All images of Jerome Robbins and his choreography are from the photography files of the Jerome Robbins Dance Division.
The Jerome Robbins Dance Division connects artists, scholars, and dance lovers to the world of movement. Our commitment is to preserve and provide free access to our unequaled collections of resources, ranging from multi-camera recordings of dance performances to rare manuscripts. As the active memory of the dance community, the Dance Division honors the past and offers inspiration for the future.
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On March 19, 2019 the Dance Division lost its most indelible voice. Genevieve (known to the staff as Gegi) Oswald was a force of nature who founded and shepherded the Division for forty-three years, growing it from a small collection of books and photographs into the largest global repository of dance materials with a breadth of seven centuries across all known forms of dance. Her death was particularly poignant, arriving in a milestone year, as the Dance Division began its celebrations for our 75th anniversary, a date marked by the hiring of Oswald by The New York Public Library. She is irreplaceable for us and will never be forgotten.

One of the solaces of working in an archive though, is knowing that those who were important to us are never really gone as long as we have their collections. In their diaries and correspondence, their photographs and artwork, we can retrace an outline of who they were and their personalities re-emerge. In the second half of 2018 we continued the celebration of Jerome Robbins’ centennial with a series of special programs, branch activities across three boroughs, and an exhibition drawn almost exclusively from his own collection which illuminated with compelling clarity his genius, his complexity, and his fragile humanity. Curated by Julia Foulkes, Voice of My City: Jerome Robbins and New York examined the choreographer’s relationship with his hometown and how the streets of New York City fueled his creativity. The show was a high point in a year of tributes to the man who did and gave most to this Division which now bears his name.

Within the Division we lost and gained staff members too. A beloved member of the team known to many of our patrons who frequent the second floor of the building, Victor Van Etten, retired in March. Victor’s passion was our circulating materials, which people can check out and take home, and he tended to that collection...
with loving care. However, we also gained a new face in Erik Stolarski who took on the position of reference librarian. You can find Erik working desks on both the second and third floors and answering reference questions emailed to the Dance Division on a daily basis from all over the world.

The staff continue to be the driving force in shaping the work of the Division, and in the last fiscal year their activity generated programming and documentation of disabled dance, hip hop master classes with legendary b-boy Mr. Freeze, conservation of rare costumes, expanded oral histories with the tap community, professional development days for New York Public Schools dance teachers and many more projects that are outlined in this report. The community is our inspiration and the staff strive to meet their needs everyday.

It is an enormous honor to serve as the Division’s curator in a landmark year and I am deeply aware that the congratulatory messages I receive are meant for those who came before me and who made the Division into the essential resource it has now become. To the women who preceded me in this role-Genevieve Oswald, Madeleine Nichols, Michelle Potter and Jan Schmidt—I have unending gratitude and respect, and for the generations of staff who worked alongside those curators I owe a debt that can never be repaid. But I’ll do what all good archives teach us to do—I’ll remember.

Linda Murray, Curator
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Phl Karg serves as the Supervising Librarian of the Dance Division, drawing on his years of experience as a professional dancer and cataloger to help serve our patrons.

Growing up in Upper Sandusky, Ohio, I never thought I would have the opportunity to become a modern dancer and dance librarian living in New York City.

My first experience working in a library was as an undergraduate student at The Ohio State University. I worked at the Business Library performing a variety of duties, including checking out books at the circulation desk, handing out materials at the closed reserve desk, reshelving books, and shelf reading in the stacks. My first move to Boston found me dancing with Beth Soll & Company. During this time, I was able to supplement my income by working at Harvard University as a Library Assistant where I began as a part-time employee conducting end processing functions and boxing up books to be sent to the Harvard Depository Storage Facility. As a Library Assistant, I created item records for all the books processed by the Monograph Cataloging Division and linked them to Harvard’s On-Line database while also migrating records from the old Widener file into Harvard’s database. As a member of Beth Soll & Company in Boston for five years, I was an artist-in-residence at the Massachusetts Institute of Technology (MIT) where I taught modern dance classes and choreographed a group piece on the students entitled The Fall of March.

Before moving to NYC in 1991, I received a call from the administrative assistant to the Dance Division’s then curator, Madeleine Nichols, inviting me to come in for an interview. The oral history coordinator, Susan Kraft, knew I was moving to New York and had told Madeleine. My first job was a temporary job in the summer of 1992 working on the Mellon User Survey project in the Dance Division’s reading room. During that time I remember having a grueling audition for the choreographer Dan Wagoner and then running to work. It was an exciting time and I was thrilled to be in NYC. During my dance career, I performed with many dance companies including Sally Silvers & Dancers, Jody Oberfelder Dance Projects, Amy Sue Rosen & Derek Bernstein, Kate Gyllenhaal/MoCo, Cyndi Lee Dance Company, Risa Jaroslow & Dancers, Laura Staton Dance, CompanyAmyCox, and Saeko Ichinohe Dance Company, among others.

My first permanent job in the Dance Division was indexing dance periodicals. I read various periodicals including Dance Magazine, Pointe, Dancing Times, Dance Research Journal, Contact Quarterly, Dance Europe, Dance Ink and many others, and created records detailing each article, review, and highlights section within the periodical so patrons would be able to locate relevant information in the catalog without needing to look through every magazine. Since most periodicals are now available and searchable online, it is no longer considered necessary to have indexers. After indexing for several years in the Dance Division, I became the Photo Specialist where I researched and processed all of the photo orders for Dance, and really became interested in librarianship after delving into the amazing collections here in the Dance Division.
I decided to attend Library School in 2004 and obtained my MLS from Queens College, CUNY in 2005, at which time I became the Dance Audio/Visual Cataloger under the guidance of the chief cataloger, Pat Rader. In this job, I cataloged dance performances, interviews, and workshops including the Brooklyn Academy of Music performances, *Works and Process at the Guggenheim* and collections including Les Ballets Trockadero de Monte Carlo Archive and the *Bhutan Dance Project*, Core of Culture. I decided to apply for a new position as the Dance Division’s Supervising Librarian and accepted the job in May 2017. In this role, I am the head of Dance Reference Services, managing Dance Research & Circulation book/DVD collections, along with creating “Staff Picks” and book displays which have increased the circulation of our dance books. I also provide the research for locating photographs and the metadata (MMS) and scanning for photo orders. Finally, I have recently been appointed as the Convener of the Association of College and Research Libraries Dance Librarians Discussion Group, where I hope to facilitate discussions relating to current dance issues, hold meetings, and keep up to date on the members’ activities and accomplishments.
VOLUNTEER SPOTLIGHT: YINAN WANG

Cassie Mey recounts her experience supervising a remarkable volunteer.

An exceptional volunteer, Yinan Wang generously donated his time and expertise to the Dance Division throughout the 2019 fiscal year. Yinan started volunteering for the Dance Oral History Project in the summer of 2018, after graduating with a Master of Arts degree in Global Thought from Columbia University. While his course of study was in global politics, he had developed a deep passion for dance in the past few years and attended many New York City Ballet performances (where he also volunteered).

With an interest in oral history, he drew on both his academic scholarship as well as his previous experience as a researcher and writer for the Beijing Youth Weekly to help us finalize Oral History Project transcripts. He carefully reviewed and corrected transcripts for the interviews with Arthur Avilés (2016), Aileen Passloff (2017), Hope Clarke (2017), Judith Ren-Lay (2016), Mable Lee (2017), and Muna Tseng (2018). While reviewing these transcripts, Yinan brought up intriguing questions and observations about dance history as he engaged with these first person testimonies.

Yinan went on to assist Daisy Pommer by thoughtfully researching and writing talking points for several Dance Rewind screenings. Daisy found Yinan indispensable as a sounding-board while brainstorming about the multiple projects that she oversees. He also helped her and the Division with the smooth running of many other public programs over the course of the year: David Vaughan’s Dance Historian is In screenings, the World Ballet Day public live-stream, and the day-long Merce Cunningham Symposium. Further, he cheerfully assisted with several collections care projects, including rehousing 2,700 Dance Audio Archive CDs into archival boxes for long term storage, and inventorying shelf copies of the Division’s film collection.

Yinan returned to China, his country of origin, at the end of April 2019. We’ve missed his inquisitive, hard-working, and insightful presence in the Dance Division, and we are deeply grateful for his lasting contributions.
Jane Goldberg, tap dancer, teacher and director, was a pioneer of the tap renaissance of the 1970s. In 1973, she looked up “tap dance” in the Boston yellow pages, found her way to the dance studio of Stanley Brown, and began to study tap dance. One year later, she moved to New York City where she studied dance with the Judson Dance Theatre experimentalist Simone Forti. Lessons with Charles “Cookie” Cook, Albert “Gip” Gibson, Leon Collins, and Leslie “Bubba” Gaines soon followed. After about six months of studying the craft, she decided instead to write about tap dance. She traveled to Pittsburgh to interview Paul Draper and published her first article, “It’s All in the Feet” in Boston’s *Patriot Ledger* in 1974.

Five years later, in 1979, Goldberg formally founded the Changing Times Tap Dance Company, dedicated to preserving, promoting, and creating new tap performances. The company was also dedicated to the mixing of dancers who were young and old, black and white, and male and female. Within the auspices of the company, Goldberg generated many more ideas that would help bring a more enthusiastic, critical, and public response to tap dance, thus fueling the flames of its renaissance. Teaching the rhythm tap tradition also became part of Goldberg’s charge. She knew its survival required it to be passed on by the masters of tap. In 1980, Changing Times Tap Company produced *By Word of Foot: Tap Masters Pass on Their Tradition* at the Village Gate in New York City. It was a rare gathering of tap’s leading dancers, where they discussed their traditions and taught their own evolved styles. *By Word of Foot* was hailed as the first tap festival, and was organized and produced again in 1982 and 1985. In the 1990s, Goldberg continued her exploration of comedy, tapping, and talking with productions such as *Tapping and Talking Dirty, Rhythm and Schmooze*, and *The Rhythm Method*. Jane continues to travel with The Traveling Tap Museum, a mobile exhibition and set for presentations about tap dancing. She also delivers Tap-A-Grams™, a singing/tapping telegram service. Her team of dancers will dance and sing for a special event or occasion on request.

Goldberg’s collection represents one of the most significant tap dance acquisitions in the Dance Division’s history and fulfills a renewed commitment to the form of tap and its community. There is a treasure trove of information about various tap dancers, photographs of key artists, and over 350 unique recordings in a variety of media dating from the late 1950s to the 2010s.
LIST OF ACQUISITIONS IN FY19

The Edith Segal Additions.
Dancing in the Streets Collection.
The Barbara Newman Audio Collection.
The Merrill Ashley Collection.
Changing Times Tap Collection.
The Emita Hill Audio Collection.
The Don Redlich Additions.
The Anna Austin Collection.
Thelma Hill Performing Arts Center Collection.
The Nancy Reynolds Collection.
The Maxine Glorsky Collection.
The Sonia Arova Collection.
The Peter Pucci Collection.
The Dian Blomquist Collection.
The New York International Ballet Competition Collection.
The Buzz Miller Additions.
Film print of Lasting Effect Monologue.
The Elaine Summers Additions.
Saleh, Magda. *A Footnote of Ballet History*.
Jerome Robbins TV Panel Discussions.
Béjart, Maurice. Handwritten preparatory notes for the *Nijinsky: clown de dieu* performance;
Manuscript, tribute to Georges Balanchine.
LIST OF PROCESSED COLLECTIONS IN FY19

James & Charles Daugherty Collection, *MGZMD 494

Collection of Pina Bausch Materials, *MGZMD 491

Hyla Roberts Collection, *MGZMD 485

Fred Fehl Photographs of 1972 Gala to Save the Dance Collection, *MGZEB 18-2789

Ruth Page Photographs, *MGZEB 18-3055

Mura Dehn Additions, *MGZMD 483

Murray Spalding Collection, *MGZMD 486

Anita O’Gara Collection, *MGZMD 490

Lynn Garafola Additions, *MGZMD 332

Marjorie Gamso Collection, *MGZMD 481

Alfredo Valente Photograph Collection, *MGZEB 19-561

Radford Bascome Photograph Collection, *MGZEB 18-6812

Joan Duddy Collection, *MGZMD 492

Nancy Meehan Collection, *MGZMD 482

Arnold Eagle Photograph Collection, *MGZEB 18-2791

Dancing in the Streets Collection, *MGZMD 493

Fred Fehl Photographs Collection, *MGZEB 18-2790

Changing Times Tap Collection, *MGZMD 497

Charles Payne Collection, *MGZEB 18-2792

Craig Miller Collection, *MGZMD 476

Bill T. Jones/Arnie Zane Dance Company Collection, *MGZMD 477

Joffrey Ballet Company Collection, *MGZMD 475
Site-specific dance and hip-hop comprise the records of this community-based company.

Founded in 1984 by Elise Bernhardt, Dancing in the Streets is a New York City community-based dance organization dedicated to nurturing and sustaining movement artists and providing free public performances. Site-specific performances produced by Dancing in the Streets have been staged in such unconventional locations as grain silos, beaches, swimming pools, parks, fire escapes, building ledges, and literally on city streets, with performances often highlighting the interplay between city dwellers and urban architecture. In particular, a series of performances in Grand Central Terminal in the late 1980s helped highlight the civic programming potential of that expansive public space. Performances have featured the work of established dancers, choreographers, and dance troupes across an eclectic mix of genres, including Meredith Monk, Merce Cunningham, Ann Carlson, Douglas Dunn, Eiko and Koma, Joanna Haigood, the Urban Bush Women, Stephan Koplowitz, Gregory Hines, Tere O’Connor, Elizabeth Streb, Reggie Wilson, and Yasuko Yakoshi. Many emerging dancers perform in Dancing in the Streets programs; some, such as Savion Glover, who performed with Dancing in the Streets as a teen, have gone on to subsequent acclaim. The organization has toured the United States and performed internationally.

Besides performance events, Dancing in the Streets also administers community and educational programs that frequently focus on children or teens, offering opportunities to emerging artists. Since the 2000s, Dancing in the Streets has incorporated hip-hop elements in its performances and programs. In 2011, Dancing in the Streets moved its offices from Brooklyn to the Bronx.

The collection acquired by the Dance Division provides a photographic and filmic history of this important organization.
To mark his 100th birthday, the Dance Division mounted an exhibition that revealed Robbins in all his complexity and genius.

To honor the centennial of pioneering dancer, choreographer, and director Jerome Robbins and his enduring contributions to dance and theater, the Dance Division presented the exhibition *Voice of My City: Jerome Robbins and New York* from September 26th, 2018 through March 30th, 2019. *Voice of My City* explored the life and work of a man who shaped classical ballet and the Broadway musical, and who played a critical role in making New York City a capital of culture. This comprehensive retrospective of Robbins’ life, career, and legacy drew 33,918 visitors to the Library and showcased a multitude of treasures related to Robbins’ personal life and career.

Curated by Julia Foulkes and drawing almost exclusively from Jerome Robbins’ personal archive, which he gifted to the Dance Division that now bears his name, the exhibition explored Robbins’ work through an engaging multimedia array of film, photography, audio, letters, costumes, and other archival objects, including Robbins’ own diaries, paintings, poetry, and collages.

In addition to the extensive ground-floor exhibition, LPA presented a second, smaller showcase in the Library’s third floor reading room—*Jerome Robbins: Photographs from Abroad*. This mini-exhibit brought together more than two dozen images Robbins took in France, Italy, Israel, and New Jersey in the 1950s, highlighting how Robbins’ keen eye for the textures and significance of place—poignantly attested to in *Voice of My City* for his hometown of New York—traveled alongside him when he visited new and unfamiliar locations.

Robbins read music and was known to obsess over scores when choreographing. Featured here are personal papers related to his time preparing for the ballet *Dances at a Gathering* to music by Chopin. Photo: Jonathan Blanc.
Throughout the run of the exhibition, Dance Division Education Coordinator Kathleen Leary provided over 75 free tours of the exhibition for the public, as well as private groups from School of American Ballet, American Ballet Theatre, New York University, Juilliard, Dance Adventure, Ailey Teaching Artists, Frederick Douglass VIII Middle School, and more. With the generous support of The Jerome Robbins Foundation, the exhibition was also supplemented by “mini-libraries” of Robbins-related books for NYPL branches; a bevy of exciting educational programming materials, including an Educator Resource Guide containing a curriculum for students in grades 7 through 12; special educational programs led by dance teaching artists; and the well-received Robbins at Night exhibit, which projected photographs of Jerome Robbins career from LPA’s collections onto Lincoln Center Plaza at night. By creating a connected educational experience throughout LPA and across local branch libraries, Voice of My City introduced Jerome Robbins to a new generation and inspired visitors to use his works as a springboard for artistic re-imaginations of New York City.
Our Special Collections Librarian, Jennifer Eberhardt, curated a companion case exhibit that showcased Robbins’ talents as a photographer.

To coincide with the celebration of Robbins’ centennial and the exhibition Voice of My City: Jerome Robbins and New York, from October to March the Dance Division assembled a special reading room case exhibition featuring Jerome Robbins’ own personal photography. While Voice of My City highlighted Robbins’ lifelong affection for the city he called home, exploring how his identity as a New Yorker influenced his creative practice and helped shape his distinctive approach to dance, the personal photographs included in Jerome Robbins: Photographs from Abroad demonstrated that, whether he was on tour overseas or taking a brief respite from the city, Robbins’ keen sensitivity to the textures and significance of place traveled with him. Frequently throughout his career, Robbins turned to photography to try to record his impressions of new and unfamiliar locations; as one visual tool among the many he chose over his lifetime (painting, drawing, collage, and—of course—dance), photography afforded Robbins another means to fix, process, and examine more closely the particular qualities of an unknown city, striking rural landscape, or children at play. Taken between 1951-1958, the photographs included in Photographs from Abroad document Robbins’ travels to Italy, France, Israel, and New Jersey and illustrate several consistent features of Robbins’ surprisingly nuanced photographic style: repeated visual motifs like complex ironwork or clay roof tiles, a sensitive use of negative space and framing, and a preoccupation with slightly melancholic subjects, like an empty passageway, lonely child, or abandoned boat. Like the personal diaries and artwork included in Voice of My City, these images offer insight into the more inward-facing, reflective creative processes Robbins relied on to support his very public and outwardly-successful choreography and career.

Following the Robbins photographs display, a new case exhibition featuring materials related to California-based dancer, choreographer, and teacher Carmelita Maracci was installed in April. Known for her vibrant teaching style and equal expertise in Spanish dance and ballet, Maracci toured extensively throughout the US in the 1930s-1940s. The case exhibit included photographs, notes, original artwork, programs, and ephemera related to her career from throughout the Division’s collections.
SPOTLIGHT: SCHOOL OF AMERICAN BALLET
SPRING WORKSHOP EXHIBITION

Jennifer Eberhardt prepared a special exhibition from the Dance Division’s collections for the students of SAB.

As part of its ongoing educational collaborations with the School of American Ballet, in April 2019 the Dance Division installed a new exhibition at the SAB studios in the Juilliard Building at Lincoln Center featuring reproductions of archival materials related to the School’s Spring 2019 Workshop performances. First held in 1965, SAB’s annual Spring Workshops celebrate the hard-won accomplishments of all its students; exhibition materials highlighted historical and contextual features of their selected repertoire, including the evolution of Balanchine’s *Concerto Barocco*, William Forsythe’s approach to dance and technology, and a celebration of Arthur Mitchell and Diana Adams’ pas de deux from *Agon*. These materials remained on display through SAB’s extensive summer programs.

Photos: Jennifer Eberhardt.
Daisy Pommer oversaw a Robbins takeover of 65th Street on October 11, 2018, Jerome Robbins 100th birthday.

On October 11, 2018 (and despite torrential rain), the Dance Division enthusiastically celebrated what would have been Jerome Robbins’ 100th birthday with special Jerry-themed treats in the Library for the Performing Arts cafe, a lively dance party led by veteran Robbins dancers, Robert Lafosse and Barbara Hoon, and a special digital display of Robbins’ archival photographs on screens known as the “blades” which ran all along Lincoln Center’s north side on 65th Street from 5pm to 8pm. The takeover exhibition was coordinated by Original Documentations Producer Daisy Pommer, and edited by the Dance Division’s videographer François Bernadi.
Cassie Mey’s work took her coast to coast this year as she introduced a new group of dance voices to our audio archive.

From Broadway to the West Coast, the Dance Oral History Project had an exciting and productive year! Our dance oral histories—unedited and in-depth audio interviews—capture the personalities, creative process, and relationships in the dance field that are not always evident in other forms of historical documentation such as videos, programs, or articles. This remarkable collection now contains the voices of over 460 dance professionals, with recordings that date back to 1974.

In fiscal year 2019, with the indispensable assistance of Emma Rose Brown, I recorded the new spoken memoirs of twelve distinguished oral authors:

**Heather Cornell** interviewed by Anthony Morigerato on September 19, 20, and 21, 2018.

**Chet Walker** interviewed by Kevin Winkler on October 3 and 5, 2018.

**June Ekman** interviewed by Shelley Senter on October 15 and 17, 2018.

**Linda Haberman** interviewed by Kevin Winkler on November 14 and 15, 2018.

**Diane Laurenson** interviewed by Kevin Winkler on December 4 and 6, 2018.

**Rudy Perez** interviewed by Cassie Mey (in Los Angeles, CA) on February 5, 6, and 7, 2019.

**Lynn Dally** interviewed by Brynn Shiovitz (in Santa Monica, CA) on February 7, 8, and 9, 2019.

**Fred Strickler** interviewed by Steve Zee (in Riverside, CA) on February 10 and 11, 2019.

**Sheila Rozann** interviewed by Leslie Holleran (in Albuquerque, NM) on March 20 and 21, 2019.


**Delores Browne** interviewed by Joselli Deans on May 30 and 31, 2019.

**Pat Catterson** interviewed by Ara Fitzgerald on June 3 and 4, 2019.

Three interviews this year were recorded as an ongoing initiative to document the lives of prominent tap dancers through a generous gift from the Schlesinger family. These tap elders were nominated and selected for the project through a recent survey of the tap community. Heather Cornell, the influential director of Manhattan Tap and founder/performer of Making Music Dance, shared her life’s story in the fall at the Library for the Performing Arts in New York. In the spring, Lynn Dally and Fred Strickler, pivotal tap artists globally and on the West Coast, and co-founders of the former Jazz Tap Ensemble, were both interviewed at their respective homes in the Los Angeles area.

Back in New York, we held a special series of oral histories to chronicle the lives of several acclaimed dancer/choreographers on Broadway—Chet Walker, Linda Haberman, and Diane Laurenson—who all embarked on their long and successful careers while first under the direction of Bob Fosse. This interview series was conducted by Kevin Winkler, the retired Billy Rose Theatre Division curator and author of *Big Deal: Bob Fosse and Dance in the American Musical*. Our recording year also included five singular dance artists. June Ekman, a dancer with Judson Dance Theater and distinguished Alexander Technique teacher at Sarah Lawrence College, was interviewed in the fall. Sheila Rozann, a master ballet teacher who brought George
Balanchine’s technique to generations of students in LA and New Mexico, was interviewed at her home in Albuquerque. In the spring we recorded an oral history with Rajika Puri, highly acclaimed Bharatanatyam and Odissi dancer, and classical Indian dance scholar; followed by an oral history with Delores Browne, a pioneering African American ballerina with Eugene von Grona’s New York Negro Ballet, and revered ballet teacher for the Philadanco! Company and Alvin Ailey American Dance Theater. The recording year concluded with Pat Catterson, a renowned postmodern dancer, prolific choreographer, and a custodian of Yvonne Rainer’s works.

While in LA, Emma and I had a special opportunity to record an oral history with Rudy Perez, the 89 year old pioneering post-modern dance artist. Over the course of four hours, I interviewed Rudy in his apartment about his life and artistic journey: coming of age as an artist in the Judson Dance Theater scene; presenting his unique performance works for over 15 years in NYC; and moving to LA in 1979 where he has been highly influential in the dance/performance community ever since. Yet interviewing Rudy encompassed much more than the moments when we were sitting down, recording. In the six months leading up to Rudy’s interviews, we frequently spoke by phone and Rudy began to share his memories with me. I combed through the Dance Division’s collection of videos, photographs, and clippings documenting Rudy’s life and career in NY. After arriving in LA, Rudy graciously opened up his home and life to me. I observed his Sunday morning workshop class at the Westside Academy of Dance in Santa Monica—a class that Rudy described as “structural moves dealing with energy and space and time.” While taking in Rudy’s approach and process, I yearned to join his longtime students in following his prompts such as “fly a kite,” or “run to catch a bus,” and then his directives, “try to find a different way that you’ve never done it before,” or “now do these in place.” The students then performed a new, in-process piece for me—an audience of one—my first time seeing Rudy’s work live. I was struck by the honest presence of each performer and the simple but interwoven beauty of the patterns they created in the space with one another. Rudy declared afterwards, “It doesn’t look like dance but you need to be a dancer to do it.” I was further moved when Anne Grimaldo demonstrated and taught the other students a phrase from Perez’s earliest work, *Take Your Alligator with You* (1963).
The next day, Emma and I visited the University of Southern California Libraries’ Special Collections to look through articles and watch videos in the Rudy Perez Archives that chronicled his 40 years in the LA area.

On the recording days that followed, we’d start off with Rudy giving us a tour of his building. He’d orient us to different rooms and views of his neighborhood, introducing us to neighbors that we encountered along the way. We were immersed in his daily reality before we sat down to talk about his past. Emma and I noticed that Rudy has a fine-tuned approach to the blurring of theater and life, a sharp sensibility of how observation can be transformed into art. One day, while talking in the building’s sunny reading room before our recording session, Rudy remarked that he’d like to title his interview, “When does a hobby become a career.”

Rudy is truthful about his experience from moment to moment—and this interview was no exception. He shared frankly both on and off the record about his current concerns around his health and facing the end of his life. He disclosed that he had hoped for an interview years ago, when his energy and outlook were better suited for this kind of project. Yet he understood the enormous value of recording his story for future generations. As he mentioned in the interview, “That’s part of being a professional. You do whatever the situation asks you to do.” The conversation we recorded was a compelling opening into his current perspective at the age of 89 and the difficulties he faced in looking back over his life through this process. This candid and revealing oral history will certainly lead current and future scholars to new insights into his resonant life, personality, and artistry.

While we are often busy recording, the work doesn’t end before and after the “tape stops rolling.” Transcripts are created by an outside vendor for each oral history and, because the spoken word doesn’t always translate clearly into written text, we quality check all of the transcripts before sending them on to each narrator for their own review. After the transcripts are approved by the narrator, the oral history is then delivered to our cataloger, Diana Chapman, who has been creating the dance audio catalog records for the past 18 years.

Diana reflects on her work in FY19:

Cataloging the archival recordings from the Dance Audio Archive provides a vivid view of dance’s past. For example, I recently updated, into streaming audio format with a greatly-expanded summary, the record for a 1976-1977 interview with the dancer, choreographer, and teacher Vincenzo Celli (1900-1988). Celli reminisces about rehearsals at Teatro alla Scala in the 1920s with such legendary figures as Richard Strauss and Arturo Toscanini—not to mention Madame Strauss, who it turns out, had no inhibitions about putting her two-cents in at those rehearsals.

Current Dance Oral History Project interviews are a snapshot of the dance world of a much more recent past as well as of today. Providing a detailed summary of the contents acts, in effect, as a finding aid; now that keyword searching has become the norm, a researcher can determine whether a recording may contain relevant material without first listening to hours of content. The notable recordings I cataloged in the past year include a wide range: for example, a 2016 interview with tap dancer Mable Lee, who died this year at age 97; an oral history with Arthur Avilés, who has energetically drawn on his Puerto Rican cultural heritage to create and produce works, and oral histories with the postmodern dance choreographers Simone Forti and Cathy Weis. While the purpose of my cataloging, of course, is to make the collection accessible to the public, my “dividend” is the great pleasure I derive from listening to these treasures.
We do all of our work in hopes that you’ll find the oral history treasures that most resonate with you! In the past year, the Dance Oral History of the Month outreach campaign served to highlight collection interviews selected from across the 45 years of the Project. It’s always difficult to select just one per month as there are so many unique dance stories to choose from. Here are just a few examples of the oral histories we recently brought into the spotlight:

August: Harriet Browne, 1996
Photo: James J. Kriegsmann

September: Tina Ramirez, 1998 & 2012
Photo: Unknown

November: Gus Solomons, Jr., 2014
Photo: Guy Cross

December: Yoshiko Chuma, 1998
Photo: Jochen Sanding
Drawing wall: Sol Lewitt

January: Carolyn Brown, 2011
Photo © Jack Mitchell

February: Keith Lee, 2010
Photo: Martha Swope
LIST OF ORIGINAL DOCUMENTATIONS IN FY19

TAP CITY 2018
Two programs from the Tap City Festival were recorded: the annual awards ceremony, and *Rhythm and Motion*. Both programs were recorded with two cameras at Symphony Space, July 10 & 11, 2018.

APOLLO SEMINARS

OUR STEPS, OUR STORY: AN IRISH DANCE LEGACY
The Jerome Robbins Dance Division invited director, Irish dancer, and contemporary choreographer Jean Butler of Our Steps Foundation, Inc. to hold a 10-day residency from July 17-27, 2018 to initiate the first Irish traditional dance archive of set dances. Entitled *Our Steps, Our Story: An Irish Dance Legacy*, Butler’s New York residency focused on the transmission of set pieces from master teachers to younger practicing students. Each day, the students demonstrated what they learned from the master teachers to an audience. Recorded in high definition with two cameras in the Library’s Astor Gallery.

SARASOTA BALLET
The ballet company performed works by Frederick Ashton and Christopher Wheeldon, including the final pas de deux from Ashton’s *The Two Pigeons* with special guest, Marcelo Gomes. In a review in *The New York Times*, Alastair Macaulay noted that “the dancers illustrated the flow of line that was a central characteristic of Ashton’s style: line in both space and time, with still positions that radiate and phrasing that threads staccato steps into a larger legato continuity. Every movement flows out of the last, suspensefully...” The program was recorded in high definition with two cameras at The Joyce Theater on August 18, 2018.

MARK MORRIS DANCE GROUP
*Pepperland*, an evening-length work by Mark Morris, was commissioned in 2016 by the City of Liverpool, home of the Beatles, as part of their celebration of the 50th anniversary of the album *Sgt. Pepper’s Lonely Hearts Club Band*. The performances in Berkeley marked the Bay Area premiere of the work. In her review in the *San Francisco Chronicle*, Rachel Howard described *Pepperland* as “an hour-long brainteaser of exquisitely complex musicality that balances cerebral pleasures with simple, sensuous ones.” It was recorded on September 29, 2018 at Zellerbach Auditorium in Berkeley, California with two cameras.

BETH GILL
*Pitkin Grove* had its premiere as part of the Joyce Theater’s *NY Quadrille* series. Siobhan Burke reviewed the work for *The New York Times* and wrote that “in its simmering anger—its acts of tearing apart and throwing away—it channels the weight of the world.” The October 7, 2018 performance was at the Joyce Theater, with two cameras.

BALANCHINE: THE CITY CENTER YEARS
On November 3, 2018, the Dance Division recorded George Balanchine’s *Four Temperaments* performed by the Joffrey Ballet, *Glinka Pas de Trois* performed by the Miami City Ballet, *Agon Pas de Deux* performed by the Paris Opera Ballet, and *Divertimento No. 15* performed by San Francisco Ballet. This was one of six programs presented by City Center during its 75th anniversary year to mark the 70th anniversary of the founding of New York City Ballet by George Balanchine and Lincoln Kirstein as a resident company at New York City Center. It was recorded with two cameras.

THE TENANT
Arthur Pita’s *The Tenant* is a 90-minute psychological “dance-drama” based on a novel by Roland Topor which premiered at the Joyce Theater and starred American Ballet Theatre dancers James Whiteside and Cassandra Trenary. In *Dance Informa*, Kathryn Boland described the evening-length work as “intriguing, and the dancing—as well as technical elements that supported it—were captivating.” The November 10, 2018 performance was recorded with
two cameras at the Joyce Theater.

DANCE HEGINBOTHAM

*Fantasque*, commissioned by Bard SummerScape, received its New York City premiere in November at NYU Skirball. Choreographed by John Heginbotham in collaboration with puppeteer Amy Trompetter, the work has been described as “an ebullient and magical pageant” inspired by the Ballet Russes’ 1919 production of *La Boutique Fantasque* and performed to live music by Gioachino Rossini and Ottorino Respighi. It was recorded on November 17, 2018, with two cameras, at NYU Skirball Auditorium.

ROBBINS THE DANCER

*Robbins the Dancer*, featuring Wendy Whelan and Amanda Vaill in conversation with Adrian Danchig-Waring, was a program featuring archival footage and photographs from the Dance Division’s holdings of works choreographed and performed by Jerome Robbins. Rehearsal footage included excerpts from *Dances at a Gathering* (1980) and *A Suite of Dances* (1992); performance excerpts included Antony Tudor’s *Romeo and Juliet* (1943) and *Fancy Free* with the original cast, including Robbins (1944). Photographs by Martha Swope of *West Side Story* rehearsals were also shown. The program was recorded at the Bruno Walter Auditorium on November 19, 2018.

SALLY SILVERS

Silver’s latest work *ALONG* had its premiere at Roulette Intermedium. She has described the piece as a “low-tech, science fiction based ‘girl power’ adventure…[which] imagines a place where different worlds and body languages confuse, collide, and waveringly communicate.” It was recorded on November 30, 2018 with two cameras at Roulette Intermedium, Brooklyn, New York.

MIKHAIL BARYSHNIKOV IN CONVERSATION WITH JOAN ACOCELLA

An extended interview with Mikhail Baryshnikov by Joan Acocella was offered as a public program on December 6, 2018. Over the course of the evening, Baryshnikov reflected on his relationship with Jerome Robbins and his artistic life as a dancer. Performance footage from the Dance Division’s Mikhail Baryshnikov Video Archive was shown, including *A Suite of Dances* and *Other Dances* by Robbins and *Push Comes to Shove* by Twyla Tharp. Also shown were film excerpts of Baryshnikov as a young ballet student in the studio in St. Petersburg. The program was recorded with two cameras in the Bruno Walter Auditorium.

ROBBINS’ NEW YORK PORTRAITS

The second in a series of three programs on Jerome Robbins curated by Adrian Danchig-Waring was held on December 10, 2018. Ellen Bar, Julia Foulkes, and Justin Peck were featured along with Danchig-Waring. Bar’s 2010 film of *NY Export, Opus Jazz* was shown, as well as performance footage of the Robbins work by Jerome Robbins’ Ballet USA (1961) and New York City Ballet (2008). Also shown was New York City Ballet rehearsal footage of Robbins’ *West Side Story Suite* (1995). The program closed with excerpts from a 1990 performance, also by New York City Ballet, of *Glass Pieces*. The program was recorded on December 10, 2018 with one camera in the Bruno Walter Auditorium.

LES BALLET TROCKADERO DE MONTE CARLO

The December 12, 2018 program included performances of Act II of *Swan Lake*, *La Trovatiara Pas de Cinq*, choreographed by Peter Anastos, and Petipa’s *The Little Humpbacked Horse*. Recorded with two cameras at the Joyce Theater, NYC.

ALVIN AILEY AMERICAN DANCE THEATER

On December 20, 2018, the company performed a program consisting of *Becoming Ailey*, a video produced by MODE Studios; *Kairos*, a work choreographed by Wayne McGregor in 2014 and first performed by the Ailey company in 2018; *The Call*, a 2018 work by Ronald K. Brown, and *En*, a 2018 work by Jessica Lang. In her review in *The New York Times*, Gia Kourlas praised *The Call* as “something of a conversation between the choreographers, a beauty of a dance that ripples along while highlighting Ailey’s formality, his ebullience and how he came to find his choreographic voice.” The performance was recorded with two cameras at New York City Center.
NW FOR GV: PAM TANOWITZ AND SIMONE DINNERSTEIN ON BACH, ROBBINS, CREATION, AND COLLABORATION.

Pianist Simone Dinnerstein and choreographer Pam Tanowitz were the center of a public program presented by the Library on January 7, 2019, during which they spoke about their artistic collaboration in the creation of *New Work for Goldberg Variations*, beginning in 2015. The program included excerpts of performance footage of the work at Montclair State University on October 22, 2017. In addition, in the course of describing how they were inspired by Jerome Robbins’ *Goldberg Variations*, choreographed for New York City Ballet, they screened excerpts of NYCB performance footage from 1971 and 1990. The program was recorded with one camera in the Bruno Walter Auditorium.

MERCE CUNNINGHAM SYMPOSIUM

This public symposium, representing a synthesis of the work done over the preceding year by the third cohort of Dance Research Fellows, took place over the course of a full day on January 25, 2019 in the Library’s Bruno Walter Auditorium. The Fellowship Program is an initiative of the Committee for the Jerome Robbins Dance Division. The class of 2018 Fellows focused on the creative legacy of choreographer-dancer Merce Cunningham. The six Fellows—Reid Bartelme & Harriet Jung, Claire Bishop, Robert Greskovic, Justin Tornow, Preeti Vasudevan, and Netta Yerushalmy—presented highlights from their research findings. The presentations included oral presentations and dancing by Fellows whose choreography has been inspired by study of Cunningham’s works. The program was recorded with two cameras.

AN ETERNAL FOOTPRINT: THE DANCE DIVISION AT 75

On the evening of March 4, 2019, the Dance Division hosted *An Eternal Footprint: The Dance Division at 75*, a public program showcasing the history of how the collection began and has been built over the 75 years since its founding. The program began with a tribute to founding curator Genevieve Oswald featuring video and audio recordings of interviews with her over the years and continued with a panel discussion featuring former Dance Division curators Madeleine Nichols, Michelle Potter and Jan Schmidt, as well as current curator Linda Murray. The program was recorded with one camera in the Bruno Walter Auditorium.

MOLLY LIEBER AND ELEANOR SMITH

*Body Comes Apart*, a work choreographed and performed by Molly Lieber and Eleanor Smith, received its New York City premiere in March at New York Live Arts. The work is a duet based on an improvisational score, and is described by Lieber and Smith as using “the potentialities of our bodies to challenge perceptions of female identity and to understand the multiplicity of joy, pain, and suffering.” The March 7, 2019 performance was recorded with two cameras.

NETTA YERUSHALMY

*Paramodernities*, a multidisciplinary hybrid work by choreographer Netta Yerushalmy, employs a cast of 20 dancers and scholars to weave theory and performance. It received its New York City debut at New York Live Arts in March. In a review in *The New York Times*, Brian Siebert wrote that “[the participating scholars] are smart and engaging. They give you much to think about, whether you know a lot about each subject or only a little, whether you buy their theories or not. And the cast of dancers is equally excellent and diverse—so much to look at.” The March 14, 2019 performance was recorded with two cameras.

STEPHEN PETRONIO COMPANY

On April 11, 2019, the Stephen Petronio Company presented a program including the company premieres of *Tread*, a 1970 work by Merce Cunningham, and *Coverage Revisited*, a 1970 work by Rudy Perez; and the world premiere of *American Landscapes*, choreographed by Stephen Petronio. In her review in *The New York Times*, Gia Kourlas wrote that *American Landscapes* is “a work of Mr. Petronio’s own design, full of his recognizable swoops and twists that both fight and fuel a body’s momentum. Within this surging scene are fleeting moments in which the dancers quote aspects of American life and culture.” The performance was recorded with two cameras at NYU Skirball Auditorium.

DANCE THEATRE OF HARLEM

On the evening of April 14, 2019, Dance Theatre of Harlem presented a program at New York City Center that included *Nyman String Quartet #2*, a new work choreographed by Robert Garland; *Balamouk*, choreographed for DTH by Annabelle Lopez Ochoa in 2018; *Tones II*, choreographed by Arthur Mitchell in 1971 and reconstructed last year, and *Dougla*,
choreographed by Geoffrey Holder in 1974. The performance was recorded with two cameras.

THE JOFFREY BALLET
The Joffrey Ballet’s *Across the Pond* program was recorded with two cameras in Chicago’s Auditorium Theatre. The evening included *Yonder Blue*, a world premiere choreographed by Andrew McNicol, the Joffrey premiere of *Vespertine* by Liam Scarlett, and the world premiere of *Home* by Andrea Walker.

FORTI, PAXTON, RAINER READ THEIR WRITINGS
Simone Forti, Steve Paxton, and Yvonne Rainer teamed up once again to present performative readings of their written works. Recorded with two cameras on May 17, 2019 at Danspace Project, New York City.

IRISH DANCE RESIDENCY
Irish dancer Jean Butler returned to the Library’s Astor Gallery to conduct a second residency exploring the early origins and set dances of the East Coast of the United States. Recorded with one camera from June 3-13, 2019, at The New York Public Library for the Performing Arts.

LYDIA JOHNSON DANCE
An evening of dance choreographed by Lydia Johnson. Dances included *Clearing* (Premiere), *Trio Sonatas*, *Night and Dreams*, and *Undercurrent*. Recorded with two cameras on June 6, 2019, at Ailey Citigroup Theater, New York City.

IMMIGRATION AND DISABILITY: EXAMINING THE NEXUS OF MOVEMENT MAKING
Disabled artist Pelenakeke (Keke) Brown performed excerpts from her latest work, accompanied by a panel discussion of movement, immigration, and disability. Presented in partnership with Dance/NYC. Recorded with one camera on June 11, 2019, in the Bruno Walter Auditorium at The New York Public Library for the Performing Arts.
What is an “original documentation” and why do we need them? Dance is an ephemeral art form, and is notoriously difficult to capture. In 1967, the Dance Division received its first seed money to devote to the documentation of dance using two cameras, one to capture the stage in a wide shot, and another to follow the dancers in a full figure shot. The two angles are then edited together, often with the input of the choreographer, to create the program master that is then cataloged and added to the Division’s moving image collection.

Back in 1967, dance companies and choreographers were leery of recording their work. Would people still come to the live performance? Would library patrons steal their work? Slowly but surely, the Dance Division won over the community, and this year we recorded 27 performances and public programs, including several multi-day projects such as Jean Butler’s *Our Steps/Our Story, Parts 1 & 2* residencies (17 days total), and a three day seminar on George Balanchine’s *Apollo*, led by Alastair Macaulay. The residencies posed a new challenge, as we had never recorded such an extensive project before, especially one that was not a traditional proscenium presentation. Jean Butler worked with master teachers from all over the tri-state area, along with their advanced pupils, to allow the students to learn older set dances from generations before them.

Other highlights from the past year include recordings of Beth Gill’s premiere of *Pitkin Grove*, Dance Heginbothem’s *Fantasque*, created in collaboration with puppeteer Amy Trompetter, and *Balanchine: The City Center Years*. We completed a multi-year project funded by the Mertz Gilmore Foundation devoted to documenting disabled dance. The final production of this project was a Town Hall & Performance co-presented with Dance/NYC focusing on the issues of immigration, dance, and disability. These and the many other recordings we produced made fiscal year 2019 a rich one indeed, and we are so grateful to be able to continue with this very special program we call Original Documentations.
Artistic director, Irish dancer, and contemporary choreographer Jean Butler of Our Steps Foundation, Inc. led a two part residency in the Library’s Astor Gallery to initiate the first Irish traditional dance archive of set dances. In the form of a living discussion and performative workshop, the focus of this residency was to collect rich video documentation and oral histories of the New York-based master teachers and influencers of Irish dance. The Dance Division installed a sprung dance floor especially fitted to the Astor Gallery for the artists and dancers. The first residency took place from July 17-27, 2018 and the second from June 3-13, 2019. Butler’s New York residency focused on the transmission of set pieces from master teachers to younger practicing students.

Each day at 1pm, the dancers showcased the day’s work in a daily demonstration that was open to the public. The workshop and performances were all recorded in high definition with two cameras.
In addition, oral history interviews were recorded for inclusion in the Dance Audio Archive with the residency’s eighteen master step dancers/teachers and participants. The first residency interviews were conducted by Siobhan Burke and Kristyn Fontanella between July 17 and 27, 2018 with Kevin Broesler, Cara Butler, Jean Butler, Gail Casey, Tom Cashin, Joan Cass, Winnie Horan, Steve Gallagher, Donny Golden, John Jennings, and Sean Ogle. The second residency interviews were conducted by Siobhán Burke between June 3 and 13, 2019 with Mary Lou Schade, Vivienne Bergin, Anna O’Sullivan, Patsy McLoughlin, Siobhán Gorman, Ellen Riordan, and Theresa Wall. These groundbreaking oral histories will be the first testimonies recorded for the Audio collection about Irish dance, and its development, in the United States.

Our Steps, Our Story: An Irish Dance Legacy is co-produced by Our Steps Foundation, Inc., a non-profit organization whose mission is to bring greater understanding and appreciation to Irish dance as an art form, with support from Glucksman Ireland House, NYU and the following collaborators on behalf of Our Steps: Jean Butler: Artistic Director and Co-Producer, Cori Olinghouse: Archivist and Curator-in-Residence, Oral History Project Designer, and Siobhan Burke: Project Writer-in-Residence and Kristyn Fontanella: Oral History Collector.
Our circulating collections, which can be checked out, our research collections and our reference services are overseen by Supervising Librarian, Phil Karg.

Over the past year the Dance Division’s Supervising Librarian, Phil Karg, has continued to refine our reference service in order to provide a more consistent experience to our patrons whether their point of contact is happening by phone, email or in person at the desk. There is now a monthly reference meeting, run by Karg, for all staff who serve on public desks, which provides an opportunity to make the librarians aware of new materials and procedures and he has also taken over supervision of collection management for book titles for both our research and circulating collections. Most importantly, Karg is now the convener for both the ALA (American Library Association) and ACRL (American College & Research Libraries) dance working groups, spearheading the discussions on dance librarianship at a national level. This type of leadership runs deep within the Division’s history and it is exciting to once again have a senior staff member providing guidance and resources to our partner institutions.

Within the Division, FY19 was a busy year as the Robbins centennial celebrations spilled over into our circulating materials. We saw a record number of materials checked out on the subject of Jerome Robbins, due in large part to special edition bookmarks (including a children’s bookmark that featured a poem written by an 8 year old Robbins) and a series of Robbins “mini-libraries” that New York Public Library branches could order from the Division anywhere in the three boroughs of Manhattan, Staten Island and the Bronx. Curated by Division staff, the libraries were a mixture of DVDs and books on Robbins aimed at different age groups, and they were a resounding success. So much so that we found it hard to keep material on the shelves and had to order additional copies of several titles.
SPOTLIGHT: COLLECTIONS MANAGEMENT

Arlene Yu and Jennifer Eberhardt worked to process and rehouse many significant photograph collections this year.

Archival processing in FY 2019 continued on the large, multiformat Joffrey Ballet and Bill T. Jones/Arnie Zane collections. Some smaller processing projects were also completed, including a number of backlog collections featuring the work of both well known and less recognized mid-20th century ballet photographers:

Frederick Melton photographs, 1949-1954 (*MGZEB 19-562)
Radford Bascome collection, circa 1950-1959 (*MGZEB 18-6812)
Fred Fehl photographs, 1940-1993 (*MGZEB 18-2790)
Arnold Eagle dance photograph collection, 1934-1965 (*MGZEB 18-2791)

The New York Public Library holds a non-exclusive license or copyright for all of the above collections with the exception of Arnold Eagle, so that they may eventually be digitized and shared on the Library’s website.

In addition, the Charles Payne collection, 1929-1983 [bulk 1940-1974] (*MGZEB 18-2792) provides extensive photographic documentation of American Ballet Theatre, including material on its predecessor, the Mordkin Ballet, and the Costas dance photographs, 1966-2016 (*MGZEB 18-2788) include numerous images of New York City Ballet as well as coverage of the many other dance companies the photographer captured.

Muriel Stuart teaches class at the School of American Ballet. Photo: Frederick Melton.

Jerome Robbins and Sono Osato watching rehearsals. Photo: Alfredo Valente.
Two tap dance collections were also completed in FY 2019, the Anita Feldman Tap collection, 1961-2017 ((S) *MGZMD 496), and the Changing Times Tap Dancing Company collection, 1943-2017 [bulk 1970-2010] ((S) *MGZMD 497). These augment four existing processed collections on tap as the Division continues to build its documentation of the genre.

The Dance Division also accomplished several major shifts in storage of its collections in FY 2019, part of a continual re-evaluation of collection and researcher needs. Both large Jerome Robbins manuscript collections, comprising over 700 boxes, as well as the Ted Shawn papers, Additions, were relocated to the 3rd floor of the Library for the Performing Arts to accommodate stack replacements in the basement of the Library. Moving the Robbins collections had the added benefit of providing faster service to researchers during the Robbins centennial year. Oral history transcripts were also relocated to the 3rd floor in the shift.

To make space for these collections, the Dance Division undertook a comprehensive reassessment of the existing 3rd floor collections to ensure that we are making the best use of our available space for collections in high demand among researchers and/or collections whose physical condition or form dictates that travel back and forth from storage should be limited. The calculus of collection storage is never dependent on a single factor, however: while onsite storage provides more immediate access and less handling from transport, the environmental conditions at our remote facility are more stable for long-term storage.

The Dance Division’s collections care efforts during FY 2019 continued to focus on enhancing researcher access to collections through ongoing preservation assessment and rehousing projects and improved circulation tracking. The Dance Division’s page, Cathy Sorokurs, completed rehousing and reassessment of several archival collections, many of which had previously only been accessible to researchers in microfilm form, including the José Limón papers ((S) *MGZMD 24), and the Records of the Ballet Russe de Monte Carlo ((S) *MGZMD 48). Both collections are now available in their original physical formats for researchers.
Dance Division volunteers also worked on a project to make insert notes for research DVDs available to researchers while they are viewing the DVDs. Previously, researchers had to request clippings files to sift through and find the notes and view them in Special Collections; the insert notes are now available via the DVD call number.

Additionally, since early January 2019, Dance volunteer Hannah Silverman has been working on a long-term project to create individual entries in the Library’s online catalog for the Dance Division’s oversize photograph files (loose photos larger than 8x10). Prior to this project these items had only been cataloged under a general entry for the company, dancer, work, or choreographer, without an indication of the number of discrete folders available or means of tracking their circulation. To date, she has completed records for over 1,000 files, representing a little over half of the Division’s total oversize photo collection.
SPOTLIGHT: EXHIBITION MATERIAL MANAGEMENT

From a retrospective on our namesake Jerome Robbins to a celebration of our own history as a Division, last year was a busy time for exhibition material, all overseen by Collections Manager, Arlene Yu.

In FY 2019, exhibitions continued to be a focus of the Dance Division’s collection management work, with final preparations for the Jerome Robbins centennial exhibit, Voice of My City: Jerome Robbins and New York, occupying much of the early part of the fiscal year. Of the 271 objects featured in the exhibition, 240 came from the Division’s collections, almost all from materials donated by Robbins himself.

Preparing materials for an exhibit is a complex process, with every potential selection needing photo documentation and a detailed description, both to aid in exhibition design and to ensure that it is identifiable once it is removed from the collections and that its exact location is recorded for its eventual return. Placeholders for the items also need to be added, since collections continue to be open for research and researchers need to know if something has been removed and when it might be expected to be returned. Placeholders also aid in returning items to their exact locations.

Each item undergoes a review to determine if it needs conservation work prior to display, and to determine if there are particular display requirements (low light level, protective matting, etc.) dictated by its condition. Those materials requiring conservation are sent to the Library’s central Conservation department in Long Island City for treatment, and the movement of each item by the Library’s Registrar needs to be tracked in detail, from the Dance Division to Conservation and from Conservation back to the Dance Division. All items will also be photographed by the Library’s Digital Imaging Unit, either before or after the exhibition; movement to and from the DIU needs to be tracked as well.

Each item selected for potential exhibition, whether or not it is eventually displayed, requires roughly 1 hour of Division staff time for administrative work prior to exhibition, and an additional 30-45 minutes after an exhibition is taken down. This does not include the non-Divisional hours needed for conservation, exhibition mounting, and exhibition dismounting, as well as another 30 minutes or so of metadata work per item for digitization, and time for photography.
PRE-EXHIBITION WORKFLOW

Item selected for potential exhibition
Item assigned unique exhibition ID
Item removed from collections and placed in container labeled to show original location
Separation sheet indicating item removal added to collections
Item description and catalog information recorded
Item dimensions recorded

Item photographed for reference
Item information shared with exhibition designer
All items scheduled for conservation review
During review, conservation and display needs recorded
Items needing pre-exhibit digitization (for publicity) identified
Items needing pre-exhibit conservation and/or digitization prepped for shipping

Arrangements made for batch item movement with Library registrar
Items moved by registrar
Item conservation and/or digitization
Items returned from conservation/digitization and checked back in
Duplicate exhibition tags indicating exhibition ID and catalog information made for each item
Items and tags transferred to Exhibitions for preparation

POST-EXHIBITION WORKFLOW

Items returned from Exhibitions
Items checked in
Items needing post exhibition digitization identified and separated
Items needing additional post exhibition conservation identified and separated

Arrangements made for batch item movement with Library registrar
Items moved by registrar
Item conservation and/or digitization

Items returned from conservation/digitization and checked back in
Items reshelved
Separation sheets removed from collections
**SPOTLIGHT: CIRCULATING STATISTICS**

**Dance Division Total Circulation – FY 2019**

- Circulating Books: 7,639
- Circulating Videos*: 3,775
- General Research Books & Periodicals: 1,778
- Special Collections: 5,715
- Analog Audio & Moving Image**: 5,922
- Digital Collections - Audio & Moving Image: 5,612
- Digital Collections excl. Audio & Moving Image: 151,811

* Includes feature films with a significant dance component.
** Pro rata from six month data.

**Dance Division Circulating Book and Video Usage - FY 2019**

- Books: 7,639
- Videos: 3,775
- Circulation: 4,117

**Note:** Circulating video statistics include feature films with a significant dance component.
## Dance Division Analog Audio and Moving Image Usage - FY 2019

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<th>Type</th>
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<td>11</td>
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<td>Shazam, Tamzhing Phala Choethpa: 3rd Day</td>
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<td>12</td>
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<td>Flore et Zéphire: Alle Sot, Adelaide Merry, e Giovanni Roussel per la loro beneficata la sera del 19 Maggio 1828</td>
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<td>Bob Fosse: Steam heat*</td>
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<td>Publicity still of Vernon and Irene Castle</td>
<td>Photo</td>
<td>Publicity stills for the movie The Story of Vernon and Irene Castle</td>
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<td>Pa Cham, Paro Tsechu, Day Five: Outside the Dzong [Wide shot]</td>
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<td><a href="https://on.nypl.org/2NC9amR">https://on.nypl.org/2NC9amR</a></td>
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* Video available onsite at the Library for the Performing Arts.
### Dance Division Top 20 Manuscript Collections – FY 2019

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<td>Lincoln Kirstein papers, ca. 1913-1994.</td>
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<td>5</td>
<td>72</td>
<td>(S) *MGZMD 351</td>
<td>Merce Cunningham Dance Foundation, Inc. records, Additions, 1890-2012 (bulk 1964-2011).</td>
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<td>52</td>
<td>(S) *MGZMD 18</td>
<td>Irving Deakin papers, circa 1934-circa 1955.</td>
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<td>13</td>
<td>52</td>
<td>(S) *MGZMD 412</td>
<td>Howarth Gurdjieff Archive, 1910-2010.</td>
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<td>(S) *MGZMD 35</td>
<td>Claire Holt papers, circa 1928-1970.</td>
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<td>(S) *MGZMD 100</td>
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<td>(S) *MGZMD 48</td>
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<td>Bessie Schönberg papers, 1932-1997 and undated.</td>
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<td>Donald Saddler papers, 1920-2010 (bulk 1940-2001).</td>
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### Jerome Robbins Mini Libraries Total Circulation – FY 2019

<table>
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<tr>
<th>Rank</th>
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<th>Type</th>
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<tr>
<td>1</td>
<td>551</td>
<td>West Side Story</td>
<td>Robert Wise &amp; Jerome Robbins / Mirisch Pictures, Inc. in association with Seven Arts Productions Inc.</td>
<td>DVD</td>
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<td>2</td>
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<td>Jerome Robbins : Something to Dance About</td>
<td>Amanda Vaill / Judy Kinberg / Thirteen/WNET</td>
<td>DVD</td>
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<tr>
<td>3</td>
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<td>Somewhere : The Life of Jerome Robbins</td>
<td>Amanda Vaill</td>
<td>Book</td>
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<tr>
<td>4</td>
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<td>Jerome Robbins : His Life, His Theater, His Dance</td>
<td>Deborah Jowitt</td>
<td>Book</td>
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<td>5</td>
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<td>A Place for Us : West Side story and New York</td>
<td>Julia L. Foulkes</td>
<td>Book</td>
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<td>6</td>
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<td>Jerome Robbins : That Broadway Man, That Ballet Man</td>
<td>Christine Conrad</td>
<td>Book</td>
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<td>7</td>
<td>37</td>
<td>Jerome Robbins</td>
<td>Brian Seibert</td>
<td>Book</td>
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</table>
## Dance Division Geographic Reach – FY 2019

Total: Patrons from 127 countries/territories, 6 continents

<table>
<thead>
<tr>
<th>Digital Collections</th>
<th>Digital Collections and in person</th>
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<td>Albania</td>
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<tr>
<td>Algeria</td>
<td>Spain</td>
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<tr>
<td>Argentina</td>
<td>Sri Lanka</td>
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<tr>
<td>Australia</td>
<td>St. Lucia</td>
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<tr>
<td>Austria</td>
<td>St. Martin</td>
</tr>
<tr>
<td>Azerbaijan</td>
<td>Sudan</td>
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<tr>
<td>Bangladesh</td>
<td>Suriname</td>
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<tr>
<td>Belarus</td>
<td>Sweden</td>
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<td>Belgium</td>
<td>Switzerland</td>
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<td>Bhutan</td>
<td>Taiwan</td>
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<td>Bolivia</td>
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<td>Brazil</td>
<td>Thailand</td>
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<td>Brunei</td>
<td>Trinidad &amp; Tobago</td>
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<td>Bulgaria</td>
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<td>Cameroon</td>
<td>Turkey</td>
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<tr>
<td>Canada</td>
<td>Turks &amp; Caicos Islands</td>
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<td>Chile</td>
<td>Ukraine</td>
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<td>China</td>
<td>United Arab Emirates</td>
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<td>Côte d’Ivoire</td>
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<td>Croatia</td>
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<tr>
<td>Cuba</td>
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<tr>
<td>Cyprus</td>
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</table>
The Jerome Robbins Dance Division staff held its annual open house to meet members from the dance and research communities.

The Dance Division held its second annual open house in late spring 2019, opening its doors to dance artists and researchers for an afternoon of coffee and conversation. Although the Division is open to the public six days a week, the open house is an important event for us as a staff as it is the only time when all personnel make themselves available to answer questions, provide guidance, and simply introduce themselves. As a community space, this dialog is critical for us and we value hearing directly from the patrons we serve about what resources they need and what we can improve upon. We are grateful to all the attendees who made last year’s event such a success (and thank you for your comments and feedback!) and look forward to connecting again in 2020.
Every Friday the Dance Division staff take to our social media platforms to share the dance book titles that are consuming their waking hours. Patrons can join in online with the hashtag #readdancebooks. Below is a sample of some of our favorites from FY19.

To prepare for a program, **Daisy Pommer** read the biography of Allegra Kent.

The whole staff gathered to read when **Arlene Yu** made the cover of *American Dancer*.

**Jennifer Eberhardt** read the interview anthology, *Speaking of Dance*.

**Brandon King** represented Bronx born hip hop with *Bust a Move*.

**Emma Rose Brown** researched the choreographic ideas of Simone Forti.

**Cathy Sorokurs** explored the history of Jewish dance.

Our new reference librarian **Erik Stolarski** got to work reading up on Eastern European folk dance traditions.

2018 marked the centenary of Indian classical dancer, **Balasaraswati Cassie Mey** wanted to know more about her.

**Assistant Curator Tanisha Jones** enjoyed a book about one of her idols, Sammy Davis Jr.
PROGRAM SPOTLIGHT: AN ETERNAL FOOTPRINT: THE DANCE DIVISION AT 75

As the Division began a year of celebrations to mark its 75th anniversary, the former curators gathered to discuss how the archive came into being.

On March 4, 2019, the Bruno Walter Auditorium was filled with multiple generations of staff, gathered together to celebrate the Division to which they had devoted years of their working lives. This year marks 75 years of the Dance Division and its growth from a small collection to the largest archive in the world is entirely the product of the staff, who invented and developed the dance library standards that would guide other archives internationally.

In its seventy-five year history the Division has only had five curators, due in large part to the forty-three years served by founding curator, Genevieve Oswald. Originally Oswald was scheduled to appear at the event but she sadly died within two weeks of the program. However, Artistic Producer for The Library for the Performing Arts Evan Leslie put a beautiful tribute together for Oswald, weaving together audio from her oral history with newspaper clippings and photographs from within the Dance Division’s collections to create a 20 minute mini-biography of her time as curator.

The remaining curators, Madeleine Nichols, Michelle Potter (who graciously flew in from Australia for the event), Jan Schmidt and Linda Murray served as the panel for the night, recounting anecdotes and key moments from the Division’s history as well as showcasing favorite treasures from the Dance Division’s collections, including footage from The Khmer Dance Project and a restored film of the ballet Don Quixote featuring George Balanchine in the title role and Suzanne Farrell as Dulcinea.
PUBLIC PROGRAMS IN FY19

September 27, 2018
A Life among Legends: Dr. Glory Van Scott in Conversation with Jennifer Dunning and David Robertson.
Bruno Walter Auditorium.

October 11, 2018
Jerome Robbins Birthday Dance Party.
Vincent Astor Gallery.

November 19, 2018
Robbins the Dancer.
Bruno Walter Auditorium.

November 29, 2018
A Place to Dance: New York City Center.
Bruno Walter Auditorium.

December 1, 2018

December 6, 2018

December 10, 2018

January 7, 2019

January 14, 2019

February 11, 2019

February 15, 2019

March 4, 2019
An Eternal Footprint: The Dance Division at 75. Bruno Walter Auditorium.

March 7, 2019

March 14, 2019

March 27, 2019
SPOTLIGHT: DANCE SCREENING SERIES

Daisy Pommer continues to produce our beloved screening series, David Vaughan’s The Dance Historian Is In, and adds a new series for patrons to enjoy.

Fiscal Year 2019 saw the debut of a new screening series, Dance Rewind. This new series derives its content from the Dance Division’s large collection of Original Documentations which have been filmed continuously since 1967. Fittingly, the first program was a recording of an historic evening in Dance Division history: Gala Performance: To Save the Dance Collection. In 1972, the Dance Collection as it was then known, was facing a financial crisis, as was most of New York City. Then curator Gegi Oswald took on the challenge of raising funds to keep the Dance Division alive by organizing a huge, star-studded evening of performances from the likes of Judith Jamison, Natalia Makarova, Merce Cunningham, and Margot Fonteyn. The Original Documentations team was on hand to record the program, and was received with much pleasure 46 years later. Oh, and spoiler alert: the Dance Collection raised the funds and then some, and lived to see another day!

We have been happily surprised at the depth of the Original Documentations collection. We always knew it held historically important recordings, but as these films and videos were intended as archival documents, we weren’t sure how they would play as pure entertainment. The audience has taken a journey over the past year, from one of the first performances of Jerome Robbins Dances at a Gathering with the original cast, to a 2013 recording of Alexei Ratmansky’s The Nutcracker, to Honi Coles dancing with fellow tap dancer Brenda Bufalino. I am looking forward to the upcoming Fiscal Year to continue the exploration of this very important archive.

Another regular screening series hosted by the Dance Division is David Vaughan’s The Dance Historian is In. For this series, we invite someone in the dance field to show some of their favorite films and videos from the Dance Division’s vast moving image collection. Some highlights include Alastair Macaulay leading the audience through a two-part celebration of Marius Petipa’s 200th birthday, Paul Taylor dancer Tom Patrick helming a program of Mr. Taylor’s work, and Victoria Simon teaching the audience the role of the Répétiteur in re-staging the work of George Balanchine. Now in its seventh year, Dance Historian has become a happy monthly event for many of the Dance Division’s patrons.
200 Years of Petipa, Part 1, September 26
In celebration of the bicentennial of Marius Petipa’s birth, former *New York Times* Chief Dance Critic Alastair Macaulay started off the Dance Historian season with an exploration into the work of the master choreographer.

Halloween Treat, October 31
Daisy Pommer shared spooky treats from the Dance Division’s moving image vault: *La Sylphide* with the Royal Danish Ballet and *Witch Dance* by Mary Wigman.

Jerome Robbins, November 28

200 Years of Petipa, Part 2, December 26
Former *New York Times* Chief Dance Critic Alastair Macaulay concluded his two-part exploration into the work of Marius Petipa.

Svetlana Beriosova, January 30
Dance writer and critic Mary Cargill screened videos from the life and work of Royal Ballet prima ballerina, Svetlana Beriosova.

Keith Lee, February 27
Dancer, Choreographer, and Teacher Keith Lee screened his film *The Ghost Writer*. The film challenges the boundaries of racism and oppositions within political arenas.

Paul Taylor, March 27
The world lost one of the greats in the passing of Paul Taylor in 2018. To celebrate the work of this brilliant choreographer, former Paul Taylor dancer and current Paul Taylor company archivist Tom Patrick shared recordings from the collection of an evening at American Dance Festival in the 1980s he had attended that made him want to become a dancer.

Kabuki and Ballet, April 24
Daisy Pommer showed an episode of the groundbreaking series *Dancing* that compared traditional Kabuki theater to classical ballet, and a dance choreographed by Kabuki star Tamasaburō Bandō V for Mikhail Baryshnikov were screened.

The Role of the Répétiteur, May 29
Victoria Simon, Ballet Mistress for the George Balanchine trust spoke about the role of the Répétiteur in staging Mr. Balanchine’s ballets and showed videos and images related to her process.

Les Ballets Trockadero de Monte Carlo, June 19
The Dance Division recently acquired the famed “Trockaderos” manuscript and video collection. The Company’s Artistic Director and former Trock dancer Tory Dobrin screened a sampling of some of the Trocks’ moving image gems from the Dance Division’s collection.
DANCE REWIND: AN ORIGIDOCS PROGRAM

Gala Performance: To Save the Dance Collection
September 12
The inaugural program of a new screening series featuring the Dance Division's Original Documentation kicked off with a screening of Gala Performance: To Save the Dance Collection. Recorded in 1972, this landmark gala event held during New York City's financial crisis featured performances by Carolyn Brown, Merce Cunningham, Margot Fonteyn, Judith Jamison, and Gelsey Kirkland.

Dances at a Gathering, October 11
We screened a 1969 original documentation of Jerome Robbins' Dances at a Gathering. The Dance Division's film features the original cast including Allegra Kent, Sara Leland, Kay Mazzo, Patricia McBride, Violette Verdy, and Edward Villella.

Judson Dance Theater Reconstructions
November 14
The Dance Division presented excerpts from a 1982 documentation of the first major reconstruction and revival of dances from Judson Dance Theater's work from the 1960s.

The Nutcracker, December 12
Alexei Ratmansky's staging for American Ballet Theatre was recorded by the Dance Division on December 13, 2013.

Alvin Ailey American Dance Theater
January 9
The Dance Division's first of many Alvin Ailey American Dance Theater recordings were screened. Works recorded in 1970 included Blues Suite, Hermit Songs, Masakela Langage, and Streams. Choreography by Alvin Ailey.

Merce Cunningham, February 13
In 1977, the Dance Division recorded Merce Cunningham’s Torse utilizing the split screen method which permits the viewer to see the movement from two aspects at the same time.

Pilar Rioja, March 13
The Dance Division screened a program of flamenco dance performed by the legendary Pilar Rioja.

Martha Graham, April 10
The Dance Division presented a selection of Martha Graham Dance Company recordings from 1977. Titles included Death and Entrances, Primitive Mysteries, and El Penitente.

Honi Coles and Brenda Bufalino, May 8
The Dance Division screened a 1985 recording entitled Milt and Honi, with tap dancers Honi Coles and Brenda Bufalino dancing to the music of bass player Milt Hinton.

On Your Toes, June 12
The Dance Division showed a 1983 recording of the Broadway revival of On Your Toes, starring Natalia Makarova.
The Dance Division continues to be on the vanguard of educational activities in research libraries, thanks to the efforts of Education Coordinator Kathleen Leary.

The preparations for the fall of 2018 began to ramp up during the summer, as the Division began a targeted outreach campaign focusing on The School of American Ballet. It was the Dance Division and SAB residence life department’s goal that each student in the School would see the Robbins exhibition during the Centennial, and this was achieved. In addition, further work was done with the SAB Cultural Programs team in an effort to create a year-long plan of programming for new and returning SAB students. From last fall going forward, students will view each current exhibition at the Library for the Performing Arts as part of their curriculum. All incoming SAB parents will receive a library card sign-up form and a welcome letter from Linda Murray, which will go in their orientation packets. Each SAB student that is new to the dorm will get a library card and a tour of the Library. A spring talk or activity will happen at the Library yearly, and is usually aligned with the workshop production in the spring.

Our relationship with the Arnhold Graduate Dance Education Program has continued to thrive. This year Kathleen Leary attended the reception for the incoming student cohort, and later in the year gave a presentation to the Dance Methods I course about the resources of the Division. In addition, the Dance Division hosted the inaugural class of the Columbia Teachers College Ph.D program in Dance Education. The Division will continue to support these educators in their journey toward completing their dissertations.

The Robbins Centennial Exhibition made a great touchstone for educational endeavors this year. As soon as the exhibit was open, the Dance Division hosted groups including Alvin Ailey Teaching Artists and students in an after-school dance program called Dance Adventure that focuses on educating children on site-specific dance performance. Over the course of the six month period the exhibit was open, over 50 groups interacted with the exhibit as general visitors, elementary, middle, high school, college, and conservatory students.

During Jerome Robbins’ 100th birthday week, we launched a countdown to the day on social media, using pages of a special book that Aidan Mooney made for Robbins on his 53rd birthday. Each day we showed a page and included a birthday message that was shared with the public. We also had special cookies made by Amy’s Bread so the public could celebrate Robbins’ birthday as well. Special guests including Robert La Fosse, Deborah Jowitt, and Grover Dale gave tours of the exhibition and commented on objects that had personal relevance.
Throughout the fall, Kathleen Leary and Evan Leslie partnered to give an introduction to the movie *West Side Story* at the Riverside and Columbus Branches as well as Bronx Library Center during each branches weekly classic film screenings to continue with branch outreach.

In October, the Division hosted its first NYC DOE professional development day for public school dance teachers. The featured collection was The New Dance Group and collections of some of the well-known artists that taught or took class there. In the morning, the teachers learned the choreography from the Sophie Maslow classic piece, *Dust Bowl Ballads*, and Jane Dudley’s *Harmonica Breakdown*. During the afternoon, teachers viewed New Dance Group collection materials, and learned techniques to generate an inquiry-based discussion in the classroom.

In the spring, Dance Division staff members Jennifer Eberhardt and Kathleen Leary, along with Barnard professor Paul Scolieri team taught a course entitled Digital Footprints: Archival/New Media Research at the New York Public Library for the Performing Arts. This is the second and final year of the course to fulfill a grant that Barnard College received from the Mellon Foundation. Barnard students visited the Robbins exhibition, and attended four sessions at the Library to view and listen to collection materials in a class structure. Each student used public domain films or selected moving image approved by the Jerome Robbins Foundation to analyze choreography through a platform called MediaThread, created by the Columbia Center for Teaching and Learning. The grant also allowed for the funding of three intern positions for a 10-week internship in the Division over the summer of 2019. Two interns’ projects involved learning about informal education philosophy, and creating curriculum that aligns with NYC DOE learning outcomes and standards. A third intern identified single-source photography collections that could have their copyright cleared and thus readied for digitization.

Standardized curriculum for K-12 students continues to be a priority, and a newly developed curriculum for 2nd and 3rd grade students was pilot-tested in May. John Bowne Elementary School in Flushing, Queens was the partner school, and a curriculum was created for 2nd and 3rd grade students using Mikhail Baryshnikov’s piece *Heartbeat* as inspiration. Students learned about Baryshnikov and learned how to take their pulse while they were in the classroom. At the Library, they watched and then copied the movement Baryshnikov was creating listening to the increasing and decreasing of his heartbeat. Teachers took one student’s pulse at intervals throughout the activity to note the increase and decrease. Students did a breathing exercise and talked about the importance of breathing and oxygen production. In the classroom after the Library visit, the students took the elements of Baryshnikov’s dance and created their own piece.
LIST OF SCHOOLS AND EDUCATIONAL PROGRAMS SERVED

The Jerome Robbins Dance Division served over 2,600 students in FY19 from the following institutions:

Ailey Teaching Artists
Appalachian State University
Arnhold Graduate Dance Education Program
Bank Street School of Education
Barnard College
Bayonne High School
Bayswater Senior Center
Broadway Dance Lab
Brookdale Senior Center
Center for Ballet and the Arts
Columbia University
Community Partnership Middle School
Dance Adventure
Dean College
Florida State University
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Marymount Manhattan College
New York Ballet Theatre
New York Public Schools
New York University
Paula Brown Performing Arts Center
Queens College
School of American Ballet
St. John’s University
Talent Unlimited High School
Teens @ Graham
The New School
The Trevor School
University of Florida
Western Kentucky University
Young Israel of Forest Hills Senior League
SPOTLIGHT: 100 YEARS OF MERCE CUNNINGHAM: A SYMPOSIUM OF IDEAS FOR THE NEXT CENTURY

Our third class of Dance Research Fellows, who focused on aspects of the legacy of Merce Cunningham, delivered the culmination of their research at an all-day symposium.

The Dance Research Fellowship was an initiative of the Dance Committee, conceived to illuminate the depths of the collections of the Dance Division and to support scholarship in the field of dance. The Division remains grateful to the Committee for their support of the fellows program, and is now delighted to have additional support from the Doris Duke Charitable Foundation, the Louise Guthman Estate and, for this particular cohort of fellows, leadership support from the Merce Cunningham Trust.

In honor of the choreographer’s centennial in 2019, the third cohort of Dance Research Fellows were united around the single theme of Merce Cunningham. As ever, the successful applicants went through an open call process and were selected by a peer review panel. The outcome of their research was delivered on January 25, 2019 at an all day symposium hosted by the Dance Division which featured lectures, demonstrations and performance. Below is a list of the fellows’ projects.

**Claire Bishop.** *Pragmatic Expediency: A History of Cunningham’s Events.*

Cunningham’s Events form a shadow practice that run alongside Cunningham’s repertory output for over forty years (1964–2009), yet this body of work still attracts a number of misperceptions about the choreographer’s use of site, chance, and collage. This paper addressed these misperceptions, located the Events within the technological context of the 1960s, and presented them as a problem-solving device. Through the Events, Bishop demonstrated how we can index the changing relationship between experimentation and professionalization in late twentieth century dance.

**Robert Greskovic.** *The Dancers and their Stage Stripped Bare, More or Less, by their Choreographer, Even.*

Merce Cunningham’s choreographic output, which dates from 1938 through to the year of his death in 2009, has been much noted for its rich movements, “movement possibilities” Cunningham liked to call them. Greskovic’s exposure to his choreography dates from 1970 and comes colored, pun perhaps intended, by the visual designs connected to each dance. Costuming stands out most prominently, while, for various reasons, practical as well as aesthetic, decor is less evident. Still, both theatrical aspects very much grace Cunningham’s dance stage, which led him to choose some highlights, more by intuitive impetus, which Cunningham notes as guiding his dancemaking up until 1953, rather than by chance, which occupied his way of working after that, but chance focus also pointed him to some of the examples scrutinized in his presentation, which was illustrated by both still image examples of Cunningham’s dances and dancers and video recordings of them as moving images. Of Cunningham’s utterances on the subject of dressing the dancers for his movement possibilities, one stood out early in Greskovic’s look back over this visual history.
It's from 1951, where the choreographer recalls taking the work's three women "out of long dresses" which "left them in bare legs and leotards" a choice that found one dancer "so taken aback by this revealing that she quit."

**Reid Bartelme & Harriet Jung.** *Progressing Dance through Collaboration.*
Harriet Jung and Reid Bartelme explored the ways in which Merce Cunningham and the designers who worked with him changed an art form through inventive methods of collaboration. They looked at how these conversations between artists both mirrored and defied the collaborative constructs used in Diaghilev's Ballet Russes.

**Justin Tornow.** *Technique as a practice of freedom.*
Tornow's inquiries collected around the pedagogy of Cunningham Technique, past, present, and future. Referencing both Cunningham's approach and the myriad ways the technique is taught, this research situated itself inside the larger frame of legacy. As the technique remains incredibly relevant to dancing bodies, taught by an expansive network of teachers, recognizing Merce's impact is essential, as is noting the multiplicity and flexibility that is found within the clear structure of a Cunningham classroom and how it lends itself to the sustainability of the technique on many bodies. By utilizing the extensive Cunningham archives at the Dance Division, as well as conducting personal interviews with various people connected to his work, Tornow extracted and highlighted the principles she finds at the foundation of the technique to celebrate the robust scope of the practice. To this end, Tornow was particularly drawn to Zen principles found in the work, as well as how the technique holds up in tandem with somatic practices and dance sciences. Experience teaching the technique through these lenses, together with holding conversations on these topics with various practitioners across the world, has opened up new spaces for dialogue on the practice, the pedagogy, and the philosophy.

**Preeti Vasudevan.** *Merce Cunningham and India: Cross cultural exchanges impacting contemporary choreography.*
Vasudevan's project marked first steps to investigate the influence of India, and specific Indian artists, on Cunningham and Cage, their work and their methods. And vice versa. Alongside her research in the Dance Division, Vasudevan sought new information regarding Merce and his India trips from the archive of Mrinalini Sarabhai in Ahmedabad, India. In her presentation Vasudevan strove to demonstrate the value in understanding how cross-pollination of cultural traditions can affect and inspire artistic inquiry—leading to signature approaches in choreography and composition.

**Netta Yerushalmy.** *Merce and Netta.*
Choreographer and dancer Netta Yerushamy folded into one project the intimacy of archival research, the subjectivity of another dancer’s dancing, the fictionalization of a relationship, and the production of fantasy through voyeurism. As a strategy to refresh and challenge her own creative instincts, Yerushalmy engaged with Cunningham not as a canonical figure but rather as if he were her contemporary; maybe even her friend. She posited an imaginary relationship between herself and Cunningham in this city and in this current moment in history, and asked him: “what can you teach me and what can i teach you?” Her project ultimately aimed to contribute to the discourse concerning legacy and its eddies. Archival records of Cunningham’s idiosyncratic dancing and thinking were the nexus point of her research.
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<td>The Harkness Foundation for Dance</td>
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GRANT SPOTLIGHT: ROCKEFELLER BROTHERS FUND

The Rockefeller Brother Fund provided leadership support in FY19 to ensure the continued success of the Dance Research Fellowship.

The Rockefeller Brothers Fund has been a key supporter of the Dance Division for many decades, offering critical backing for defining projects in the Division’s history. In the 1970s the Fund provided curator Genevieve Oswald with the necessary funds to undertake her ambitious Asia Project, which sought to acquire important materials from various countries on the subject of Asian dance. The success of that venture led to the Division becoming the largest known repository on that area. In more recent decades, the Fund stepped in again to invest in the Division’s Origidocs program, understanding that documentation of dance in the field is critical not just as an historical artefact but also as essential material in order for the dance ecosystem to sustain itself. In 2019 the Fund stepped in again to provide support for the Dance Research Fellowship, a still young program, largely sustained since its inception by the Division’s Dance Committee. Dance scholarship is still relatively new and the volume of critical and historical writing on dance is dwarfed by the body of work on the performing arts of music and theater. Lack of scholarship is reflected in the limited number of dance programs in academia, the small number of tenured dance faculty nationally, and also has a correlation to the overall funding received by the field comparative to the other two art forms. The Fellowship addresses this lack of new scholarly work head on by providing a diverse pool of researchers to engage with our archival collections over a six month period, with a public presentation of their work at the end which is attended by peer scholars and artists. It is an essential part of the Dance Division’s service to the community, and we are incredibly grateful that the Rockefeller Brothers Fund has provided stability to the program for the coming year.
A Dance Committee member enables us to process an extraordinary legacy collection.

The Rouben Ter-Arutunian Collection was gifted to the Dance Division by the artist and prolific designer in 1992, and it was one of the most significant collections of Madeleine Nichols’ tenure as curator. Covering his entire career the collection includes countless sketches for costumes and sets as well as a series of models. Thanks to an extraordinary gift by Perry Granoff, this collection is now being processed and will soon be available to researchers. Further, as Ter-Arutunian generously left his copyright to the Dance Division we will be able to digitize his work and make it globally accessible online.

Rouben Ter-Arutunian (1920-1992) was a scenic and costume designer whose work was represented in ballet, opera, theater, and television. His first opera production was The Bartered Bride for the Dresden Opera in 1942. Two years later, he designed the Vienna Opera’s production of Salome. Following World War II, he worked for the Special Services of the United States Third Army in Bavaria and Heidelberg as a designer. He immigrated to the United States in 1951 and became a citizen in 1957. His first major work in the United States was for the American Shakespeare Festival in Stratford, Connecticut in 1956. Ter-Arutunian’s work for the Broadway stage included New Girl in Town, Advise and Consent, and A Passage to India. He won the 1959 Tony Award for Best Costume Design for the musical Redhead, and was nominated for the Tony Award three times for Scenic Design and once more for Costume Design. Television provided another showcase for Ter-Arutunian’s talent. Among his televised design credits are Noah and the Flood (1962), The Taming of the Shrew, and The Tempest. He also designed sets and costumes for NBC’s Opera Theatre.

Ter-Arutunian’s assignments for the operatic stage include productions for the Hamburg Opera, the San Francisco Opera, The Los Angeles Civic Light Opera and the New York City Opera. Ter-Arutunian was most famous for his productions for the ballet stage such as the New York City Ballet’s Souvenirs, The Seven Deadly Sins, Swan Lake, Ballet Imperial, Harlequinade and The Nutcracker. He also designed for the American Ballet Theatre, The Harkness Ballet, The San Francisco Ballet, The Pennsylvania Ballet, The Robert Joffrey Ballet, Martha Graham, and the Paul Taylor Dance Company. He resided in New York City until his death in 1992.
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Left to Right: Lane Harwell, Kate Lear, Madeleine Nichols, Perry Granoff, Allen Greenberg, Marion Martin, William Wright II, Caroline Hyman, Charles Adelman, Meryl Rosofsky, Elizabeth Simpson, Peter Kayafas, Jacqueline Davis, Hubert Goldschmidt, Alison Mazzola, Linda Murray & Edward Villella. Photo: Brandon King.

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The former curators and current staff of the Dance Division picked the collections for the current round of the Fellowship in celebration of the Division’s 75th anniversary.

The Dance Research Fellowship was an initiative of the Dance Committee, conceived to illuminate the depths of the collections of the Dance Division and to support scholarship in the field of dance. The Division remains grateful to the Committee for their support of the fellows program, and is now delighted to have additional support from the Doris Duke Charitable Foundation, the Louise Guthman Estate and, for this particular cohort of fellows, leadership support from the Rockefeller Brothers Fund. The last application process saw a record number of proposals, making the fellowship the most popular research program in The New York Public Library, and such was the caliber of the applicants that the selection panel felt compelled to award an unprecedented seventh slot in the class.

Now in its fourth cycle, this year’s Dance Research Fellows have a diverse pool of topics. An anniversary is an opportunity to reflect and reset so, in this round for our 75th year, we asked each of the former curators to select a subject that they believed to have historic importance. In the project proposals that we received, what emerged was how well these legacy collections resonate with issues currently being experienced by our community today. It is a humbling testament to the Division’s breadth, depth, and resonance that it can continue to speak to the field so profoundly. Below is a list of the current class and their topics of research:

The Genevieve Oswald Fellow. Triwi Harjito
*Embodied and Archival Representations: The Dancing Body in Colonial Indonesia*
Harjito’s research as a Ph.D student in Culture and Performance in the Department of World Arts and Cultures/Dance at UCLA examines dance and representation, focusing on how choreography and performance serve as representations of gender, sexuality, national identity and community, and also investigating the embodied and archival representations of the Indonesian dancing body from colonial times to the present. Harjito will further explore these issues as a Dance Fellow using materials in the *Claire Holt Collection*, specifically the collection’s “sensitive” documentation of the Indonesian dancing body during the colonial and post-colonial periods in Indonesia through Holt’s ethnography, on film and in photographs.

The Madeleine Nichols Fellows. Jack Ferver and Jeremy Jacob
*A Generation Lost: AIDS and Dance*
Ferver and Jacob will explore the *AIDS Legacy Project* audio oral histories, looking to find the choreographers and dancers lost to the AIDS crisis whose voices remain hidden. Through their findings, they hope not only to bring attention to these artists but also to examine the links to the works the artists were creating to our current culture of dance. The culmination of their research, to be shared at the Symposium in January, will consist of a research paper presentation from Ferver accompanied by a video created by Jacob.
The Michelle Potter Fellow: Emily Coates

*Science Dances: Emmanuèle Phuon’s “Khmeropédie III”*

As part of her project examining Emmanuèle Phuon’s *Khmeropédies III: Source/Primate* and the science-art collaboration she embedded within, Coates will focus her work as a Dance Research Fellow on deepening her understanding of Cambodian classical dance. In particular, she will study the development of the archetypal characters that fill the Cambodian classical dance narratives, especially the monkey character.

The Michelle Potter Fellow: Emmanuèle Phuon

*Contemporary re-interpretation of an episode of the Reamker*

While her own work *Khmeropédies III: Source/Primate* is at the heart of Emily Coates’ research, Phuon herself will use the *Khmer Dance Project* collection to research Sbek Thom (shadow puppet theater) and Lakhon Khaol (a classical dance, also known as “theatre of monkeys”), two theatrical traditions she’s exploring for a reinterpretation of an episode of the *Reamker*, the Cambodian version of the Indian epic *Ramayana*.

The Jan Schmidt Fellow: Tara Aisha Willis

*Dancing Black/Dancing Blackness: Kinetic Theorizations of Race in Contemporary Choreographies*

Willis will undergird her analyses of how lived experience, discourse, and lineage appear in several recent, often improvisational, performances by black dance artists with archival research on how experiments by black choreographers were presented, perceived, and framed in 1980s-90s New York City. Seeking evidence of the shifts in categorization used to define and historicize the intersection of racialized experience and ambiguous choreographic practices, Willis will attend to the sociopolitical contexts in which artists created their work to form non-linear histories. Additional curatorial research into solos by a range of artists will trace trajectories of relation and transmission from 1960-90 to current restaging practices, across lines of racial, formal, and geographic distinction.

The Dance Curator Fellow: Elizabeth Zimmer

*Selma Jeanne Cohen, Foremother*

Zimmer’s research into Selma Jeanne Cohen will retrace and analyze the personal and professional steps that made Cohen a pioneer in the field of dance history, theory, and philosophy, and re-establish her as a resource for young scholars and dance audiences.

The Dance Division Fellow: Apollinaire Scherr

*Dances in Photographs: Martha Graham, Barbara Morgan, and the Modern in Modern Dance*

The impetus for Scherr’s research is Barbara Morgan’s 1941 monograph, *Martha Graham: Sixteen Dances in Photographs*. This “collaboration,” as Graham described it, covered only five years in her career, yet it generated a lasting Graham iconography. Scherr will consider Morgan’s Graham against alternative versions that the Library’s vast collection of Graham photographs of this period proposes. The goal: a prismatic view of dance modernism.
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*Gifts made in honor of the Dance Division’s first curator, Genevieve “Gegi” Oswald.

Thank you to our supporters from all the staff.

Left to Right: Jennifer Eberhardt, Diana Chapman, Alice Standin, Stephen Bowie, Cassie Mey, Daisy Pommer, Arlene Yu, Tanisha Jones, Brandon King, Kathleen Leary, Amelia Haynes, Linda Murray, Emily Young, Phil Karg, Erik Stolarski, Maya Weiss, Emma Rose Brown, Cathy Sorokurs. Photo: Evan Leslie.