

Please note: My line references are five lines short of the actual text. That is, the arrow on my machine is placed at line five for some reason.

Re Conquest of London file.

- al Line 48: typo: variety, theatres.
- al 72: typo: although in a perverse fashion satisfy. Add comma after fashion
- al 232 typo: double spacing.
- al 415: typo: afford to postpone, dancing to a different beat.

Russia file

SANCTA STRE
RUSSIAN BY SCORIN.

Line 17: "Since there's no record of her visit to Moscow" Should this not be brought up to date as per my suggested FN? I realize that, if either text is positively received, Carol Bishop's attack will be dismissed out of hand, yet I do wish, for the sake of scholarly exactness and integrity, to acknowledge her discovery.

IN
FN 17.

See line 344, Vision of Salome file.

United States Tour file.

UN6
OK

22 typo each of whom, as leading members, had performed a version of Salome [Highlight Salome?]

45518

OK 24 typo Period after "Pestilence." Thus: with an editorial on "The Salome Pestilence." We are having

Fix 25 typo Highlight The Times please! OK

40 typo "her relationship with her brother, [add comma].

Fix 502 typo Highlight The Chronicle, and The Examiner. OK

710 typo correct double spacing?

Khamma. JNT

very first line of text add comma to: or, to make the point more bluntly,"

Line 1: typo. "including errors of composition. THIS NEEDS TO BE HIGHLIGHTED, because otherwise the lacunbe is too easily overlooked.

Fix

PLEASE NOTE: My first reference to the five lines short of the second line. That is, the error on my machine is placed at the five for some reason.

S. T. PRABHAKAR P. Y. 2000

[17] P. 52 0008

BUSHO P. 001
in which

IN
MAY

MANYA-

4.10
C. M. M. S.
A. P. S.
T. A. S.
S. A. S.
S. A. S.

20 47392
17 14019

TOUR OF INDIA FILE

- Line 154 typo: add quotes to "I'm not quite sure..."
- 231 double spacing
- 472 ditto
- 723 typo remove quotes from "until the points were settled."
- ? 869 please check on appropriateness of Addendum. I think
it best to leave this and similar matters in your hands.
- 954 double spacing?
- 1087 typo: "apparently by the same journalist: (colon
not period)
- 1195 why double space?

disc ONE File 2:

Bold face "Excerpts marked ** are from Maud Allan and Her Art.

Line 95: Express de Liege bold face, as also Funeral 2 Times
March (line 179) rather than in quotes.

- line 120 typo to one of these recitals: (colon, not a period)
- 232 thankyou. Also double spacing necessary?
- 244 "He Will give good advice .
- 274 typo: as well as i could
- 289 typo: Mrs. McCormack - not McCaramack
- 339 shouli
- 348 typo: letters should comee
- 349 gone as far should read "She has gone as far as
- 378 d o is not enough
- 427 Gavotte should be highlighted?

OK of 100

THE VISION OF SALOME file

- lines 11/113 Highlight The Vision of Salome.
- 120 typo Leipzid?
- 142 typo? calls Vision of Salome add The
- 183 typo dances a Vision of Salome (The for a [?])
- 329 typo Ruth St. Denis was at time -- add "the"
- 342 typo The Vision

Fix
Fix
OK

344 You ask about FN 12. My text for FN 12 reads:
 "I wish to thank Livia Fuchs Chief of Archives for the
 Hungarian Dance Association, Budapest, for providing the
 extant press accounts of Maud Allan's sojourn in Budapest.
 I am also indebted to Carol Bishop for arranging for
 translation of the material furnished by Livia Fuchs."

Fix

If I recall correctly, the above appeared in the
 Acknowledgements-although I don't recall thanking Carol
 Bishop for "arranging for translation of material
 furnished by Livia Fuchs," which please add.

It seems to me, therefore, that by inserting reference
 to the Bishop's research in Moscow as I requested in my
 letter, the fn numbering can be adjusted easily.

line 402 typo: Highlight The Herald

OK 428 typo: awaited her debut./ (remove /.)

613 typo highlight My Life and Dancing

Tom of Canada file (1916)

line 136- Chopin's Marche (High Light)

9 138 Funeral Marche.

r

44 p. 100

110 1915 - Typo: Salome

183 1915 - Typo: Salome (The Last [?])

322 1915 - Born St. Denis was at time -- 444 "The"

194 1915 - The Vision
195 1915 - The Vision
196 1915 - The Vision
197 1915 - The Vision
198 1915 - The Vision
199 1915 - The Vision
200 1915 - The Vision

Fit
44

Fit

If I recall correctly, the above appeared in the
acknowledgments-although I don't recall thanking Carol
Blahop for her assistance in translation of material
furnished by Livia Fuchs, which please add.
It seems to me that the text by inserted reference
to the Bishop's request in Moscow as I requested in my
letter, she in numbering can be adjusted easily.

201 1915 - Typo: Salome

202 1915 - Typo: Salome

203 1915 - Typo: Salome
204 1915 - Typo: Salome
205 1915 - Typo: Salome
206 1915 - Typo: Salome
207 1915 - Typo: Salome
208 1915 - Typo: Salome
209 1915 - Typo: Salome
210 1915 - Typo: Salome

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1006

8919 146th Street
Edmonton
AB T5R 0V7
August 19 1991.

Dear Lawrence:

Before I forget, a few minor alterations to the text:

Need to acknowledge translation of German texts -i.e. by Yvonne Brody of London. To be footnoted after very first German critique? *OK*

Re footnote 19 [?] p. 72 [?] re. Svetlov.
please add:

During a residence of some months in Moscow, Ms. Carol Bishop, a free lance journalist and provisional doctoral candidate in dance studies, retrieved the complete text of Svetlov's critique in which, Ms. Bishop has reported, Svetlov comments on "Allan's great musicality, expressive face and professional arm movements." Those interested in examining Svetlov's complete text should write to Ms. Bishop, c/o Professor June Layson, Division of Dance Studies, University of Surrey, Guildford, Surrey GU2 5XH England. Ms. Bishop has also pointed out that Maud Allan did in fact perform in Moscow, and has uncovered a critique of that performance "by the dramatist Nikolai Nikolaivich Evreinov." *OK*

I think this effectively deals with any echoes of Carol Bishop's complaints - for those in the know. For those unaware of those complaints, it indicates that I am a co-operative scholar

Also FN 18 please correct to read Professor M.V. Dimic, NOT "Professor V. Dimic." *OK*

Here are a few addresses for the US you might not know of. I got them from Ulrichs International Guide to Periodical etc. (Incorrect title, save for Ulrichs).

*Effie Mihopoulos, editor
Salome
5548 N. Sawyer
Chicago Ill. 60625

**Daphne Powell, Editor
In Dance
SF Bay Area Dance Coalition
2141 Mission Street (Suite 303)
San Francisco 94110

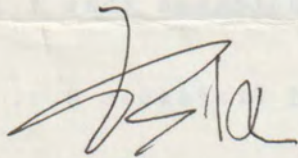
***Judy van Zilo, Editor,
Dance Research Journal
New York University
Faculty of Education [?]
35 West 4th Street
New York, 10003

****Directory of Dance Faculties
in U.S. and Canada.
4860 Riverbend Road
Boulder Colorado 80301

* a small mag, but surely interested.
** Claims circulation of 5000
*** Probably known to you?
**** Would it be worthwhile your getting this directory
and acting accordingly? Maybe you have it already.
Maybe they accept announcement of publications.

Francois Lesure,
Musique,
Bibliotecque National de France, Paris, a devotee of
Debussy, might be fruitfully advised of Did She Dance, but
please check complete address if possible.
also, of course, Ivor Guest.

Dally Messenger, Editor, Dance Australia,
1136 Heatherton Road
Noble Park, Victoria 3174, Australia.
will certainly give favorable notice.



P.S. Just received copy of a letter to the Editor, Globe
& Mail, denouncing the review. Have no
Xerox at hand right now
Vicki Saberean interview will be in
mid Sept. Will advise you. Her mother knew
Jan quite well, so c'q s'explique...

TOUR DIRECTOR'S LETTERS FILE.

Please check the opening paragraphs (1-3). I think they appear in an earlier file, don't they? Wouldn't an introductory sentence, establishing origin and authenticity of the following excerpts suffice?

OK line 242 typo is cured and in now getting better.

276 typo Highlight The Commonweal?

7
OK 337 typo "declared Mischel... this line and the one following needs correction.

377, 383, 554, typos editor of The Statesman [add highlight]

OK 630 typo anti MA

OK 923 typo San Francisco

OK 947 double space

OK 949 meaning of ppz? ^{or} BUT

OK 1115 typo Inverell is no the list.

OK 1116 any chance of an Eastern tour now, [add comma]

OK 1128 typo about ten days' time, [add comma]

1174 typo Highlight Preludes.

OK 1184 double space

1199 Highlight The Miner

1212 highlight The Vision of Salome

1215 Highlight The Miner.

PHG
5/24/22 AM

8919 146th Street
Edmonton
AB T5R 0V7
September 7 1991

Dear Lawrence,

I enclose my corrections of discs one and two, so as to expedite things as well as possible. I will send you the balance next week. I had some trouble arranging for the reading, but finally got the material transferred to another 'system,' all of which took time, together with other activities.

Anyway, as you will see, the bulk of my corrections are typos. I have yet to examine the 'pix,' which I may have to view on the "original" disc. I don't suppose it would be possible to spread the pix through the text, rather than present them all together, as an appendix?

As I don't have the text on screen here, I had to make notes only. Thus, one point bothers me - where are the footnotes? I don't remember seeing a FN file, and I quite understand the cumbersome nature of FN on the screen, if for that reason you have eliminated them, at least please integrate Nos. 18 and 19, 21, 25, 39, somewhere, somehow, otherwise the scholarly nature of the material is jeopardised. The other footnotes are, I suggest, informative and, if in your judgement expendable, so be it.

Perhaps my concern with Carol Bishop's foolishness is itself foolish, yet I do think her one valid point about the Moscow performance should be recognized, perhaps in a toned down way which I leave up to you to make. At any rate I certainly want to record my source, as given in FN 19. Also, for my own 'political' purposes, I want to preserve FN 18, completely. If this matter is more complex than I anticipate, perhaps you can phone me any morning (except Sept. 11, when I have to get up and out by 6 a.m. for the day.

Vicki Gabereaaau interviews me on Tuesday, September 10 in the first hour of her program -- just when I am teaching! I will get it taped. This interview will surely increase sales of The Salome Dancer from the tens to the hundreds in Canada, and also promote interest in Did She Dance.

I will send you my final revisions of discs 3 and 4 next week. By the way, I notice you eliminate Ellen Terry's visit from the 'critical' record of the Australian tour. Don't you think a ref - such as [see Tour director's letters file] would be in order? Is the Basumati missing, too? I don't recall seeing it, and I can't check here.

Help

Grass Bank.
Miss Power

VISION MARK
VISION XX
74 SALOM - SAVOM -
142 SALOME
XX

UN 9.62
→ OT
UN 101 IN 04
SRAMSON

UN 13 04
DUR TIME
DHR BUR BAWO

8919-14611
Edmonton
Sept 10/91

Dear Lawrence,

Enclosed are my final revisions of my text. I hope they are followable. I still have a few concerns.

1. Try as she could, my computer adviser could not, having put your disc on a smaller disc compatible with Commander 64, get into either the PIX or "Maud the elf" files. This means at least some form of explicit instruction re. access to these files is necessary, or else that there is some technical problem you are unaware of.

Also, I am STILL mystified by the Footnotes. You know I am not homophilic [?] about FNs, but if they exist, I would like to know how to get to them!!

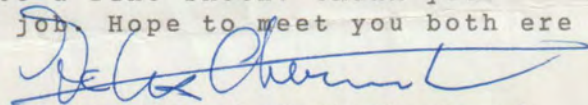
I didn't realize, until placed in context, how relevant A Rainbow Out of India is to understanding Maud. If you would want to consider adding the entire text (40 typed pages) rather than just this excerpt, I will send you the text. A bit late in the day, I agree. If you have time and interest to read it for yourselves, also let me know.

Please don't forget to send me the material I - and M & S sent you - at your convenience.

As you know, I am all set to go on a 'speaking tour' if and when the two texts arouse sufficient interest. Should you be approached at all, or should you be willing to promote and help arrange such a project, please remember I have some half dozen topics or more I can readily speak on (with all the illustrations I have this is easy enough). Also, it is possible that such a tour could be fairly extensive, in that I have no regular 'job,' so that if given due notice and if it is financially worthwhile (and this is an important consideration for me, I must say) I could be 'on tour' for more than a week or so, if the interest is there. (I was once told Halifax wanted me to give a talk or two.) This sounds absurdly presumptuous, but why not outline the situation as it really is? I would hope I could apply to the Canada Council for travel costs. I'm in no great rush as I suspect that such a tour, if it takes place at all, would happen in the New Year, although I'm available before then. Do you know of any Conference that might be interested in my 'expertise'?

Will you send me the promo disc please? Obviously it interests me. If you wish to phone me, I am almost always in these days at nine-ten a.m.

The whole project, by the way, reads very well, and you have polished its organization to a fine sheen. Thank you very much for doing such a good job. Hope to meet you both ere long.



PS Would Peter Zousky be interested in chatting about Did She Dance? Would you consider sending him a finished disc - or the promo? It deals with a different aspect of Maud from what Vicki Gabereau discussed.

Maud's technique file.

I suggest that each item in this file needs to be numbered. I find it confusing to relate source to the excerpt. Besides, for note taking, wouldn't it be useful to have numbering on hand? This is my gut reaction; I suspect you have been so close to it all that you have missed this need, as I see it. Although I refer only to this file, in fact I would suggest numbering each item throughout the text would be very helpful, again for reference purposes.

If the numbering ran throughout the text, note taking references would be that much easier. The numbering could either be separate for each file or run consecutively through the text, as I had it originally. If separate for each file, then why not number or letter (A,B, C) the files? I leave up to you the final solution, as this would entail extra work. However, I suggest it could only be helpful..

Further, I suggest you append colons following source identification, again simply to relate the more clearly source and excerpt.

line

11 and suite. The capital letter of highlighted items not highlighted in this paragraph.

93 highlight Musical Courier.

160 Highlight "A Soul in Bondage

162 The Capture of the Elf.

ok 180 Valse Triste This strikes me as repetitive - see (a) line 10 (McKay comments) as also, elsewhere, Doris Langley Moore's. I think it could be eliminated, but leave it to you.

ok Line 228 After Nair the Slave - Add Sept/Oct 1916.
Highlight " " "
NB Double spacing.

Interviews file

UPLB →
Line

90 Check quotation marks please

108 highlight The Vision of Salome

132 NB double spacing.

177 Why not highlight Spring Song rather than quotes?

2 246 "But there is no such thing [add AS] when one(CHECK MNG!)?

279/80 Highlight The Tribune

ok 347 typo When dance I

446 Highlight Advocate?

? 455 In interview - please check/add quotation marks.

? Text end refs. to FN 37 -- but surely this is an incomplete ending, quite apart from where are the FNs?
Need to identify Maud's diary as source.

Notes, Comments impressions file.

line

146 typo add p to attempts

ok 187 Highlight Mazurka, Valse Caprice. In fact highlighting is absent throughout this passage. Is this deliberate? YES

A Rainbow Out of India

ok 200
ok Line 266 NB: "Having finished [the story of his life] Dr. Herold continued to lean forward."

ok 288 typo. you can't possible

296 typo add To be intelligible

ok 369 typo I could not recognize.

ok 418 typo why quotes in "In conjunction with my efforts"

ok 474 typo You know also.

ok 473 "Until this accident add [Octavia refers to a serious car accident about which she came to consult Dr. Herold.]

ok 641 Mischel Cherniavsky [my father ADD and cellist of the Cherniavsky trio]

The crime of a Century file.

Please correct opening paragraph re discovery of the murdered Minnie Williams to read " When they opened the church Library door, the women saw the body of... This is to be consistent with my account in The Salome Dancer - and in The Crime of a Century. I wrote this file about five years ago....)

line 19 [?] To "Do you know," wrote Mr. Durrant ADD to his daughter Maud in Berlin...

Please revise, too: The extant family papers inadvertently indicate that both...ALSO spelling of innocence.

Last paragraph: please revise to read: a plea of insanity - even if it had been permitted let alone successful - in such an atmosphere...

A Final Appraisal.

I definitely want to remove this entire 'file, so please remove. The whole thing is disjointed, paras. 2-4 are next to incoherent.

No matter how insightful my comments might be (and these comments are essentially superficial) I expose myself to critical challenge which I do not wish to face, simply because I am NOT a dance History scholar, and will never pretend to be. Besides, my comments, are not worth \$750 - or if they were, I would charge that sum!

Let the whole document speak for itself - and promote discussion amongst those interested. I am eager enough to join in this discussion, to speak on specific aspects of Maud Allan's career and art, about which I don't mind seeing myself as expert, but I can NOT afford to presume to place her in the context of "Modern Dance History," although I suspect I could do a better job than Carol Bishop. Who could do a worse job?

000 221 50
000 22 50
000 22 50
1121

the 19 [?] to you know, " wrote Mr. Durkin RDB to his
daughter Maud in Berlin...
Please revise... look The exact family papers inadvertently
indicate that both... ALSO spelling of language.
Last paragraph: please revise to read a page of family
even if it had been printed in some newspaper - in such
a newspaper...

A final appraisal.

I definitely want to remove this entire title, so please remove
the whole thing in discussion. I am sure you will be interested
no other way possible. I have never seen a letter...
and especially suggest... I expose myself to critical criticism
which I do not wish to take. I am NOT a university
scholar, and will never proceed to get a degree, my comments
are not worth 1000 - or 10,000 words. I would charge that much

Let the whole document speak for itself - and promote
discussion amongst those interested. I am sure enough to join
in this discussion, to speak on specific aspects of Maud's life
and art, about which I don't mind seeing myself as
expert. But I can NOT afford to presume to place her in the
context of "Modern Mass History." Although I suspect I could do
a better job than Carol Bishop. Who could do a water job?

V

PUSH 155600
PUSH 95200

ASK #1

238/465 ✓ delete space between lines

339/1 ✓ ... then should be come ...

348/1 ✓ ... a letter should come telling us of the
love Fuller, gone as ...

VISION OF SAROME

81/714 ✓ ... into one work, modern views, ...

100/1 ✓ and Paris and delete comma or night ...

344/714 ✓ What is this? - should it be deleted?

502/714 ✓ however, danced delete 2nd danced or mime

CONQUEST OF LONDON

28/587 ✓ delete spaces

49/1 ✓ graceful Mand's (delete is) dancing ...

81/1 ✓ and, as her personal diaries ...

232/1 ✓ delete space. delete spaces

409/1 ✓ delete spaces

538/1 ✓ experiment of this branch of the art ...

559/1 ✓ To take some instances ✓

562/1 ✓ other means of learning. the pantomime ...

UPS.100

RUSSIA

- 1/178 ✓ these in mid-November....
- 7/11 ✓ of the dance and *delete comma* very possibly...
- 10/11 ✓ Probably *delete comma* too, ----.

UNITED STATES TRUCK

- 8/767 ... "with open arms" ✓
- 150/11 .., Stockton *and* San Jose. ✓
- 616/11 ✓ to the Bible for my *delete spaces*
- 751/11 ✓ At the *following* reviews... (*delete following here*)

KHAMMA

OK

LONDON ENGAGEMENT

OK

MAUD ALLEN

DISC 2 - TOUR OF SOUTH AFRICA.

- 1/97 She did not go alone. Her childhood friend ----- etc accompanied her, and to relieve etc..
ok (not the best sentence structure - but punctuation helped a little)
- 3/97 X replace blurb with ~~plan~~ pamphlet / brochure / hand article? bill?
- avoid use of "jargon" words.
- 5/97 Although no doubt ... eliminate THAT WAS
- 8/97 ~~ok~~ 17 yrs. younger than Allen she wanted to marry and
- ~~ok~~ 11/97 + acting no comma with his sister, ...
- 14/97 Three years later ~~-----~~ the encounter with the etc. -
- 16/97 + Australia + Asia - does he mean both continents? or Australasia is correct?
- 36/97 If Spring Song is the name of a dance s/b underlined or italicized.

INDIA, FAR EAST AUSTRALASIA

- ok 14 Maud Allen arrives (by different ship) as does Frank St. Leger (by different ship)
- 42/1264 Maud trips on a faulty board in the stage flooring and is incapacitated. X

08/1264 that of the "Far East", India and Australasia --
the most adventurous and ~~and~~ (no comma) -- the
most successful -- or ... etc. (but sentence
doesn't make clear what author is trying to say)

90/1264 during its fifteen month tour

92/1264 the following text the

94/1264 don't understand ~~section~~ "as a thread to a
representative collection of press reviews" - reader
might be confused by this idea/point
varying in their reactions...

97/1264 Too many ideas here - split sentence into 2
① excitement due to delay
② objections to ~~the~~ Allen's tour of Vicinity of India.

103/1264 the Company's manager, arrived in India ...

103/109 individual who, would ... establishment, ~~to both~~
socially and professionally. (# too long a sentence)

111/ " satisfied his criteria. Through...

113/ " was very wise ~~to~~ without ...

118/ " met the Town Div. in mid-October when he
joined ...

152/ " On Nov 14 unaware ... after the first business,
Maud Allen arrived "looking etc ... to be here."

154/ " In ...

- 238/264 the programme description / described above ...
- 245/ " For example, in her first ...
- 249/ " the Chopin Valse, ... arms ~~with~~ wrists; in the ...
feet; in the Moment Musical ...
- 255/ " and no comma as in
- 258/ " Every dance ...
- 262/ " her dancing in this -
- 304/ " continued to Banjeling ... further on
returned to Calcutta ... and prepared ...
(tense agreement)
- 308/ " (Although) upon her return from Banjeling she
reported ...
- 310/ " was triumphal. The show ... attests to this:
- Quoted passages should ~~have~~ be transcribed
punctuated and all-as written.
- 417/ " For the six concerts ... that followed, business
was "good" ...
- 424/ " getting to Lahore, playing, and then returning
(Sunday train trip) ...
- 430/ " The Company at this stage, had attracted ...

- 435/1264 ✓ passage between no comma
- 437/ " ✓ ~~the~~ the Company's accountant, Frank St.eger.
- 443/ " ✓ is booked),
- 716/ " ✓ remained for five days "in ~~the~~ transit", etc
- 717/ " ✓ New Zealand no comma During a ~~stopover~~ stopover in Sydney,
- 720/ " ✓ ~~Australian contract~~ no comma . . . of the still unsigned Australian contract.
- 756/ " ✓ A few days later, all this conflict Allen who "looks very ill
- 759/ " ✓ To help her in this state of mind. . . OR
To help her Leo "sat
- 763/ " ✓ On April 11, Easter Saturday, (thought the term was Easter Sunday?) the Company . . . debut in Dunedin etc. . . .
- 764/ " ✓ The next day, the Town Director, confident and content, wrote as
- 785/ " ✓ V. short-lived. Although etc. . . .
- 787/ " ✓ The balance of the week's long etc
- 796/ " ✓ .. little sympathy for her, "she's

793/264 However, some ... ?

795/" concerts eliminate — at the end of May.

836/" with an accompanying orchestra, opening night in Melbourne brought ~~Allen~~ "big" Maud business - - -

867/" The public no comma however — rationale. It ... Maud performed no comma etc

921/" The joke ... Allen. As — arranged for, and no comma - - -

969/" However, according to —, the accident ...

974/" He lost the case no comma ... in October and Maud etc ...

1194/" I was back in Sydney no — to make ...

Three days later the entire Co. exhausted, no — ~~financially~~ financially etc. and physically, ~~no~~ comma dispersed!

He met no — with little pleasure, ... two or three times. He - - -

1916 TOUR OF CANADA

6/384" which she intended no comma - - -

8/" returned, no dash ... by troopship no dash to London.

12/384 ✓ forty-man . . .

20/11 ✓ to her. omit however For her . . .

32/11 ✓ Bloch, received unanimous praise as . . .
interludes.

✓ Variety added no comma . . .

LONDON 1917

1/103 ✓ She gave two performances daily. the . . .

EGYPT 1923

1/118 Recalling her assignment . . . June 1923, the
late Mrs. Langley Moore writes as follows . . .

U.S. 1925-36

23/79 ✓ to the demands . . . productions be
stopped no comma

DISK # 3 MANDS TECHNIQUE

~~noting artists~~
2/260 is irrelevant. It is much as . . .

INTERVIEWS

1/628 ✓ perceive her. That Behind Behind . . . facade,
Maud, camouflaged . . . drama of her life —
her brother's execution

13/628 ... nevertheless so clearly illustrates that
... she eliminate so successfully. ...

NOTES COMMENTS IMPRESSIONS

At the height ... of London, ...

12/773 ✓ At any rate,

~~12/773~~ ✓ in the 1930's

146/11 ✓ attempts to differentiate between the dancing of
Maud Allan and Isadora Duncan.

260/11 ✓ "A Rainbow out of India";

502/11 ✓ Maurya Chernavsky (add the youngest...)

503/11 ✓ Chernavsky and eliminate, with then, ...

506/11 ✓ present at this discussion ... eliminate AND ...

511/11 ✓ Daily Chronicle - eliminate had ...

515/11 ✓ IS previous quote "Those were the days..."
attributable to Leo C. (next line) if so
JN20 bracket "Comment ... to end of sentence. &
don't leave space between quote & source.

582/11 ✓ but Since - small "s", not capital "S"

THEO BURRANT AND THE CRIME OF A CENTURY

- 1/66 ✓ ... as a dancer and governed ...
and attitudes. Therefore, to appreciate ...
(eliminate next word THEREFORE) When art ...
- 8/11 ✓ ... Sunday School and a zealots ...
- 46/11 ✓ ... always declared her goal ...

AN APPRAISAL

- ~~19/164 ✓ ...~~
- 19/164 ✓ ... mince his words, he (eliminate but) ...
- 22/164 ✓ ... so much with the ~~del~~ artist as ...
- 51/164 ✓ ... powerful imagination delete period ...
- 57/164 ✓ This audience, and does author mean to
say neither? ~~have~~ here?
- 59/164 ✓ The aesthetic delete comma and ...
- 91/164 ✓ ... sensation entertainment.
- 94/164 ✓ by and few no comma AND that ...
- 110/11 ✓ necessity and no comma indeed ...

112/164 ✓ Visim. In fact, she had no choice. As

135/11 ✓ and a circle, sufficed

✓ her ultimate virtuosity, **no comma** which . . .

DISK #4.

400/524 ✓ - It is not surprising, regard being had to the nature and origin of the Roman people . . . **DOESN'T MAKE SENSE CALL AUTHOR. (NOT MAND.)**

505/ ✓ - try to delete ~~the~~ hyphen teach

CHILDHOOD

56/78 ✓ . . . remember it was Christmas Eve.

W IS THIS actually written with a capital W? - same ~~the~~ is repeated later on so I assume this S/B left as is?

291/11 ✓ with a view . . .

321/11 ✓ and my enthusiasm unbounded.

466/11 ✓ Music. **VIA SNA** . . .

STUDENT DAYS ETC.

261/535 ✓ . . . white candles gilded **delete "y"** no . . .

TWO FRIENDS

125/693 ✓ beautiful women like **delete** ∴ again . . .

178/693 .. clasps and grades *eliminate* . with ...

CRITICISMS & LETTERS . . .

48/844 . my assistance ~~→~~ would *I* could help ...

- 21 | 2 FISZSUDY
- 33 | 3 VISOW
- 49 | 4 LOU DE LOUWEN
- 63 | 5 KESSIA
- 67 | 6 UNITED STATES TOUR
- 77 | 7 RETURN TO S. FRANCISCO
- 85 | 8 RETURN TO LONDON
- 87 | 9 ~~WAIN PARADE AUSTRIA~~ KHANNA
- 89 | 10 TOUR OF AFRICA
- 91 | 11 WAIN PARADE AUSTRIA
- 123 | 12 TOUR OF CANADA AND THE UNITED STATES 1916
- 133 | 13 ~~PARADE IN LONDON 1925-26~~
 - LONDON 1917
 - S-AMERICA 1921
 - LONDON 1922
 - BRUXELLES, BELGIUM, FRANCE 1925
- 139 | 14 ANA-MURRAY
- 145 | 15 EXCERPTS FROM SELECTED INTERVIEWS
- 149 | 16 SOTTINGS
- 155 | 17 IMPRESSIONS AND COMMENTS
- 159 | 18 A RAINBOW OUT OF INDIA
- 162 | 19

Ryman's Dictionary of Classical Ballet Terms is an invaluable new reference and guide into the contemporary use of classical ballet terminology - the vocabulary ~~in current use~~ by ballet teachers, choreographers and students the world over. Packed with detailed information in a large print format, this Dictionary is tailored to busy professionals for use as a quick reference and will become a constant companion to the seasoned ballet expert augmenting knowledge of the day-to-day work of the dance studio.

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