

Guide to the Beverly Brown Papers, 1955-2000

(S) *MGZMD 195

Jerome Robbins Dance Division

**The New York Public Library for the Performing Arts
New York, New York**

Contact Information

The New York Public Library for the Performing Arts
Jerome Robbins Dance Division
40 Lincoln Center Plaza
New York, New York 10023-7498
Phone: 212/870-1657
Email: dance@nypl.org
Web address: <http://www.nypl.org/research/lpa/dan/dan.html>

Processed by: Andrea Walton
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Descriptive Summary

Title:	Beverly Brown Papers, 1955-2000
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Abstract:

The Beverly Brown Papers document the career of Beverly Brown, dancer, choreographer, teacher and writer. The material dates from 1955-2000 and includes professional correspondence, programs, scores, photographs, clippings, video logs, journals/notebooks featuring choreography notes and diary entries as well as original manuscripts.

Administrative Information

Access

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Custodial History

The Beverly Brown Papers were donated to the Jerome Robbins Dance Division in 2003 by William Brown.

Biographical Note

Beverly Brown (ca. 1941-2002) was born in Effingham, Ill., reared in Venezuelan oil camps and in Arizona. She graduated from Carlton College in Minnesota and then went to New York to study dance professionally. A longtime resident of Manhattan, she moved to Kansas City two months before her death.

A modern dance choreographer and lead performer with the Erick Hawkins Dance Company, she danced with Hawkins from 1967 to 1974. While performing as a soloist with the Hawkins Dance Company, Brown founded The Greenhouse Dance Ensemble in 1972 with five of her colleagues. Developing a fusion of dance and vocal sound textures, she became the founder and artistic director of the Beverly Brown Dancensemble Theatre for Bodies and Voices in 1976. Brown taught and choreographed for a variety of student groups in professional, educational and community settings.

Brown's teacher, mentor, and greatest influence, Erick Hawkins (1909-1994), was known as one of the revolutionary pioneers of radical modern dance through his original choreography and evolution of a new theory and technique of modern dance. One of his most beautiful works was entitled *Early Floating*. In her writings Brown explored this piece and other Hawkins ballets. His style was a strong and commanding one and he believed that movement could be beautiful and enjoyable for its own sake - movement not bound but free and flowing, creating certain aesthetics only found in the Hawkins Technique. This inspired Brown in her own work as a choreographer where movement was organic and natural, building on Hawkins belief of letting the movement take the body through three dimensional space.

Hawkins intensely believed in the beauty and power of live music in the theater. His company always performed to live music usually composed and performed by his wife, Lucia Dlugoszewski. The natural sounds that accompanied much of Brown's choreography and writings stem directly from these influences. Hawkins notable quote "Dance is the most beautiful metaphor of existence in the world" served as a personal metaphor for Brown and references to it can be found in her journals.

Brown taught dance at such institutions as Colorado University at Boulder and the University of California at Santa Cruz. Her interest in the sacred and spiritual roots of dance led to research as well as her master's degree where she explored and wrote extensively about Christian based dance experiences. A long-standing interest in the deserts and cultures of the American Southwest was fostered by her four years of high school at Verde Valley School in Sedona, Arizona and led to the essay *From Where I Stand* featured in her high school yearbook.

Beverly Brown explored the Hawkins philosophy as it related to instruction and learning, developing an awareness of the psychological and emotional aspects of teaching and learning dance. She stood out as a dancer for her blend of serenity, simplicity and quietly gutsy energy, a mix that made her an ideal interpreter of Hawkins's works which permeated her own choreography. Though her dance is recognizably derived from the Hawkins school, Brown developed an unmistakable voice as a choreographer; achieving a blend in which movement and sound are mutually enhancing. In *Balada*, a dance to electronic music, syllables are chanted in unison and help to establish the intimacy of dance partners through duets, in three sections where physical relatedness is explored. *Life in a Drop of Pond Water* places bodies in odd processions with unexpected lifts and quirky variations to re-create the apparently aimless purposefulness of organic matter stared at from above. *Cloudspeed* dates from 1971, before Brown began to incorporate voice into her works. It is a stark duet and used an abstract wooden set form. *Voices of the Becalmed* carried dancers through a storm that hurtled their bodies across the stage onto a shore. Her journals/notebook entries discuss the inspiration for this dance which came in part from her learning that the expression "in the doldrums" referred to a place in the mid-Atlantic equatorial belt of quick weather changes, or calms and squalls. This image became a metaphor for her own emotional life experiences, where she found that a storm is not always a bad thing, for the calm follows.

Her artistic apprenticeship with Erick Hawkins nurtured her interest in the Southwest because Hawkins' own work had been thematically influenced by his early years in the Southwest. *Desert Series* was originally inspired by the writings of Barry Lopez's book *Desert Notes*. Their correspondence is a feature of the collection. Her research for *Desert Series* included library study, consultation, visits to Native American dance events and collaborative efforts with dancers during her Cross-Cultural Dance Resource Center (CCDR) residency in Arizona, where Brown gave workshops and lecture-demonstrations. Her research into Native American mythology, while there, led her to create a video dance, *The Seed Keeper*.

As a choreographer, dancer and master teacher, Brown presented her work in NYC. Starting in the 1970's Dancensemble toured the eastern United States, Puerto Rico and Canada, participated in the Riverside Dance Festival in New York and the American Dance Festival in New London, Connecticut. Brown taught extensively as a visiting choreographer in colleges and university dance programs around the United States, had works in the repertory of the Concert Dance Company of Boston and Nova Dance Theatre of Halifax, Nova Scotia. She taught and performed at Colorado Mountain College in Breckenridge and during her residency at Fort Lewis College in Durango, Colorado.

Scope and Content Note

The Beverly Brown Papers document the career of Beverly Brown, dancer, choreographer, teacher, and writer. Although materials include correspondence, photographs, diary entries, choreographic and general notes, the bulk of this collection covers Beverly Brown's professional life from her years beginning in 1966 as a student and later principal dancer with Erick Hawkins to teacher in his company, researcher and writer reflecting on her career and experiences.

This collection contains professional correspondence, programs, scores, photographs, clippings, video logs, journals/notebooks featuring choreography notes and diary entries as well as original manuscripts. A significant portion of this collection consists of material relating to Brown's own choreography and Erick Hawkins teachings and body of work. Browns personal observations and criticism of the Erick Hawkins Dance Company performances in addition to other dance companies are highlights of this collection.

Organization

The collection is organized into 2 series. They are:

Series I: Productions, 1969-1996, undated
Series II: Professional Papers, 1955-2000, undated

Series Descriptions

Series I: Productions, 1969-1996, undated

4 Boxes

Arrangement: alphabetical

This series contains material mostly in the form of journals and notebooks from the various productions Brown created as well as performed in such as *Cloudspeed*, *Desert Series*, *Early Floating*, *Earth Hush*, *Life in a Drop of Pond Water*, *Voices of the Becalmed* and *Whelk Woman*. It includes choreographic notes, diary entries, musical scores, photographs, rehearsal notes and video logs.

Series II: Professional Papers, 1955-2000, undated

10 Boxes

Arrangement: alphabetical

This series contains material documenting Brown's career and training with Erick Hawkins as well as professional and personal interests. It includes correspondence, clippings, photographs, programs, research material and writings relating to her professional career as a dancer/choreographer, student, writer, teacher and administrator. Highlights include Brown's residency with the Cross Cultural Dance Resources (CCDR) and research and writings relating to Erick Hawkins. Original manuscripts include *Here and Now With Watchers: An Investigation of the Choreographic Style of Erick Hawkins*, *Investigation of Sacred Dance in Christian Settings and Choreography with Sacred Themes in Theatrical Settings*, *Six Primary Principals Underlying the Hawkins Technique*, and *Training to Dance with Erick Hawkins*. The article *Where I Stand* featured in Brown's high school yearbook long after her graduation is an important testament regarding her philosophy as a dancer and as an artist.

Series I: Productions, 1969-1996, undated

Balada, 1976-1978, undated

<u>Box</u>	<u>Fol</u>	
1	1	Choreographic notes, 1977-1978
	2	Photographs, undated
	3	Scores, 1976, undated Includes also scores for <i>Ha-Na-Hoo-Choop</i> , <i>Greek Bells</i> , <i>Dolderoon at Tears</i> , <i>Dolderoon</i> , <i>Um Wah Tu</i> , <i>Back Section from Balada Tape</i> , <i>Strata</i> , <i>Lull</i> , <i>A</i> <i>Hyah</i> , <i>Songs</i> , <i>Rocking Chair Song - Who-Music Dragonfly</i> , <i>Come On</i> , <i>Liturgical Modes</i> by Guido D'Arezzo, <i>Season of Earth Hush Chant</i> , and <i>Season of Earth Hush</i> .
		<i>Body Music</i> , 1973-1977, undated
	4	Choreographic notes, 1973-1977
	5	Photographs, undated (Two photographs.)
	6	<i>Camouflage</i> , undated (One photograph only.)
		<i>Cloudspeed</i> , 1971-1977, undated
	7	Choreographic notes, 1971-1977, undated
	8	Photographs, undated (One photograph only.)
	9	Scores, 1973
	10	<i>Desert Lines</i> , 1992 (Notes.)
		<i>Desert Series</i> , 1981-1990, undated
	11	Choreographic notes, 1981-1990, undated
	12	Notes, 1981
	13	<i>Desert Series IV and V</i> , 1983 (Correspondance.)
	14	<i>Desert Series</i> , 1992 (Research.)
	15	<i>Drums & Dancers...Still Life in Charcoal and Sepia Ink</i> , 1978-1994 (Choreographic notes.)
	16	<i>Early Floating</i> , 1996 (Repertory class. Choreographic notes.)
	17	<i>Earth Hush</i> , 1969, undated (Choreographic notes.)
		<i>Fire Fall Book I</i> , 1973-1975, undated
2	1	Choreographic notes, 1973-1975
	2	Photographs, undated (Four photographs.)
		<i>Foothills- Group Dance</i> , 1974, undated
	3	Choreographic notes, 1974
	4	Notes, undated
	5	<i>Geography of Noon</i> , 1994 (Repertory class. Choreographic notes.)
	6	<i>Leave Nothing But Footprints</i> , undated (Choreographic notes.)
	7	<i>Life in a Drop of Pond Water</i> , undated (One photograph only.)
	8	<i>Life in a Drop of Pond Water Book I</i> , 1975-1994 (Choreographic notes.)
	9	<i>Life in a Drop of Pond Water Book II</i> , 1974 (Choreographic notes.)
	10	<i>Mosaic</i> , undated (Photographs.)
	11	<i>Mosaic I</i> , 1979-1981 (Choreographic notes.)
	12	<i>Mosaic II</i> , 1981 (Choreographic notes.)
	13	<i>New Dances of the Return</i> , 1987-1995 (Choreographic notes.)
3	1	<i>The Other Side of the Visible</i> , undated (Choreographic notes.)
	2	<i>Pond</i> , undated (Scores.)
	3	<i>Ruth's Journey</i> , undated
	4	<i>Ruth's Journey</i> and <i>Whelk Woman</i> , 1970, undated (Choreographic notes.)
		<i>Season of Earth Husk</i> , 1972, undated
	5	Photographs, undated
	6	Rehearsal notes, 1972

- 7 *The Seed Keeper*, 1988-1991
- 8 Choreographic notes, 1988-1991
- 9 Video logs, 1991
- 9 *Sheen on Water*, undated (Choreographic notes.)
- 10 *Stone Drift*, 1969, undated
- 11 Notes, 1969
- 12 Scores, undated
- 12 *Stone Drift The Shoes*, 1981 (Choreographic notes.)
- 4 1 *Voices of the Becalmed*, undated
- 4 2 Photographs (One photograph only.)
- 4 3 Scores
- 4 4 *Voices of the Becalmed I*, 1976-1978 (Choreographic notes.)
- 4 4 *Voices of the Becalmed II*, 1978-1981 (Choreographic notes.)
- 4 5 *Vuelta*, 1980
- 4 6 Choreographic notes
- 4 6 Photographs (Photographs.)
- 7 7 *Whelk Woman*, undated
- 7 8 Choreographic notes
- 7 8 Photographs (Photographs.)
- 9 9 *Wind Wing*, 1975 (Choreographic notes.)
- 10 10 Untitled, undated (Photographs.)

Series II: Professional Papers

- 5 1 Correspondence, 1976-1996, undated
- 5 1 American Dance Festival, 1976-1981, undated
- 5 2 Correspondence relating to faculty appointment, and flyers.
- 5 2 Celichowska, Renata, 1982
- 5 3 Includes chapter from thesis, *The Hawkings Technique: An Avant-Garde Approach to Classical Modern Dance Training*.
- 5 3 Dunning, Jennifer, 1981
- 5 4 Erick Hawkins Dance Foundation, Inc., 1994-1996
- 5 5 Erick Hawkins School of Dance, 1994-1996
- 5 6 Fernandez, Lynne, 1996-1997 (Relates to sublet by Nrityagram Company.)
- 5 7 The Field, 1997 (Related to donation of space.)
- 5 8 Lopez, Barry, 1982-1990
- 5 8 (*Desert Notes*, *Desert Series* are discussed.)
- 5 9 Clippings, 1969-1996, undated
- 5 10 Photographs, 1978, undated
- 5 10 Three photographs of Beverly Brown teaching, and with students.
- 5 11 Resume, 1998
- 5 Programs, 1968-1995
- 6 1 Brown, Beverly, 1968-1995
- 6 1 Erick Hawkins Dance Company, 1971-1972
- 6 2 General, 1968-1995
- 6 2 General, 1968-1969
- 6 3 General, 1974-1995
- 6 4 Greenhouse Dance Ensemble, 1973-1976
- 6 Other Performers, 1980-1997 (Several programs are annotated)

	5	1980-1990
	6	1992-1993
	7	1994
	8	1995
	9	1996-1997, undated
		Research, 1955-2000, undated
		Choreographic ideas, 1984-1992
		Dance Season, 1987-1992
7	1	1987-1998
	2	1989
	3	1990
	4	1991-1992
		Erick Hawkins Season, 1984-1992
	5	1984
	6	1986
	7	1987
	8	1988
	9	1989
	10	1992
	11	General, 1986-1992
	12	Joyce Theater Season, 1984
		Articles of Interest, 1998-2000
8	1	Book Reviews, 1998-1999
	2	Clippings, 1998-1999
	3	Computers, 1998-2000
	4	Dance, 1998-1999
	5	Economy, 1998-1999
	6	Hobbies, 1999
	7	Health, 1999
	8	India, 1997-1999
	9	Places to Live, undated
	10	Y2K, 1998-1999
		Christian Dance, 1984-1988
	11	Conference, 1988
		<i>The Transforming Role of Dance and Music in Christian Worship and Education</i> : A Study of the First International Christian Dance and Movement Conference. Material relates to SACDA and CHIDA - terms used by Brown invoking Christian and sacred themes.
	12	DeSota, Carla, 1985-1986, undated (Relates to CHIDA/SCADA)
	13	General, 1985-1987, undated (Relates to CHIDA/SCADA)
	14	Notes on conversations, 1988 (Relates to CHIDA/SCADA)
	15	Preliminary research and future topics, 1984-1986, undated (Relates to CHIDA/SCADA)
		Dance classes and lecture notes, 1966-1978
		Two notebooks with notes from dance classes and lectures.
9	1	1966-1978
	2	1968-1970
	3	Dlugoszewski, Lucia, 1955-1971, undated Includes an interview with and writings by Lucia Dlugoszewski.
		Erick Hawkins Dance Company, 1969-1997, undated
	4	Dancers schedules, 1986
	5	Publicity materials, 1969-1999, undated (Clippings, programs and fliers.)
	6	Rehersal notes, undated

- Erick Hawkins School of Dance, 1993-1997
 - 7 Class Information, 1993-1997 (Schedules and fliers.)
 - 8 Inventory, Aug. 8, 1993
 - 9 Film projects, 1980
 - 10 General research, 1994-1996
 - 11 Inspiration, 1982-1988, undated
 - 12 Music, 1968-1981
 - 13 National Association of Schools of Dance (NASD), 1996
- Yavapai/Apache Project, 1992
 - 10 1 Ethnographic material
 - 2 Lecture notes
 - Includes paper *Creating Poetic Metaphor From Ethnographic Research: The Legends, Sacred Sites and Rituals of the Yavapai and Tonto Apaches of Central Arizona.*
 - 3 Reading packets
- Residencies, 1965-1994, undated
 - Cross Cultural Dance Resources (CCDR), 1965-1994, undated
 - Arizona Notebooks, 1991
 - 4 Choreographic notes
 - Includes Lumberjack Dance Studio schedules, photocopy of front cover verso.
 - 5 Dance ideas (Related to Yavapai/Apache Project.)
 - 6 General notes
 - 7 Video production related notes
- Correspondence, 1986-1994
 - 11 1 General, 1991-1993
 - 2 Keali'inohomoku, Joann, 1986-1994
 - Director of CCDR and dance anthropologist. Includes three photographs.
 - 3 Dance Project, 1991
 - Choreographic notes that may have evolved into *Seedkeeper*.
 - 4 Lecture notes, 1984-1991
 - Energies: Sacred and Profane*, 1991 (Notes and flyers concerning lecture.)
 - 5 Erick Hawkins, 1984-1991, undated
 - Includes material on the Erick Hawkins technique from 1984, 1987, 1992, undated as well as an undated Hawkins video log and 1987 viewing notes.
 - 6 General, 1991
 - 7 Maps, 1965-1989, undated
- Research, 1990-1991
 - 5 Arizona Dance Groups Events, 1991 (Fliers and programs.)
 - 6 CCDR publicity materials, 1990-1992 (Clippings, fliers, and newsletters.)
 - 7 Native American ceremonials, 1991
 - 11 Video/Dance Production Schedule, 1991
 - 12 Fort Lewis College, Durango, Colorado, 1982
 - 13 University of Montana, 1975-1979
- Teaching Material, 1996
 - Notes on classes taught at the Erick Hawkins Dance Company.
 - 12 1 Jan.-June (Notebook.)
 - 2 June (Notebook and index cards.)
 - 3 July (Notebook and flyer.)
 - 4 Dancers meetings notes

- Writings, 1958-1994, undated
- Erick Hawkins Oral Archives Project, 1984-1994, undated
- 5 Correspondence and notes, 1984-1994
- 6 Index cards and notes, 1991, undated
- Essays for Performance Criticism Class, 1985, undated (Materials relate to SACDA and CHIDA.)
- 7 *Beginnings of a Dance Liturgy*, 1985, undated
- 8 *Christine Kunke and Company in Continuum*, undated
- 9 *Dance in Christian Settings*, undated
- 10 *Education or Worship*, undated
- 11 *Investigation of Sacred Dance in Christian Settings and Choreography with Sacred Themes in Theatrical Settings*, 1986
- 12 *A Wedding Dance*, 1985
- 13 *When is a Dance Sacred?*, undated
- Here and Now with Watchers: An Investigation of the Choreographic Style of Erick Hawkins*, 1958-1987, undated
- Manuscripts, 1984, undated
- 13 1 Annotated, 1984
- 2 Corrected, 1984
- 3 Graded, 1984
- 4 Last version before typing, undated
- Research, 1958-1987, undated
- Clippings, 1958-1987, undated
- 5 A-L, 1958-1987, undated
Alphabetical by author. Includes clippings, articles, reviews and notes.
- 6 M-Z, 1959-1984, undated
Alphabetical by author. Includes clippings, articles, and reviews.
- 7 General, 1984-1987
Includes notes, letter drafts to Erick Hawkins, evaluative notes, Erick Hawkins notebook review notes, and video viewing notes.
- 8 Interviews, 1984
Includes interviews with the following:
Cathy Ward
Yvonne Rainer
Lucia Dlugoszewski
Sidney Geist
Andre Golbein and Don David
Peter Shaw
Penny Shaw
Ralph Dorazio and Mary Norton
Phyllis Rose
Jean Erdman
- 9 Printed material, 1960-1974
Includes two books, two magazines, two programs, one flyer, photocopy of book with note. Two items signed by Erick Hawkins: *Castalia*, *Here and Now with Watchers* program.
- 14 1 *An Investigation of the Choreographic Style of Erick Hawkins*, 1990-1994
Includes lecture notes, index cards, video viewing logs, assorted printed material, photocopies.
- 2 *A Response to Sheryl Triebe's Essay on the Eastern Influence in the Aesthetic Philosophy of Erick Hawkins*, 1988
Paper delivered at the Congress on Research in Dance (CORD). Includes invitation letter, annotated drafts of Beverly Brown's paper, and two annotated copies of Sheryl Triebe's essay.
- Six Primary Principals Underlying the Hawkins Technique*, 1958-1996

- 3 Manuscript, 1996 (Unfinished draft, notes.)
- Research, 1958-1996
 - 4 Erick Hawkins material, 1958-1978
 - 5 Erick Hawkins technique, 1996
- Training to Dance with Erick Hawkins*, 1971-1972, undated
 - Manuscripts, 1971, undated
 - 6 Original Manuscript Before Cuts, undated (Includes photocopy of envelope front and back.)
 - 7 Original Manuscript With Cuts and Changes, August 1971
 - Includes index cards, photocopy of article in *Dance Scope*, Fall/Winter 1971-1972, photocopy of envelope front and back.
 - 8 Second and Final Version, August 1971
 - Includes note, letter from Beverly Fuller, and photocopy of envelope.
- 9 *Where I Stand*, 1969
- 10 *Woman Dance*, 1993