

X-From_: fenba@compusmart.ab.ca Tue May 22 13:48:01 2001
Return-Path: <fenba@compusmart.ab.ca>
Delivered-To: dancecol@pop.web.net
From: "Felix Cherniavsky" <fenba@compusmart.ab.ca>
To: <dancecol@pop.web.net>
Subject: Fw: Two weeks to go
Date: Tue, 22 May 2001 11:47:29 -0600
X-MSMail-Priority: Normal
X-MimeOLE: Produced By Microsoft MimeOLE V5.00.2615.200

Lawrence FYI

----- Original Message -----
From: Bridget Lamont
To: Felix Cherniavsky
Sent: Tuesday, May 22, 2001 3:48 AM
Subject: Two weeks to go

Hi Felix,

Pardon my tardy response to your last e-mail; besides a restructure at my place of work (which changes my portfolio considerably) I've been making very slow progress in my studies and felt disinclined to face that fact!

However the arrival yesterday of Maud Allan and her Art from the Dance Collection has given me a welcome spurt of energy. I had lost hope of receiving it and had envisioned some demented postal official using it as a frisby on weekends. I'm justly chastised!

All in all I have two weeks left for the handing in of my research proposal (module ends in June). I'm not sure whether I ever explained that my degree is a part-time course work MA. This means that I may choose to take 'Maud in SA' only this far, and pursue other interests (heritage-related) for the rest of the course. Alternatively, should I (and my tutors) feel that the research has substance enough to do more comprehensively I can choose to take it to fruition in a final module starting in January next year. So it all depends on the value of what could still be uncovered on Maud in South Africa, and the approach that I would take in marrying it to its local context. It's so many years since I studied that I am more than a little intimidated by the academia of today. No prizes then for guessing that I'm running scared! My sense is that the subject is primarily one of popular social history, in which I have no background. My original degree is in Political Science and English, and my profession is that of Bank marketing and strategy - so perhaps you will understand my anxiety. Nevertheless, now that my whining is over, a deadline awaits!

Although I'm only now coming to grips with the extraordinary amount of information in your Salome Dancer (I really have enjoyed reading it) there is a pivotal question that interests me. You say that her trip here was professionally a failure (page 203), but going by the reviews I have managed to dig up, I do not find appreciation lacking at all, and no

evidence of the cancellation of a return trip to Johannesburg -in fact The Star newspaper announced 4 additional farewell matinees. Please let me know if you can throw any more light on this, as well as on the 'social activities' you mention, which latter point will certainly take me beyond an approach based mainly on performance reviews.

Regarding the Cherniavsky's, I haven't forgotten your early request for relevant material from the Sunday Times specifically. You said that you would let me know more specific dates to guide my search. In the meantime I'm mailing the following items of interest to you:

- * material I found in Stage and Cinema June 1918 about another SA tour by the Trio, which I guess means that they were in this neck of the woods at the time of Maud's London court case.
 - * an oblique reference to a media mix-up around the marriage of Ada Crossley to a Mr Cherniavsky. Probably an incorrect reference to Gregor who I understand got married in South Africa.
 - * a reference to Leo receiving a cable from Australia around a gold strike on his land which would require his cutting short his SA tour to return to Melbourne. I'm intrigued - did he strike it rich?
 - * other general material around the 1911 tour to SA
- I hope it all helps.

Regarding the additional 50 US dollars - my bank sent me confirmation of a transfer to your account (Reference No: 010406 0009 TT 8953) on 6 April 2001. When you have a moment, please let me know whether it reached your bank account safely.

I look forward to hearing from you.

Regards, Bridget.

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Lamont</A> </DIV>
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title=fenba@compusmart.ab.ca>Felix Cherniavsky</A> </DIV>
<DIV><B>Sent:</B> Tuesday, May 22, 2001 3:48 AM</DIV>
<DIV><B>Subject:</B> Two weeks to go</DIV></DIV>
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<DIV><FONT face=Arial size=2>Hi Felix,</FONT></DIV>
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Return-Path: <Ruth.Lightbourne@natlib.govt.nz>
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by mail2.megamailservers.com (8.11.0/8.9.3) with ESMTTP id f4S08GN58686
for <talk@dcd.ca>; Sun, 27 May 2001 20:08:48 -0400 (EDT)
(envelope-from Ruth.Lightbourne@natlib.govt.nz)
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Date: Mon, 28 May 2001 12:07:34 +1200
From: "Ruth Lightbourne" <Ruth.Lightbourne@natlib.govt.nz>
To: <talk@dcd.ca>
Cc: <fenba@compusmart.ab.ca>
Subject: Maud Allan and her art
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Lawrence Adams
Dance Collection Danse
145 George Street
Toronto

Dear Mr Adams

Thank you for the complimentary copy of Maud Allan and her Art by Felix Cherniavsky which
ved safely in the mail last week. Because of the New Zealand content contained therein, the book h
een accepted into the Alexander Turnbull Library

Thank you once again for your generosity.

Regards

Dr Ruth Lightbourne
Music Librarian
National Library of New Zealand
P O Box 1467, Wellington, New Zealand
Telephone: 64-4-474-3000, extension 3122 Facsimile: 64-4-474 3035
email: ruth.lightbourne@natlib.govt.nz

Return-Path: <takefive@toronto.cbc.ca>
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by mail2.megamailservers.com (8.11.0/8.9.3) with ESMTTP id f58En3086828
for <talk@dcd.ca>; Fri, 8 Jun 2001 10:49:03 -0400 (EDT)
(envelope-from takefive@toronto.cbc.ca)
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by ndcx.tor.cbc.ca (8.9.3/8.9.3) with ESMTTP id KAA01975
for <talk@dcd.ca>; Fri, 8 Jun 2001 10:49:04 -0400 (EDT)
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Date: Fri, 08 Jun 2001 10:49:05 -0400
From: Alison Howard <takefive@toronto.cbc.ca>
X-Mailer: Mozilla 4.74 [en] (Win95; U)
X-Accept-Language: en
MIME-Version: 1.0
To: talk@dcd.ca
Subject: Your Maud Allan inquiry
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Dear Lawrence:

Thanks for your note. Here is a portion of the text of the listener's letter which will probably shed some light on the matter in question:

"One final Canadian connection: the where-about's of the original manuscript score of Khamma is a mystery but an incomplete manuscript of Debussy's piano version, which was in Maud Allan's possession until her death, is now located in the music library collection of the University of British Columbia -- a Debussy fragment in Canada."

If there's anything else I can do for you, don't hesitate to contact me.

Regards,
Alison Howard
Producer, "Take Five"