isamu Noguchi

Isamu Noguchi costume designs and set models for *Orpheus*, c. 1948

*MGZGV 85–1041 / 3D-0160 / 3D-0161

In dance, Japanese-American sculptor and artist Isamu Noguchi (1904–1988) is perhaps best known for his long-standing collaboration with Martha Graham (1894–1991), designing sets for nearly 20 of her works. Noguchi also designed for other choreographers like Ruth Page (*The Expanding Universe*, 1933) and Merce Cunningham (*The Seasons*, 1947), and in 1947–48 collaborated with George Balanchine and Igor Stravinsky on the sets and costumes for Ballet Society's *Orpheus*. The two set models and costume designs for *Orpheus* held by the Dance Division, made of wood, foam, gouache and pencil paper cut-outs, and graphite and color pencil drawings, show Noguchi's irresistible predilection for thinking in three dimensions even when working in two (costume designs are flat and mounted to board but layered like paper dolls' clothing) as well as his tendency to push dancers to wear—or carry!—heavily sculptural elements, narrowing distinctions between costume and set.

26. Natalia Goncharova

Natalia Goncharova costume designs for *Les Noces*, 1923

*MGZGA Gon N Noc 1–4

Natalia Goncharova set and costume designs for *L'oiseau de feu*, 1926

*MGZGB Gon N Fir 1–2 / *MGZGC Gon N Fir 1

Natalia Goncharova portrait of Pauline Koner, n.d.

Unprocessed

In 1910, the Russian avant-garde artist group Jack of Diamonds mounted their first independent exhibition of modernist paintings in Moscow. The exhibition, which was a critique of conservative tendencies within the Moscow art establishment, particularly at the influential Institute of Painting, Sculpture, and Architecture, included contemporary works by artists, Kazimir Malevich, Mikhail Larionov, and Natalia Goncharova (1881–1962). Goncharova, who had voluntarily withdrawn from the Institute the previous year, would go on to join the German Expressionist group The Blue Rider before eventually settling in Paris in 1921. There, alongside her prominent career as a painter, she designed costumes and sets for the Ballets Russes, including Bronislava Nijinska's 1923 *Les Noces* and the 1926 London revival of Michel Fokine's *Firebird*.

27. Stella Bloch drawings, bulk 1929–1954

*MGZGA Blo S 6, 9, 11–13 / *MGZGB Blo S 1–5, 7–8, 10 / *MGZGA Blo S Op 1–2

American dancer and artist Stella Bloch (1897–1999) trained in modern dance with students of Isadora Duncan and Javanese dance at the palace of the Prince of Solo (Surakarta), Indonesia. Later she developed an avid interest in the artists and writers of the Harlem Renaissance and other African-American dancers, musicians, and performers active in New York during the late 1920s and 30s. The 15 Bloch drawings held by the Dance Division include notable studies of tap

dancer Bill Robinson (1877–1949) and Spanish dancer La Argentina (1890–1936).

28. *The Nutcracker*

Rouben Ter-Arutunian set models, designs, and sketches for *The Nutcracker*, c. 1964*

*MGZGA Ter R Nut 1–2 and unprocessed

Barbara Karinska costume designs for *The Nutcracker*, c. 1964

*MGZGV 77–4057

In April 1964, the New York City Ballet relocated from its former home at New York City Center to the New York State Theater (now David H. Koch Theater) at Lincoln Center. The larger and more technically-advanced stage at their new location prompted NYCB choreographer and co-founder George Balanchine to reconceive his original 1954 *The Nutcracker* on a more grandiose scale. By late 1964, this notion was more than enthusiastically realized by set designer Rouben Ter-Arutunian (1920–1992), perhaps most iconically in *The Nutcracker*'s one-ton Christmas tree, which grows from 12 to over 40 feet tall during Act I. Today one of the world's most recognizable ballets, for the 1964 revision Balanchine tasked Ter-Arutunian with revising Horace Armistead's original sets and imbuing the production with a fresh sense of wonder; costumer Barbara Karinska (1886–1983) returned to collaborate on updated versions of her original 1954 designs. In addition to scale set models for Acts I and II Ter-Arutunian created in 1992 just prior to his death, the Dance Division holds hundreds of his original sketches, designs, and renderings for Balanchine's 1964 *Nutcracker*. Karinska's revised costume designs, including a rendering of the 8-foot, 85-pound skirt worn by Mother Ginger, consist of 45 watercolor and pencil cutouts with matching fabric swatches. Together, these materials help trace the significant effort and creativity from contributors on all fronts that played a part in *The Nutcracker*'s much-beloved (and ongoing) success.



Rouben Ter-Arutunian toy ornament designs for George Balanchine's *The Nutcracker*, 1964.

IV. Photographs

29. Collection of 19th-century Theatrical Views, c. 1870–1901*

*MGZEB-Res. 77–792

Given to the Dance Division by New York City Ballet co-founder Lincoln Kirstein (1907–1996), this small collection of 79 stereoviews, also known as stereographs, depicts a variety of theater, ballet, and social dance scenes. Dating from the late nineteenth century, stereographs were a popular form of optical entertainment and are an important proto-cinematic technology; these examples also provide valuable documentation of turn-of-the-century popular theater and dance in performance, for which little photographic evidence often survives.

30. Southeast Asian Dance

Claire Holt photographs, c. 1930s–1969

*MGZEB 87–288

Claire Holt collection, c. 1928–1970

*MGZMD 35

Claire Holt (1901–1970) was an art historian and anthropologist who studied the sculpture, dance, and art of Indonesia. Born in Latvia, she emigrated to New York in 1928, studying law, journalism, and sculpture and writing dance reviews for *The New York World*. In 1930, she took her first trip to Indonesia, working with Dutch anthropologist Willem Stutterheim and Swedish art collector Rolf de Maré, founder of the Ballets Suédois. For the next decade, Holt stayed in Indonesia, documenting traditional art and dance practices through photography and film, only returning to the U.S. at the outbreak of WWII. In 1957, she joined the anthropology faculty of Cornell University, where she helped found the Modern Indonesia Project. The Claire Holt manuscript and photograph collection, which includes more than 9,000 black-and-white prints captured as part of her fieldwork, was donated to the Dance Division by Cornell in 1978. Primarily comprised of materials related to Holt's work in Indonesia in the 1930s, in many cases, these materials are the only documentation of traditional Indonesian art and dance practices no longer in existence today.

31. Museum of Modern Art photograph collections, c. 1860–1950

*MGZEB (New York (City)). Museum of Modern Art. Photographs [various]], 91 total volumes

In 1939, the Museum of Modern Art received a gift of books and archival materials on the history of dance from Lincoln Kirstein (1907–1996), the co-founder of the New York City Ballet. These



Hand-colored stereocard, late 19th century.

materials helped form the basis of MoMA's Dance Archives, established the following year. Though it operated briefly as an independent curatorial department towards the end of WWII, the Dance Archives were eventually dissolved in 1948.

The original contents of Kirstein's gift were then transferred to two other repositories, the Harvard University Theatre Collection (books) and the Dance Division (photographs, artworks, prints, designs, and film). The more than 5,700 photographs in the MoMA photograph collections received by the Dance Division are divided into four groups based on photographic format or subject content (cartes de visite, ballet, expressional, and dance generally) and contain substantial documentation of dancers and performers from the later nineteenth century through WWII.

32. Dance Photographers

George Platt Lynes photographs, bulk 1933–1955

*MGZEB 16–243

Fred Fehl photographs, 1940–1993

*MGZEB 18–2790

Roger Wood photographs, 1944–1961

*MGZEB 95–5482

A burgeoning field of dance and performance photography emerged amid the heady proliferation of dance companies—Ballet Theatre (later American Ballet Theatre), American Ballet, Ballet Caravan, Ballet Society, Ballet Russe de Monte Carlo, New York City Ballet, and more—active in New York starting in the 1930s. George Platt Lynes (1907–1955) was perhaps the first among this new generation of specialists. Though primarily known for his fashion and commercial work for publications like *Harper's Bazaar* and *Vogue*, he became something of a house photographer for Lincoln Kirstein and George Balanchine's various ballet enterprises leading up to the founding of NYCB in 1948. Austrian-born photographer Fred Fehl (1906–1995), unlike Lynes, specialized in performance photography, working in dance, theater, and music;

resident photographer at the American Ballet Theatre, New York City Ballet, and New York City Opera, Fehl's photographs are some of the most widely-published images of live dance, theater, and music of the twentieth century (likely matched only by his later colleague at NYCB, Martha Swope [1928–2017]). The work of British dance photographer Roger Wood (1920–2005) is somewhat more eclectic, spanning studio, rehearsal, performance, and informal shots of leading companies and dancers from England and the United States, particularly their touring performances in London in the late 1940s and 50s.

33. Carl Van Vechten

The Fania Marinoff collection, 1931–1962

*MGZEB 85–1073

Carl Van Vechten exhibition prints, 1932–1942

*MGZEC 87–220

Carl Van Vechten slides, 1940–1964

*MGZKA 14–6754

American photographer Carl Van Vechten (1880–1964), well known for his portraits of major figures in early 20th-century literature, theatre, music, film, and dance, began his career as a critic, reviewing music and dance for *The New York Times*. The Dance Division's holdings of Van Vechten materials include nearly 300 matted exhibition prints given to the Library by the Museum of Modern Art of major figures and choreographers in ballet and modern dance from the decade before WWII, as well as 28 volumes of over 2,000 prints of dancers and related artists active in ballet, musical comedies, tap, and cabaret in New York during the 1930s–50s. Both of these collections highlight the style of black-and-white portraiture Van Vechten is most associated with today, but the Division's additional collection of 2,800 Van Vechten color slides reveals the lesser-known, highly adventurous experiments with color, light, and backdrops his usual black-and-white prints disguise. These slides have been digitized and are all accessible through NYPL's Digital Collections.

Dance Collection staff members LeRoy Fentress, Jacqueline Maskey, Miriam Gross, and Curator Genevieve Oswald, 1964. Photo © Jack Mitchell.







Page from the Lawrence Mathews dance marathons scrapbooks, 1930s.

34. Photographic studies of dancers

Roger Pryor Dodge collection of photographs of Vaslav Nijinsky, c. 1900–1929

*MGZEA Nijinsky, Vaslav [various] / *MGZEC 84–819

Arnold Genthe studies of Isadora Duncan, 1915–1918*

*MGZEC 87–290

Carmine Schiavone photographs of José Limón, Doris Humphrey, and others, n.d.

*MGZEB 11–3168

Soichi Sunami studies of Martha Graham, c. 1926–1933

*MGZEC 84–818

Among the Dance Division's holdings are several photograph collections, many by recognized photographers, that focus on dancers less as documentary subjects than as a means of exploring photographic expression. Although it does not represent the work of a single photographer, the more than 2,100 images collected by jazz dancer and critic Roger Pryor Dodge (1898–1974) of Vaslav Nijinsky present an unusually comprehensive survey of original photographs and reprints of one of the ballet's most legendary dancers during the peak of his career. Arnold Genthe's (1869–1942) studio portraits of modern dance pioneer Isadora Duncan, for example, taken during her 1915–1918 American tours, pose her as a living Grecian statue, the folds of her alternately gossamer and heavy robes taking on the quality of marble in Genthe's hazy exposures. Fashion photographer Carmine Schiavone's (1920–2010) portraits place modern dancers like José Limón and Doris Humphrey in stylized movement poses, sometimes outdoors.

The first staff photographer at the Museum of Modern Art, Soichi Sunami's (1885–1971) studies of Martha Graham document specific works but prioritize the visual modernism and angular intensity of her choreography in their framing and composition.

35. Lawrence Mathews dance marathons scrapbooks, c. 1930s*

*MGZEB, Boxes 1–4

A gem among the Dance Division's materials on social dancing, the two volumes of photographic scrapbooks on dance marathons compiled by Lawrence Mathews (dates unknown) document the spirited culture of competitive dance marathons in New Jersey and metropolitan New York in the 1930s. A medic who specialized in treating the blistered feet, sprained ankles, and utter exhaustion of contestant couples, Mathews lovingly assembled two volumes – totaling more than 250 pages – of first-hand photographs of live competitions and behind-the-scenes action, as well as the occasional long-term pairing of a dancing couple in wedded bliss.

V. Moving Image

MOVING IMAGE COLLECTIONS

Moving Image Collections are not cataloged as a group but as individual items. Researchers may locate the films in a collection by performing a search by title or subject.

36. Rudolf Nureyev Collection

Comprised of nearly 500 items, the Rudolf Nureyev Collection was donated to the Dance Division in the early 2000s, and includes rare footage of Soviet ballet dancer Rudolf Nureyev (1938–1993) before he defected to the West, as well as many films of him dancing with prima ballerinas, in documentaries, and on variety shows. It also includes his home movies, and footage of him dancing the work of modern choreographers such as Paul Taylor and Martha Graham.

37. Jerome Robbins Collection

This collection of audio and moving image materials, nearly 1,000 items strong, is a treasure trove of Jerome Robbins' (1918–1998) work and personal recordings. Highlights include 1944 silent films of the original cast of *Fancy Free* (with Robbins playing one of the three sailors); home movies of Robbins' family and friends; performances of his work on national television shows such as *The Ed Sullivan Show* and Edward R. Murrow's *Person to Person*; and behind the scenes footage of Robbins rehearsing.

38. Agnes de Mille Collection

Documenting the influential work of choreographer Agnes de Mille (1905–1993), this collection has many treasures, such as silent footage from the 1940s of the Broadway musical *Brigadoon*, De Mille's numerous appearances on television from the 1950s to the 1990s, and television recordings of her ballets *Rodeo* and *Fall River Legend*.

39. Leonide Massine Collection

Leonide Massine (1896–1979), often referred to as the "father of modern ballet," had a long and varied career with the Ballets Russes and its later iterations. Some gems from the collection include a 1942 film of *Aleko* danced by Alicia Markova, George Skibine, Hugh Laing, Antony Tudor, Jerome Robbins, Michael Kidd and Lucia Chase, and films of *Jeux d'enfants*, *Les Sylphides*, and *The Three Cornered Hat*, all recorded in 1937.

40. Merce Cunningham Dance Foundation Collection*

The audio and moving image components of the archival materials donated by the Merce Cunningham Dance Foundation Collection total over 1,000 items. There are many highlights documenting the breadth and originality of Merce Cunningham's (1919–2009) dances and collaborations, including a 1966 film of *Variations V* (music by John Cage, video and film elements by Nam June Paik and Stan VanDerBeek), *RainForest* from 1968 (music by David Tudor, sets by Andy Warhol, costumes by Jasper Johns), and works by filmmakers Charles Atlas and Elliot Caplan.

41. Mikhail Baryshnikov Archive

The Dance Division received the archive of dancer Mikhail Baryshnikov (1948–) in 2011, and the audiovisual content is spectacular. Highlights include early films of a young Baryshnikov in class; films of his performances with the Kirov (Mariinsky) Ballet, and incredible footage documenting his ballet and modern dance performances in the 1970s, 80s, and 90s.

42. Original Documentations Collection

This collection of over 1,600 works is unique to the Dance Division. Starting in 1967, the Dance Division began creating high-quality archival recordings of live dance performances to document and preserve the work of contemporary dancers and choreographers. Early highlights include the Division's recording of *Tap Happening* in 1969, Robbins' epic *Dances at a Gathering*, featuring the original cast and also filmed in 1969, and the experimental two-camera, split-screen film of Merce Cunningham's 1977 *Torse*, a collaboration with dance filmmaker Charles Atlas.

43. Brooklyn Academy of Music Collection

The Dance Division is the caretaker of moving image documentation of the Brooklyn Academy of Music's *Next Wave Festival*, from its founding in 1982 to the present day. A highlight includes the introduction of Pina Bausch to New York audiences starting in 1984, and the many performances by the Trisha Brown Dance Company.

44. Works and Process at the Guggenheim

Spanning from 1985 to present day, this collection consists of over 500 archival recordings of this groundbreaking performance series of lecture-demonstrations of new works hosted by the Solomon R. Guggenheim Museum.

45. Victor Jessen Collection

An extraordinary collection of films held exclusively by the Dance Division, the Victor Jessen Collection contains films captured surreptitiously by superfan Victor Jessen (1901–1995) at multiple New York City Ballet, Ballet Theatre, and other New York dance companies' performances in the late 1940s and early 1950s, which he edited together to create a single version of a work. Highlights include dancers Margot Fonteyn in *Sleeping Beauty* and Tanaquil Le Clercq in George Balanchine's *La Valse*.

46. Tassilo Adam Collection

Early and rare footage of the dances, ceremonies, and culture of Indonesia filmed in the early 1920s by German ethnologist and filmmaker Tassilo Adam (1878–1955), who worked extensively to document the traditional culture of the Dutch East Indies before eventually becoming curator of Asian Art at the Brooklyn Museum in New York.

47. Asia Dance Project Collection

In the 1970s, founding curator Genevieve Oswald (1921–) began a serious campaign to bolster the Division's Asian dance holdings. She went so far as to send out blank film reels to Asian governments, asking for them to film dance of any kind and send it back. The results were quite outstanding, and represents some of this wide ranging collection.

48. Jane Goldberg's Wandering shoes tap(h)istory featuring tip top tapes, tapalogues, tapology and tapperabilia

The Dance Division is the repository of donations of Jane Goldberg's: the videotape recordings of *By Word of Foot*, documented festivals Changing Times Tap Dance Co. organized in 1980, 1982, and 1985 that were funded by the National Endowment for the Arts to bring tap masters together with students, as well as the newly acquired Changing Times Tap Archive which complements the *By Word of Foot* video documentation.

49. Ronald K. Brown Video Archive

This archive, consisting of nearly 200 camera original videotapes of performances, rehearsals, and interviews, was donated to the Dance Division on October 4, 2011 by videographer Robert Penn, who has documented Brown's work since the late 1990s.

INDIVIDUAL FILMS

50. George Balanchine's *Don Quixote*

*MGZIDVD 5–2996

Film of the May 1965 gala premiere of one of choreographer George Balanchine's (1904–1983) few evening-length works, featuring nineteen-year-old American ballerina Suzanne Farrell (1945–) at the start of her illustrious career and Balanchine himself as Don Quixote.

51. Maya Deren's *Divine Horsemen: The Living Gods of Haiti*

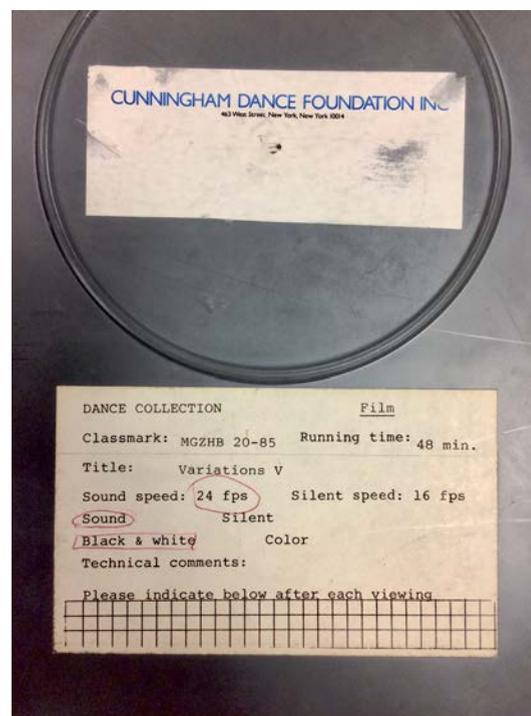
*MGZIA 4–749

A 16mm print of American experimental filmmaker Maya Deren's ethnographic study of ritual dance in Haiti, edited from her original footage from the 1940s and 50s by composer Teiji Ito, who had scored her earlier films, features narration adapted from her book by the same title, published in 1953, and footage of ritual ceremonies, dances, and Carnival (Mardi Gras) celebrations.

52. Theatrical and social dancing in film 1909–1936, pt. 1

*MGZIC 9–4456

This eclectic oddity is a mish-mash of turn of the century films: including demonstrations of the Tango, the Corte, the Media Luna, the Fado, the Chassé, and the Fox Trot. These are followed by several films of the legendary Anna Pavlova performing *Dying Swan*, *Chopiniana*, and many others.



Film reel from the Merce Cunningham Dance Foundation Collection.

53. Gala Performance to Save the Dance Collection

Streaming file available at the New York Public Library for the Performing Arts

In the early 1970s, The New York Public Library fell into a financial crisis. The Performing Arts Library, which houses the Dance, Theater, Music, and Recorded Sound Divisions, was told to raise funds or face closure. With the inspired leadership of its long-time Curator Genevieve Oswald, the Dance Division mounted a star-studded evening of performance and celebration to ask the dance community for support. The evening featured performances by Merce Cunningham, Judith Jamison, Agnes de Mille, Margot Fonteyn, Melissa Hayden, and many more.

54. *Black Fiddler: Prejudice and the Negro**

*MGZIA 4–6927

Black Fiddler is a 1969 WABC-TV documentary focusing on a production of *Fiddler on the Roof* performed by African-American students at a junior high school in Ocean Hill-Brownsville, New York, and the controversy surrounding the production.

55. Ted Shawn and his Men Dancers, *Kinetic Molpai: Apotheosis*

*MGZHB 2–323

Kinetic Molpai: Apotheosis is a 1935, 16mm film featuring modern dancer Ted Shawn (1891–1972) and his Men Dancers, performing Shawn's *Kinetic Molpai* at Jacob's Pillow, the dance school and center founded by Shawn in 1931. Shawn's vision of an all-male dance company aimed to legitimize dance as a profession for men. Between its founding in 1933 and WWII, the company gave more than 1,000 performances on tour in America and abroad.

VI. Oral Histories

ORIGINAL PROJECT INTERVIEWS

While laying the foundation for an archive of dance, Genevieve Oswald, the Dance Division's first curator, had the great insight that a wide variety of materials and media would be needed to document this ephemeral art form. Over the first few decades of her work in building the collection, there were very few dance history publications, especially in the form of biographies. When the field of oral history emerged as a methodological approach in the early 1970s, Oswald and her staff trained in the gathering of audio interviews for the Dance Collection utilizing Columbia University's Oral History Research Office. She identified that oral history, a tool to document an individual's experiences, personal reflections, relationships, and communities, could be a richly compelling approach in capturing the creative process of dance. The Dance Oral History Project was launched in 1974, and during the Project's first five years, long-form interviews with 189 narrators – dancers, choreographers, producers, and artistic collaborators – were recorded.

The early Project was based on a "cluster" model in which interviews were taken with multiple narrators who lived and worked in proximity to well-known figures in ballet and modern concert dance at that time. The original eight figures selected were: Frederick Ashton, George Balanchine, Martha Graham, Leonide Massine, Alexandra Danilova, Alicia Markova, Ninette de Valois and Lucia Chase. However, careful inspection of the collection's earliest interviews reveals that the Project's scope was much broader than these original artists. The interviews describe a complex and dynamic dance field in the late 1970s, including voices that represent a global dance community as well as collaborators from other artistic mediums.

56. Interview with Alexandra Danilova, 1975

*MGZTL 4-383

Alexandra Danilova (1903–1997), star and prima ballerina of the Ballet Russe de Monte Carlo, was one of the original eight figures documented for the Project. In her interview, she spoke primarily about her early life, including training at the Imperial Ballet School of the Mariinsky Theatre, life during the Russian Revolution, and leaving for Europe with fellow dancers, George Balanchine and Tamara Geva, to join Serge Diaghilev's Ballets Russes in the mid 1920s.

57. Interview with Patricia Wilde, 1975–1976

*MGZTL 4-390

Patricia Wilde (1928–), former principal ballerina of New York City Ballet and muse of George Balanchine, spoke about dancing in her early career with Bronislava Nijinska and Leonide Massine before joining NYCB in 1950. She spoke extensively about working with Balanchine including the roles he created for her, as well as teaching at the Harkness Ballet School and the American Ballet Theatre School.

58. Interview with Indrani, 1975

*MGZTL 4-391

Indrani Rahman (1930–1999) was an Indian classical dancer interviewed by Genevieve Oswald. She spoke about training in Kathakali with her mother, Ragini Devi, her guru Chokkalingam Pillai, and studying Bharata Natyam with him. She then described pursuing Odissi temple dance, social discrimination towards Odissi dancers at that time, and her later work in performing and promoting Indian classical dance abroad.

59. Interview with Hanya Holm, 1974–1975

*MGZTL 4-1007

Hanya Holm (1893–1992), a founding figure in American modern dance, spoke about her mentor, Mary Wigman, and moving to the U.S. in 1931 to establish the New York Wigman School of the Dance. She described her own philosophy as a dance educator and teaching at Colorado College. She also talked about her choreography and creative process in both modern dance and musical theatre.

60. Interview with Lavinia Williams-Yarborough, 1976

*MGZTL 4-415

Lavinia Williams-Yarborough (1916–1989) described her early career as a dancer with Eugene von Grona's American Negro Ballet, as well as with the Agnes de Mille Dance Theatre and the Katherine Dunham Company. She spoke about the circumstances that led her to Haiti in 1953 to dance and teach, her study of Haitian Vodou, and of creating companies and schools in Haiti, Guyana, and the Bahamas.

61. Interview with Bertram Ross, 1976

Streaming file available at any NYPL Research Library

Bertram Ross (1920–1993), a longtime dance partner of Martha Graham, recalled his early attraction to dance and studying at the Graham School. He spoke about joining the Martha Graham Dance Company, dancing in her works from the 1950s-1960s, and his original roles, including in *Appalachian Spring*, *Cave of the Heart*, and *Clytemnestra*. He also described the circumstances that led to his resignation.

62. Interview with Rouben Ter-Arutunian, 1976*

*MGZTL 4-382

Rouben Ter-Arutunian (1920–1992), a costume and scenic designer, was a major artistic collaborator with both George Balanchine and Jerome Robbins at the New York City Ballet. He described his youth in Paris and Berlin, emigrating to the United States in 1951, and meeting Lincoln Kirstein. He spoke extensively about designing costumes and sets for both Balanchine and Robbins, as well as for Glen Tetley, Robert Joffrey, and Todd Bolender.

63. Interview with Glen Tetley, 1977–1978

Streaming file available at any NYPL Research Library

Glen Tetley (1926–2007) spoke about studying with Hanya Holm and Martha Graham before joining Ballet Theatre and, later, Robbins' Ballets: U.S.A. He described working with dance companies in Europe as a choreographer and Artistic Director, including at Ballet Rambert, the Nederlands Dans Theater, and Stuttgart Ballet. He also spoke about founding his own, Glen Tetley Dance Company, as well as works he created for American Ballet Theatre. In the mid-2000s, Tetley's estate generously gave funding to create the Oral History Project's recording studio, which is used by the Dance Division to record interviews to this day.

64. Interview with Frederic Franklin, 1979–1981

Streaming file available at the New York Public Library for the Performing Arts

*MGZTC 3-2253

Frederic Franklin (1914–2013) was the premier danseur with the Ballet Russe de Monte Carlo from 1938 until 1952. His is the most extensive oral history in the Project, with this first series being 22 hours in length and a second series conducted in 2002 at 38 hours in length. In both, he spoke extensively about many of the original Project figures, including his famous partnership with Alexandra Danilova, and working with Leonide Massine, Michel Fokine, Bronislava Nijinska, Frederick Ashton, George Balanchine, and Agnes de Mille.

AIDS ORAL HISTORY PROJECT

The original Project funding ran out in 1979, resulting in a near end to its activities in the early 1980s. In order to start recording again, the Dance Collection received a National Endowment for the Arts grant to appoint Lesley Farlow, one of the original Project interviewers, as the Project's first coordinator in 1984. As the 1980s went on, Farlow and other Dance Collection staff became personally affected by the trauma of their dance colleagues falling ill and dying of AIDS. Recognizing the premature loss of so many artistic lives, Farlow launched the AIDS Oral History Project at a moment when critical intervention was needed to ensure the preservation of these young dance artists' work. The AIDS oral history interviews were mainly recorded during the initial wave of the epidemic in the New York City dance community, as narrators chose to reveal or not reveal their status in the interview setting. Several of these narrators died shortly after their oral histories were recorded, while some of the Project's narrators are still living.

65. Interview with Arnie Zane, 1987

*MGZTC 3-1096

This was the very first AIDS Oral History Project interview conducted by Lesley Farlow. Arnie Zane (1948–1988) was a choreographer and co-founder of Bill T. Jones/Arnie Zane Dance Company. He was one of the few dance artists willing to publicly speak on the record in his time about living with and battling AIDS. He succumbed to the disease only 4 months after his interview was recorded.

66. Interview with Neil Greenberg, 1995

*MGZTC 3-1886

In this interview conducted by Susan Kraft, Neil Greenberg (1959–) described his early training, dancing with the Merce Cunningham Dance Company, and leaving the Company to pursue his own choreography. He detailed the circumstances around and creation of his *Not-about-AIDS-dance*, including how it played a part in helping him face his own HIV positive status.

67. Interview with Harriet Browne, 1996

*MGZTC 3-1878

Harriet “Quicksand” Browne (1932–1997) described learning to tap dance on the South Side of Chicago in the 1930’s, her first exposure to sand dancing, and performing and teaching as a chorus line dancer in New York. She went on to describe resuming sand dancing as an adult, the style for which she became well known as a performer and teacher. She didn’t reveal her HIV positive status in the interview but was a known AIDS activist at the time of her death, only a year after her oral history was recorded.

HISTORY OF THE DANCE DIVISION

In 1993, Susan Kraft became the Project’s second oral history coordinator. Over the next 21 years, Kraft steadily built and expanded the Project to include not only well known figures, but also the voices of narrators whose careers were underrepresented in the canon of dance history. She conducted interviews herself as well as pairing narrators with staff interviewers and outside dance scholars. Additionally, throughout the next few decades, new funding sources enabled the production of specially focused interview projects: NIPAD (National Initiative to Preserve America’s Dance), New York City Ballet at 50, and The Gender Project, as well as videotaped projects: *Speaking of Dancing*, and the African Dance Interview Project. At the turn of the 21st century, the history of the Dance Division itself was documented in the Project’s interviews.

68. Interview with Genevieve Oswald, 2000

*MGZTL 4-2337

Genevieve Oswald (1921–), the Dance Division’s founder and first curator, was interviewed by Kraft nearly thirteen years after her retirement. She spoke about starting the Dance Collection while working as a young librarian in NYPL’s Music Division and developing her approach to building a dance based collection. She also described gaining support from and building relationships with the collection’s early donors including John Martin, Walter Terry, Ted Shawn, Ruth St. Denis, Hanya Holm, Charles Weidman, and Lincoln Kirstein.

69. Interview with Monica Moseley, 2002

*MGZTC 3-2374

Monica Moseley (1942–2010), the former assistant curator of the Dance Division, was interviewed a few years before her retirement by Rose Ann Thom for the Meredith Monk Oral History Project. She spoke extensively about working with Meredith Monk for several decades as a founding member of Monk’s company, The House. She also described pursuing a second career in library science, joining the Dance Division, and her subsequent work on archiving dance in the library field.

70. Interview with Madeleine M. Nichols, 2006

*MGZTL 4-2465

Madeleine Nichols, the Dance Division’s second curator, was interviewed by Lynn Garafola in the year following her retirement. She spoke about the arc of her career including first working for the Division as a film cataloger, becoming an attorney, important acquisitions during her tenure as curator such as the Rouben Ter-Arutunian collection and the Lincoln Kirstein papers, and her particular legacy in guiding the Division through the transition into the early digital age.

CURRENT ERA: AMPLIFYING UNHEARD VOICES

Now entering its 45th year, the Project continues to capture the lively testimonies of dance artists, enriching the materials found in the Dance Division’s collections. Recent oral histories still apply the past methodology of inquiring into dance lineage, creative relationships, and the impact of AIDS and other social/historical events. Building upon Kraft’s efforts to reach underrepresented voices, the Project currently aims to address archival absences by taking special care to include dance artists of color, artists from a variety of dance genres, and dancers who are not already well represented in the collections.

A newer focus for the Project has been the involvement of interviewers who have personal or artistic connections to their narrators. Throughout the past four decades many of the interviewers have been current or former dance artists themselves, thus adding an unspoken but often felt through line of trust and understanding within the interviews. When examined as a whole, the 450+ interviews in this collection work together to reveal an interwoven and dynamic family tree of personal, social, and cultural histories in dance, one that continues to grow and evolve.

71. Interview with James Buster Brown, 1997

*MGZTC 3-2039

James “Buster” Brown (1913–2002), a rhythm tap dancer and lifetime member of The Copasetics Club, was interviewed by Dianne Walker, a jazz tap dancer and fellow member of the International Tap Dance Hall of Fame. He spoke about his dance influences Albert “Pops” Whitman and Earl “Snakehips” Tucker, the history of the Copasetics Club, performing with Duke Ellington at the Apollo Theatre, and the decline and subsequent revival of tap dance from the mid to late 20th century.

72. Interview with Gemze de Lappe, 2002

*MGZTC 3-2382

Gemze de Lappe (1922–2017), legendary Broadway dancer and muse of Agnes de Mille, was interviewed by Liza Gennaro, a fellow Broadway choreographer. She spoke about her early training with Michel Fokine, joining the cast of *Oklahoma!*, her personal and professional relationship with de Mille over the course of her lifetime, and working with Jerome Robbins in *The King and I*. She also described her later work in reviving musicals and restaging choreography.

73. Interview with José Molina, 2010

*MGZTL 4-2625

José Molina (1936–2018), Andalusian-born Spanish dancer, was interviewed by American-born flamenco dancer, Meira Goldberg. He recalled training with Soledad Miralles in Europe, joining the José Greco Company and touring the U.S., forming his own company, José Molina Bailes Españoles, and appearing on television shows, including *The Steve Allen Show*. He also described the differences between Spanish folklore dances and classical dance, as well as his teaching pedagogy.

74. Interview with Gus Solomons jr, 2014

Streaming audio available at any NYPL Research Library

Gus Solomons jr (1940–), spoke with fellow dancer/choreographer Patricia Beaman about how he went from being an architecture student at the Massachusetts Institute of Technology to joining the Martha Graham Dance Company and then the Merce Cunningham Dance Company. He described founding his own company, Solomons Company/Dance, and spoke in depth about his body of work since 1972. He also spoke about his approaches to reviewing dance and to teaching composition.

75. Interview with Donna Uchizono, 2016

*MGZMT 3-3331

Donna Uchizono (1955–) was interviewed by her long-time dancer/collaborator and fellow choreographer, Levi Gonzalez. She spoke about her Japanese-American family and studying dance with Jeff Slayton at California State University, Long Beach. She recalled moving to New York in the 1980s and being encouraged by fellow dancer, Nikki Castro, to pursue a career as a choreographer. She spoke in-depth about the dancers she’s worked with, her artistic collaborators, and her creative approach to the work she’s made in the past 30 years.

Pacific Northwest Ballet: Working with Jerry



Presented by Pacific Northwest Ballet in September, 2018 as part of their Jerome Robbins Festival, Misha Berson (author of *Something's Coming, Something Good: West Side Story and the American Imagination*) moderated a panel of artists who worked with Jerome Robbins, including: Peter Boal (Artistic Director, Pacific Northwest Ballet), Isabel Guerin, Francina Russell, and Stephanie Saland. What follows are select comments from the discussion.

Peter Boal The first time I worked with Jerry, I was only 10 years old. I was a somewhat informed 10-year-old because my parents had been subscribers to New York City Ballet. My sister got to see *The Concert* before I did, so I was jealous, but they made sure that I got to see *The Concert*. I knew Jerry's work a bit, so I did have a sense of who he was and what his profound contribution had been to ballet, not so much to Broadway. I was cast as Cupid in *Mother Goose*—a really embarrassing role for a young gentleman of 10, with very large pink wings on my back. I was taken up to the main hall and told that I'd be working with Jerome Robbins. It was full on New York City Ballet—everybody was there. These were my idols. I was really nervous about being around them. You could just feel the tension in the room, as you do sometimes—depending on who's running the rehearsal. I sat in the corner, quietly waiting for my turn, and then I was called up



Pacific Northwest Ballet's "Working With Jerry" panel participants: Peter Boal, Isabel Guerin, Stephanie Saland, Francina Russell, Misha Berson. Photo © Angela Sterling.

to do Cupid's entrance. I did it reasonably well, but Jerry stopped the room and came over to me. Suddenly, the room felt like there were two people in it. I think everybody felt this. He devoted himself wholly to this 10-year-old that he didn't know, and he wanted to show me how to enter the forest. I was leading Prince Charming to meet the Fairy Princess. His advice to me was, "You have to try to walk like an Indian scout." Immediately I thought, *Is the scout from India, or is he a Native American scout?* But I didn't ask. "But," he said, "as you walk through the forest, you want to put your foot down each time, so that no twig breaks underneath your foot." To a 10-year-old it was so eye opening. It was the clearest coaching. Immediately I realized that this is a coach. This was the analogy that I needed to help me walk, and it was the fastest way you get a 10-year-old to do what he was looking for. That instance was great care, and almost sweetness, and a high concern for getting the right result from the dancer he was working with. I almost think it set the tone for our relationship over the next 22 years. I don't think he forgot that 10-year-old.

Isabel Guerin The first time I worked with Jerry was at the Paris Opera. It was the ballet *In the Night*, the third pas de deux. He didn't come for this ballet first—he came for *Dances at a Gathering*—but he decided that we would do *In the Night*. I was lucky, in a way, because he did the third pas de deux with me, but he re-did it for me. It was great because I worked with him on it from scratch. He was trying things. He was changing everyday. It was hard because we know Jerry likes to try all the time and we could do one movement a hundred times before he said "Yes," or "No," or "It will never be good enough." What I liked about us... about what he wanted... he was bringing us into his way of seeing the piece. It's hard to explain Jerry, about the work.

Misha Berson Was he tailoring the piece to the dancers, did you feel?

Isabel Guerin Yes, but he brought us slowly. You try things, but you have to be right for the role. What is hard with Jerry is not about if you are really a good dancer, if you have quality, if you can turn, or if you can put your legs up, whatever... it's about being right for the role. When you work with him in the studio, you have to be right. The movement needs to be right. You have to be like a blank page in front of him, be naked, and try to follow—not instruction—but be with him one hundred percent in the studio. It's very detailed work, not, "Do whatever you want." No, you need to really follow what he wants. He brings you slowly into his vision of the ballet.

Francina Russell My first experience with Jerry was quite different from Peter and Isabel. I was 17 and had just joined New York City Ballet as the newest, youngest, most terrified person in every room. The first Robbins I learned was *The Concert*. He was creating *The Concert* then. I've worked with Jerry on the creation, or been part of the creation, of three different ballets—*The Concert*, *Dances at a Gathering*, and a ballet nobody's ever heard of, *Events*. I had to learn everything, but the only thing I actually danced was what we called "Umbrellas," then, called "Rain," now. We did about 3,000, 082 versions of "Rain." We had to walk in with our umbrellas and go up and down on different counts—all different—and we were different every time. He would say, "Go back to the way I told you to do it at the second rehearsal last Tuesday." Actually, the first thing I noticed when I entered the room was the tension. It was just vibrating with tension. Everybody was scared of Jerry. The biggest memories are *that*, rehearsing "Rain"—making mistakes I'm sure, but trying as hard as I possibly could—and then the most important thing was that Louis Jordan came to watch rehearsals. That's what all of the girls noticed and remembered forever.

Misha Berson Stephanie?

Stephanie Saland I believe the first time I ever danced for Jerry—I barely recall even being requested—I remember being told. I was about three and a half years into ballet and I was suddenly in the company at 18 years old and my first solo. It was Violette Verdy's role—Girl in Green—in *Dances at a Gathering*, which is for about a 40-year-old ballerina, to walk. I was not in the least bit prepared for that. So, actually, Violette had decided to leave to see her guru in India, and I was told the day before I was both going to learn the solo and do it the next day. I had no verbiage, I had no wheels under the cart, because I hardly knew ballet. I was really excited that it was Jerry Robbins because I grew up on Long Island, singing *West Side Story* in the den with my sisters, and I just thought "show-biz" was fabulous, but "ballet"? Who knew? So I went into the Main Hall with Gelsey [Kirkland] at midnight to walk through that thing over and over and over again, and did a very meager job of it, until many years later.

Misha Berson How did he respond?

Stephanie Saland I do not recall, I was so terrified. The whole idea of being in New York City Ballet—103 dancers, all phenomenally wonderful, all skillful, all had been ballet dancers since they were age eleven—I just wanted to run away and cry and hide in the back. I wasn't ready for any of that.

Misha Berson You must have recovered.

Stephanie Saland Yes, I recovered at a certain juncture.

Misha Berson He was a dancer himself. I'm wondering if that informed, in your mind, the way he taught, the way he worked. Because he really had done a lot of dancing. At first I thought that he moved quickly into choreography, but that wasn't the case. Was there some way that he used the rehearsal period, or that he was able to create movement from his own experience as a dancer?

Stephanie Saland I'm recalling that when he came to City Ballet, and he was coming off of Broadway, it was very odd sometimes when he would give class, because it was kind of like, instead of a grand battement, it might have been high kicks. I'm not quite sure that the transition went that smoothly. But I know that he was excited by the dancers and his verbiage seemed to go very smoothly between the idioms—from theater dance to ballet. I don't know what the mechanics or the dynamics of that might have been for him. I did hear that he was at home up in his studio in his apartment, doing his work and working things through, and working it out, as Francia said, on all of us. You know, five versions, "What could you give me that we did yesterday afternoon?" "Try that out" and "Add this here." I still remember, in *Dances at a Gathering*, doing one role, but him coming across the stage five minutes before performance and saying, "But add this from the other role." Literally five minutes before the curtain went up.

Peter Boal When I worked with Jerry, he was past his dancer years. I think he was entering his late fifties. He was an uncanny demonstrator. Even though the legs weren't going up and the turnout wasn't happening, nobody needed to see that, they needed to see intention. He did kind of love to do the rumba in *Fancy Free*. I think he made a point of demonstrating that even if it didn't need to be demonstrated. He really had that down. One experience that few people have had with Jerry was when I was cast suddenly for *Prodigal Son*, which is a Balanchine work. Jerry never worked on anything but Robbins choreography. That was all he touched. But he had been the first Prodigal Son at New York City Ballet, when Balanchine staged it there. So he had this insider knowledge of his process—how he'd worked on that as an actor—and also the things that Balanchine had told him about the role, so he requested to coach me on that role, which is very atypical, because he really had tunnel vision on his own choreography. But we worked as one dancer who had danced the Prodigal Son working with another dancer who was about to dance the Prodigal Son. That sort of peer contact between two dancers—one former, one current—was unique and fascinating. The generosity was tremendous. There wasn't any yelling, there weren't demands, and there weren't multiple versions, which was nice—there was only the one that Balanchine choreographed—but it was as a fellow dancer, in a sense.

Misha Berson You brought up that he was switching, in the middle of his career, between Broadway and ballet. Sometimes in the same year, he would do an important ballet and a big show or two. I'm wondering how that was, in terms of the idioms, the movement, that he was using. Did you feel there was an overlap? Or, when he was in the ballet studio, was he doing what you recognized as ballet-trained ballet movement?

Francia Russell I didn't feel there was much overlap. For instance, in Ballets U.S.A., we did *Opus Jazz*, and then we did classical ballets. They were so different, and Jerry approached them differently. I felt like he just spoke two languages, and he was equally comfortable in both.

Misha Berson When you say he approached them differently, what do you mean?

Francia Russell Well, with each of his works—all the ballets—each one was approached differently. *Opus Jazz* was approached differently. *Events* was something else. I think that was true if it was the same idiom, or switching to a Broadway version.

Peter Boal I think that when you get to something like *Fancy Free*, you felt that even his terminology would shift, because he really knew that he was talking about a different vocabulary, and wanting to pull different things from the dancers. *West Side Story Suite* was done during my time at New York City Ballet, but I wasn't involved in it. I think he was nervous about that. I think his trust in dancers' vocals for Broadway numbers was not there yet. Dancers are different today. Broadway dancers are different and classical ballet dancers are different. Now we see, a lot of times, with Broadway shows, that dancers are bouncing back and forth between classical ballet companies and Broadway. I think the versatility of ballet dancers has increased tremendously and it has allowed them to be very successful Broadway performers.

Misha Berson I found it very interesting that he became fascinated by Method acting, partly because he had a very close relationship with Montgomery Clift. He actually went to the Actors Studio and studied, and was very informed by this when he did *West Side Story*. I'm wondering if he brought that same kind of psychological approach into some of the story ballets that he did?

Stephanie Saland I definitely remember that he did with the filming of *Fancy Free*. He had us all go off into the corner and develop our characters, develop our relationships, discuss who we were with each other, and our histories. He and I had personal discussions about all of that. He would share the different phases he had in the different parts of his career, as well. One thing I was going to note—as an adjunct to some of the other conversations here—is that I remember as he was putting together *Jerome Robbins' Broadway* in 1989, I remember I went to the theater with Victor Castelli. We went to the theater, and I was sitting in the audience and I remember him coming back and saying "Dammit, nobody can do a rumba. They don't even know what it is. What happened to dance? Nobody can do these things any longer. How am I going to do this show?" It was really interesting to see what happened over time, also with the way in which people had been changing technique, so that he could not restage certain things because all the technique had been lost or watered down or changed. The famous jazz dance names like Jack Cole and all of those people who were in and of that world that were training people for Broadway were no longer training people. It had switched to very different styles. A lot of the technique that came with those idioms were not available.

Misha Berson Any other thoughts about acting?

Isabel Guerin I remember learning a lot from *The Concert*. Watching Jerry doing all the roles in *The Concert* was fascinating. He could do them one at a time, nonstop, and it was right all the time. It was almost embarrassing for us. I remember doing the ballerina and I learned so much from him. It was amazing. He was very demanding, but it was incredible. I remember when he was in Paris, he was there for a long time. I think he loved Paris. When he came to Paris for a long time, it meant a long time in the studio too, because if he was in Paris, he had to work. Six hours, nonstop, on *The Concert*. I remember him spending two hours on the usher—just showing him how the usher had to show the ticket. And it was never right enough. And Jerry, he was doing it. I was fascinated with how he could be so right. The guy was doing it, but just not right. I remember, as the ballerina, at the piano, watching this for two hours. Just a little tap, "Ticket," and then the guy had to show the ticket. And it was never good enough. And, like she said about *West Side Story*, we all needed to have our own story. "Who are you? Where do you come from?" Not your real life, but the life you were putting into the ballet. When you worked with Jerry, you needed to know who you were. It was not about acting, it was about being the character, which is completely different. You don't "act" with Jerry, you "are" the character.



This page: Pacific Northwest Ballet company dancers in Jerome Robbins' *In the Night*, 2018. Opposite page, top left: Pacific Northwest Ballet principal dancers Seth Orza and Noelani Pantastico in Jerome Robbins' *Other Dances*, 2018. Photos © Angela Sterling.



ORAL HISTORY

BARBARA HARRIS

interviewed by Bernard Carragher

BARBARA HARRIS (1935–2018) began her career in acting after she co-founded the Second City comedy troupe in Chicago, Illinois. After making her Broadway debut with the troupe in 1961, she appeared in the original Off-Broadway production of Arthur Kopit's *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feeling So Sad* (1962), directed by Jerome Robbins. She next appeared on Broadway in *Mother Courage and Her Children* (1963), also directed by Jerome Robbins, followed by *On a Clear Day You Can See Forever* (1965). Ms. Harris was honored with a Tony Award for Best Actress in a Musical for her multiple roles in *The Apple Tree* (1966). She was equally successful on the silver screen. After starring in *A Thousand Clowns* (1965), she next appeared in the film version of *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feeling So Sad* (1967), followed by *Plaza Suite* (1971). She received an Oscar nomination for Best Supporting Actress for her role in *Who is Harry Kellerman and Why Is He Saying Those Terrible Things About Me?* (1971). Subsequent notable film appearances include *Nashville* (1975), *Family Plot* (1976), *Freaky Friday* (1976), *The Seduction of Joe Tynan* (1979), and *Peggy Sue Got Married* (1986).

In 2010, Bernard Carragher interviewed Barbara Harris as part of the Jerome Robbins Foundation's Oral History Project. What follows are excerpts from that conversation.

Barbara Harris Growing up, my sisters and I all took ballet lessons. We'd go from school to ballet class. And then we'd do ballet, ballet, ballet, all day Saturday and Sunday. We'd roll up the rugs and never stop twisting and turning.

Bernard Carragher Jerry must have loved that.

BH No, he didn't know anything about it. I'm thinking back. I was very shy about mentioning anything about it. I had his picture on the wall in ballet class. I think he was with Ballet Theatre?

BC Right.

BH For one dollar, you could get an inch and a half thick of the most gorgeous, large photographs of all the actors and great dramatic dancers. There was a man named, I think, Maurice Seymour, who did all the dancers and who was a great photographer. I remember one of Jerry in *Fancy Free*. He was way up in the air, with both of his legs underneath him.

BC Yes, in his sailor's outfit.

BH I had all of the dancers all over my room.

BC When did you first meet him?

BH I met him in New York. Max Liebman took Second City to Broadway, and we were there about six or seven months. I thought I was going right back to Chicago when, unbeknownst to me, they'd found a place in the Village called The Square East, and had a company that they were making ready to replace us in Chicago. It wasn't very nice of them to tell us at the last minute, "Oh, you're not going back to Chicago. You're gonna go to The Square East." Well, that Second City group were my friends, my buddies. We were all so close that it felt like going from one college to another. I thought we'd never make it in New York, because our humor in Chicago was focused in a much more narrow way to the University of Chicago, and full of "in" jokes. I thought, *How are we going to reach a broader audience*, and I didn't think I'd be in New York for very long. I was living in one room on West 82nd Street, where I paid weekly. I remember someone coming up to me and saying, "You're a big star on Broadway. Why are you living here?" And I said it was because I was going back to Chicago soon. But I went

to Shelter Island with someone for the weekend, and when I came back, everything in my room was stolen. My suitcase, all my clothes, everything. Around the same time, my agent said, "I want to take you to a reading." At that time, I wasn't too interested in readings. I was interested in being with my friends, but I said, "Oh, okay." Then I realized that I only had a pair of khaki pants, some old shoes, and an old khaki jacket to wear. Everything else was gone. So I had to run out—I didn't know anything about New York—and buy school blouses and skirts and a pair of slingback shoes. But I went to the reading, and he kept asking me back.

BC So you met Jerry Robbins that day? That was the first time you met him?

BH I met him in the audience. I didn't really meet him. He said, "I'm Jerry Robbins, and this is the writer, Arthur Kopit." I think Gerald Freedman was there. He said "Oh Dad" was just going to be an opener for the Freedman show, which was going to be the hit. I didn't know anything about Jo Van Fleet being in it, or what it was going to be about. He was just auditioning women, and I did feel kind of used at that point, because I went back three times. I think you can't do more than three at Equity, or they have to pay you. I think he was trying to figure out what to do.

BC: That was the first play that he ever had directed.

BH Yes, it had been a success at Harvard, but it was like a pantomime joke there—about mothers and sons, and it was funny and they loved it.

BC What did he have you do for your audition?

BH Just read.

BC Did he tell you what it was about?

BH No, we didn't talk about that. You'd read awhile, and then he'd say, "Thank you very much." There was always a helluva lot of people there, but I wasn't dying to get it, if you know what I mean—because you had to go to the show every night and I was quite busy with the improv theater. But he hired me, and he had been on my wall for years.

BC Did you ever tell him that?

BH I never told him. I was very shy.

BC How did Jerry Robbins rehearse the play?

BH He was always calm, and very serious. We would go to a nice rehearsal space and we'd go over and over the first scene. Then he'd say, "I like that very much. That's fine. But it's not funny." Then I'd look at the script, read it again and even take the words apart. I did everything I could, asking myself, "What could I do to make something that isn't funny, funny?" But it never got funny. Then we opened, and we weren't funny. In fact, someone died that night, in the front row.

BC Oh no.

BH He was taken out to the lobby, and then there was the whole thing about a body coming out of the closet, in the play.

BC Oh right.

BH Well, when that scene happened, it was so quiet. I remember chills going up and down, thinking I'd never heard such a quiet audience. They didn't tell us what happened, but we did not get any laughs for quite awhile. At least not that night.

BC *Oh Dad, Poor Dad...* wasn't the first play you'd ever done. You'd done plays in Chicago.

BH In Chicago, before *Second City*, yes.

BC But it was a different experience for you.

BH Well, yes. Every time I wake up it's a different experience. I look in my closet and it's a different closet. I think I was very enamored—secretly, even to myself—the years that I followed Ballet Theatre, and wanted to be a dancer, but knew I couldn't be. These were my heroes and heroines. I just loved the ballet. That was my world for many years.

BC What do you think the genius of Jerome Robbins was?

BH It was a play. None of the other dancers or choreographers ever tried it. He was obviously that creative and that interested in different genres in the arts. If anybody else would have tried it, they would have been defeated because he was so capable of focusing on it and sticking with it, no matter what. There was just no stopping him. It was different from ballet, but I'm sure that in the ballet world it was the same thing on another level. It's that same kind of brain, that says "This is working," or "This isn't working," and "Let's try this," or "Let's try that." In *Oh Dad, Poor Dad...* there were a lot of physical things that occurred that he worked on that could only have come from Jerry—like the corpse falling out of the closet. It took a kind of a genius to stick with it, because he wasn't going to stop working on it.

BC Would he talk to you? Did he give you direction?

BH He was very brief. Not a whole lot of direction, but he would watch intently and he would listen intently and, obviously, his brain was on a different circuit—"We're gonna get it right."

BC Do you think he found it easier doing ballet than doing plays?

BH Well, once he did *Oh Dad, Poor Dad...*, he did *Mother Courage*.

BC How did that come about for you?

BH I asked him if I could be in *Mother Courage* and he said, "Yes." That was very hard because it was a small role. But he did a very, very interesting thing. He studied a lot. He learned about the Brechtian theatre. He got his costume woman to bring hundreds of costumes to the basement of the theater and let the actors try on the costumes to see what they thought they would wear. It worked splendidly. She brought in all these old, tattered things. I knew a lot about Brechtian theatre because I studied with Brecht.

BC Did you?

BH Yes. I studied for months in his theatre.

BC In Berlin?

BH In East Berlin. My husband was on a Fulbright scholarship. That's where we aimed, and we went there and stayed for a bunch of months in West Berlin. We'd go over to East Berlin and we were always welcome in the commissary where he had endless sums of money and time and good actors, all paid very well and with a commissary that went from dawn to dusk. So we would see *Mother Courage*, playing once a week. And the critics would say they hated what Brecht had done, and Brecht would say, "We're going to do it until the critics love it." That was in my mind all the time when we were rehearsing *Mother Courage*. You know, you don't just give up. I guess with that kind of persistence, there's got to be something in there. It's not necessarily in there when people are out-of-town, racing around, rewriting and reshuffling things, and maybe throwing out the baby with the bathwater. When money is involved, and when people are striking out at

others, saying, "Cut this" and "Do that," the project would come in, in a mediocre way. Brecht would actually build sets and work on the sets. He'd have the set taken out and then he'd build another one. He had all the money in the world, and he'd work on a play for a year. As long as he felt he wanted to.

BC Did Jerry talk about *Mother Courage* while you were in *Oh Dad, Poor Dad...*?

BH No. I don't think he had any idea he was going to do *Mother Courage* at the time. Then, he did a great job on *Fiddler on the Roof*. I wanted to invest in that one. I said, "I have a thousand dollars. Should I invest?" He said, "Well, Barbara, you know, I can't promise you it's going to work." Later, [laughing] I was so mad.

BC Did he assign you the role in *Mother Courage*, or did you choose it?

BH No, he assigned it. There wasn't much to do. Zohra [Lampert] played the mute, and was great. She had a lot to do. And I played the prostitute.

BC Right. And in the end, you married the Colonel, right?

BH I don't remember. I know I had syphilis and a lot of other things. I'd write in my letters backstage, "I'm in my third stages of syphilis."

BC Was Jerry's directing approach with *Mother Courage* different from his approach with *Oh Dad, Poor Dad...*?

BH He had a lot of problems—well, I won't say problems, but pressures—because it was on Broadway, and it was an offbeat, anti-war thing. He *did* want to stay true to Brecht and [Eric] Bentley. Bentley was on our heels all the time. There was music, and there were sword dances. It was a much more complex operation. I don't know who produced it.

BC That was Cheryl Crawford.

BH I don't think he had the time that he did with *Oh Dad...*, where he said, "We'll take another week or two." I loved that, because I always wanted to be in a play where they could say, "Let's take a week or two more." I think that's what Jerry had, that I most appreciated. He wanted depth. He knew a lot about Brecht. He knew what Brecht was about, but he did not want to overstep Brecht. I don't even know if he knew that I knew Brecht. I would sit three rows behind Brecht and watch him rehearse and then I would talk to Helene Weigel and all his stars, and find out how Brecht did what he did.

BC How was Brecht different from Jerry, as a director?

BH Well, Jerry didn't have a year or two and all the money in the world. I think he was trying to understand the alienation theory—that when you're outside, you can really see how things operate. It's very hard to describe.

BC Did you ever talk to Jerry about *Oh Dad, Poor Dad...*?

BH Well, we didn't know what we had. After awhile it became so comedic that the audiences would get out of hand. I think Jo Van Fleet had the critics come back twice, and they said, "This is a comedy." And when people hear comedy, then they get ready to laugh. Once they decided it was comedic—I mean, he looks through a telescope, and she's just this cute little babysitter with a high voice, and then she turns into this vamp, and then the closet opens and the body falls out... Nobody expected that. The audiences would be in shock. They would roar from shock as much as in laughter. I guess I weighed about 90 pounds then. And then I suddenly became a sex symbol and took off my clothes and had a pink outfit on underneath. I was so into it that I started buying pink underwear and I didn't even know it. I had to go to an analyst, who pointed out, "Why is your underwear pink?" And I thought, "Oh, my God." I was too into the part. That happens to actors, frequently. *Oh Dad, Poor Dad...* is how I got to be in *On A Clear Day You Can See Forever*. [Alan Jay] Lerner and [Richard] Rodgers came to see me in *Oh Dad...* and they liked that I was two different characters. First, I had a very high, innocent voice, and then I became a totally different person, a seductress, with a low voice.

BC When you did *The Apple Tree*, did Jerry come to see you in that?

BH I don't remember him coming to see it. I don't think he came back after.

BC He made a lot of notes.

BH He gave notes?

BC No. Not notes to actors, but just to Mike Nichols.

BH That may have happened. I don't remember. But I certainly would have been honored.

Bernard Carragher is a theater critic for New York Theater News and The Catholic Transcript. He has written for the New York Times, Playbill, and Show magazine. He was one of the producers of *My One and Only* and *Chita Rivera: The Dancer's Life*.

Barbara Harris in *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad*, 1962.

THE BUSINESS OF SHOW

Contracts (Part One):
Recipes for Successful
Collaborations

by Kimberly Maynard, Esq.

When two or more people or companies decide to work together to create a dance work, it can be very tempting to devote all of the attention to the creative process and assume that other details can be worked out later. But failing to resolve at the outset who owns the work, who can perform it, and other core terms can set the stage for conflicts that will pull focus from creation or make it impossible to finish the work. This can be avoided by spending some time and effort at the beginning of the collaboration to negotiate a contract that sets out the “rules of the game.” This article, presented in two parts, discusses contracts in the dance field. Part One suggests core terms that dance professionals should consider including in contracts for dance collaborations. Part Two will provide brief explanations of additional terms that often appear in contracts, with an eye toward how these terms might impact dance professionals.

Core Terms: The Who, Why, What, Where, and When

Most collaborations will have different contracts for every artist involved. This allows each contract to be tailored to address the specific contribution of each artist and the monetary or other compensation that artist will receive in return for their contribution. Whether the contract is for a choreographer, dancer, composer, costume, lighting or set designer, commissioner, presenter, or other artist, certain core terms pertain. These core terms answer the questions: Who? Why? What? Where? When? How?

Who: The contract should identify the names and basic contact information for each of the parties to the contract. For example, if a presenting organization is commissioning a work from a choreographer, the contract should identify the presenting organization as one party, and the choreographer as the other party.

Why: The contract should say why the parties are collaborating. Are they working together to create a new choreographic work, to restage an older work, to modify an existing work for a new medium, etc?

What: Although many details can fall into this category, two points are crucial:

- What is each artist’s contribution, role and/or responsibilities in the creation?
- What, if anything, will each artist receive in exchange for performing their responsibilities?

The answers to these two questions form the “consideration” in a contract. “Consideration” is a legal term for what each party gives and gets in a collaboration. Contracts without “consideration” are often unenforceable. Thus, it is important that contracts contain language addressing these questions, even if the answers are as simple as “The choreographer will contribute the choreography and receive a payment in exchange.”

Where: The contract should identify where the new dance work will be rehearsed, where it will premiere, where it will be performed, and other matters of location. It might also include requirements for the conditions (number, condition and assignment of dressing rooms, lighting, heating and air conditioning, security, etc.) of the studios and theaters where rehearsals and performances will take place, specifics for how artists will travel to and from rehearsals and performances, and details (such as per diem and lodging) for travel arrangements. For scenic and costume designs, the contract might set out where the costumes and scenery can be stored.

When: “When” can also cover a lot of details, such as:

- When must each artist deliver their contribution?
- When will the artist be compensated?
- When will rehearsals take place? When will there be breaks during rehearsals, or between performances?
- When will the work have its world premiere? When will it have its New York City, or other city-specific premiere?
- When will the work be performed after the world premiere?
- Are there any blackout periods when the work may not be performed?
- When will the last performance take place?

How: While the answers to the “how” questions will depend on the type of collaboration and the people involved, a few of the more common terms include:

- How will the work be publicized, and who is responsible for publicity?
- How will the piece be performed? Will it be performed live? Will it be recorded? Both?
- How will costumes and set design be cared for, transported, and stored?

Importantly, contracts should use simple language that plainly sets out the roles and responsibilities of each party. Using simple language will ensure that the collaborators (and others) will understand what was intended. In sum, a good contract can be generated by answering these core questions about the collaboration – and writing the answers in plain language. Taking the time to work with legal counsel and do this at the beginning of the collaboration can save time and effort later, can ensure that the collaborative process is satisfying and productive, and can keep the focus on the most important part: dance!

Kimberly Maynard is an intellectual property attorney at Frankfurt, Kurnit, Klein + Selz. Kim focuses on trademark and copyright law, and regularly counsels clients in the arts and entertainment industries. Prior to becoming a lawyer, Kim worked as an arts administrator for Trisha Brown Dance Company.



The Baryshnikov Arts Center honored the Jerome Robbins Foundation at their 2018 Fall Fête. Left to right: Jerome Robbins Foundation Directors Christopher Pennington, Allen Greenberg, and Ellen Sorrin, with Mikhail Baryshnikov. Photo by Chris Lee.

Jerome Robbins: Tributes and Testimony by Aliénor de Foucaud

The dancers of the Paris Opera Ballet remember...

As celebrations for the hundredth anniversary of the birth of Jerome Robbins in 2018 get underway, the Directors of the Paris Opera Ballet have conceived a programme to pay tribute to the man who regarded the Paris Opera as his second home, after the New York City Ballet. There are currently eighteen of his works in the Paris Opera Ballet's repertoire bearing witness to this privileged connection. Eighteen opportunities to leave an impression on the dancers who had the chance to work with the Broadway "showman."

"MUSICAL QUALITY AND FREEDOM" : ELISABETH PLATEL

Étoile dancer and Director of the Paris Opera Ballet School

I discovered Jerome Robbins with *En Sol*. Suzanne Farrell was in the cast. The choreographer's own musicality was already showing through in Maurice Ravel's score. That discovery was an exciting moment for me; what I was seeing onstage corresponded exactly to the idea and image I had of ballet. At the time, Suzanne Farrell was the dancer I wanted to become and with whom I was starting to identify. And then Violette Verdy arrived in *Dances at a Gathering*. It was a shock. From that point on, I wanted to perform all his ballets.

In the Night was the consecration. I was among the six dancers chosen for the first cast. The studio work was extremely long. It was as if Robbins were recreating the ballet for us. His perfectionism was at its peak. He made us work on a simple touch to make it match Chopin's music and be in perfect symbiosis with his vision of the score. Rehearsing with the choreographer has taught me to be critical of my own performances. We became almost more meticulous than him! Above all, Robbins had a way of identifying with the dancers and of helping them to reveal their true selves. Even in the second cast, we were never looked upon as a second choice.

"ANOTHER VISION OF CLASSICAL" : CAROLE ARBO

Étoile dancer and a teacher at the Paris Opera Ballet School

My encounter with Jerome Robbins was a true revelation in my career as a dancer. I discovered an approach to dance that combined a simplicity, in terms of movement and presentation, and a high degree of technical precision, in the studio, that matched me perfectly. I immediately felt an affinity with his dance. It required no particular effort on my part; everything he communicated to me seemed natural. I would describe Jerome Robbins as an outstanding musician and a man of great humanity. Certainly, his talent was born of a degree of strictness but above all it was due to perfectionism and a demand for the highest standards rarely encountered elsewhere. I immediately liked the man and the choreographer.

In the studio, he urged us to focus on movement in its purest state without adulteration or embellishment. It had to have meaning. It had to be precise and natural. I had the impression that I was releasing my soul – that I was finally allowing my true self to show through in terms of gesture and dance. There are several ballets that I like to perform: *En Sol* with Laurent Hilaire, *Other Dances* with Manuel Legris of course – having chosen that piece for my stage farewell – and also *The Concert*, a ballet which manages to be amusing, almost burlesque, whilst retaining its sophistication. A partner is a crucial element in Robbins's ballets. He requires us to be generous in our pas de deux by stressing the high degree of complicity that two dancers need to communicate onstage. Indeed, that is what I often say to dancers who are discovering his repertoire for the first time: you have to be able to give. Robbins is life, Robbins is joy!

"WORKING THE INVISIBLE" : WILFRIED ROMOLI

Étoile dancer and a teacher at the Paris Opera Ballet School

I met Jerome Robbins after I was picked for the second cast of *In the Night* with Marie-Claude Pietragalla. For me, that ballet remains one of the great masterpieces of dance, a gem of perfection. The piece brings together everything that made Jerome Robbins a true master: his incredible musicality, his perfectionism, his precision, and his attention to detail. That month of rehearsals with him remains a memorable experience in my dance career. I've not performed a pas de deux in the same way since. The way we work our gaze for example is highly revealing of the importance Robbins gave to details: he could spend several hours on a simple gesture.



Robbins rehearsing at the Paris Opera Ballet in 1989. Photo from the collection of Jerome Robbins.

A few years later, I was also cast in *Glass Pieces*, a ballet being revived this autumn as part of the tribute to him. I like the piece's modernity, as much for its musical language as its choreography. What I like most about Robbins is the wealth and diversity of his ballets. He was able to be so modern when he created *Glass Pieces*, and so amusing when he devised *The Concert*. Influences of jazz, character dance, and Broadway musicals mingle with his more classically inspired gestures. To interact with a man of such high standards certainly made me more mature. The poetry he radiated in the studio continues to live on in me today, especially now, when I'm teaching.

"A REVERENCE FOR DETAIL" : LIONEL DELANOË

Premier Danseur and ballet master of the Paris Opera Ballet

I was still a dancer in the corps de ballet when I discovered the world of Jerome Robbins for the first time. *In Memory Of...* is a piece of incredible finesse. I admit that its spirituality at first escaped me, because I was probably too young at the time to appreciate its asceticism. However, I was already fascinated by the choreographer and his ballets and I dreamed of being cast as a soloist in one of his works. I observed the dancers who had already worked with him, and the effect it had on their technique, their stage presence, and their performance in the studio. Robbins transforms you. It's a fact. Working with him required patience, the ability to listen, and a great deal of attentiveness. We could pass several hours at the back of a studio whilst he focused on the rehearsal of a lead role.

Watching him communicate was a dance lesson in itself! Jerome Robbins had a gift of knowing exactly where he wanted to lead his dancers without giving them too many explanations. By magic, at a key moment, things clicked into place. Precision, detail, and perfectionism were always expected but were accompanied by a credo as Anglo-Saxon as it was his own: "Easy!" he would like to say through his white beard. Robbins' ballets are the ones that taught me the most about working and progressing because he had this unique way of molding and shaping his dancers. Robbins had a way of changing the point of view, playing with his alphabet to better entertain and trick his audience. Today, as ballet master of the programme paying tribute to him, I have to communicate that elusive side to a new generation. You need a very open attitude when performing Robbins. You have to let yourself believe in the suddenness of the action as if it was happening on stage for the first time. I will never forget our exchanges in the studio, his self-control and his generosity. Those are precious memories for me.

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Front cover: Pacific Northwest Ballet soloist Dylan Wald with company dancers in Jerome Robbins' *Opus 19/The Dreamer*. Photo © Angela Sterling. Above: Miami City Ballet Artistic Director Lourdes Lopez and Miami City Ballet School students in Jerome Robbins' *Circus Polka*, 2018. Photo © Alexander Iziliaev.

Upcoming Performances of Jerome Robbins Works

A SELECT LIST

APRIL 2019

2(e)
GLASS PIECES
Rome Ballet, Teatro Costanzi, Rome

4(e), 5(e), 6(m), 6(e), 7(m)
THE CAGE
Pennsylvania Ballet
Merriam Theater, Philadelphia

MAY 2019

4(e), 9(e), 11(m), 12(m)
A SUITE OF DANCES
New York City Ballet

9(e), 10(e), 11(m), 11(e), 12(m)
GLASS PIECES
Pennsylvania Ballet
Academy of Music, Philadelphia

9(e), 10(e), 11(m), 11(e), 12(m), 12(e)
FANCY FREE
Tulsa Ballet
Lorton Performance Center, Tulsa

11(e), 17(e), 21(e), 22(e)
DANCES AT A GATHERING
New York City Ballet

JUNE 2019

5(e), 6(e), 7(e), 8(e), 9(e)
FANCY FREE
Teatro Colón
Buenos Aires

21(e), 22(m), 22(e), 23(m)
IN THE NIGHT
Paris Opera Ballet,
The Esplanade,
Singapore

15(e)
CIRCUS POLKA
Oregon Ballet Theatre School
Newmark Theatre,
Portland

JULY 2019

4(e), 5(e)
IN THE NIGHT
Paris Opera Ballet
Shanghai Grand Theatre,
Shanghai